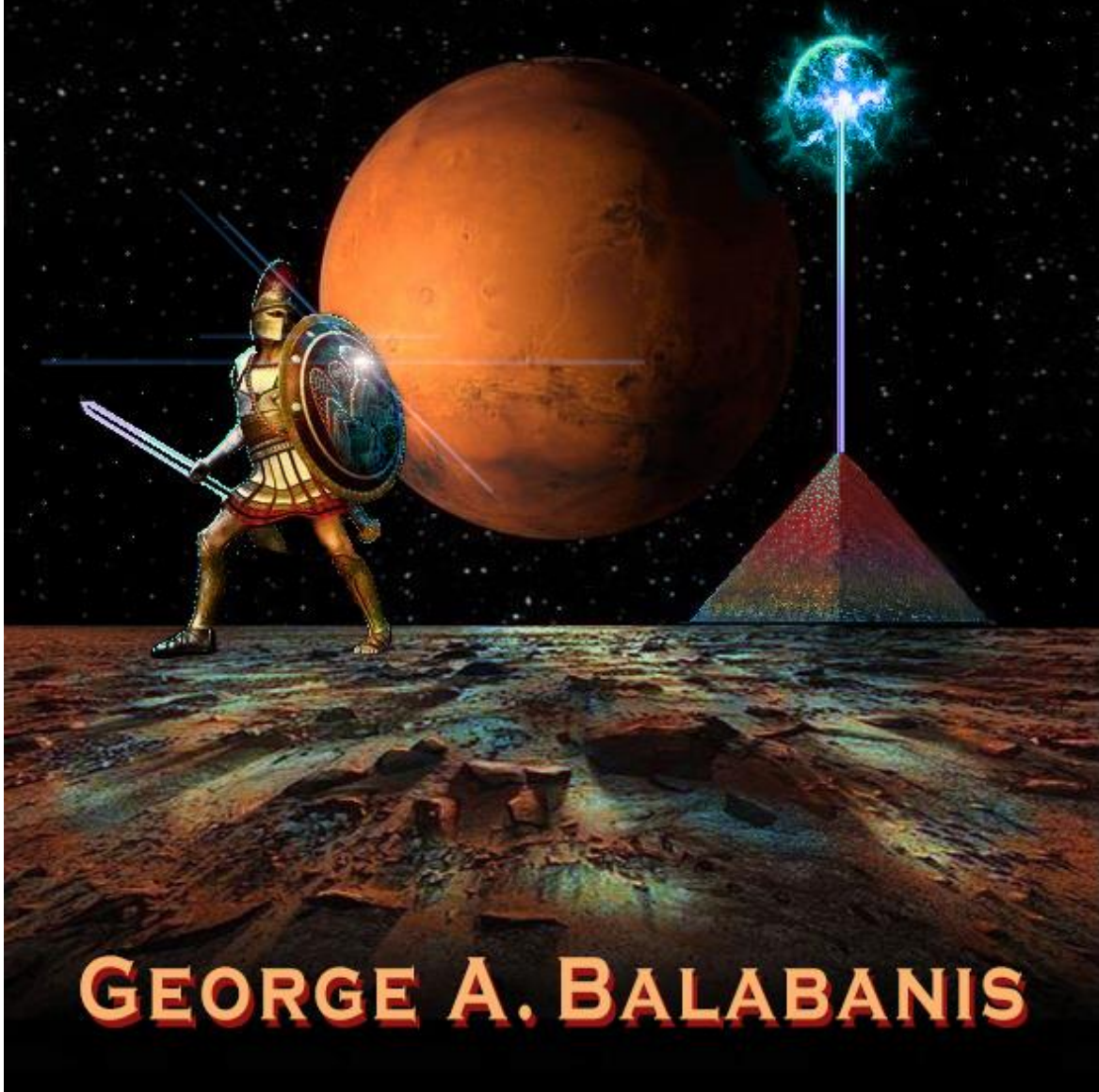


Myth or Fact?

# THE TRUE STORY OF MARS

ACCORDING TO HISTORY AND LEGEND



**GEORGE A. BALABANIS**

# MYTH OR FACT? THE TRUE STORY OF PLANET MARS

The purpose of this essay is to present evidence with astounding implications regarding the possibility of an inhabited Mars millennia ago and its evolvment into a horrific cosmic battle of epic proportions, resulting in to the explosion of a whole planet, and "wounding" the Red Planet itself turning its surface into an inhospitable land ever since.

In the subsequent chapters, numerous myths are presented from different cultures around the world that when examined in the concept of a cosmic war, a pattern starts to appear regarding the history of Mars through the deities ascribed to it, their achievements and "personalities" as have been passed down by our ancestors for generations now.

In addition, the structure of the booklet is such as to narrate every myth ascribed to the God of War initially and subsequently to point out the common aspects ascribed to Mars and what sort of conclusions can be drawn based on them regarding its history and involvement in the Great War.

The allegations made by the author are usually accompanied by question marks since none of these can be proven yet until we have solid evidence. Nevertheless, the author believes in his assertions and hopes that experts in the field of "extraterrestrial archaeology" will pay hid to them and recognize their significance.

George Balabanis,

Athens, Greece, 25/1/2018

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## SAMAEL

First on the list is Samael and fairly so since he is one of the most significant archangels in Talmudic and post-Talmudic lore, a figure known to be an **accuser, seducer, and destroyer, and has been regarded as both good and evil.**

He is also considered to be a member of the heavenly host with often **grim and destructive duties.** One of Samael's greatest roles in Jewish lore is that of the main **archangel of death.** Moreover, according to the texts themselves Samael **is said to be related with the planet Mars** and he states that explicitly in the Zohar.

Samael says:

***"...my entire domination is based on killing. And if I accept the Torah, there will no longer be wars. My rule is over the planet Maadim (Mars) that indicates spilling of blood."*** – Zohar

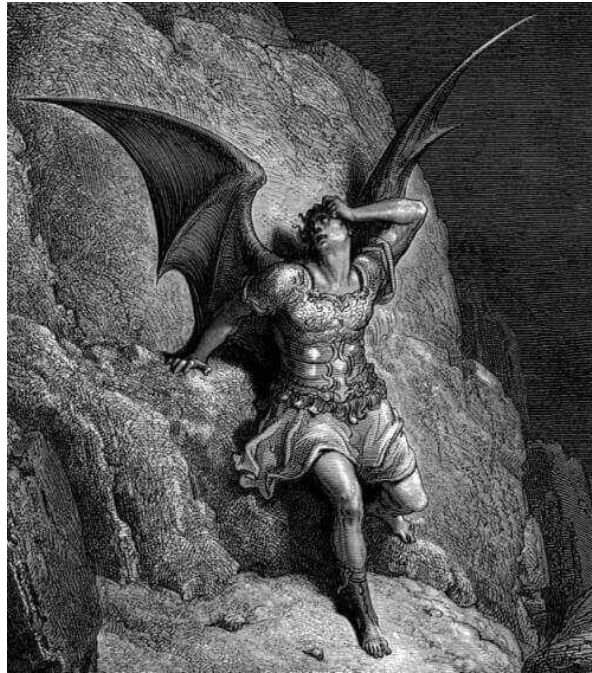
Mars (the planet) is related with the sephirah Geburah (which means "Severity"), and is the fifth sphere from the top down on the Tree of Life. Geburah is related with Mars and the Sun, and it is the domain of justice, security, punishment, but from God. In other words, when God needs to send his force to render judgment **or punishment,** it is the force of **Samael, who does it.**

