MYTHSTAKES BOOK ELEVEN: CLASH OF THE PLANETS

CHAPTER ONE

Throughout this wander through history, philosophy, science and economics one overarching idea has framed the discussion. Sometimes the mainstream consensus is built around a story that is actually contrary to what evidence suggests happened/ is true and that, far from dismissing them outright, we should instead pay attention to what lone voices, out in the fringes of accepted thinking, have to say about such topics.

When it comes to ideas on the very fringe of scientific acceptability, something that very much fits that description is the idea that was introduced in Book Nine: the original source of mythical, sacred thought was Earth's relationship with Saturn as it transformed from a brown dwarf star to a distant, ringed gas giant planet.

To recap: For all of human prehistory, up until about 10-12,000 years ago, Earth's habitat was not in orbit around our familiar Sun, but rather within the plasma sheath of a brown dwarf star. Due to the reflective properties of that plasma sheath and the fact that brown dwarfs radiate energy in the red-blue spectrum, our earliest ancestors looked up and saw a chaotic sky that was purple in colour. Hence, the earliest myths speak of the "Purple Dawn of Creation" and later creation myths speak of 'waters' (read: Chaos existing before order was brought to the world and the ability to measure time was granted to humanity).

The original cause of change from the Purple Dawn to subsequent ages in which the passage of time could be measured, was our Saturnian system coming into contact with the more powerful plasma sheath of another star, a star which would eventually become our familiar Sun. About 12,000 years ago, our brown dwarf star, whose moons Mars and Earth were in a polar configuration (suspended below the southern pole of brown dwarf Saturn, with all these bodies rotating in synch with each other) found itself on a spiralling path that would inevitably lead to its plasma sheath brushing against the heliosphere (plasma sheath) of the Sun.

When that happened, several startling events, witnessed by our ancestors, resulted. For one thing, the glancing contact of our primordial star's plasma sheath with Sol's heliosphere caused a short-circuiting event that turned Saturn's plasma sheath transparent. It also caused Saturn itself to flare, and that made it much easier to see Mars, which now appeared as a black dot, silhouetted against the backdrop of brighter Saturn. Hence, mythical traditions came to identify Mars with the pupil of the eye, as in the Egyptian term 'Arit', associated with Mars, that translates as "pupil of the eye".

As well as causing Saturn to flare, contact with a much more powerful plasma sheath placed our primordial brown dwarf star under immense electrical stress. The only way to alleviate that stress was through fissioning, ejecting a part of the star's core. To human eye-witnesses, that spiralling matter had a serpentine quality to it and was imaginatively interpreted as a chaos monster, a dragon, which would tie the mythical stories of Mars closely to those of Venus. Speaking of which, Venus itself was formed out of the debris Saturn expelled from its core (this was the source of those 'birth of Venus' myths) and, in its

environment between Saturn and Mars, Venus would emit plasma discharges interpreted as words of glory in mythic tradition.

As well as causing the fissioning event that was the original source of myths about the birth of Venus and chaos monsters, the short-circuiting event also caused the primordial star to expel a huge amount of water (something brown dwarfs are known to carry copious amounts of) which turned into ice crystals that formed into rings around the body of Saturn. From the perspective of humans in the northern hemisphere, thanks to the fact that Saturn's shadow fell on those rings, they took on the appearance of a great crescent that revolved around the Great Eye in a regular cycle of brightening and dimming. It was this regularity which provided humanity with the first real means of tracking the day/night cycle, albeit with the time of brightening occurring during what we now call 'night', which is why the archaic 'day' in ancient traditions begins at sunset rather than sunrise. It also explains why Saturn came to be identified as the Father of Time, usually depicted holding a crescent-like scythe.

Proof Etched In Stone

Those ancestors who witnessed such startling events interpreted such occurrences as best they could, and the result was a variety of mythic imagery with common archetypes. A more scientific way of describing such events would be to say a sudden increase in radiated energy had occurred which, among other things, had an interesting effect on the electrical plasma currents that spanned and connected the distance between the Earth and Saturn/Venus/Mars. It caused that plasma current, that Birkeland current, to go from dark mode to arc mode (see Book Nine for an explanation of these terms). The Birkeland currents became a highly visible display in the sky.

That's not to say the Birkeland currents connecting the bodies in polar configuration had never been seen by human eyes before. It's quite possible that those currents had gone into glow mode every now and then and, had any humans been around Earth's arctic circle region during such times, they would have seen auroras kind of like the familiar Northern Lights.

But those ghostly curtains of light would have been nothing compared to the electrical arcing displays seen spiralling upwards into space toward the polar sun, once our system found itself in an environment that caused its Birkeland currents to go from dark to arc mode. Whereas, during the Purple Dawn era, the aurora would not have been much more than a dull glow flickering into existence occasionally, now that it was in arc mode it would have put on much more erratic and spectacular displays that would of course prompt a great many mythical interpretations from the humans who saw this phenomenon suddenly appearing so dramatically in the heavens above.

Now, readers may be wondering how we could possibly know that a spectacular auroral display, the likes of which we no longer see anywhere in nature, once appeared in the sky. The answer is that, since this display was happening 10-12,000 years ago, it occurred well within human history.

'History' refers to any period of time in which a people are intentionally preserving some kind of record. One of the most durable forms of record keeping that humans have come up with

is to carve symbols into rock, the technical term for which is ‘petroglyph’. Records of this sort date back to around 50,000 BCE and, up until about 12,000 BCE ancient rock art typically depicts familiar things like people, animals, and fertility symbols.

But then, from roughly 12,000 to 2000 BCE, such artistry underwent a dramatic change. For some reason, during this period, Neolithic artists lost interest in ‘accurate’ depictions of Nature. Not entirely; people and animals were still painted onto cave walls and carved into stone, but the dominant form of art became absurd or abstract forms that don’t correspond to anything ‘natural’ occurring today.

One such example of this surreal artform is something known as the ‘Squatter Man’. This refers to a figure that looks like a stick-man in a squatting position (hence the name). HIs thighs stick out at right angles from his body and his lower legs bend ninety degrees and point vertically toward the ground. Sometimes his arms extend out horizontally, and sometimes his foremans are drawn facing vertically upwards.

So far, none of this sounds all that unusual. Didn’t we all, as small children, first learn how to draw people as stick figures? Surely, it only stands to reason that when humans first attempted artistic renderings of their own species, those would first have been crude stick figures, with marvellously lifelike sculptures of the human form such as Michelangelo’s David, resulting only after millennia of practice?

But, there is one extra feature found among many renderings of ‘Squatter Man’, and it’s a pretty strange one. He is shown as having two dots, suspended in the air between the left and right side of his body.

Why are those dots, clearly not a feature of any standard human form, added to the symbol of ‘Squatter Man’? One might be tempted to just brush this off as some sort of surrealist whimsy of some Neolithic Salvadore Dali (1904-1989) but there’s an obvious problem with that line of reasoning. This image does not occur once, but rather is repeated many times around the world. ‘Double-dot Squatter Man’ can be found in petroglyphs from North Arizona, Armenia, Guyana, Spain, Italy and the United Arab Emirates, to name a few. Commonly recurring patterns and symbols cry out for some kind of explanation, and yet there seems to be nothing in Nature that could have inspired this common artistic theme.

There is, however, an explanation for this absurd figure, and it comes from a place readers may find rather startling: Los Alamos Laboratories, a facility where experiments in high-energy plasma physics are carried out in order to model the effects of nuclear weapons. It was here, while doing such work, that Anthony Peratt became an acknowledged world expert on plasma discharge formations. He would establish an amazing link between the seemingly unconnected fields of plasma physics, astronomy, and mythology.

In his own words, his work led to the “discovery that objects from the Neolithic or early Bronze Age carry patterns associated with high-current Z-pinches…a great many archaic petroglyphs can be classified according to plasma stability and instability data”.

Show a person a symbol consisting of a vertical line with four ‘limbs’ (a lower pair and an upper pair) and they’re bound to leap to the conclusion that it is meant to depict a human

figure. But, Peratt's hypothesis is that 'Double-dot Squatter Man' does not really represent a 'man' at all, but rather a form of plasma discharge he routinely saw while doing his work in high-energy-density plasma experiments.

Under the sort of conditions Los Alamos Laboratories' equipment is capable of producing, plasma can form into a central column. This central column is the axis of the discharge, and around that central column a 'torus', or a ringed-donut shaped tubular sheet of charged particles, will form. Above this torus, there forms something shaped like a champagne glass and, below, something like a bell shape.

Now, to human eyes much of this formation is difficult to see as it mostly appears to be transparent to us. It is only at the edges, where the plasma density is greatest, that we can actually see this formation. Consequently, to us, the 'champagne glass' above looks like a pair of arms and the 'bell shape' below resembles a pair of legs in a squatting position. As for the torus between the arms and legs, here the plasma forms an exceedingly bright form of high-energy radiation known as 'Synchotron' radiation, that appears as two bright spots, just as 'Double-Dot Squatter Man' depicts.

This figure, repeated in many places around the world as we have seen, is not the strangest character depicted in Neolithic art. An even more surreal figure, which occurs in hundreds of variations in the American South West, is the so-called 'Duck Man'. This refers to a stick figure that has no head, only what appears to be a duck balanced on the tip of his headless neck.

According to Peratt, during experiments in Z-pinch plasma deformations, "three important features are observable: Two arm-like shapes at the top of the inflow, striations in the body of the column, and plasma feature at the top centre…Both the cup, a deformed plasma toroid, and the return current are open to a number of interpretations. Depending on the oblateness and tilt of the structure, it can be interpreted to represent a duck, a boat, the body of an animal or an elongated or billed bird".

Both 'Double-Dot Squatter Man' and 'Duck Man' are absurdist but, at the same time, fairly familiar figures. They do, after all, look a lot like humans, albeit with a bizarre twist. But artwork from the period we are discussing also took on completely abstract forms that really don't correspond to anything we see in Nature but which, once again, correspond to formations plasma assumes in high-energy experiments.

As Peratt himself commented, "many petroglyphs, apparently recorded several millennia ago, have a plasma discharge or instability counterpart, some on a one-to-one or overly basis. More striking is that the images recorded on rock are the only images found in extreme energy density experiments".

The question is, why would people, removed from we moderns by a span of time measured in millennia, be producing carvings that correspond so precisely to high-energy plasma formations, some of which could only be produced by equipment designed in the 20th century, specifically to model the effect of nuclear weapons? Nature just does not produce auroral displays that are a thousand times more energetic than the Northern lights.

And, while we're on the topic of Neolithic mysteries, why did our ancestors often choose to carve such images in difficult or specialised locations, when we know suitable and more accessible rocks were available in those very vicinities?

If these are hard to explain mysteries, that may well be due to the fact that Astronomy has us making an erroneous assumption, one we might summarise like so: "As today, so before". In other words, it is assumed that our ancestors looked up and saw pretty much the same heavenly displays we see.

But, what if that assumption of continuity is wrong? What if our ancestors saw an alien sky in which natural phenomena no longer occurring today (apart from artificially in places like Los Alamos Laboratories that is) played out in the heavens above?

According to Peratt, all those surreal and abstract forms found in rock art from the Bronze Age correspond to plasma deformations. He explained how "the instability is that associated with an intense current-carrying column of plasma…such a current would be produced if the solar flux from the Sun were to increase one or two magnitudes or if another source of plasma were to enter the solar system".

Aha! That is precisely what we have posited, with the Saturnian Polar Configuration system coming close enough to the Sun's heliosphere for there to be contact between the plasma sheaths of these two systems. In mainstream astrophysics the resulting effects of fissioning stars, star-wide lightning flashes, intense current-carrying columns of plasma and brown-dwarfs evolving rapidly into suns, are all nonsense. But we have already seen how, in mainstream astronomy, the assertion "electricity does not do anything in space" has its roots in over-simplified models of plasma and is experimentally and observationally debunked (or, at least, it is if you bother to read cosmology papers published in journals on plasma physics and electrical engineering).

Once you abandon the problematic model of stars as nuclear fusion reactors and embrace the electric star model instead, however, all of the 'impossible' occurrences discernible in comparative mythology and Neolithic rock art- rapid evolution of stars, sudden birthing of planets, planetary formations that do not occur today, cosmic displays of high-energy-density plasma discharges- become readily testable examples of the theory that our ancestors really did witness an alien sky.

As for recording such images in less than convenient locations, Peratt had an answer to that, too: "The line-of-sight to the Earth's magnetic poles and highly conducting regions of the Earth's surface". In other words, our ancestors carved representations of plasma stability and instabilities where such displays would have been most clearly visible.

CHAPTER TWO

Axis Mundi

Because such events were literally carved into stone by our ancestors, we can say with some confidence that there was once a spectacular pillar of light that seemed to connect the world of Man down here, to the abode of the gods, up in the heavens.

But where is the home of the gods today? If we were to go by one popular interpretation of that term, we would find that location has precise coordinates: 40.0834 degrees North, 22.3499 degrees East. For it is here, in the Thessaly region of Greece, that you will find Mount Olympus, home of gods such as Zeus, Aphrodite and Ares (whose Roman equivalents were Jupiter, Venus and Mars).

But wait, how can we be sure that this very mountain really was the home of the Olympian gods? Today there might be only one Mount Olympus, but it's known that, in antiquity, the Greeks identified several local hills as 'mount Olympus'.

If that's not confusing enough, other cultures chose other mountains or hills as the home of the gods. To the Persians, the home of the gods was Haraberezaiti, which they identified as the tallest mountain and world axis. Not so, Chinese myth insisted. Actually, the gods dwelled on the holy mountain Kwenlun, known to them as the "axis of celestial revolutions". Priestly astronomers from Mexico named Colhuacan as the gods' home, the summit of which they identified as the celestial pole while, according to Hindu mythology, it was the revered mount Meru around which the stars revolved.

All these mountains or hills were claimed to be the holy dwelling place of the gods and, just as in the case of Mount Olympus, many cultures identified several mountains as the holy mountain. So, for example, Hindus named more than one mountain as Mount Meru.

Which, out of all these possible candidates, was the true mountain of the gods? The key to answering that question lies in comparative mythology and specifically in identifying the common themes all these candidates share and then tracing them back to the earliest examples we can find.

When we do that, we can see that there was an original global tradition in which the mountain of the gods consistently took on the role of being both the stable support of the sky and the axis of the world. Mount Olympus was no exception to this. After all, it also went by the name 'Aegus' meaning 'Axle'. One could talk about the apex of the world mountain and the cosmic centre interchangeably, because symbolically it meant the same thing. As well as being the world axis and stable support, the mountain is always, in every culture, the exemplary site of creation itself.

By following all these common themes back into antiquity, we find that the origin point of all these mythical homes of the gods was no earthly mountain or hill at all, but something cosmic: The Axis Mundi. What our earliest worshippers revered was not a mountain, really; that was but one way of interpreting the true object of veneration. Instead, it was a towering column of light, the Birkeland currents of the polar configuration in arc mode. Filtered

through myth-making imagination, that dynamic formation in the sky became a stairway to Heaven, or a tree of life, as well as a column. In all such cases, though, it was the visual axis of the cosmos for a very good reason. The heavenly bodies it seemed to support- Saturn, Venus and Mars- were all in a polar configuration, meaning they held a fixed position in the sky. The Great Eye, therefore, always remained in the same position, resting on the cosmic column.

Mostly, though, the stable support of the gods was likened to a cosmic mountain, so much so that there really isn't an ancient culture without some memory of the golden mountain or silver mountain or white mountain or mountain of fire and light. According to Comparative Mythologist David Talbott, "nations the world over identified this divine habitation with the 'first time', the 'best time'...meaning of course the lost paradise, the mythic homeland of the gods before they departed for more distant realms".

The common theme, then, is that the cosmic mountain signifies the point at which the Creation story, centered around the gift of timekeeping, had its beginning. As Talbott said, "and so the early cultures all declared with one voice, 'we came from that place, the cosmic centre'...all ancient rites of sacred construction, of kingship and royal marriage, of sacrifice and holy war, always direct our attention back to the same location, the place par excellence".

No matter which ancient culture we turn to, then, we find the world mountain taking on the same imaginative forms. It always represents some kind of support or connection with the realm of the gods and the world of Man, be it in the form of a ladder, a pillar, a spiraling staircase or a hill.

The earliest myths linked the concept of the mountain with that of a stable resting place. This is what we find in ancient Egyptian myth. Readers of Book Nine may recall that part of the Coffin Texts says, "the Great God lives fixed in the middle of the sky upon his support". That 'support' was said to be both a mountain of fire and light, and a pillar that held up the sky. The Egyptians referred to it as the 'Akhut'.

Now, it's worth digging into the meaning and root of that word. According to Egyptian myth, the mountain or cosmic pillar arose out of luminous ejecta that exploded from the primordial Sun god. In plasma physics terms this would have been the sort of instability that gives rise to the formations Peratt believes inspired such mythic interpretations as Squatter man, or the image of Atlas holding up the sky. The Egyptians also anthropomorphised the mountain/pillar, as we shall see. According to the myths, the formation of this stable support was the central act of creation, and the ejecta (which was actually part of Saturn's core, ejected due to electrical stress, plus the Birkeland currents entering arc mode) were interpreted in several ways. Some saw it as the dragon, the chaos monster. Others interpreted such events as armies of barbaric warriors let loose among the cosmos.

But the ejecta was said to be more than just chaos let loose. It was also believed to be the Creator's speech, words which, once spoken into existence, took concrete form. According to sources like the Coffin and Pyramid Texts, the creator god Atum or Ra was, at first, a wandering deity. "I found no place where I could stand", the Egyptian creation account has him saying. One can easily attribute this aspect of the myth to the Birkeland currents being

mostly in dark mode during much of the Purple Dawn, so Saturn would have appeared to be without any resting place among the omnipresent chaos. “That was before a perch had been formed for me to sit on”, Atum or Ra goes on to say. As we have seen, this perch or pillar was named the Akhut, a name that came directly from the ‘visible words of power’ (plasma formations in arc mode), which the Egyptians called ‘Akhu’.

The ‘Akhut’ was subsequently personified as the god Shu. Readers of Book Nine may recall how the Egyptian creation myth tells us, “in the beginning only the ocean existed (the chaotic sky of the Purple Dawn), upon which there appeared an egg (brown dwarf Saturn). Out of the egg came the sun god (Saturn flares as a result of the electrical short circuiting event caused by its plasma sheath brushing against that of the Sun’s plasma sheath) and from himself he begat for children, Shu and Tefnut, Keb and Nut”.

In Egyptian mythology, those latter two gods were the personifications of the sky and the ground; Tefnut, a goddess, is the spiralling life breath of Creation (not to be confused with the mother goddess identified with Venus) and Shu was the pillar, or pedestal, or column, or mountain; the stable support.

Indeed, Egyptian texts make it quite clear that all of these- the world mountain, the support of Atum, the pillar of Shu- are interchangeable concepts derived from the same original source. For example, the god Anubis was known as “the god who is on his mountain” but also as the “the god who is on his pedestal”.

The link can also be seen in the multiple meanings of certain words in the Egyptian language. The word ‘Thes’ is a good example. It is a word that means ‘support’ or “to bear or lift up” but it also means ‘mountain’. Ancient mythological texts from Egyptology make it quite clear that, originally, this referred not to a geological mountain but rather a cosmic structure. “May I endure in the sky like the cosmic mountain, like the primeval support”, as one of the hymns of the Pyramid Texts reads.

Or consider one of the more familiar Egyptian architectural forms, the obelisk. At the apex of every obelisk you’ll find a small pyramid. This was known as the ‘Benben stone’, a representation of the living soul of Atum or Ra. “Atum…thou wert as high as the hill. Thou didst shine forth as Benben”. In Egyptian culture, the obelisk was not just a physical thing but part of their pictorial language. It was employed as an ideograph for the word ‘Men’. As per usual, that word linked back to all the core concepts of the cosmic mountain (Birkeland current formations in arc mode). The word meant ‘mountain’, ‘pedestal’, ‘stability’ and “to rest in one place”. It was also the root for another word in the Egyptian language, which was ‘Menat’, translated as ‘Mooring Post’. That then links to the ‘revolving ship of Heaven’ tales that are an archetype of many world myths (see Book Nine).

Indeed, all of the core themes surrounding the gods Atum and Shu can be found in myths from around the world, which would be expected if such stories were inspired by events once seen and heard in the sky. Those common themes are of a perch or pedestal that served as the resting place for the Creator God, the One God of ancient tradition. Once the ‘resting place’ is found, the creator God becomes “ruler of the mountaintop”, central luminary of the sky, who begats lesser gods that are personifications of the mountain, the sky, and the

world of Men, along with unleashing forces of chaos with which the gods must battle to keep disorder in check.

Absent of the original phenomenon that inspired all this, modern interpretations tend to infer that, by ‘central luminary’, the myths must be referring to our familiar Sun. But, as we have seen, if one traces ancient chronicles of kingship one always finds the prototype, the father of Kings, be it the Egyptian Atum-Ra, the Mesopotamian Anu, the Babylonian An, or the Greek Kronos, is always identified with the planet Saturn.

If the events allowable in plasma cosmological/ electric star models really occurred, if the abstract patterns carved into petroglyphs that look exactly like high-energy-density plasma formations really were artistic representations of plasma stabilities and instabilities thousands of times more powerful than the Northern Lights, carved by startled humans who actually witnessed titanic electrodynamic interactions between planets, then it would be expected that any investigation of ancient mythology and symbolism would lead one to a cosmic pillar or support, said to have been the home or mountain of the gods.

So, for example, in ancient Mesopotamia the god Enlil is described by priestly tradition as “the Pillar of the Sky” and they named Enlil as “the great mountain”. Also, as was the case with Egypt’s Shu, this clearly was not, originally, a geological feature. No scholar disputes that ‘Enlil’ signified an etheric, visible ‘wind’ joining the world of men to the abode of the gods.

‘Wind’ or ‘light’ or ‘fire’ serving as a mountainous platform of stability does seem like an absurd concept, but that would not be a bad interpretation of high-energy-density plasma formations that would appear to human eyes to be holding aloft or protecting the polar Sun, and other mythical ideas that seem so bizarre to us would also be reasonable interpretations of electrodynamic interactions between Saturn and Venus/ Mars/ Earth. These incredibly powerful cosmic events inspired all kinds of devotional art and iconic representations.

The Bull of Heaven

We might also inquire into whether some other things we have discussed in these books can also be traced back to the polar configuration and the high-energy-density plasma discharges associated with it. Readers of Book Six may recall how, in the Homeric epics, oxen were used as the unit of account. In other words, such beasts served as the benchmark by which the value of other commodities were measured. We attributed this custom to the fact that oxen were used in sacrificial ceremonies. They, along with gold, were what one used to pay tribute to the gods. Since oxen, like gold, were used in sacrificial ceremonies, they both came to be seen as the ideal, absolute standard of value.

But while their role in sacrificial ceremonies and rituals involving paying tribute to the gods might explain how come oxen came to function like gold and act as the unit of account throughout the Oikemene, we have, as yet, no explanation for why that animal became so iconic as to be worthy of tribute to the gods. Why not the lion with his impressive mane, or the peacock with his magnificent tail feathers? What was it about the oxen, particularly the bull, with his crescent-like horns, that made this animal stand out as a holy creature?

Well, just like in the case of the world mountain, we find with the sacrificial bull that, as we trace its history back into the past, what were fragmented, local re-enactments derived from regional legends of heroes fighting bulls or monsters that looked like bulls in later times, originally began as veneration of a cosmic crescent in the sky which (among other things) was imaginatively seen as a bull.

The ‘Bull of Heaven’ motif can be found in the earliest civilisations whose written language we know how to translate. Consider the Sumerian epic of Gilgamesh. Part of this story concerns the bull Gu.gal.an.na, a name that means “the great bull of heaven”. Likewise, the Egyptian Pyramid texts speak of the great bull Kenset which, again, is a name that means “the Bull of Heaven”. The Sumerians identified the god Nanna as the horns of the Bull of Heaven, and the Babylonians also had a god to fit that role, whose name was Sin.

In later myths, we find those ancestral memories of a Bull of Heaven became localised through tribal storytelling and re-enactments. It was said that Mithra, a character from Persian mythology, defeated the Bull of Heaven, on a landscape whose location is ill-defined. More localised still (given that the story tells us where the event supposedly took place) was the myth of the Greek hero Theseus, who earned everlasting fame by entering a great labyrinth, built on the island of Crete, in order to slay the Minotaur.

Confronted with all these myths and legends of godlike bulls, experts in comparative symbolism saw a need to identify some common point of origin for such tales. Since they felt they had to attribute it to some form in the sky, and they assumed the sky we see looks the same as the sky our ancestors saw, the only common frame of reference they could identify was the crescent moon.

Hardly anyone thought that such myths linked back to Saturn which, if one adheres to the assumption “as today, so before”, is hardly surprising. Of course, far distant Saturn, which never appears in crescent form, had nothing to do with the Bull of Heaven!

Only, one such scholar found that it did have something to do with this mythical beast. His name was Peter Jensen, a 19th century scholar, who undertook a groundbreaking study of Mesopotamian astronomy. Through this work, he found that the Sin, the god who you will recall was identified by the Babylonians as the horns of the bull of heaven, was in fact identified as the planet Saturn.

So: Not only was Saturn the Greek Kronos, always depicted as carrying a crescent-like scythe, it was also the Babylonian Sin, the bull with crescent-like horns. It seems so strange that such a far, distant planet, one which never takes on a crescent form, should keep on lending itself to mythical stories involving a crescent in one way or another.

Lost In Translation

What seems to be a baffling connection to those who assume “as today, so before” as they look up into the heavens for the origins of mythic archetypes, becomes readily explainable if one takes those archetypes to be an ancestral memory of a time when Earth did not orbit Sol, but instead was in a polar configuration with Saturn, Venus and Mars. Once one assumes that was the case, one finds that all the myths we have discussed- the pillar god,

the Ship of Heaven, the Bull of Heaven, and the World Mountain- all neatly connect together, as would be expected if they shared the same reference point.

There is a well-known Egyptian hieroglyph known as the ‘Akhet’. This name is normally translated as “the Horizon”, which probably would seem the most reasonable interpretation if you assume “as today, so before”. What this glyph shows, apparently, is the sign of the ancient sun-god, Atum-Ra, between two peaks. In translating this glyph as “the Horizon”, most Egyptologists are telling us Akhet signifies the geographic place of sunrise.

A few scholars, however, think that the glyph had more cosmic meaning than a geographical mountain. In ‘Minoan Kingship and the Star Goddess’, Nanno Marinatos (b. 1950) wrote, “the sign is almost universal and designates the twin peaks of a cosmic mountain”. David Talbott pointed out various features of the Akhet glyph that also hint that it had nothing to do with the horizon. If Akhet really did refer to some geographical mountain, one would expect the base of such a mountain to touch the horizon of the Earth itself. But the glyph is never represented in that way; rather, it is shown perched atop a pedestal or column, giving us a link back to the pillar god or the stable support discussed earlier.

So Talbott insists that we’re getting lost in translation if we read this glyph as “the horizon”. And there’s yet another big clue pointing to the fact it has nothing to do with the familiar sun. When one looks at this universal sign, one always finds the sun-god lying between the peaks of the world mountain (or between the horns of the Bull of Heaven). We see such symbolism in ancient Mesopotamia, for example, where Shamash, their sun-god, is shown positioned between the twin peaks of the cosmic mountain. Similarly, in Mexican mythology, yet again the sign of the ancient sun-god is found positioned between twin peaks.