The phrase: "And there is no Elohim with me," Samael and the Serpent; "I kill, and I make alive," I kill with my Shechinah whoever is guilty and "I make alive" with her whoever is innocent. – Zohar

Apparently this is the power of **Samael, to kill and to make alive.** That power acts in accordance with the Most High, those causes which exist above the sephirah Geburah. **Geburah (severity) is the sephirah of Mars from which the angel Samael departs** in order to punish those who deserve it and to reward those who deserve it. Thus, it is implied that Samael was not based on Earth at all, but on an off world place, the Red Planet itself.

Last but not least, in the Apocryphon of John found in the Nag Hammadi library, Samael is the third name of the demiurge (creator), whose other names are Yaldabaoth and Saklas. In this context, **Samael means "the blind god"** the theme of blindness running throughout gnostic works. Making the case of Samael being an

individual closely connected with Mars hard to dismiss. Furthermore, the title given to him, that of the "Blind God" validates the author's thesis for reasons becoming apparent in subsequent chapters.



*(Above) A rendition of the arch-angel Samael*

### **Highlights:**

- The archangel Samael is a personification of Mars, whose entire domination is based on war and killing. Thus, implying the Red Planet was indeed connected with war and strife.
- From the verses above, apparently Samael/Mars seems to have used violence as a way of imposing his will. Meaning a warring regime could have possibly ruled the planet, declaring wars on its "neighbors" as a means of expanding its influence.
- He is at times good and punishes those who have done wrongs.
- He is a blinded god, the reason not made clear though until we examine similar myths and traditions.

## NERGAL

**Nergal**, in the Mesopotamian religion was identified with Irra, the god of scorched earth and war and with Meslamtaea, thus confirming he is a **God of War** (He Who Comes Forth from Meslam). Cuthah (modern Tall Ibrāhīm) was the chief centre of his cult. In later thought **he was a “destroying flame” and had the epithet sharrapu (“burner”)**. Assyrian documents of the 1st millennium BC describe him as a **benefactor of men, who hears prayers, restores the dead to life, and protects agriculture and flocks. Hymns also depict him as a god of pestilence, hunger, and devastation.**

The other sphere of Nergal’s power was the underworld, of which he became king. According to the myth of “*Nergal and Ereškigal*”, Nergal escorted by demons, descended to the underworld where the goddess Ereshkigal (or Allatum) was queen. He threatened to cut off her head, but she saved herself by becoming his wife, and Nergal obtained kingship over the underworld. Examining the myth with an open mind, the author speculates the myth of “*Nergal and Ereškigal*” could very well refer to events taking place in space; considering the fact that the underworld could be interpreted as space itself since both places are gloomy and quite inhospitable for life to thrive.

Nergal did not figure prominently in epics and myths, although he did have a part in the Epic of Gilgamesh and the Deluge story. The cult of Nergal was widespread beyond the borders of Sumer and Akkad, where it first appeared. He had a sanctuary at Mari (modern Tell al-Ḥarīrī), on the Euphrates. He is named in inscriptions of Assyrian kings, and evidence of his cult is found in Canaan and at Athens.

In the late neo-Babylonian and early Persian period, syncretism seems to have fused Ninurta's (another Mesopotamian God of War mentioned in a subsequent chapter) character with that of Nergal. The two gods were often invoked together and spoken of as if they were one divinity.

The Mesopotamian God of War is represented in iconography as a man striding, in long robes, with his advancing foot crushing a human figure. **He holds a mace topped by a double lion's head** and carries a scimitar. Iconography also **associates him with the lion and the bull**, two animals which represented enormous natural and supernatural power in Mesopotamia.

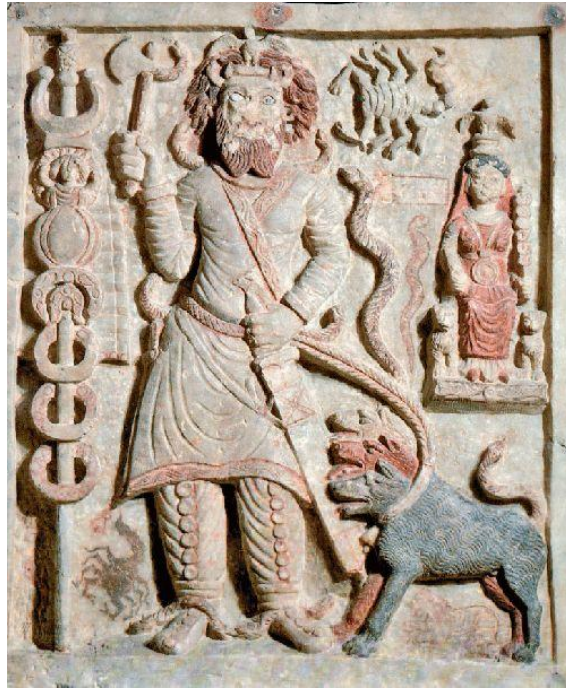


*(Above) Nergal depicted as a half man half lion, a sphinx*

Nergal's fiery aspect appears in names or epithets such as Lugalgira, Lugal-banda (Nergal as the fighting-cock), **Sharrapu ("the burner,"** a reference to his manner of dealing with outdated teachings), Erra, Gibil(though this name more properly belongs to Nusku), and Shiite or Seven. Certain confusion exists in cuneiform literature between **Ninurta (slayer of Asag and wielder of Sharur, an enchanted mace) and Nergal. Nergal has epithets such as the "raging king," the "furious one," and the like. A play upon his name—separated into three elements as Ne-uru-gal (lord of the great dwelling)—expresses his position at the head of the nether-world pantheon**



## One Picture, a Thousand Words



*(Above) Carving of Nergal from Hatra, Iraq.*

Above an ancient Parthian relief carving of Nergal from Hatra in Iraq, dating to the first or second century AD is the "final card" so to speak, proving that Nergal is indeed a personification of the Red Planet itself. Observe closely, he is depicted with a fair complexion, crimson hair and beard (the dominant color of Mars) while the presence of a feline form is discernable on his facial features (he is of the Lion clan but more to it later on). The feminine figure beside him is queen Ereshkigal, his spouse confirming he is king of the underworld (space?). The lance on the left is a detailed representation of his mace which curiously resembles a spear or a Vajra (Indra's weapon); a common element in the myths surrounding the god's weapon of choice.