But if Akhet really did symbolise the geographic place of sunrise, as is commonly suggested, shouldn’t we expect to see Atum-Ra or Shamash or whoever the sun-god is, rising above those twin-peaks, at least occasionally? That such imagery is never seen counts as a pretty big clue that Akhet is being mistranslated, if we assume it had anything to do with our Earthly horizon.

Akhet Translated

But if Akhet does not mean ‘horizon’ what does it mean? According to Talbott, the literal translation of this glyph is “twin peaks of a mountain or pillar of fire and light”. It does not refer to our familiar Sun at all, but instead symbolises the axial pillar of the sky. It references a crescent revolving around a central orb or star, something our ancestors saw and interpreted in various ways: as the upraised arms of a pillar-god, the twin peaks of the world mountain, the two horns of the Bull of Heaven.

All such images referred back to the revolving crescent of the Polar Configuration, and a time when the day/night cycle was not from sunrise to sunset, but rather based on the phase of dimming and the phase of brightening, which naturally occurred as Saturn/Venus/Mars and Earth rotated in axial alignment. Since they all signified the same thing, our ancestors often merged those symbols. So, for example, we find the twin peaks juxtaposed with the head of the bull. While this seems like an odd juxtaposition to us, our ancestors would have understood that, whether the image is of upraised arms, upright horns, or upright twin peaks,

it's always identified with the phase of brightening, the phase of "springing into life", which was associated with the crescent of the Polar Configuration when positioned below during the archaic day. Given that connection, it's also easy to see the Egyptian symbol of life- the Ankh- was so often linked not only to the arms of Shu and to the twin peaks of Akhut, but also to Kenset the Bull of Heaven.

But what about the Ship of Heaven, is that integrated with those other mythic archetypes too? Indeed it is. Readers of Book Nine will recall how, in Egyptian funeral rites, a deceased king was said to journey to the afterlife in a boat that made a perilous inverted crossing during the 'night' journey (which we are identifying with the phase of dimming which actually occurred during the day). We can see, from the Pyramid Texts, that part of this ceremony included the following words: "May you ferry over by means of the Great Bull- the Bull of the Sky has bent down his horns so that you may pass over thereby".

The Bull of Heaven is associated with the Ship of Heaven simply because both came from the same visual referent: During the phase of dimming, the crescent created by the shadow of Saturn's body upon its rings would have appeared to be inverted to anyone looking up and seeing the polar configuration as it axially rotated. That inverted crescent was imaginatively interpreted as a bull bowing its horned head, or an inverted pair of arms, or a boat travelling upside down.

Since all that symbolism connected to the pillar God Shu and his equivalents in other myths (since the original inspiration for pillar gods, the world axis and the cosmic mountain all came from planetary configurations and plasma formations seen back then) we find that this mythical god or mountain also features in these myths, again in a way that just seems strange to those who would interpret such tales as references to our familiar sky. For example, T. Randall Clark, writing in 'Myth and Symbol in Ancient Egypt', commented on "twin peaks incongruously placed on the solar boat".

Yes, it would seem odd to place the land on the boat rather than the boat on the land, but given that such an image actually refers to the Polar Configuration, it is not incongruous at all. Since all this symbolic imagery- Ship, Bull, arms of Shu- were representations of the polar configuration's revolving crescent, it made sense to combine them. As David Talbott explained, "the Egyptian sources do not equivocate. They either place the twin peaks on the ship, or the ship upon the twin peaks. Either juxtaposition is fully reasonable, since the symbols meant precisely the same thing".

Lest We Forget

It should also be expected that, once that original referent point in the sky was lost and all that was left to remind us of events once seen and heard were those iconic representations, stories once unified around a common natural event would rapidly disintegrate into myriad local symbols. Indeed, there would be so many of these symbolic echoes of an alien sky, blending them all into one story is all but impossible. Nevertheless, for students of comparative mythology, links can be found that suggest an earlier, unifying theme. The particulars of all such myths do not matter. Rather, what matters is what Talbott called "the cross-cultural integrity that substantiates a global experience beneath the chaos of local myths and symbols".

Given that these are ‘echoes’ that have repeated through global traditions for thousands of years, we should expect nothing less than appocalyptically powerful cosmic events to have been at the root of this urgent ancestral need to remember a time that once was. From these ‘world shattering’ events came the common human need to build monuments and make up stories about creator gods and warring gods and chaos monsters. The word ‘Monument’ was derived from the Latin ‘Monumentum’ (memorial, structure, tomb) which itself originated from a proto-Indo-European word ‘Monere’ which meant “to remind, bring to one’s recollection; to warn”. Therefore, all monumental construction is a necessarily commemorative gesture, intended to preserve a memory deemed too important to ever be forgotten.

As David Talbott said, “every collective memory of the cosmic mountain directs us back to the time before the sky fell, before the gods departed for more remote realms, before, in the most reliable astronomical traditions, the great gods departed to become the now distant planets”.

As we have seen, in myths around the world Saturn is identified with the prototype of kings and what was said to be the best of times, the Golden Age. That Golden Age refers to a period of time between the Purple Dawn when there was no way to measure time, and the break up of the Polar Configuration and the eventual establishment of our familiar Solar system. The Golden Age began when Saturn flared into a polar sun, and its rings were further illuminated by Sol. As we have seen, the fact that the crescent seemed to go around the Polar Configuration in a daily cycle of brightening and dimming gave humanity its first reliable form of timekeeping. Thus, our ancestors now had a means of measuring things more accurately. Equipped with the necessary components of civilisation- Time and Measure- they went out and surveyed a world that was more bounteous in its natural resources than any other Age, for Mother Nature benefitted not only from the warmth of Saturn, flaring in arc mode, but also from the radiated energy of Sol.

Thanks to Saturn’s northerly spiralling journey through space, it was inevitable that the event which had brought such a dramatic end to the Purple Dawn, would eventually repeat: The plasma sheath of Saturn would come into contact with the Sun’s more powerful heliosphere. In order to get from the alien sky suggested by plasma physics and comparative mythology, to the familiar sky seen when Earth is the third rock from the Sun, we have to suppose that, eventually, the contact of Saturn’s plasma sheath with the superior electrical field of Sol resulted in the breakup of the polar configuration.

If humans did witness such events, they must surely have been terrifying spectacles more than capable of inspiring tales of a clash of the Titans; of warring gods hurling thunderbolts; of chaos monsters threatening world-ending catastrophe. Such events would have seared into ancestral memory an urgent need to remember that doomsday had occurred in the past and could, perhaps, return. “As before, so again”. There once was a time when the gods were not just some abstract concept for those of Faith to believe in without evidence, or those of a philosophical persuasion to ponder as they stroke their bearded chins. Once, the gods were actual, awesome cosmic events that awed humans could only comprehend by personifying them into deities capable of doing great and terrible things.

We can also see that Doomsday didn’t happen for thousands of years. In between the Purple Dawn and the catastrophic events that broke up the Polar Configuration, humanity got to enjoy thousands of years under the glorious reign of the Saturnian Golden Age.

CHAPTER THREE

Perhaps the most famous example of a Mythstake that was eventually shown to be the fictional story it always was, is the idea of Geocentrism, or the belief that the Sun orbits the Earth, rather than the solar system model in which the Sun lies at the centre and the Earth orbits around it. If one models our system with the Earth placed where we now place the Sun, and thus have the Sun and all the visible planets and moons orbiting a motionless Earth, it is inevitable that, as astronomy improves, you're bound to find that the paths the planets and sun seem to trace across sky don't really fit with the paths they would take if your model is correct. Other mysterious phenomena, like only two planets (Mercury and Venus) exhibit phases like the moon while the rest never do, will also be revealed by astronomical observations.

Having discovered evidence that contradicts your conviction that Geocentrism has got to be true, how can you respond to this outcome? You can either accept that the irreconcilable evidence is telling you there is a fundamental error in the very idea of Geocentrism, or you can try to add more complexity to the Geocentric model, applying more sophisticated geometry in such a way that the conflicting data can be made to fit the core assumptions and, if that is not possible, dismiss the remaining anomalies as illusions, the product of instrument defects or flaws in human perception; or you can admit they are real natural phenomenon but ones which your Geocentric model will eventually be able to explain.

For many centuries, geocentrists relied on those latter methods to account for evidence that, really, was proving the fundamentals of their theory were invalid. We do not live in a geocentric system; we live in a solar system. Once this truth dawned on humanity, it became clear that the few voices who dared speak up and defend the 'radical' view that Earth is just another planet orbiting the Sun, who were regarded as lunatics with mad ideas deserving ridicule or which needed to be silenced, were really scientific heroes struggling not to buckle under intense orthodox pressure and instead promote a clearer understanding of reality. Here, one's mind recalls Galilleo, threatened with torture unless he publicly rejected the heretical belief in a solar system, and who spent his remaining years under house arrest.

Now, I don't intend to go into any detail regarding the story of Galileo's encounter with Catholic authorities, because that is a topic I am going to cover in future books. Instead, I want to highlight a remark that one of Galileo's critics levelled at the great man.

This critic was one Horatio Grassi (1583-1654) who was an Italian Jesuit priest, mathematician and astronomer. He reminded Galileo that the ignorant masses could be persuaded to believe in anything, no matter how absurd it may sound to those who know better. To press home this point, Grassi reminded Galileo that it was once popularly believed that Venus was a comet.

How absurd, believing Venus to be a comet. But, before we feel too smug, laughing at the strange beliefs held by our ancestors, we should remember that we ourselves have held entirely wrong beliefs when it comes to that planet.

Venus Ain't What We Thought

Sometimes the planets were given appropriate names. What better name could there be for the mightiest planet in our solar system than Jupiter, originally the name of the Roman king of the gods? And how fitting that the planet lying closest to the Sun, and therefore completing its orbit sooner than any other planet (one year lasts just 87.97 days) should be named after Mercury, the fleet-footed messenger of the Roman pantheon?

Other planets, though, were given wholly inappropriate names. Imagine if you had to pick one planet to represent Neptune the Roman god of the seas. Surely, you would pick the only planet in our solar system whose surface is 70 percent covered in water? But no, we call that planet 'Earth'.

Another more appropriate name for our planet might be 'Mars'. After all, ours is the only planet in the solar system where wars are fought. I had assumed that Neptune was a gas giant too far from the Sun to have liquid water, but a quick double check shows it is actually an 'Ice Giant' whose interior houses thousands of times more water than all of Earth's oceans combined, so maybe it's not inappropriately named. But why should the planet actually called Mars be representative of the Roman god of war when no conflicts have ever been fought there, and all it has ever done is spend billions of years peacefully tracing its orbital path around the Sun?

And then there is Venus. To be fair, for most of astronomy's history, that planet did seem appropriately named. Other than the Moon, the heavenly object most easy to spot once the Sun has gone down or before it rises in the morning, is Venus. Due to its position, closer to the Sun than Earth is, we can only see Venus in the morning or the evening and, while it is visible as the 'morning' or 'evening' star, it shines like a diamond in the heavens, truly a thing of beauty.

With a suitably powerful telescope one can get a close enough view of this planet to see it is totally covered in clouds. Since that is so, until we managed to land probes on its surface and send back images of what the Venusian surface is really like, we had no idea (other than it being a rocky rather than a gaseous planet) as to what our neighbouring planet is really like.

Still, we could speculate. In terms of size, Venus is very similar to Earth and both planets lie in what astronomers call the Goldilocks zone, which refers to a distance from the sun where water can exist in its liquid state on the surface of a planet. So, astronomers proposed, Venus was Earth's twin, a planet of similar size and likewise home to oceans and seas. And life? Popular science liked to entertain the possibility of Venusian life, and presented artistic impressions of the planet as a world of seas, lush vegetation and alien beings.

But all hopes for Venus as an Eden worthy of a planet named after the Roman Goddess of love were dashed when, in 1960, the Soviet spacecrafts Venera and Mariner landed on its surface and sent back data. If Venus is Earth's twin, it is an evil twin, for Venus may well be the most inappropriately named planet in the solar system. Contrary to what nearly everybody expected, other than its size Venus is nothing like Earth. The clouds that cover the planet are not made of water vapour but rather sulphuric acid. The temperature on

Venus's surface is hot enough to melt lead and the atmospheric pressure is so high a person would be crushed as they burned to death under those acid clouds. Far from being the Eden nearly everybody was expecting, Venus is more like Hell.

But, not everybody had expected Venus to be another Earth. Ten years before those spacecraft landed there, one maverick thinker wrote, "the night side of Venus radiates heat because Venus is hot. The reflecting, absorbing, insulating and conducting properties of the cloud layer of Venus modify the heating effect of the sun upon the body of the planet; but at the bottom of the problem lies this fact: Venus gives off heat".

So, who was this contrary thinker and what led him to his prediction that Venus was a hot planet? His name was Immanuel Velikovsky (1895-1979) and he arrived at this conclusion by taking an idea long since dismissed by others as ridiculous and taking it seriously. What idea was that? The ancient popular belief that Venus was once a comet.

Now, professionally speaking Velikovsky was neither an astronomer nor a mythologist, but a psychoanalyst. Nevertheless, in 1950 he wrote a book called 'Worlds In Collision', and it pioneered many of the techniques that comparative mythologists like David Talbott, Dwardu Cardona and Ev Cochrane would later rely on in their reconstruction of the Polar Configuration.

In 'Worlds In Collision', Velikovsky hypothesised that, prior to the dawn of recorded history, Venus had been ejected from the core of Jupiter and had appeared in our skies as a great comet, one that rampaged through the solar system during a period of planetary instability. According to him, the startled humans who witnessed these events interpreted them as a terrifying war of the gods, and the tales they told in an attempt to understand the calamity that nearly wiped out humanity became the Biblical story of the Hebrew Exodus. Since Venus was thousands rather than billions of years old according to this interpretation, it stood to reason that the planet would still be hot.

So far, we have seen how Vellkovsky was right in that he predicted Venus would have an extraordinarily hot surface, which indeed it turned out to have. When the truth of what Venus is like was made clear, mainstream science had to find some explanation that could account for how come Venus is such a hellish world.