The author postulates that the reason behind this elaborate depiction of Nergal's lance is not because the ancient carvers had confused the shape of a spear with that of a mace but simply to imply it was some sort of a "projectile" weapon and judging by the intricate geometric carvings embellishing its body, of sophisticated nature, implying a technology. Moreover, maybe that sphere shaped carving on the engraving resembling an "eye" could be some sort of a crystal closely associated with Nergal's crystals in the myth and their use for

destructive means. Could it have been a lens used in an “energy weapon”? (more to it on a subsequent chapter) On the other hand the serpents might represent Abzu, “the serpent demon” exterminated by Nergal in the myth. In addition it compels the author to speculate further than that, as he is totally certain that the carving has a second interpretation, that of the Red Planet itself.

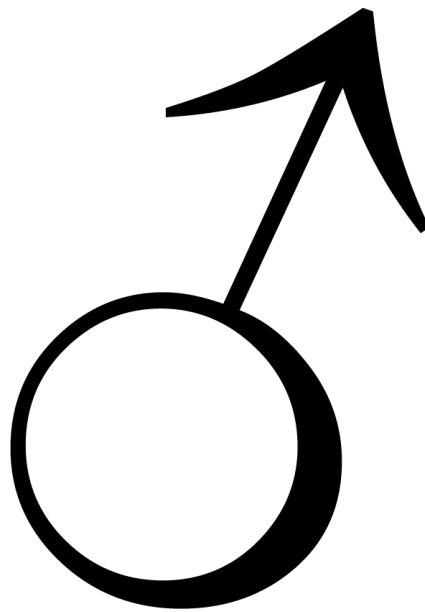
Now such a statement needs further evidence starting with the first clue, that of the sign of the Scorpio which is frequently depicted accompanying the Crimson God. In order to interpret the symbology here a study of ancient astrological charts is paramount and it comes with astounding results. According to the ancient Astrologers the sign of the Scorpio was the sign of planet Mars. Last but not least we have three differently shaded canine creatures which seem to be bound on Nergal himself. **The reason behind this elusive artistic depiction is the nature, “the faces” so to speak of Nergal as a god and a planet according to the author.** Clarifying that it seems the white shaded dog represents the “benevolent face-historic era” of Mars, the first phase of its inhabitation where the attributes of the God were that of agriculture and peace, where our ancestors-creators were living in harmony and purity. The red shade is the second phase where the planet is experiencing numerous confrontations fairly giving to Nergal his war like attributes such as the “burner and furious one”. Last we have the black shaded canine where it represents the end of Mars as it was known to be, where death and destruction are prevalent on its surface, giving to the warring god his chthonic attributes as “Lord of the Underworld”.

Before closing this chapter, the author is compelled to mention another interpretation for Nergal’s lance, that of a potential star map, revealing where the gods of the pantheon originated from and how they got here colonizing our solar system. Wayne Herschel of South Africa has been the founder and proponent of the Pleiades Orion Star-Map hypothesis providing enough evidence through his work to support his theory of a mankind originating in the vicinity of the Pleiades constellation. This is a tremendous implication of its own that requires further evidence, which the author intends to publish on a future date as a sequel to this booklet.

## Highlights:

- Nergal was the god of war and Mars
- Confirmation of his true identity derives from the way he is depicted, having crimson hair and beard denoting his feline features (Lion clan). Furthermore, the depiction of a scorpion beside him makes his connection with Mars undisputed.
- In addition, Nergal's feline-sphinx form could very well imply a connection with the Sphinx here on Earth and Mars alike (bearing in mind that the Face of Mars has a leonine aspect to it).
- He is known for his destructive means, a destruction inflicted by flame, thus given the title "burner".
- At times he seems to be a benefactor to mankind
- Slayer of Azag, a monster of "reptilian form" that brought havoc to the pantheon.
- He carries an enchanted mace capable of divine destruction, of fiery nature.
- Among many other attributes he is known as the "Lord of the Great Dwelling", where the nature of that dwelling is obscured until more myths are examined.
- Could Nergal's "mace" be that dwelling which utilized a form of energy (fire in the myth) to eliminate its owner's foes? The proof for such a wild claim becomes apparent later in the subsequent chapter.
- Evidence of a cosmic address, where the gods originated and came from. An invitation maybe by our distant relatives?

## THE SPEAR OF MARS



*(Above) The Spear of Mars symbol which represents the spear and shield of the God of War. It is also used as a symbol for planet Mars and the Male gender.*

The spear of Mars derived from the Roman Mythology and it is a stylized representation of a shield and spear used by the Roman God of War. In addition, it seems to be a repetitive trait among different cultural myths ascribed to the warring deity in the same way that Jupiter wields the lightning bolt, Neptune the trident and Saturn the scythe or sickle. A relic or fetish called the spear of Mars was kept in a sacralium at the Regia, the former residence of the Kings of Rome. What's really intriguing about this "mythical" weapon is the fact that **it was said to move, tremble or vibrate (operational phase?) at impending war or other danger to the state**. These traits ascribed to the weapon alone without much of a consideration point to the implementation of some technology enabling it operational. On the other hand when Mars is pictured as a peace-bringer, his spear is wreathed with laurel or other vegetation, as on the Ara Pacis or a coin of Aemilianus depicting the "benevolent" side of it.



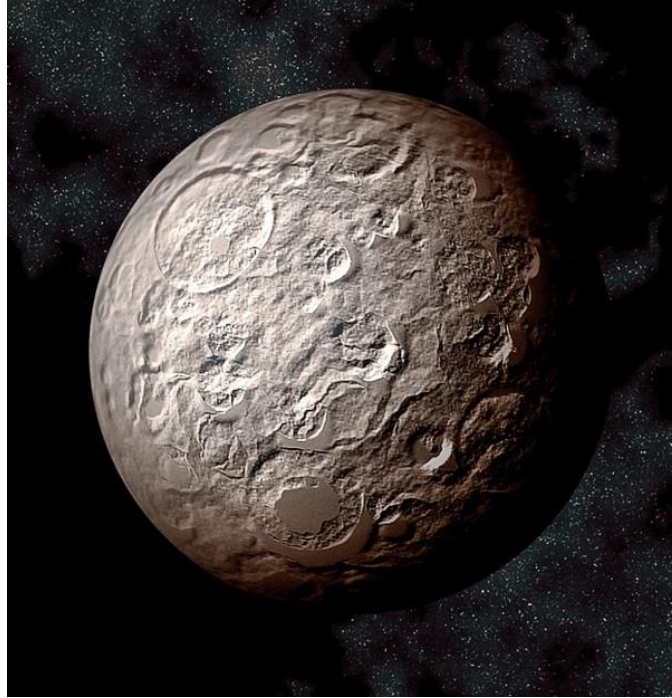
*(Above) A coin of Aemilianus depicting Mar's spear wreathed with flowers.*



*(Above) Gallienus, 253-268 AD. Bronze antoninianus, Rome mint. His radiate head right and Mars standing left holding olive-branch spear and shield.*

Paying a closer attention to the symbol of the spear itself with an open mind regarding its hypothetical interpretation and function as a weapon of incredible destructive power, then it becomes apparent that the so called "shield" of Mars is a representation of the Red Planet itself. The evidence behind such a claim derives not only from the ancient sources presented here but from an artistic point of view as well since the shield seems to resemble a planetoid when it is lighted up by the rays of its parent star, thus, illuminating one half of the planet while the other remains in the dark. The rendition below of an illustrated planet hit by the rays of its parent star can eliminate any doubts regarding such an interpretation. As for the spear protruding from the shield, well it's the most fascinating aspect of the symbol itself. According to the legend the spear used to tremble when it was used for destructive purposes. Keeping that in mind and paying close attention to the symbol it becomes apparent that the tip of the spear could very well be the great dwelling itself, a pyramid mound utilizing energy (the flame of the myth) to extinguish its enemies-targets by "piercing" them like an actual spear does. The handle of the weapon

illustrates the direction of that energy which is pointed upwards, meaning it could “pierce” targets not only on a “local” scale but an off world target as well, with many myths corroborating this frightening supposition



*(Above) Rendition of a planet with a lighted up hemisphere and the other covered in shadows. The resemblance with the rounded-shield of the Martian symbol is uncanny.*

### **Highlights:**

- The symbol of the spear is a depiction of a planet (Mars) with a spear (projectile weapon) protruding out of its circumference
- According to the myth the spear was said to move, tremble or vibrate at impending war, exactly what it is expected from the nature of such a weapon when operational.

## NORDIC CLUES OF A COSMIC BATTLE

According to the Poetic Edda and Prose Edda, at one stage **the gods decided to shackle the gigantic wolf Fenrir**, but the beast broke every chain they put upon him. Eventually they had the dwarves make them a magical ribbon called Gleipnir. **It appeared to be only a silken ribbon but was made of six wondrous ingredients:** the sound of a cat's footfall, the beard of a woman, the roots of a mountain, bear's nerves-sensibility, fish's breath and bird's spittle. The creation of Gleipnir is said to be the reason why none of the above exist. Eerily, the weapon the dwarves made in order to assist the gods in trapping the ferocious Fenrir has a resemblance with the "irresistible" (According to the Enuma Elish itself) weapon Nergal/Ninurta used to confront and finally eradicate Abzu after her theft of the tablet of destinies. It is very likely the Norse myth to be a distorted account of that Cosmic War. Additionally the fact that these wondrous "ingredients" don't exist any longer might be an indication that they were destroyed or lost during the confrontation of the Gods with the "beast" (during the Great War?) and were later given "funny" names by the scribes who copied or translated the texts and could not comprehend their nature or real purpose since their nature was lost in time, and were compelled to rename them with objects-entities they were familiar with yet unique in nature. Continuing with the myth, Fenrir sensed the gods' deceit and refused to be bound with it unless one of them put his hand in the wolf's mouth.

Týr, known for his great wisdom and courage, agreed and the other gods bound the wolf. After Fenrir had been bound by the gods, he struggled to try to break the rope. **Fenrir could not break the ribbon and, enraged, bit Týr's right hand off.** When the gods saw that Fenrir was bound they all rejoiced, except Týr. Fenrir would remain bound until the day of Ragnarök. As a result of this deed, Týr is called the "Leavings of the Wolf"; which is to be understood as a poetic kenning for glory. As a consequence, however, his name is also associated with perjury. Thus, in order for the gods to defeat the beast a severe sacrifice had to be made. Ironically Týr the Norse God of War was the one to pay the price. Could that imply planet Mars "wounded" itself in an attempt to subjugate a great enemy, thus, losing its ability to host life?

## Was Fenrir the exploded planet Maldek?



(Above) *Týr and Fenrir* by John Bauer (1911)

By narrating the myth of Týr, it becomes apparent that we have a story that corroborates numerous others regarding the eradication of a monstrous beast which brought havoc in the pantheon and threatened its existence. However, the myth cannot be verified as an account of the War in Heaven unless we examine all the major characters in the myth. Thus, the need to examine how Fenrir correlates to the concept of a Cosmic War in the myth is paramount. In the Norse version of the cosmic battle the giant wolf is the main villain, sharing common attributes with Abzu in the Mesopotamian texts. In the *Prose Edda*, numerous information are given about the "nature" of **Fenrir**, including that, due to the gods' knowledge of prophecies foretelling great trouble from the wolf and **his rapid growth** (by rapid growth could it mean military or influential expansion by a particular faction or clan of the gods?), **the gods bound him, and as a result Fenrir bit off the right hand of the god Týr**. According to the story the Gods tried to deprive the beast from its power which threatened their hegemony, leading into a "conflict" with Týr/Mars paying the price. However, what's intriguing is the myth itself which seems to "side" with Fenrir while depicting the Gods as the villains in the story. Could this imply that this particular account could narrate the events from the side of the "losers" in that Cosmic Battle? Interestingly the myth of Indra seems to point a similar scenario which will be thoroughly examined in a subsequent chapter. Depictions of Fenrir have been



identified on various objects and scholarly theories have been proposed regarding Fenrir's relation to other canine beings in Norse mythology. He has been the subject of artistic depictions and he appears in literature.

According to the Eddas, Loki is said to have three children with a female named Angrboða located in the land of Jötunheimr; **Fenrisúlfr, the serpent Jörmungandr and the female being Hel**. Once the gods found that the children were being brought up in the land of Jötunheimr and when they "*traced prophecies that from these siblings great mischief and disaster would arise for them*" **the gods expected a lot of trouble from them**, partially due to the nature of their mother (she was a giant), yet worse so due to the nature of their father. Thus, Fenrir was partly a god himself, a member of the same family tree with the rest of the gods. Examining the clues thoroughly based on the Norse Mythology, Jötunheimr was the land of giants, thus implying Jörmungandr was a being of super-human strength and stature. Furthermore, one of the children seems to be of reptilian nature (**Jörmungandr**) being reminiscent of the Mesopotamian story of Tiamat where she deployed terrifying monsters, some of reptilian form on her struggle which is exactly what these children were (monsters) and which were prophesized to bring destruction. This intriguing information leads the author to speculate that we are dealing with a civil conflict among the gods in the pantheon.