Evil Twin? Or Younger Sister?

In the 1960s, before the Venera and Mariner probes managed to land on Venus, the astronomer Rupert Wildt (1905-1976) had predicted that Venus would be found to be warmer than the Earth by a few tens of degrees Celsius. This was not just because the planet orbits closer to the Sun than ours does, but more so because its thick cloud covering would trap infrared radiation in the lower atmosphere of Venus. Therefore, the environment beneath that cloud covering would warm up, just as the interior of a greenhouse is warmed thanks to infrared radiation finding it difficult to pass through the glass such buildings are made of. This hypothesis was the first "Greenhouse Effect" proposal.

When the Mariner and Venera probes landed, the information they sent back showed how Wildt's prediction of Earth's twin being tens of degrees warmer was a drastic underestimate.

It turned out that the environment was so hot, Venus can only be described as ‘unearthly’, and Wildt’s greenhouse effect was clearly insufficient to explain such high temperatures. And so, Carl Sagan (1934-1996) proposed the ‘Enhanced Greenhouse Effect’ in which, along with the 96% carbon dioxide, 0.02% sulphur dioxide and 0.1 % water vapour thought to be in the Venusian atmosphere at the time, some unspecified heat absorbing particles in the clouds worked together to enhance the greenhouse effect.

By the 1970s, further insights into the hellish conditions of Venus led to the “Enhanced Greenhouse Effect” being superseded by the “Runaway Greenhouse Effect”. According to this hypothesis (the brainchild of one S.I Rasool (1933-2016) and Catherine de Bergh) at some point in the planet’s past a spherical object between 500 and 1000 miles wide had struck Venus. The energies released by that impact had melted the planet’s upper mantle, and that gave rise to a “runaway greenhouse effect”.

Two outcomes resulted from the adoption of the ‘greenhouse’ proposal. One was that Velikovsky’s prediction was written off as having been no more than a lucky guess. The other thing that happened was that Venus came to represent a warning to all Mankind. When the Apollo missions sent back the first ever image of Earth seen from the Moon’s perspective, the understanding of how small and fragile our world appeared encouraged lots of people to question how we were treating this precious world and the human family who dwell on it and have never known any other home. Now we had determined that Venus could have been Earth’s twin, and may have been a lot like Earth in the past, but a buildup of greenhouse gases in its atmosphere had transformed it into the most inhospitable rocky world in the entire solar system. Some people began to wonder: Could a similar fate befall the Earth if our industrial processes kept pumping more and more greenhouse gases into the environment? The concept of ‘Global Warming’ was born.

That Venus was so hot because it had been subject to a runaway greenhouse effect causing massive amounts of global warming went on to become consensus science. But, not everyone accepted this story. One of the critics of the global warming hypothesis was a respected amateur astronomer called Valdemar Axel Firsoff (1912-1981). He pointed out that water vapour is an incredibly potent greenhouse gas, and that more sunlight on average falls on our oceans than it does on the surface of Venus. But, the world’s oceans and seas are not boiling hot.

While Venus received 1.9 times more solar radiation than Earth receives, thanks to its cloud covering eighty percent of that sunlight gets reflected. As a result, Venus absorbs less solar energy than Earth does. You would think, then, that the effective surface temperature of Venus would be cooler on average than typical conditions on Earth. As the late physicist Wal Thornhill (1942-2023) objected, “even with the maximum greenhouse effect, the effective surface temperature of Venus should be low enough to freeze water. What is being asked of the ‘runaway greenhouse effect’ is equivalent to expecting a well-insulated oven to reach a temperature sufficient to melt lead by having only the pilot light switched on!”.

As well as doubting that a greenhouse effect could even have gotten started on Venus, Firsoff also pointed out that it could not explain how 99% of the atmospheric temperature and pressure of the Venusian climate was almost identical from pole to equator and from day to night. In 1979, NASA news stated, “the Venus weather machine is very efficient in

distributing heat evenly", a statement that Firsoff shot down for being a total fallacy. "To say that the vigorous circulation (of the atmosphere) smooths out the temperature differences will not do for, firstly, if those differences were smoothed out the flow would stop and, secondly, an effect cannot be its own cause. We are thus left with an unresolved contradiction".

The fact is, the latest scientific studies of Venus are seriously undermining the belief that it could ever have been Earth's twin. As a Science Alert article put it, "Venus's reputation as a cautionary tale of an Earth gone bad may have been somewhat exaggerated…New research reveals Earth's so-called sister planet may never have had liquid oceans- because it was not able to, even when water was available. In fact an analysis of the planet's atmosphere suggests that it has always been drier than a bone, inside and out".

If Venus has indeed always been "drier than a bone", there cannot have been any of the water vapor required for the enhanced or runaway greenhouse effect to work, and so we're seemingly without an explanation as to why this unearthly alien world is the way it is.

Venus was named Earth's twin because the two planets are of similar size and also thanks to those dashed hopes that it might prove to be another watery, life-supporting world. But the defining characteristics of twins are not all to do with likeness of appearance. To be twins, those siblings have to have been born on the same day. While mainstream astronomy has abandoned the idea that Venus ever resembled Earth, the belief that it (and indeed all the planets in our solar system) were born at the same time as Earth remains very much the consensus view.

But, as we have seen, hidden among the many myths and legends of the world's various cultures are common themes- archetypes- that hint at Venus being born at a far later time than the popular story of all the planets forming from a disc of debris left over from the formation of the sun, 4.7 billion years ago, would have us believe. While Velikovsky had thought Venus was ejected from Jupiter, later comparative mythologists who pursued his original ideas with a greater understanding of more ancient cultures than Bronze Age Hebrew peoples, determined that it was the planet Saturn which was linked to Venus in the most ancient traditions, not Jupiter.

Clues From Titan

The mainstream story is one of rocks banging into each other which, through a slow process of accretion, leads to the eventual formation of planets. If we turn to Saturn, though, we find it has a satellite that does not fit at all well with this popular story of planetary formation.

The moon in question is Titan. Assuming the nebular theory is correct, Titan was born 4.7 billion years ago, just like all the planets and their satellites were. During the process of accretion, this moon would have sat within the gravity well of Saturn and this powerful gravitational effect would have increased the chances of impact events occurring on Titan. That being the case, when the Cassini probe was sent to the Saturnian system to get close-up shots of Titan, astronomers expected to find the moon's surface scarred with large craters.

But when the images came back, the results were not what astronomers expected. Titan, it turned out, didn't actually have any large craters at all. On the contrary, it had a surface that appeared strangely youthful. How could a billions year old moon look so young? The hypothesis that mainstream science proposed was that Titan must have received a 'facelift' of sorts. In the past, they suggested, it had been struck by a huge object, the impact of which triggered a resurfacing process that erased all trace of the asteroid strikes that had once scarred the moon's surface.

If that sounds familiar, it's because we have heard something like this before, when Venus was said to have also been struck by a huge object in its past. This event, by the way, was not just dreamed up to provide a mechanism for the runaway greenhouse effect, but also because, just like Titan, Venus has a surface that looks too young for a planet commonly believed to be 4.7 billion years old.

Clues in Scars

There may be suspiciously few large craters on Titan, but this satellite of Saturn does feature other types of scars. When the Huygens probe sent back images of the surface of Titan, they showed branching, treelike channels carved into its surface.

What had created these dendritic channels? Were they canyons, carved through water erosion, just like the Colorado carved out the Grand Canyon? The problem with that hypothesis is that Venus also has dendritic channels carved into its surface, and we know beyond doubt that no rivers ever flowed there. So something else must have scarred Venus in this way and, perhaps, Titan as well. But what could that 'something' have been?

We do know of one other way in which such scars can be formed, albeit on a much smaller scale than what we see on Venus and Titan. When lightning strikes the ground it can mark the impact site with what is known as a 'Lichtenberg Lightning Scar'. Similar scars have been created in laboratories, by subjecting materials to high-energy density plasma discharges. Such scars look very similar to small-scale versions of the dendritic channels found carved into the surface of Venus and Titan.

If there is a big difference between the Lichtenberg Lightning Scars produced on Earth and those apparently seen on Venus and Titan, it is exactly that- the treelike network of channels carved into their surfaces are planet-girdling scars. So, if electric-arc machining was responsible, those high-energy plasma discharges must have been "thunderbolts of the gods".

But, haven't we been suggesting that high-energy plasma discharges actually did occur and that they had a direct connection to the relationship Venus had with Saturn in archaic tradition? Wal Thornhill was a proponent of the Electric Star model, and he pointed out how "on both Venus and Titan we see the same filament and discharge patterns that are expected when arcing occurs through a heavy atmosphere".

Velikovsky Challenged

Velikovsky was certainly a maverick thinker operating on the far fringes of accepted academic thought. But, unlike other people we've spoken about who supported 'way out there' ideas, he was not exactly ignored. Actually, the book he published which outlined his ideas about Venus and its connection to the Exodus myth went on to become a bestseller, and many eminent astronomers and mythologists challenged him and his ideas.

To give one example, in 1974 there was a symposium held in San Francisco, put together by the American Association for the Advancement of Science. This symposium was called 'Velikovsky's Challenge to Science' and in that very symposium the man himself remarked, "I may have even caused retardation in the development of science by making some opponents cling to their unacceptable views only because such views may contradict Velikovsky- like sticking to the completely unsupportable hypothesis of the greenhouse effect as the cause of Venus' heat, even in violation of the second law of thermodynamics".

What did he mean by that? Well, one of the things that must result from the law of entropy (which is what the second law of thermodynamics is) are constraints upon the direction of heat transfer. There should be no net flow of heat through the Venusian atmosphere, if that planet's high surface temperature is to be maintained.

But this was not found to be the case when the Pioneer probes looked at the amount of radiant energy passing through the atmosphere. What these probes found was that more energy was being radiated up from the lower atmosphere than enters it as sunlight. Even more telling, the two probes were orbiting on opposite sides of Venus's globe, and the probe on the 'night' side showed the temperature to be about 2K warmer than the temperature on the 'day' side. Not only that, but the Russian probes, Vega 1 and 2, were reported to have "recorded a pronounced upward radiation flux"

What do these findings indicate? Far from being caused by global warming, these findings tell us that Venus's surface is hot and still cooling. The concept of the greenhouse effect and global warming was originally invented so as to explain away Velikovsky's prediction that Venus was hot because it is a very much younger planet compared to the Earth. It couldn't possibly be so hot because its surface really was young and still cooling down from its birthing process.

But, as we have seen, the mainstream's concept of how planets are formed has turned out to be rather non-predictive. It anticipated finding Titan marked by large impact craters, but none were found. Venus was said to have undergone a runaway greenhouse effect, but the water vapour necessary for such a process was later proven never to have existed. Rather than investigate why Venus's youthful surface is covered in what looks like scars from stupendous lightning strikes, just like Titan's, mainstream science instead made up some story of these bodies having been struck with sufficient force to 'facelift' their surfaces, leaving these 4.7 billion year-old worlds with a youthful appearance.

But, just maybe, all that ad-hockery was simply unnecessary? Maybe Velikovsky was right all along in saying that Venus was a younger sibling compared to the other planets and is therefore hot simply because it's had less time to cool down?

Was Velikovsky correct in only this way? Possibly not. There is something else to do with Venus that he predicted, and mainstream astronomers would eventually find tantalising hints that he might have been on the right track here as well. What idea was that? The suggestion that Venus had once been a comet.

CHAPTER FOUR

The Great Comet

Through his studies of the world's cultures, Velikovsky found that a fear of doomsday haunted the ancient world and that this anxiety was intimately connected to Venus and comets. More specifically, the argument he presented in 'Worlds In Collision'- that Venus was once a comet that came close enough to Earth to have a devastating effect on our world- was derived from seemingly wildly inappropriate images that were repeated in culture after culture.

He noted, for example, that Venus was known as the "Smoking Star" in Mexico, which was also their phrase for a comet. Through his studies of cultures in the Americas and the Near East, Velikovsky again found associations between Venus and comets. In this case, those connections came in the form of Venus being associated with celestial streaming hair, one of the most common hieroglyphs for the comet in the ancient world. Both the Egyptians and the Babylonians described the planet Venus as "the flame of Heaven" or the "torch of Heaven", both of which just happen to be widespread symbols of comets amongst the ancient peoples.

Everywhere he looked, it seemed, Velikovsky found archaic astronomical traditions that took the popular symbols for a comet and applied them to the planet Venus. He also noted how dragons or serpents were popular glyphs for a comet and that those mythical agents of calamity had somehow come to be associated with Venus. This was a planet those ancient cultures seem to have feared; their astronomers carefully monitoring the planet's behaviour for signs of a repeat of the great calamity that had once befallen their people- or so mythological tradition said.

At this point we should stop and wonder why so many cultures thought comets were harbingers of doom, a cross-cultural anxiety strong enough to persist for millennia. It was evidently still a genuinely held anxiety in 1066 or thereabouts, because the famous Bayeux tapestry features a scene in which astrologers are pointing to Halley's Comet, and a very worried King Harold is wondering what the appearance of this messenger of doom might mean.

If you think about it, though, this does come across as a very strange sort of fear, for nothing bad ever happens when a comet becomes visible in our skies. It's certainly a relatively unusual event, but no disasters befall us as a consequence of a comet passing through the solar system. We just get to observe a rather beautiful celestial object for a while before it's gone and the night sky goes back to looking the way it usually does. And it's even more bizarre that the myth of comets as dragonlike agents of destruction should be so commonly associated with the planet Venus. It seems very odd that a planet, looking nothing like a dragon and only ever peacefully following its orbit around the sun, ever came to have such a fierce reputation.

The Dark Aspect of Venus

Nevertheless, whenever we look at the earliest mythological traditions, a fearsome reputation is always what we find. In Mesopotamia, the planet Venus was known by the name ‘Inanna’, a goddess so closely linked to war a third millennium kenning described war itself as the dance of Inanna. Scholars who have studied this Mesopotamian goddess have found plenty of hymns that speak of her terrifying power. Diane Wolkstein’s (1942-2013) and Samuel Noah Kramer’s (1897-1990) acclaimed translation of ‘Innana, Queen of Heaven and Earth’ provides one such hymn.