Following the events in the story, Odin sent the gods to gather the children and bring them to him. Upon their arrival, Odin threw Jörmungandr into "that deep sea that lies round all lands" and then threw Hel into Niflheim and bestowed upon her authority over nine worlds. However, the Æsir brought up the wolf "at home", and only Týr had the courage to approach Fenrir and give him food. Could the fact that Týr offered food to Fenrir imply there was a friendly interaction in the beginning between the two before they become bitter enemies? (The myth of Indra seem to imply that as well) **The gods noticed that the beast was growing rapidly every day**, and since all prophecies foretold that **Fenrir was destined to cause them harm** (the expansion of a rival clan/regime?), the gods formed a plan. **They prepared three fetters**: The first, greatly strong, was called Leyding. They brought Leyding to Fenrir and suggested that the wolf try his strength with it. Fenrir judged that it was not beyond his strength, and so let the gods do what they wanted with it. At Fenrir's first kick the bind snapped, and Fenrir loosened himself from Leyding. The gods made a second fetter, twice as strong and named it Dromi. The gods asked Fenrir to try the new fetter, and that should he break this feat of

engineering, Fenrir would achieve great fame for his strength. Fenrir considered that the fetter was very strong, yet also that his strength had grown since he broke Leyding, yet that he would have to take some risks if he were to become famous. Fenrir allowed them to place the fetter. Here we should pause for a moment and pose the question, could the two attempts made by the gods to apprehend Fenrir were failed attacks that ended up in failure and victory came only through the third attempt due to the use of Gleipnir which was not only powerful but unique in nature, a device capable of wiping out the enemy radically?

When the Æsir exclaimed that they were ready, Fenrir shook himself, knocked the fetter to the ground, strained hard and kicking with his feet, snapped the fetter – breaking it into pieces that flew far into the distance. As a result, to "loose from Leyding" or to "strike out of Dromi" have become sayings for when something is achieved with great effort. The Æsir started to fear that they would not be able to bind Fenrir and so Odin sent Freyr's messenger Skírnir down into the land of Svartálfaheimr to "some dwarfs" and had them make a fetter called Gleipnir. The dwarves constructed Gleipnir from six mythical ingredients. After an exchange between Gangleri and High, High continues that the fetter was smooth and soft as a silken ribbon, yet strong and firm. The messenger brought the ribbon to the Æsir, and they thanked him heartily for completing the task. Could the description given of Gleipnir be an actual description of a ribbon emanating from the weapon, capable of restraining (destroying?) the threat, in this case Fenrir? If indeed the speculations of a death device using scalar waves was the culprit behind the explosion of a planet then the description of the ribbon made by the dwarves makes total sense since that string-wave of energy would indeed be smooth and soft as a silken ribbon yet strong and firm enough to hit its target with great efficiency.

The Æsir went out on to the lake Amsvartnir sent for Fenrir to accompany them, and continued to the **island Lyngvi, "a place overgrown with heather"** in Old Norse. The definition of the word Lyngvi that of a place overgrown with heather is reminiscent of the island of Reeds in the Edfu texts. Could both sources describe the same island-planet where the narrated events took place, could the gods have "invited" Fenrir to Mars, could these clues indicate that the "good" guys were the ones that actually triggered this war by attempting to impose their will on the beast since they were afraid of its rapid growth (military and influential expansion?) Continuing with the story, the gods showed Fenrir the silken fetter Gleipnir, told him to

tear it, stated that it was much stronger than it appeared, passed it among themselves, used their hands to pull it, and yet it did not tear. However, they said that Fenrir would be able to tear it, to which Fenrir replied:

*"It looks to me that with this ribbon as though I will gain no fame from it if I do tear apart such a slender band, but if it is made with art and trickery, then even if it does look thin, this band is not going on my legs."*

The Æsir said Fenrir would quickly tear apart a thin silken strip, noting that Fenrir earlier broke great iron binds and added that **if Fenrir wasn't able to break slender Gleipnir then Fenrir is nothing for the gods to fear** (provoking the enemy and luring him into a trap?), and as a result would be freed. Fenrir responded:

*"If you bind me so that I am unable to release myself, then you will be standing by in such a way that I should have to wait a long time before I got any help from you. I am reluctant to have this band put on me. But rather than that you question my courage, let someone put his hand in my mouth as a pledge that this is done in good faith."*

With this statement, all of the Æsir look to one another, finding themselves in a dilemma. Everyone refused to place their hand in Fenrir's mouth until Týr put out his right hand and placed it into the wolf's jaws. When Fenrir kicked, Gleipnir caught tightly, and the more Fenrir struggled, the stronger the band grew. At this, everyone laughed, except Týr, who there lost his right hand (a sacrifice had to be made). **When the gods knew that Fenrir was fully bound, they took a cord called Gelgja (Old Norse "fetter") hanging from Gleipnir, inserted the cord through a large stone slab called Gjöll (Old Norse "scream"), and the gods fastened the stone slab deep into the ground. After, the gods took a great rock called Thviti (Old Norse "hitter, batterer"), and thrust it even further into the ground as an anchoring peg. Fenrir reacted violently; he opened his jaws very wide, and tried to bite the gods. Then the gods thrust a sword into his mouth** (corroborates with the myth of Tiamat and Marduk). **Its hilt touched the lower jaw and its point the upper one; by means of it the jaws of the wolf were spread apart and the wolf gagged. Fenrir "howled horribly," saliva ran from his mouth, and this saliva formed the river Ván** (Old Norse "hope"..... hope that the losers of that war, the ones "deprived" of their grandeur will attempt to regain the upper hand some time in the future?). There Fenrir will lie until

Ragnarök. Gangleri comments that Loki created a "pretty terrible family" though important and asks why the Æsir did not just kill Fenrir there since they expected great malice from him. High replies that "so greatly did the gods respect their holy places and places of sanctuary that they did not want to defile them with the wolf's blood even though the prophecies say that he will be the death of Odin." The last part of the myth seems to describe the struggle of Fenrir to free himself from Gleipnir and attack the gods. However, unable to break free the Gods ceased their chance and with a mighty blow managed to wound the beast fatally. The parallels between the Myth of Týr and Fenrir are eerily similar with that of the Babylonian creation story of Enuma Elish. The way the champion of the Gods Marduk confronted and extinguished Tiamat seems to derive from the same source just like the Norse myth does. However, a thorough comparison between the two texts is necessary.

Enuma Elish, Tablet IV:

**95 Be-I spread out his net and enmeshed her;**

- When Fenrir kicked, Gleipnir caught tightly, and the more Fenrir struggled, the stronger the band grew.

Even if it was a "net" or a "silken string" its purpose was to immobilize the enemy.