“You who pour down firebrands over the earthly orb, who flash like lightning over the highland…whose cry reaches heaven and earth, whose roar is all-destructive..your angry heart is a terrifying flood-wave”.

An odd description indeed for a peaceful speck of light following a regular path through the Zodiac. And yet such language is used over and over again in Sumerian texts describing Inanna Venus. Line 9-41 of the ‘Exaltation of Inanna’, for example, say of Venus, “Like a dragon you have deposited venom on the foreign lands…raining blazing fire down upon the land…you charge forward like a charging storm…your rage cannot be cooled!”.

Notice the reference to storms and lightning in those quotes. How interesting, that a planet modern science would reveal as being scarred with what looks like gargantuan lightning strikes should have been described as she who flashes “like lightning” by cultures that are thousands of years old. As well as being compared to a dragon (the latter quotation being but one example of this tendency) we also find common themes in which Inanna Venus is placed at the centre of a destructive storm that fills the heavens. The word used is ‘Dal-Amun’, which means ‘Whirlwind’. As comparative mythologist Ev Cochrane commented, “evident in these archaic traditions is an image of a planet gone amok. Its whirling tornado-like behaviour instantiating its rage”.

The idea that the planet that is second closest to the Sun should be identified with a warrior goddess feared for her apocalyptic activities is not a unique feature of Summerian culture. We find analogous behaviour being reported of other goddesses, such as the Egyptian Hathor and the Akkadian Ishtar. Whereas Inanna was compared to a storm, Ishtar was represented as a whirling dancer, but nevertheless the destructive imagery persists. In his 2005 work, ‘Before the Muses’, Benjamin Foster provides the following translation. “O Valient Ishtar, shining torch of heaven and Earth…furious in irresistible onslaught…fiery glow that blazes against the enemy, who wreaks destruction on the fierce, dancing one, Ishtar”.

Again, we should pause to note how very strange and curious it is that Venus should be conceptualised as a tornado, or a whirling dancer, or a warrior raining fire down upon the land, when there is nothing from the standpoint of modern astronomy that suggests any reason why such destructive metaphors should be applied to that planet.

Another goddess worth considering is the Hindu Deity Kali. She is most prominently associated with Saturn in Vedic astrology and Tantric tradition, but she has certain features that link her to the Venus/comet myth in other cultures.

We saw earlier how the Akkadian Ishtar is associated with frenzied dancing, and it is also said that Kali's frenzied dancing threatened to destroy the world. In his book, 'The Sword and the Flute', David Kinsley (1939-2000) wrote, "the dread mother dances naked in the battlefield, her lolling tongue burns like a red flame or fire, her dark tresses fly in the sky, sweeping away the sun and the stars…the world trembles and cracks under her tread".

In that quotation we find references to the two most standout features of Kali: her prominent tongue and her wildly dishevelled hair. It's worth keeping the latter image in mind as we're going to find similar images in myths concerned with other goddesses, many explicitly associated with the planet Venus. In his book, 'Tantric Visions of the Divine Feminine', Kinsley wrote, "Kali's unbound hair may also have a broader, indeed cosmic, significance…her loose hair may suggest the end of the world. Her hair has come apart and flies every which way; order has come to an end; all has returned to chaos".

While Kali might still be recognised as a goddess of chaos and destruction, some readers may be wondering how any of this relates to the most famous of the symbolisms attached to our neighbouring planet, which is that of Venus being the goddess of beauty and love. But such attributes are only one identity of the deity known as the archetypal mother goddess.

As well as being revered as the very epitome of feminine charm and celebrated as the queen of heaven, there is always also a much darker aspect to the mother goddess, in which she is represented as a monster, or a wicked queen, or a witch, spreading terror and destruction. Ev Cochrane asked the obvious question: "What could account for the transformation of that very goddess (of love) into a shrieking witch or hag, whose wildly disordered hair stretched across the sky?".

Venus is, of course, the Roman equivalent to the Greek Aphrodite. In Greek mythology, the iconic symbol of terror was Medusa, noted for her ability to literally petrify all who looked at her and whose most recognisable feature was her hair, which was a writhing nest of snakes.

According to the myth, Medusa was originally a form of stunning beauty. That she subsequently transformed into a hideous monster is not a tale unique to Greek mythology, but rather a story element that can be traced to much earlier civilisations, such as Mesopotamia. There we find the tale of Inanna transforming into a dragon who attacked the world. Similarly, in Egyptian mythology, there is a myth known as 'the Destruction of Mankind', in which the beautiful goddess Sekhmet becomes Uraeus, a serpent who threatened to destroy the world.

What we find if we trace the evolution of the Medusa myth back as far as we can, then, is that those paradoxical opposites of love goddess and terrible goddess turn out to be contrasting aspects of the same deity. That's not all, though, for we also find these myths converge on the same planet, the planet Venus.

If it is paradoxical that cross-cultural comparisons should lead us toward Venus of all planets, maybe that's because we have been labouring under an assumption that is regarded as scientific fact, but which might actually be just a story. That assumption is the belief of the 'uniformity principle', as applied to our solar system. What this basically means is that we just assume the positions and relative motions of the planets have not changed in

millions if not billions of years. Venus has always followed a slightly elliptical orbit that lies between Mercury and Earth; Saturn's orbit has always been placed way beyond the Asteroid belt.

But when we take all the common elements of mythic archetypes, what we seem to get are themes that point to a time when there was an entirely different gathering of planets, and by tracing the global myths of the mother goddess to the earliest surviving sources, we find that they all point to Venus, the only planet visible to the naked eye to be given a female identity, and not just in one culture but all of them. Should we attribute this gendering to no more than coincidence? Or should we follow David Talbott's advice and instead recognise that the mythic archetypes to do with Venus and its relationship with Saturn and Mars point to "one planet, drawing our attention to the electrically discharging sphere seen visually in front and close to the centre of a much larger sphere, named in the astronomical traditions as the planet Saturn"?

CHAPTER FIVE

Dishevelled Hair and Mourning Gods

One of the oldest narratives to have survived from ancient Egypt was the tale known as ‘the Destruction of Mankind’, dated to around 1325 BCE. In her book, ‘Indo-European Poetry and Myth’ Jo Wilson provided the following translation. “Mankind plotted something in the (very) presence of Ra…then they (Ra’s advisors) said in the presence of his majesty: ‘May the Eye be sent, that it may catch for thee them who scheme with evil things…it should go down as Hathor’. So then this goddess came and slew mankind in the desert”.

So far, other than being another mythological tale of a vengeful goddess wreaking destruction on Mankind, there does not seem to be much here that connects the myth to comets as harbingers of doom. But actually there is a connection, and it comes in the form of a number of allusions to an enigmatic lock of hair.

Thus we find references in the Coffin Texts to “the day of the cutting of the lock of hair”, or gods like Shu saying things like “I have quietened her who is in the midst of her rage…(even she) the fiery one who severed the tresses of the gods”.

Actually, the phrase that is translated as “tresses of the gods” does not have just that one meaning. This is because the word ‘Tresses’, represented by the hair hieroglyph, can also mean ‘Mourning’. So one could just as legitimately translate the original Egyptian phrase as “the mourning of the gods”, as indeed Joris Borghouts (1939-2018), the prominent Dutch Egyptologist, did.

Which, then, is the true translation, “tresses of the gods” or “mourning of the gods”? Actually, it doesn’t matter, because in order to properly understand this story we have to recognise it as a tale of Isis cutting off a lock of her hair as a sign of mourning for her beloved Osiris, and thereafter wandering the world in a dishevelled state. Thus, we find in the Book of the Dead passages like, “I am Isis. You found me when I had disarranged my face and my scalp was disordered”.

At this point, we should bear in mind that neither the comparison of comets to a lock of hair, or associating them with mourning, were concepts unique to the Egyptians. Chinese astronomers also described comets as celestial mourning, and they also held that Venus was in charge of mourning, a belief similar that of Mesopotamian astronomers, for whom Venus was a star of lamentation. At the same time, the Mesopotamian astronomers described Inanna Venus as an agent of the apocalypse who, much like the Eye in the Egyptian myth, ‘the Destruction of Mankind’, rained down fire and destruction from the sky.

Another common theme can be found by considering the hair hieroglyph itself. In this hieroglyph, the lock of hair is depicted as a spiralling volute form, and the god Horus’s most distinguishing feature is a distinctive side lock that has that very shape. But, it’s not a style unique to the Egyptian gods, because the early Mesopotamian gods were rendered as having analogous side locks, while in the earliest texts from that culture, Inanna Venus is denoted by a pictograph showing a spiralling, comet-like form.

Something else we find in Sumerian mythological traditions are references to Inanna Venus having some key role in a cosmic disturbance that brings about an apocalyptic darkness. “When you are angrily stirring that which is bright gets dark, you turn midday light into darkness”, as a hymn to the goddess Inanna, put it.

According to Ev Chochrane, “the Sumerian pictograph preserves the unique appearance of Venus during a distinct period of instability which saw the planet depart from its axial alignment with the polar configuration. The tumultuous events in question, one of the earliest remembered astronomical events in history, was conceptualised as the departure of the Eye goddess at the beginning of her campaign of destruction. At the same time, the departure or severing of the fiery lock of hair signalled the death of Osiris and the end of the world are marked by Venus’s mourning with dishevelled hair”.

Similarly, as we previously saw, the Hindu goddess Kali had wildly dishevelled hair, and David Kinsley’s description of her (“the dread mother dances (and) the world trembles and cracks under her tread”) sound very much like these words from a hymn to Inanna Venus: “Inanna, the devastatrix of the mountain…she who causes the heavens to rumble, she who shakes the Earth”.

Whether it be the myth of Kali, or Inanna Venus, or Hathor, or the Medusa, we find common themes that all point back to Saturn and Venus as having had a far closer relationship than is possible, if one insists on preserving the uniformity principle. The period of apocalyptic destruction that nearly resulted in the extinction of the human race began when the polar configuration broke up after the final contact with Sol’s heliosphere. Considered as variations on the same cosmic event, all the myths mentioned in this chapter look back to that time when instabilities disrupted the polar configuration, and Venus was displaced from its central position, a natural event that Man the storytelling animal interpreted as the death or catastrophic weakening of Saturn, the primeval sun. According to Ev Cochrane, it was during this period when Saturn’s “luminous heart and soul appeared in the sky as a flaming serpent or dragon, or as the raging, lamenting mother goddess, which means precisely the same thing”.

That ‘same thing’ was precisely what Velikovsky had based ‘Worlds In Collision’ on: Venus was once a comet.

The Great Comet, Reconsidered

There would, however, appear to be a major flaw in such an assumption. We now know that Venus is not a goddess, beautiful, terrible or otherwise. Venus is a planet, and planets are not comets.

So one would have to assume, were they to stick to the mainstream account of what planets and comets are, and how they are formed. But, in the case of Venus, mainstream science has found that, in some ways, Venus does have a cometary appearance. The online journal, Space, reported in 2003 that “planet Venus sometimes looks less like a planet and more like a comet”.

What can such a report be referring to? Just like the Earth, Venus has a magnetosphere, which is plasma reacting with the planet's magnetic field, which steers and traps the energised particles. The magnetosphere is compressed and confined by the solar wind on the 'dayside' of Venus, but on the 'nightside' the solar winds stretch it out into a long magnetotail. It is those plasma filaments, stretching as far as Earth's orbit, that resulted in Venus's magnetotail being referred to as a 'Cometary Magnetotail' by the astronomical community.

Ok, so Venus does look like a comet. But it only takes on this appearance when you look at it via radio telescopes designed to tune in on wavelengths in the electromagnetic range that human eyes simply cannot see. How, then, could our ancestors (who, after all, had no radio telescopes) possibly have seen Venus's cometary magnetotail?

At this point, we should return to that flawed mainstream belief regarding the nature of space itself. As readers of Book Nine may recall, it was believed by 19th century astronomers that space was a vacuum and, therefore, not able to carry an electric charge. This perception should have changed in the 20th century, because the Space Age proved beyond doubt that space is really not empty at all; rather, it is an electrically conducting plasma environment.

But, by the time this was established beyond doubt, mainstream astrophysics had developed its own model of plasma, based on the kinetic theory of ordinary gases. It was not a particularly accurate model of real plasma behaviour, plasma physicists working with actual plasmas tried to tell them that. But it greatly aided in the quest to reduce Nature to a set of elegant equations and since mainstream cosmology was developing in a way that far prioritised mathematical elegance over empirically derived observations, such objections were ignored.

Now what about space being an electrically conducting plasma environment? The mainstream dealt with that by switching from the assumption that space is a near perfect vacuum to thinking of space as a near-perfect conductor. In this inverted concept of space, it would be impossible to sustain voltage differences between objects in space and so, once again, electric currents in space were ruled out.

But the pioneers of plasma science knew that this just wasn't the case. They had determined that a negatively charged body in diffuse neutral plasma will draw positively charged particles towards it, while leaving behind an outer sheath of negatively charged particles. In between these separated charge forms you get a 'double layer' forming, which serves to form a 'plasmasphere', or an insulating sheath. Due to this plasmasphere, so long as their plasma sheaths don't touch, there is no electrical interaction between two bodies.

However, although the electric field within each plasmasphere is weak, were that body to follow an eccentric orbit as it races towards or away from another body with a strong plasmasphere, such as the Sun's heliosphere, it would encounter a rapidly changing voltage. This situation would have to be dealt with. As Michael Godspeed commented, "a comet spends most of its time in the weakest part of the field far from the Sun and may balance its voltage with that field. But as the comet accelerates nearer the Sun, it grows profoundly out of balance with its environment". In other words, there develops a charge imbalance between the nucleus of the comet and the higher voltage and charge density near the Sun. It

is this electrical stress that initiates a glowing plasma sheath, and this appears to the naked eye as a cometary tail.