**96 He let loose the Evil Wind, the rear guard, in her face.**

- When the gods knew that Fenrir was fully bound, they took a cord called Gelgja hanging from Gleipnir, inserted the cord through a large stone slab called Gjöll, and the gods fastened the stone slab deep into the ground. After, the gods took a great rock called Thviti and thrust it even further into the ground as an anchoring peg.

No matter what story we examine, the Gods immediately after immobilizing Tiamat/Fenrir used a technology capable of dropping the defense of the enemy in order to strike the fatal blow.

**97 Tiamat opened her mouth to swallow it,**

- Fenrir reacted violently; he opened his jaws very wide, and tried to bite the gods.

Both "villains" in the stories apparently resisted by fighting back in order to prevent the gods from commencing a strike

**98 She let the Evil Wind in so that she could not close her lips.**

**99 The fierce winds weighed down her belly,**

**100 Her inwards were distended and she opened her mouth wide.**

**101 He let fly an arrow and pierced her belly,**

- Then the gods thrust a sword into his mouth

Apparently by trying to repel the attack Tiamat/Fenrir gave the opportunity to the gods to strike the fatal blow and defeat the enemy

**102 He tore open her entrails and slit her inwards,**

**103 He bound her and extinguished her life,**

- Its hilt touched the lower jaw and its point the upper one; by means of it the jaws of the wolf were spread apart and the wolf gagged. Fenrir "howled horribly," saliva ran from his mouth, and this saliva formed the river Ván.

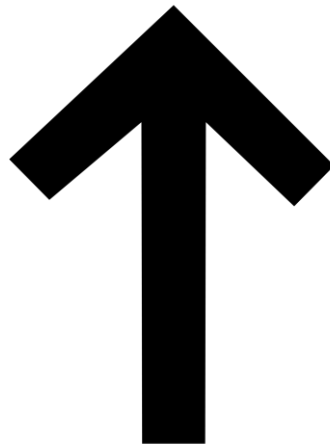
The verses above give us a detailed account of the damage caused by the strike of Týr/Marduk defeating the enemy for good.

**104 He threw down her corpse and stood on it.**

- There Fenrir will lie until Ragnarök

The story concludes with the body of the enemy lying lifeless yet it is not disposed. Could this be another clue for the Asteroid Belt, being a remnant of that cosmic struggle which will remain present as a reminder and which will play a significant role in the future? Could there still be something "operational" hidden away in the asteroid belt which could be utilized and bring a final end to the war? Speculating further, could there be a hollowed out asteroid (such as Phobos or the Comet 67P) or even a small planetoid such as Ceres used as an outpost, the last bastion where the losers managed to store some of their technology before losing the war for a retaliation in the future, just like the Nazis did during WWII with the goal of winning the war on a later date when they would have the means to achieve it?

## Týr in Art



*(Above) The Tiwaz rune is associated with Týr.*

Before any final conclusions can be made, it should be brought to our attention the symbol ascribed to the Norse god that of the T rune and what is its relation with him. With a first glance the similarities between the Roman symbol of Mars and Tiwaz are quite obvious, enabling us to speculate that both individuals are one and the same. Týr just like his Roman counterpart was recognized by his spear, the weapon of his choice, thus strongly identifying him with Mars. Furthermore, another confirmation that Tiwaz was also identified with Týr/Mars comes from an Icelandic rune poem:

↑ Týr er einhendr áss  
ok ulfs leifar  
ok hofa hilmir.  
Mars tiggj.

Týr is a one-handed Æsir,  
and leavings of the wolf  
and prince of temples.  
A king (like) Mars.



(Above) Týr as depicted in an 18th-century Icelandic manuscript.

Last but not least another confirmation between the comparisons of the two individuals derives from the way Týr was artistically depicted, playing a crucial role in the interpretation of the myth itself. On the image illustrated above which comes from an 18th-century Icelandic manuscript, Týr is depicted in a remarkable way being reminiscent of Nergal and the way the Mesopotamian god was depicted several centuries before the rise of the Viking Era, suggesting beliefs and traditions the ancient cultures of Mesopotamia and Europe shared about their warring deity remained intact throughout the ages. In addition, particularly in the illustration presented above there is a significant detail which should not be omitted, that of Týr's shield. Instead of depicting the spear in the possession of the god, it is part of his shield. Dare to say that's the smoking gun, interpreting the spear of Mars as a weapon, a weapon of a pyramid shape? In this concept, the shield can be easily identified as a landscape, (a planet?) where the tip of the spear is embedded on it. Moreover, looking closer there is an impression that the "horn" of the shield is surrounded by water (a pyramid islet?). This clue leads the author to postulate that we might have an identification with the Edfu myth, confirming that the Sound Eye and the Island of Reeds were locations far away, situated on the crimson planet of Mars;

Accumulating and comparing all the clues and events mentioned in this chapter it becomes apparent that not only the myth of Týr and Fenrir describe events in similar ways other cultures do, but it can also be counted as a source to illuminate those events of that War in Heaven.

### **Conclusions:**

- Týr was the Norse God of War and a personification of planet Mars
- Loki (the rival clan?) through his union with Angrboða produced three monstrous children that were prophesized to bring havoc in the pantheon and rival the power of gods themselves
- Thus, the strife that follows subsequently in the events narrated in the myth is among the gods themselves; implying the conflict is a "family" quarrel
- The gods were compelled to take action and prevent this from ever happening by challenging Fenrir (the strongest among his siblings) luring him into a trap. The myth provides us with a hint as to which side initiated the conflict with some shocking revelations, it was the gods themselves (the "good" guys so to speak) fearing they would lose their hegemony.
- One of the gods had to be sacrificed in order for the plan to be successful with Týr/Mars paying the price. That justifies the title Mars carries on his shoulders as a "wounded warrior". Could this clue imply that the "Martians" attempted to subjugate a foe which rivaled their own power and by attempting to prevent it from ever happening wounded themselves in the process?
- The gods use a weapon unique in nature that would immobilize the beast until the end of days (Ragnarök/eternity?). The similarities ascribed to a weapon taken from two distinctive myths situated on two different continents compel the author to speculate we have the description of the same weapon, used in the same war for the same purpose. Furthermore, (according to the concept of a War in Heaven) both myths seem to indicate the foe's body after the end of the conflict was left on the spot, confirming the theory of the asteroid belt being the remnant of a large planetoid, were its parts-body are left at the "crime scene" as a reminder of that horrific struggle, so to speak.



## INDRA



*(Above) Indra rides his mount Airavata, "the elephant of the clouds", and wields two lances in addition to his traditional weapon, the thunderbolt club called Vajra.*

Indra is the great warrior-god of the Vedas who through his labors earned the titles of the **dragon-slayer, champion of the gods, invincible warrior, glutton, great sinner among many other.**

Some of those significant labors that fairly earned him those titles are: **his unusual birth and rapid rise to power, the defeat of the dragon Vritra**, the winning of the sun and initiation of the dawn; the ordering of the cosmos and the support of heaven and his reputation as a great drinker of soma.