It should be pointed out, by the way, that this model of comets is a totally different hypothesis to the standard ‘dirty snowball’ model. Why do we need an alternative theory of comets? The same reason science always demands a theory be replaced- astronomical observations focused on comets keep on finding evidence that cannot be reconciled with the standard theory of what comets are.

These include: Narrowly confined, filamentary jets spanning distances that defy the expected behaviour of neutral gases in a vacuum; the bodies of comets having sharply carved surface details and craters that look more like asteroids than dirty snowballs; a short supply or even a complete absence of water and other volatiles on comets’ comas; comets flaring up while in the “deep freeze” of space, beyond the orbit of Saturn; the ejection of larger particles and “gravel” that was never anticipated under the idea that comets accreted from an Oort Cloud of gas, dust and ice and, perhaps most irreconcilable of all, comets have been observed passing close enough to the Sun to pass through its intensely hot corona, but rather than melting away to nothing the comet seems quite unharmed by its hellish sojourn through the corona as it goes the around the Sun.

What the alternative model proposes is that asteroids and comets are not two separate and unrelated types of celestial object. Instead, if we assume the electric star hypothesis is correct, then any body orbiting in our solar system on a sufficiently eccentric orbit about the Sun will display comet-like characteristics. A comet is therefore just an asteroid on an eccentric orbit around the Sun, not a wholly different category of object at all.

But, remember, any object on a sufficiently eccentric orbit around the Sun displays comet-like characteristics. It just needs to have a cometary magnetotail that experiences enough of a power surge through its filaments to bring them out of dark mode, and thus only ‘observable’ via radio telescopes, to glow mode, and thus visible to the naked eye.

According to the late Wal Thornhill, “for ancient people to have seen Venus as an Earth-threatening comet, Venus must have had an eccentric orbit that brought the planet near to Earth. The myth in question encodes catastrophic natural events during which Venus’s atmosphere became hyper-charged and disturbed, flaring dramatically”.

Thus it was that our ancestors looked up in terror to see a rampaging, giant comet in the sky, an awful natural event that imagination would interpret in various ways, as a dragon, or Kali with wild disheveled hair, or the Medusa with serpents for hair, or a hag riding a broomstick, or the destructive, whirling dance of Ishtar. Venus, rampaging Venus, was once literally a comet, the most stupendous comet ever to have appeared in our skies. So impactful were its effects, Venus’s time as a body taking on a spectacular cometary form inspired an age of gods and wonders, of monumental construction dedicated to the deities who once really had ruled visibly in the heavens, but who had then departed to become the distant planets. But those myths and legends, carved into stone, were also meant to serve as a warning that the apocalypse that had so nearly caused the extinction of the human race might one day happen again. Fear the comet, those warnings insisted, for it is the herald of calamity.

Thing is, though, if Venus had been on a destructive rampage in between the Polar Configuration breaking apart and the planets eventually settling down into the orbits modern astronomy now finds them in, you would have to assume there is some physical evidence of this, besides common themes in mythology that a small group of mythologists interpret as a record of Saturn's transformation from a brown dwarf star into a distant ringed planet, while its moons in axial alignment with it became the planets Venus and Mars.

It turns out that there is such evidence. But, in order to properly recognise these scars as leftovers from the prototype of Doomsday, we need to look at another weird relationship often attributed to Venus in mythic tradition, and that is the goddess's close relationship to Mars, the god of war.

CHAPTER SIX

The Bringer of War; Archetypal Hero

So far in our investigation into the Polar Configuration and its influence on global myths and symbolisms, we have focused mostly on archetypes attributed to the planets Saturn and Venus. These have included myths involving a primeval sun and a prototypical king (in the case of Saturn) and a mother goddess and chaos monster (in the case of Venus).

Readers will recall that those who are developing this hypothesis all say that there was a third planet involved in this alignment- Mars- and, so far, other than briefly mentioning it every now and then, we've mostly overlooked the part it plays in global mythology and symbolism.

Why has Mars been largely overlooked? Is it because it plays too minor a role in world mythology to warrant much attention? Far from it. Actually, this planet is associated with what might well be the most popular mythic theme of all, which is the archetype of the Hero.

For thousands of years, cultures around the world spun myths about an ancestral warrior. Just like in the case of Saturn and Venus, common themes hint at a common celestial experience. In the case of the hero myth, the common themes are that the revered mother goddess (Venus) gave birth to him; that he was abandoned at birth; that he gained the accolade 'Hero' by fighting the chaos monster and restoring his father, the king of the gods (Saturn) to his throne and that he was frequently identified as a weapon (arrow, sword, spear or hammer) that always turns out to be a thunderbolt.

That last aspect of the Hero myth would seem to correspond to natural events we actually witness. Surely, by 'thunderbolt', our ancestors meant the great lightning storms associated with cumulonimbus clouds that flash and rumble in the sky every now and then? The problem with equating 'thunderbolts' with lightning bolts, though, is that when our ancestors sculpted mythic gods the weapon they are wielding looks nothing like a lightning bolt. This can hardly be due to lack of skill on the part of the sculptors themselves. After all, the human form is captured in astonishing detail and accuracy, so one would expect such accomplished artists to include something that actually looks like a lightning bolt if that is indeed what they thought warrior gods used as a weapon.

In truth, then, other than the anthropomorphic nature of the mythic hero, there are seemingly no familiar references that we can point to and say "this is the source of all these global myths and symbolisms". And yet, these are not just lots of disparate tall tales but rather fully connected themes whereby one archetypal attribute seamlessly leads to another in a way that would be incredibly coincidental if all these cultures were simply making these stories up. Ev Cochrane commented, "the human record speaks out with a thousand voices for a violent and catastrophic history".

For most of its existence, Man the Storytelling Animal had only verbal communication with which to impart useful information. By the time the first forms of writing had developed, oral storytelling skills had been practiced for countless millennia. Just as we still sometimes gather around a campfire to be regaled with a compelling story told by a great orator, so too

did our ancestors gather around fires and listen to tales of the trials and tribulations of that culture's greatest heroes, as told by a storyteller whose habit of memorising and recalling epic myths had earned him an ironclad memory.

Such tales would, eventually, get written down. One would assume that this would only enhance the accuracy with which such tales were transmitted down through the generations, but to think so is to ignore a very important fact. By the time sufficiently sophisticated writing had evolved the actual celestial events that were the original source of the mythic archetypes had long since ceased to be. So, as Ev Cochrane explained, "ancient myths became increasingly subject to the vicissitudes of cultural evolution and modification arising from creative innovation and the attempt to historicise and localise sacred events".

If the archetypal themes of the 'Hero' myth do have a celestial reference unlike anything we see in the sky today, then it would stand to reason that the earliest surviving versions of those myths are likely to be the most authentic, since they are closest to the original source of inspiration. What we find, as we trace these myths back to their earliest surviving examples, is that the divine or celestial character of the hero increasingly stands out. It was only later, thanks to regional storytelling, that mythic warrior heroes such as the Egyptian Horus, Shu or Amon became localised. There can be no doubt that these were originally celestial gods.

Similarly, the ancient Sumerian and Akkadian gods like Dumuzi or Tammuz; Ningirsu or Nergel, started out as celestial beings and only later turned into characters like Gilgamesh who became the legendary ancestors of the storytellers themselves.

One other thing we find, as we trace the hero myth back to its earliest surviving expressions, is that one astronomical tradition after another identifies the warrior-hero archetype with the planet Mars. That all mythologies surrounding the prototypical hero point back to one particular planet just adds to the evidence for the seemingly extraordinary claim that the mythic archetypes were originally inspired by an alignment of planets unlike anything we see today. And it's not only mythological stories that link back to the Polar Configuration. It turns out that certain symbolic or ritualistic acts also have their roots in the electrodynamic plasma discharges of the Polar Configuration. One such example would be Coronations, those ceremonies whereby a person is made into a king or queen. As we shall see, the coronation was so named because such ceremonies traced back to a time when warrior-kings symbolically donned headgear that represented the Glory of heaven. But, it also meant something else. As Ev Cochrane explained, "that event meant the king's conjunction with, and marriage to, the archetypal star goddess, identifiable as the planet Venus".

Gods, Kings, and Charisma

In 1992, the author John Gray (b. 1951) published a best-selling book called 'Men Are From Mars, Women Are From Venus'. In ascribing quintessential 'masculine' traits to the red planet and feminine traits to the Morning/Evening Star, Gray was drawing on some very old conventions indeed.

By 'Old' I mean they were almost certainly antiquated symbolisms by the time of Homer. Among his epics, we find a song that tells of an elicit affair between Ares (the Greek

equivalent of Mars) and Aphrodite (Venus). The question is, why would Homer have made up a tale about a love affair between Venus and Mars when the two planets don't ever interact at all? It seems unlikely that the blind bard just made this story up all by himself. More likely, it was a vestigial remnant of a much older oral tradition. It was rooted in ancient religious ritual, in particular those to do with marriage and so, if we are to get to the source of this story, we need to seek out the earliest witness of ancient Greek wedding practices whose work still survives. Such a witness would likely be the most reliable, being closest to the original events that inspired the mythic archetype of a 'marriage' between Venus and Mars.

Where ancient Greek wedding practices are concerned, that person would be Sappho (630-570 BCE), a poet from Lesbos. In his book, 'The Greek Hero in 24 Hours', the classical scholar Gregory Nagy (b. 1942) made the following comments:

"In the wedding songs of Sappho, the god Ares is a model of the generic 'bridegroom', who is explicitly described as 'Isos Areni', "equal (isos) to Ares"- in Sappho song 111.5. Correspondingly, there are many instances of implicit equations of the generic bride with the goddess Aphrodite: in Sappho song 112, for example, the bridegroom is to be infused with the divine charisma of Aphrodite evidently by way of his direct contact with the bride".

That word, 'Charisma', is one worth noting, for it seems to have been almost universally recognised as playing a decisive role in Kingship. If we turn to the Zend-Acestra (the foundational text of Zoroastrianism) we find the planet Venus being identified with a goddess called Anahita, who was intimately associated with ancient conceptions of sovereignty and kingship.

According to Eshan Yarshater (1920-2018), who wrote 'The Cambridge History of Iran Vol 2' in 1980, the goddess Anahita "legitimated the enthronement of the king, providing him with charisma".

When one studies the various cultures of Inner Asia, one finds such associations are widespread. In his book, 'Khazaria in the 9th and 10th Centuries', Boris Zhivkov wrote, "among the Iranians, the notion of sacred grace (charisma) is expressed with the concept of Hurana, Farn, and among the Turks- with the concept of Qut…Thus, the Iranians and the Turks both believed that the most important quality a ruler needed to be able to govern was the result of the blessing and support of the great goddess".

In other words, a kingdom's subjects needed to know that whoever wore the crown would ensure the general welfare and fertility of his people, and nothing guaranteed that better than the king first receiving the charisma of the Queen of Heaven.

Now, 'Charisma' is a trait or, more accurately, several overlapping characteristics. One definition tells us, Charisma is "a compelling, magnetic personal charm or appeal that allows someone to naturally attract, influence, and inspire others". One can easily see how such characteristics would be important traits for any ruler to have, but if we are to suppose that the planet Venus itself somehow infused the ruler or bridegroom with Charisma, an obvious problem presents itself: How can subjective traits be transferred?

It might help to consider the origins of the word itself. ‘Charisma’ is a Greek word, and it comes from ‘Charis’. Usually, ‘Charis’ is translated as ‘Grace’ or ‘Splendour’. What ‘Charis’ describes, though, is an aura- or corona-like crown, encircling another object.

With that in mind, let’s now turn to early Sumerian culture. If the union of Aphrodite and Ares was the paradigmatic model of marriage in ancient Greek culture, for the Sumerians it was the union of Inanna-Venus and Dumuzi. An archaic Sumerian ritual had the king impersonate Dumuzi and engage in a sacred marriage with Innana-Venus. As an old Babylonian hymn put it, “Oh Inanna, a husband worthy of your splendour has been granted to you…You, oh mistress, you have radiated over to him your power as is due to a king, and [Dumuzi] causes a radiant brilliance to burst out for you”.

According to Francoise Bruschweiler, a Swiss historian known for her academic work on ancient Sumerian cultures, “the passage is interesting due to the way in which, in the context of sacred marriage, the luminous essence of the goddess is passed over to Dumuzi”.

We find something similar in line 632 of ‘Enmarker and the Lord Aratta’, which is an early Sumerian epic poem. The line translates into English as “The ever-sparkling lady gives me my kingship”. In Sumerian language, the word for ‘ever-sparkling’ was ‘Mul-mul-a’, and it meant “to shine” or “to radiate”. It also obviously has a connection to stars because the word ‘Mul’ was the Sumerian word for ‘Star’.

According to Ev Cochrane, “the clear import of this passage, accordingly, is that kingship itself is a gift from the planet Venus. Far from being figurative in nature, the language is best understood in literal fashion. It is the planet Venus who makes the king by enveloping him with a radiant crown or glory of charisma”.

To be more precise, it makes sense to take “the ever-sparkling lady gives me my kingship” literally, if one assumes that, in ancient Mesopotamia (the birthplace of Astronomy) people looked up into the heavens and saw the Polar Configuration. We have already seen how many cultures around the world linked Venus to Saturn in a way that fits the Polar Configuration model. Venus, the ancients tells us, was the prototypical mother-goddess, queen of heaven, the central radiant eye, heart or soul of Saturn, which was the primeval Sun.

But how does this explain those ancient traditions in which the equivalent of Venus is betrothed to the equivalent of Mars? Well, in the Polar Configuration model, Mars is positioned squarely in front of Venus. In such a position, the luminous streamers of discharging Venus would indeed have appeared to have surrounded Mars. As Ev Cochrane explained, “it was this decidedly extraordinary conjunction of planetary powers that was conceptualised as Aphrodite enveloping Mars with charisma during their sacred marriage. Or, alternatively, as Inanna imbuing Dumuzi or Enmarker with the luminous crown of kingship”.

CHAPTER SEVEN

Kali's Tongue

We previously saw how proponents of the Polar Configuration posit a period in which the discharge streamers of Venus took on a more disordered filamentary appearance, events the proponents say led to myths of chaos monsters, Medusas and dragons. If it is true that the mythic archetypes all fit together if one assumes the Polar Configuration was the inspiration, then we should find Mars ties in with the darker aspects of the Mother-Goddess, and not just with her radiant beauty.

If we return to Kali, this is exactly what we find. Readers will recall that Kali returned the world to chaos through her dancing, during which her hair flew every which way. What was not mentioned was that this was not a solo dance, for she was joined by Shiva, who is directly associated with Mars in Hindu mythology.

According to electric-universe proponents, the reason why myths like this were created is because, many thousands of years ago, ancient peoples witnessed the breakup of the Polar Configuration. The immense electrical discharges of Venus vacuumed up vast amounts of surface material from Mars which, they say, explains why Mars has a severely flattened northern hemisphere.

It might also explain Kali's most iconic feature, namely her extraordinarily long tongue. "Kali's tongue is a problem. It hangs. It lolls. One cannot help but notice it…The history of Kali's tongue, like the history of Kali herself, is a story rich in detail but poor in plot". So wrote Jeffrey J. Kripul (b. 1962) in 'Kali's Tongue and the Ramakrishna' (published in 1994).

Kali might be the most famous goddess to feature a protruding tongue, but she is not the only one. Warrior goddesses from the New World also displayed a protruding tongue. According to Ev Cochrane, this "attests to the archetypal nature of the imagery in question, as does the fact that cultures on both sides of the Atlantic explicitly compare the goddess's tongue to a dagger or a knife".

According to the Polar Configuration hypothesis, during the period of the breakup, Mars visually dropped below Venus and during this time the debris that had been blasted into space by Venus's immense electric arcing formed into dust that was seen stretching between Mars and Venus. Mars continued to descend further, and as it did so, that gas and dust began to extend towards the Earth, taking on a form that imaginative human witnesses interpreted as a tongue, or as a bladed weapon. According to Ev Cochrane, "the fact that the red planet was described as the 'Knife Star' or 'Sword Star' by skywatchers from Ancient Mesopotamia or Egypt, is certainly germane to our hypothesis".

The Hero Who Fought the Dragon

In the myth of Kali and Shiva, Venus and Mars were said to have teamed up to dance the apocalyptic dance that brought ruin to the world. But by far the most common theme in world mythology is one in which the equivalent of Mars fights the chaos monster, rather than joining with her to bring about the end of all things.

Of all the chaos monsters of global myth, the most recognisable is probably the dragon. Dragon-combat is also found amongst the sacred traditions of the world's cultures. In both the Old and the New Worlds, initiation ceremonies required initiates to enter the belly of an effigy representing a monster.

As Mircea Elliade (1907-1986) explained in 'Myths, Dreams and Mysteries' (published in 1975), "several times during our exposition we have met with the initiatory ideal that consists of being swallowed by a monster…This initiatory motif has given birth not only to a great number of rites but to myths and legends not always easy of interpretation".

Now, you can see from that quote that Eliade believed those initiation rites in which novices were swallowed by an effigy of a monster was the original source of inspiration for the myths and legends surrounding dragons and other chaos monsters, and the prototypical hero who fought this agent of destruction.

There is, however, an obvious problem with saying the initiation rites preceded the myths. It does nothing to explain how the initiation rites themselves originated, nor does it explain how come there are some very peculiar details commonly associated with dragon-combat. This initiation rite references one such peculiarity: The dragon-slayer had to be swallowed by the dragon in order to kill it. There were also other peculiarities not mentioned in that quote, such as the hero altering his size during his encounter with the chaos monster, and the hero losing his hair after escaping from its belly.

We'll get into the details of those weird aspects of dragon-combat later. Now, though, we'll turn to the work of Hermann Gunkel (1862-1932) an influential German Old Testament scholar. Thanks to his pioneering research, we can be pretty sure that if dragon-combat is to be placed in its proper mythological context, then it has to be seen as something that was, originally, a celestial event. As Gunkel himself pointed out, there are numerous passages in the Old Testament in which Yahweh engaged in a primeval conquest of the dragon, the latter being known by many different names, such as Rahab, Tehom and Leviathan.

What we find, in the earliest creation myths, is that the process of creation in which order is imposed upon chaos, is threatened by the chaos monster who acts like an obstructive force trying to frustrate the gods' attempts to bring about stability. The dragon attacks the heavenly kingdom and during this assault the Sun-king is either enveloped in darkness or imprisoned. All would seem lost. But then the warrior-hero intervenes, and the world is saved from destruction.

One finds such details in the myth of Vritra, a serpent-like demon in Hindu mythology, who was the personification of drought and chaos. Vritra's greatest crime was the concealment of the sun and, according to many passages in the Rig Veda, it was Indra who defeated the dragon-like Vritra and secured the release of the sun. "When thou hadst slain with might the dragon Vritra, thou, Indra, dids't raise the Sun in Heaven for all to see".

One of the first scholars to recognise that Indra's defeat of Vritra belongs to the archaic myth of creation was William Norman Brown (1892-1975). In 'The Creation Myth of the Rig Veda' (published in 1942) he wrote, "the Sun, it is stated many times, was won by Indra. It had

been in darkness…His mighty deed is that he gains the Sun, which he set in the sky after slaying Vritra".

Clues It Wasn't An Eclipse

One of the most pervasive themes of mythology is this story of the archetypal warrior-hero fighting the chaos monster and successfully liberating the sun from a prison-pall of darkness. In this case, at least, it would appear that we could attribute such legends to a recognisable if rare celestial event, namely a total eclipse of the Sun. According to Aron Jan Wensink, author of 'The Semitic New year and the Origin of Eschatology', "the end of the cosmos is seen in an eclipse of the sun, when the very existence of the god of order is threatened and the world is abandoned to the powers of darkness".

It is true that eclipses were considered to be very fearful events by ancient people, but it is also very likely that those were seen as bad omens heralding the return of events no longer witnessed in our skies, just as comets were seen as omens heralding the return of the destruction wrought by Venus, the Great Comet. The reason why we should suppose that solar eclipses were just reminders of other catastrophic events that had nothing to do with the moon passing in between us and Sol is because the myth of dragon-combat features the peculiarities mentioned earlier, and they just don't tie in with solar eclipses.

One Greek hero whose adventures offer many a comparison with the career of Indra is Heracles. One myth to do with him concerns a ruler of Troy called King Laomedon. He was said to have cheated the gods Poseidon and Apollo out of payment for building Troy's walls, and Poseidon punished him by sending a giant sea monster known as a 'Ketos' (it meant 'Serpent') to ravage the Trojan coast. Heracles came along and fought this monster, and it's worth noting how he went about slaying the Ketos, because it clearly links back to those initiation rites we mentioned earlier. According to the myth, Heracles leaped fully armed into the monster's mouth and, three days later, he emerged from the beast's belly. Not that he emerged completely unscathed, for the myth tells us that Heracles had lost all his hair.

A strange little detail, that, but hardly a one-off incident in global mythology. Consider these words from Leo Frobenius (1873-1938), a German ethnologist, archeologist and explorer, who conducted twelve epic expeditions across Africa. "A hero is devoured by a water monster…afterwards, he notices that the fish has glided onto dry land; he immediately begins to cut open the animal from within; then he slips out. It was so hot in the fish's belly that all his hair has fallen out".

We find much the same myth in Polynesian cultures, where the idea of a hero-god being swallowed by a sea monster was especially popular. One such tale concerned the ancient god Tangora who, it was said, was once swallowed by a whale. He cut his way out only to find, just like with the case of Heracles and the hero in Frobenius's account, that the experience had left him completely bald.

As well as losing his hair, another repeated theme in dragon-combat is the warrior-hero using the ability to alter his size as a strategy for defeating the monster. In an ancient Sanskrit epic known as the 'Mahabharata', we're told that Indra was swallowed by the

dragon Vritra, and that he escaped by shrinking to a miniature form and then slipping out of Vritra's mouth when the monster yawned.

Again, the idea of success in dragon-combat depending on the hero's ability to alter his size is not a one-off peculiarity of this particular culture. We find it repeated in Mayan culture, where the hero Ez shrinks in size so as to enter the belly of a great dragon. According to Martin Pickands, author of 'The Hero Myth in Mayan Folklore', "when the serpent swallowed him, he cut his way out with the obsidian and killed the serpent. He emerged bigger and stronger than before".

Turning now to the traditions of pre-Columbian Indians from North and South America, we find that the traditional folklore of the Warikyana People told of Mura. He was said to have resided upon the World Mountain along with Pura, their primal sun-god, though in a position subordinate to him. The myths say that Pura and Mura were swallowed by a great serpent and that they eventually cut their way out thanks to Mura, who would become renowned for his club and trusty knife.

It might also be worth noting that Mura was described as being reddish in colour. In that respect, he was like Hanuman, a shape-shifting dwarf in the 'Ramayana', who was also said to be red in colour. Carl Jung, writing in 'Symbols of Transformation', recounted the following tale:

"Later, a huge form stood in (Hanuman's) way and said: "enter my mouth. I have been without food for a long time and am eagerly awaiting you", and the monster opened wide like a cave…Hanuman thought quickly and decided what to do. Step by step he made his body grow bigger and bigger. The Raakasha form opened its mouth correspondingly wider and wider. When the mouth was thus enormously wide, all of a sudden Hanuman contracted his body into a speck and, darting through the demon's mouth and body, came out again and resumed his former natural shape".

As well as myths involving the warrior hero jumping into/ being swallowed by a chaos monster, we find possibly related myths in which the warrior-hero's forcible birth kills his mother. One such tale, from Celtic folklore, relates how, in order to escape from their enemies, Finn was forced to carry his foster mother. When it turned out that her weight was too much for him to bear, Finn threw his foster-mother down, whereupon she turned into a hag-like dragon. Finn later confronted his monstrous foster-mother, who swallowed him. The Hero managed to cut his way out of the beast's belly, and when he emerged he had lost all of his hair.

The question is, how are we to account for the peculiar details of the warrior-hero altering his size and, even more so, his being rendered bald as a consequence of being swallowed by the chaos monster? Nothing that happens during solar eclipses would lend itself to repeated themes such as these.

But, what if the inspiration for such myths was not solar eclipses at all, but rather events involving the Polar Configuration? Ev Cochrane tells us how, "according to our thesis, in which the ingested hero- Heracles, Indra, Hanuman etc- represents the planet Mars, one would expect to find inspiration for both the myths and the associated initiation rites in

spectacular events associated with the red planet itself. The archaic rites of initiation featured an entrance into the body of a great monster for the simple reason that the Martian hero was witnessed performing a similar deed at the dawn of time".

But, what was it that ancient people were actually witnessing? Well, during the six thousand years or so of the Golden Age, Mars and Venus remained in axial alignment with Saturn's south pole. Looking up, people in the northern hemisphere saw what looked like a great eye, with Mars the dark pupil, seen positioned in the centre of Venus which, thanks to its luminous discharging streams of plasma, appeared to encircle Mars in a 'glory' or 'corona'.

Thousands of years later, the Saturnian systems' spiralling journey once again brought it into contact with Sol's heliosphere, and this time such events began the breakup of the Polar Configuration. Mars and Venus became destabilised, with the former planet periodically approaching closer to Earth as it seemed to descend down that dusty plasma column imaginatively interpreted as the Axis Mundi. According to Ev Cochrane, "if one approaches this tradition from the vantage point of the Saturn-thesis, it is obvious that as Mars rose up the polar column in the direction of Venus it appeared as if the warrior-hero was reentering the womb of the mother goddess".

Or, alternatively, as if Mars had been swallowed by the chaos monster, which Venus would have resembled during a time in which its Birkeland currents were wildly discharging in arc mode. Cochrane tells us, "it is only logical to attempt to understand the hero's forcible birth from the goddess as a variation upon his forcible exit from the belly of the dragon".

As for the hero's ability to change size, that would have resulted from the way Mars must have seemed to grow in size as it approached Earth, while shrinking in size as it moved away, seemingly riding back up the Axis Mundi toward Venus and Saturn.

But what about that oft-repeated detail in which the warrior-hero loses all his hair? Well, readers will recall that Venus may well have been thought of as a goddess because its cometary magnetotail reminded human witnesses of long, flowing hair. Indeed, many cultures regarded Venus as a sacred lock of hair, the "hairy star" par excellence.

When Mars appeared within the visual outlines of Venus, not only did it appear imaginatively to be in the womb of the Mother goddess or the belly of the chaos monster, it was also perfectly positioned to partake in the 'hairy' symbolism that had long been attributed to Venus.

So, as Cochrane pointed out, "thus it is that many Martian heroes are distinguished by their sacred lock of hair…Upon the hero's exit from the dragon- in reality, the movement of Mars away from Venus and towards Earth, with the result that it now appeared outside of and beneath Venus-it follows that the planet-hero left his 'sacred lock/hair' behind and thus became 'bald'.

CHAPTER EIGHT

A Clearer Perspective

It might be tempting to suppose that people like Ev Cochrane, David Talbott and Dwardu Cardona are simply taking all the common features of global myths and then constructing a just-so story that incorporates them all.

But to suppose such a thing would be to ignore just how effective the predictive ability of the Saturnian model really is. In this context, ‘predictability’ has nothing to do with foretelling the future. Instead, it refers to the ability of a new perspective to not only better explain but also to logically deduce known facts that just stand out as mysteries for which no real explanation is forthcoming, when any other model is applied.

In the case of the Polar Configuration, once the planets Saturn, Venus and Mars are positioned at the celestial pole and axially aligned with Earth’s poles, and high-energy plasma discharges are allowed to occur among those planets, there is no detail in any mythological tale of creation that does not correspond with what we should expect to see.