In addition, the god's furor characterized his customary demeanor, epitomized by the epithet Susmintama, "**most impetuous one.**" Indra's impetuous nature inspired him to commit numerous excesses. More than one Vedic hymn, for example, alludes to some sort of **assault directed against the gods.** As we have seen, this in an archetypal theme associated with the warrior-hero. **Remarkably, it was shortly after his birth that Indra battled and eventually slew the dragon Vritra.** Could this imply that after "the

first creation" (Edfu Texts) (the colonization of our solar system?) the civilization based on Mars rose quickly to power and challenged the main colony (Tiamat) for its hegemony in the system? The Edfu Texts seem to imply something like that since it is after the first creation of the world that the Great Leaping One (Mars) appears and brings havoc.

**Vritra's great crime lay in his concealment of the sun and imprisonment of the waters. In defeating the monster, Indra secured the release of the sun together with the life-giving waters.** Interestingly, Vritra's crime of concealing the sun and imprisoning of the waters and their subsequent release by Indra after his victory over his foe is reminiscent of the conflict mentioned in the epic of Enuma Elish between Marduk and Tiamat. This primeval event is the subject of countless passages in the Rig Veda: *"Moreover, when thou first was born, **O Indra, thou struckest terror** into all the people. Thou, Maghavan, rentest with thy bolt the Dragon who lay against the waterfloods of heaven."* Another typical passage celebrates Indra as follows: *"I will declare the manly deeds of Indra, the first that he achieved, the **Thunder-wielder. He slew the Dragon, then disclosed the waters, and cleft the channels of the mountain torrents. He slew the Dragon lying on the mountain; his heavenly bolt of thunder Tvaster fashioned. Like lowing kine in rapid flow descending the waters glided downward to the ocean.**"* Curiously, according to the Vedas Vritra is ascribed with descending waters and the mountain torrents enhancing the similarities between him and Tiamat, a deity ascribed with the primeval waters. Furthermore, in the Vedic texts, the cascading celestial waters are compared to cows. That could also imply that whatever "waters" Vritra was associated with, after his fall they brought destruction, just like a flock of cows does when intimidated, implying the account is of an actual flood. Indra's decisive role in the release of the waters is emphasized again and again in the Vedic texts: **"Vritra he slew, and forced the flood of water forth."** A similar passage is the following: **"Thou in thy vigor having slaughtered Vritra didst free the floods arrested by the Dragon."** It was the release of the sun, however, which marked Indra's finest hour: **"He who gave being to the Sun and Morning, who leads the waters, He, O men, is Indra."** Brown considered this to be Indra's crowning achievement: **"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."** Just like Marduk, Indra fought in order to return/free something which was stolen or occupied by Vritra just like Tiamat did.

Other passages hint at Indra's participation in the separation of heaven and earth: *"He stayed and held the heaven and earth*

*asunder.*" This event is likewise said to have occurred shortly after his birth, thus meaning whatever destruction occurred it did "early" in the history of the planet. **Indra's involvement in the ordering of heaven and earth after his defeat over Vriatra appear to corroborate that of Marduk's, who re-arranged the heaven and earth as the story goes in** the creation epic of Enuma Elish:

- 137 He split her into two like a dried fish:
- 138 One half of her he set up and stretched out as the heavens.
- 139 He stretched the skin and appointed a watch
- 140 With the instruction not to let her waters escape.
- 141 He crossed over the heavens, surveyed the celestial parts,
- 142 And adjusted them to match the Apsû, Nudimmud's abode.
- 143 Be-I measured the shape of the Apsû
- 144 And set up Ešarra, a replica of Ešgalla.
- 145 In Ešgalla, Ešarra which he had built, and the heavens,
- 146 He settled in their shrines Anu, Enlil, and Ea.

#### **Tablet V**

- 1 He fashioned heavenly stations for the great gods,
- 2 And set up constellations, the patterns of the stars.
- 3 He appointed the year, marked off divisions,
- 4 And set up three stars each for the twelve months.
- 5 After he had organized the year,
- 6 He established the heavenly station of Ne-beru to fix the stars' intervals.
- 7 That none should transgress or be slothful
- 8 He fixed the heavenly stations of Enlil and Ea with it.
- 9 Gates he opened on both sides,
- 10 And put strong bolts at the left and the right.
- 11 He placed the heights (of heaven) in her (Tiamat's) belly,

This aspect of Indra's mythos is duly emphasized by Norman Brown: *"Most briefly he became lord of the cosmos. He released the Waters, generated the sun, the sky, the dawn or, as stated elsewhere, he and Soma made the dawn shine, led forth the sun with its light, supported the sky, spread out Mother Earth, having struck away Vriatra from them. Or, again, **having slain Vriatra, he proceeded to creation.** He is,*

*therefore, called visvakarman "All-Maker, Creator" and lord over all creation."*

Brown comes to an intriguing conclusion, that of Indra being considered a creator god. Most importantly he gained this title after he defeated the great dragon Vritra, after the conclusion of the conflict. Trying to interpret that into the concept of a Cosmic War and its outcome, Indra/Mars repaired the damage caused by the Great War by starting all over; bringing back life to worlds/planets ravaged by the explosion and possibly war itself. Could it also mean that the Martians had to start from the very beginning setting the foundations of a new era on another planet, maybe Earth along with surviving "Tiamatians"?

Another confirmation of Indra being identified with the Red Planet and thus the events of the War in Heaven derive from the Iranian religion of Zoroastrianism. It has been known for some time, thanks to the pioneering researches of Benveniste and Renou, that Indra's chief epithet—Vritrahan, "**smasher of resistance**"—finds an exact counterpart in Iranian traditions surrounding **the hero Thraetona, who was known by the epithet of Verethragna**. Regarded by many as the Avestan Heracles, Thraetona received this epithet by virtue of his defeat of the dragon Azi Dahaka. That various sacred traditions of the Indians and Iranians go back to a common source is well-known. The numerous correspondences between Indra and Thraetona are a case in point. **Vritra's epithet Ahi ("serpent/dragon") is cognate with Azi, the name of the Iranian dragon; while Indra's vajra is cognate with vazra, the club-like weapon of the Iranian hero.** Here Greenebaum observes: "**These linguistic similarities, together with the epithets involved, and the similarity in themes would seem to indicate that a tradition of the slaying of Vritra Azi Dahaka was common to Indic and Iranian myths.**" It makes you wonder, then who or what, was Verethragna? In texts dating to Sassanid times (AD 226-640), **Verethragna stands as a name for the planet Mars**. That the identification of the Iranian god and the Red Planet goes back to still more ancient times was maintained by B. L. van der Waerden: "*The identification of the planets with great gods must be a relict from an earlier period...As we have seen, the identification of planets with gods is fundamental for horoscopic astrology. Now this kind of astrology originated in the Achaemenid period (539-331 B.C.) and spread over the whole ancient world during the Hellenistic period (after 330 B.C.). Therefore it seems reasonable to assume that the identification of planets with Persian gods took place during the Achaemenid or early Hellenistic period.*" The Iranian Verethragna finds a close homologue in the Armenian hero Vahagn (Vahagn is apparently

the Armenian transcription of the Parthian name Verethragna), of whom little is known apart from the fact that he too was renowned as a dragon slayer.