It explains why Saturn was universally considered to be a primordial sun-god holding a fixed position in the heavens; why the sun-god was said to have made a perilous ‘night’ journey during which time he travelled upside down; why the ‘day’ in archaic traditions is during the night; why Venus is the goddess of beauty but also an agent of destruction; and why Venus and Mars are so often paired together in global myth.

These, along with details such as the warrior-hero losing his hair, are only some of the details that slot neatly into place, provided one assumes the Polar Configuration was something witnessed by ancient people. As David Talbott pointed out, “our subject covers hundreds of mythic and symbolic archetypes. And we unabashedly claim that every theme you would expect to find based on the events reconstructed here, you will find, and in extraordinary detail”.

The Gods Depart

Quite evidently, if the planets really were once arranged in accordance with the Polar Configuration, that is no longer the case. Using the mythic archetypes, the common themes found in folklore and legends from around the world, we can sketch out the sequence of events that occurred as the Polar Configuration broke apart and the planets settled down into their now-familiar orbits.

Roughly six thousand years ago, the great Golden Age of Saturn came to a violent end as the Saturnian system was fully captured by the Sun. During this time, the moons Mars and Venus no longer orbited in co-linear equilibrium with Saturn, and thus their movements became more destabilised. Ancient witnesses saw Mars apparently descending from its central position, and this had some corresponding effects.

For one thing, the red moon of Saturn seemed to swell in size as it approached the Earth, obviously due to its closer proximity, but then reduced in size as it returned to its central

position. Also, as Mars dropped below Venus, human witnesses saw streams of material, at first stretching between Venus and Mars and then continuing to extend towards the Earth, taking on a form that human eye-witnesses imaginatively interpreted as a dagger, sword, or a tongue. As Mars moved close to Earth, high-energy plasma discharges occurred between the two bodies, with the result that Mars seemed to be hurling thunderbolts at the terrified human witnesses.

At this point, it's important to understand that while statues and other representations of gods in ancient art show them wielding weapons that do not look like lightning bolts, those 'thunderbolts' do look a lot like high-energy plasma deformities of the sort equipment like Blackjack V can produce.

Further destabilisations of the movements of Venus and Mars occurred, with the result of lateral displacements between them and the gas, dust and debris spiralling between the two bodies taking on a serpentine form. Eventually, all the debris that had been hurled into space as Venus and Mars electric-arc machined their surfaces reached Earth, and there was sufficient quantities of dust to block out light. Our ancestors were plunged into darkness.

The skies eventually cleared, and Saturn along with its moons including Venus, Mars and Earth spiralled back towards Sol for what would be its final capture. During the day (our 'day' that is, not the archaic 'day') Saturn's light seemed increasingly dim while, during the night its appearance was rather sickly. Was the prototypical god-king dying, or growing weary of ruling? Human witnesses feared that this was so.

As a consequence of this final encounter with the Sun, the Birkeland currents that hitherto connected Earth and Saturn, and which human imagination interpreted as the Axis Mundi or World Mountain, began to buckle and oscillate. The Birkeland currents had already been weakened thanks to the numerous oscillations of Venus and Mars along its length, and now it 'snapped' completely.

With that connection gone, Saturn began to drift away from its Moons. No longer held by the Birkeland currents, the movements of Venus and Mars became so erratic, it's fair to say they ran amok in the heavens. It was during this time that Venus's most extreme, chaotic, comet-like behaviour revealed itself, Medusa-like streams of plasma filaments hurling thunderbolts at Earth whenever the fiery planet's mass came close to our world.

It was during this time, while Earth was under the onslaught of interplanetary encounters and when Saturn seemed to descend below our equatorial horizon, that another glowing star was seen emerging in what were our southern skies. This star was likely to have been a brown dwarf that had been captured by the Sun at some earlier time. It was larger than Saturn, but hitherto it had been hidden from view of humans thanks to their position in the Polar Configuration. Now, as the Saturnian system went through its period of maximum destabilisation, this other brown dwarf came into view. To human eye-witnesses, it looked as though a challenger to the rule of Saturn had come along, one that might restore order and end the clash of the Titans. It would be known by many names, but the most familiar ones are Zeus and, above all, Jupiter.

Things settled down for a while, albeit with the sky now visually dominated by Jupiter. But this was only temporary, for the Polar Configuration fell apart, and what had once been moons of a brown dwarf star called Saturn found different orbits around Sol. Venus and Mars settled into orbits that were much more remote from each other than the human race had known since the time it walked the Earth, and Saturn drifted away to an even more remote location. As Troy Mclachlan, author of 'The Saturn Death Cult' wrote, Saturn "now sought permanent exile at the outer edges of the Sun's solar system- where it remains to this day, a distant pinprick of light at odds with its fearsome reputation as one of mythology's greatest gods".

Martian Evidence

Of course, if surviving fragments of mythological tales were all we had to go on, it would no doubt seem like folly to abandon mainstream astrophysics with its planetary orbits that have been regular as clockwork since before the evolution of the human race, and instead suppose the planets were running amok and hurling thunderbolts. One would have to suppose that if such events really did happen there should be some evidence of this, beyond just-so stories that a minority group among mythologists interpret as eye-witness accounts of planetary upheaval.

It turns out that there may be evidence to support all this, in the form of 'scars' etched into the surfaces of the solar system's planets and moons. It's just that mainstream astronomy does not recognise these scars as having been caused by titanic, very high-energy plasma discharges, insisting they are the results of water erosion, volcanism, tectonic activity and impact from meteors.

Thanks to its close proximity to us, the heavenly body that's easiest to study is our Moon. You only need a modest telescope to see its surface is covered in craters. Anyone even remotely interested in the Moon will have learned that those are impact craters, the result of our satellite being pounded by debris left over from the formation of the solar system.

That would seem like the most likely explanation, were it not for many anomalies that don't fit the 'impact' theory. For one thing, there is a remarkable circularity to craters of all sizes. Now, by itself, the observation that the Moon's craters are circular hardly refutes the impact theory. The reason why not is because the craters themselves are said to be the result of explosive physics rather than a physical strike. If a physical strike had created those scars, any meteors not striking the moon on a vertical trajectory would have left a gouge in the surface rather than a circular crate. But because the immense kinetic energy of the impact caused the impactor to explode, that created a massive, spherically symmetric shockwave beneath the Moon's surface. Thanks to that shockwave, material was excavated outwards in all directions equally. Hence, the Moon's craters are circular.

However, the 'explosion' effect should also leave other tell-tale signs, along with circular craters, and those other fingerprints just aren't there. We would expect to find collateral damage if a near-ground explosion had made a crater, but such damage is strangely lacking. Also, impact blasts and high-energy explosions result in dish-shaped excavations, but the moon's craters have flat-bottomed, melted crater floors. Not even atomic bombs melt enough material to create flat floors.

Furthermore, there are a great many smaller secondary craters centered on the rims of larger craters, but an absence of larger craters cutting through smaller craters; minimal disturbance where one crater cuts into another and, according to the late electric universe proponent, Wal Thornhill, “repeated, highly ‘improbable’ associations of craters with adjoining cleanly cut gouges and riles from which material has simply disappeared”.

In other words, most of the features that we should expect to see if craters were caused by impact blasts are not present, whereas there are numerous examples of ‘anomalous’ evidence that just does not fit this theory.

Perhaps, then, we need a new perspective, and should stop supposing the Moon’s craters have just got to be the result of impact blasts? What, though, could possibly create circular craters while also producing the other results mentioned above?

Well, as Thornhill explained, “all the primary cratering patterns in the solar system can be produced by electric discharge in the laboratory. This cannot be said of any other causative agent explored in the Space Age”.

The scarring patterns created in the lab are only small but, remember, plasma phenomena scales to at least 14 orders of magnitude, so tiny lab-produced results could scale up to produce stupendous scars if planetary-scale high-energy plasma discharges were involved.

Speaking of stupendous scars, aside from its reddish colour, Mars’ most recognisable feature is a vast chasm, known as the ‘Valles Marineris’. From space, this does indeed look like a scar, one that stretches across more than three thousand miles. What could have carved such a titanic scar into the face of Mars?

The closest analogue to Valles Marineris we have on Earth would appear to be the Grand Canyon. This particular geological feature was the result of water erosion as the Colorado river wore away the sandstone rocks over millions of years. Since it looks kind of similar (though much larger: you could fit hundreds of Grand Canyons in Valles Marineris) planetary scientists' first hypothesis was that water erosion also carved out Mars’ stupendous scar.

However, the notion that water erosion was responsible was ruled out by high resolution images, and so an alternative hypothesis was required. The mainstream consensus now is that surface spreading and rifting created Valles Marineris. In other words, the solar system’s largest canyon is a tectonic ‘crack’ in the Martian surface, one that began as the planet cooled and expanded, and then widened over time by ancient landslides and erosion.

So that’s the question of how Mars got its scar answered? Actually, no. A close examination of Valles Marineris shows no evidence of surface spreading. The most obvious problem is that millions of cubic kilometres of rocks and soil had to have been removed and all that leftover material had to have been deposited somewhere, but it’s missing.

In order to account for all of the features of Valles Marineris, then, we need something that can cleanly carve a scar into the surface of Mars. Readers of Book Nine may recall that

Ralph Juergens proposed the Electric Star hypothesis. This is what he said regarding the solar system's largest canyon:

"(T)his region resembles nothing so much as an area zapped by a powerful electric arc advancing unsteadily across the surface, occasionally splitting in two, and now and then weakening, so that its traces narrow and even degrade into lines of disconnected craters".

Now, what Juergens was referring to is something known as Electric Discharge Machining. The hypothesis is that, some time in the past, stupendous high-energy plasma discharges struck the Martian surface, explosively excavating material as the great scar was cut into the surface of Mars. Most of that material was thrown into space by the blast and electric forces (which might explain why Martian meteorites sometimes fall on Earth to this day). As for the rest of the material, that ended up as debris strewn across the surface of Mars. As ever, laboratory experiments with high-energy plasma discharges reproduce the features of Valles Marineris.

This is a scar that can clearly be seen from space, but Mars has other peculiar features that can only be seen when close to its surface. When the Mars rover, Opportunity, landed in a small crater, the photographs it sent back revealed that the floor was littered with small, spherical objects whose blue-gray colour made them stand out against Mars' reddish landscape. Due to their size and colour, these bb-sized spherules were given the name 'Martian Blueberries'.

Was this evidence of life on Mars? Actually, no. Thanks to spectroscopic analysis, those little blue-gray balls were identified as 'hematite concretions', in other words, hard, compact masses of iron oxide materials. Such things naturally form in wet, aqueous environments on Earth and so, when millions of 'Martian Blueberries' were found scattered across the Meridian Plenum region of Mars, this seemed to suggest that the Martian surface was once submerged in liquid water.

However, an alternative explanation was put forward by a plasma physicist called C.J Ransom. Using equipment at Vemasat Laboratories, he blasted a quantity of hematite with an electric arc, and what resulted was embedded spherules with features similar to 'Martian Blueberries'.

We have previously seen how an important feature of plasma physics is scalability. In other words, what is observed on a small scale is also observed on increasingly larger scales. With that in mind, while we're on the subject of spherical concretions that can be produced by electric discharge, we should consider the 'domed craters' of Mars.

Satellites in orbit around Mars, and equipped with cameras to map its surface have found craters with domes resting inside them. In terms of size, they range from about a hundred meters across (if there are smaller examples, the limits of camera resolution means they cannot be seen) to more than a kilometre across. Since they look like scaled-up versions of 'Martian Blueberries' (many of which form inside craters), could they have been formed by scaled-up versions of the electric-discharge phenomenon that might have formed the 'blueberries', or a scaled-down version of the electric-arc discharge machining that blasted a scar across three thousand miles of the Martian surface?

The Past Really Was a Foreign Country

According to plasma cosmological/ electric universe principles, during periods of upheaval and instability when planetary orbits are perturbed, those planets may come close enough together for their plasma sheaths to interact. If there are any electrical differentials between the two plasma sheaths they will naturally try to establish equilibrium. This would first manifest as enhanced electrical atmospheric phenomena such as lightning and aurora, but more intense than anything we typically see today, but before long much more violent electrical discharges, in the form of truly stupendous plasma activity in arc-mode, occurs.

Is this something that our ancestors actually witnessed? Is that why they sculpted statues wielding ‘thunderbolts’ that have a similar form to high-energy plasma deformations and why they carved or painted abstract forms onto rocks that have a one-to-one correspondence with those forms? Is that why they revered and feared the planets as mighty gods wielding actual thunderbolts, and does this explain how come Mars has an electric scar carved into its surface, and other evidence like domed craters and ‘blueberries’ proved to be created by electric discharge phenomenon? Is this why Venus was described in terms that sound more like a comet than a planet, and why this one planet is always a goddess who has a darker aspect as a harbinger of doom, be it a dragon, a Medusa, Kali or a witch?

If such events did occur, it would not be at all surprising if this period of apocalyptic upheaval burned a very long-lasting memory into the minds of those humans left alive after equilibrium was established. Those survivors, we may suppose, urgently wanted to preserve the memory of those dreadful events, and so they embarked on an epic project to build great and everlasting monumental structures, and devised sacred ceremonies of marriage and Kingship, and told stories of the warring planetary gods and learned how to do astronomy to the best of their ability, carefully tracking those tiny pinpricks of light that are the planets. It was all a strategy to ensure the human race would never forget the dire warning, “as before, so again”.

But, time and fallible human memory being what it is, eventually separation from these times of planetary upheaval ensured the recollection of natural cosmic events evolved into localised myths concerning the exploits of regional heroes, and even the ‘everlasting monuments’ succumbed to ruin over the ensuing thousands of years.

Now, we can only wonder at what drove our ancestors to build such mighty monuments and to carve such strange forms in petroglyphs, and why those gods were said to be personifications of remote and tiny pinpricks of light in the night sky that do nothing except peacefully follow the same orbital paths we commonly assume they have followed for billions of years.

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