Dumezil's recognition of Indra and Vahagn as mythical homologues has generally gained acceptance. Lincoln summarized the current status of debate as follows: "The first point which we must note is, as has long been known, **the name Vahagn is a loan word into Armenian and is derived from Avestan Verethragna (=Skt. Vritrahan). The story of his birth from a flaming reed has been connected with an Indian itihasa tradition telling of the reenergizing of Indra.** Thus we are virtually certain that Vahagn is Moses of Chorene, History of the Armenians. The first scholar to make this comparison appears to have been F. Schröder, **a dependent variant of the Indo-Iranian warrior-god, who was known as both Vrtraghna, "smasher of resistance" and Indra, "the manly, the strong"**.

Could the epithet "smasher of resistance" not particularly refer to a rebellion where Indra was its smasher, but a planetary resistance/defense of which Indra smashed by using his vajra/lighting bolt and utterly destroying it?

With that said if we are to "shovel" deeper into finding more clues about Indra/Mars then a meticulous examination of the myths surrounding the Vedic war-god and ancient beliefs associated with the Red Planet become paramount. It must be expected that this identification will enable us to explain further various aspects of the god's cult, such as his role in the support of heaven, the ability to assume a gigantic form, his reputation as a dragon slayer, etc.

## The Youth

A striking feature of the Vedic career of Indra is that he manages to accomplish most of his greatest feats while yet an "infant". Strangely enough, this bizarre and wholly unnatural theme would appear to be universal in nature. Prominent examples include Heracles' strangling of the serpents while yet in the cradle; Apollo's slaying of the Python as an infant, Huitzilopochtli's defeat of Coyolxauhqui and the 400 warriors immediately upon his birth; Horus' slaughter of the dragon of chaos while still a babe and Cuchulainn's many exploits while yet a mere boy. Is this an indication that planet Mars and the deities ascribed to it hosted a civilization early in its history just like it has been hinted in previous chapters? A civilization which expanded fast and grew into a

mighty entity in the form of Mars, the God of War? Could we also speculate that since it acquired so much power rapidly it is an indication of a planetary colonization/expansion by the "Martians" due to having a well formed culture and society from the very beginning, thus, expanding in such a small amount of time?

More than one of Indra's epithets emphasizes the god's youthful nature. The epithet Yuvan, for example, signifies "**youth**." It can be shown that most ancient war-gods bear a similar epithet. **The Indian war-god of the Epic period, Skanda is expressly identified with the planet Mars, while he was also known by the epithet of Kumara, which connotes a "youth."** The Armenian war-god **Vahagn was called "patenekik", which surprisingly means "youth" or "child."** The Tamil war-god **Murukan, similarly, was known as muruku, the "Young One."** In the Eddas **Thor bears the epithet sveinn, signifying a "boy" or "youth."** The Egyptian **Horus was known as the "youth."** The same motif can be found in the New World, where the Aztec war-god **Tezcatlipoca was known as Telpochtli, "the Young Male."** In countless hymns **Nergal is described as a "youth"**. In his detailed analysis of Nergal's cult, E. Weiher concluded that **the concept of "youth" could not be divorced from the concept of "hero."** Why this is so he could not fathom. As the astral identification of Nergal suggests, the logical basis for these widespread traditions would appear to be the fact that the planet-god accomplished some of his greatest exploits shortly after his mythical "birth." Speculating further and with all that amounting evidence from different cultures it is apparent that planet Mars after its colonization (birth) still being a child (small scaled occupation?) became a hero/warrior by declaring war to those opposing him and being young means naïve, thus, destroying himself by his "immature" way of thinking ?

The unusual circumstances attending the war-god's birth have frequently drawn the attention of scholars. Ions, for example, observed that: "*At the time of Indra's birth from Prithivi's side the heavens, earth and mountains began to shake and all the gods were afraid.*" **The gods feared that Indra was the herald of great changes in the divine order** and possibly of their own doom. Numerous passages relate that soon after his birth Indra assumed the form of a gigantic warrior whose body spanned the heavens, indicating a military expansion just like proposed previously? More on that in the following chapter.

## CUCHULAINN



(Above) "Cuchulain in Battle", illustration by J. C. Leyendecker in T. W. Rolleston's *Myths & Legends of the Celtic Race*, 1911

As has been witnessed so far, Indra's status as a child-hero has remarkable parallels throughout the ancient world. A comparative study of such figures will go a long way towards illuminating the tumultuous infancy of Indra/Mars, alluded to again and again throughout the Rig Veda, albeit in an elusive manner. Inasmuch as Dumézil documented several parallels between the Vedic god and the Celtic hero Cuchulainn, a brief look at this fascinating figure is relevant at this point. **Variouly described as "a little immature lad," "a young bit of a little boy," and a "beardless, hairless boy," Cuchulainn's prowess as a warrior manifested itself at a very early age.** Indeed, the youthful hero first came to the attention of his elders when, upon invading the city of Emania from afar, he routed 150 members of the king's boy-corps at various sports. **Cuchulainn was renowned for the furor which would periodically overtake him, compelling him to extraordinary feats of valor and strength. On one occasion, for example, the hero performed the proverbial "hero's salmon-leap," which propelled him across the bridge of the Scathach's netherworld**

**kingdom.** Shockingly, the myth of Cuchulainn is not only an account of the Celtic God of War which shares many common traits with his "foreign" counterparts but provides us with another clue, that he is the "Great Leaping One" of the Edfu myth. According to the Edfu texts shortly after the First Creation an enemy appears in the heavens, the "Great Leaping One" who brought havoc and destroyed the mysterious inhabitants of the Island of Reeds. However, the myth is quite vague into identifying the protagonists in the myth with any actual divinities or places, letting us only to speculate as to who is fighting who and where. It is at this juncture where the myth of Cuchulainn comes in because the young god does not only share many common traits of his personality with any other warring deity mentioned so far, but **he is also known for leaping great distances to reach his foes and defeat them.**

Thus, we are left with one only viable solution, in the Edfu story the "Great Leaping One" is indeed planet Mars (the myths mentioned so far corroborate this notion) who acquired this title by performing "great leaps" as acts of war like when he performed his proverbial "hero's salmon-leap," in order to cross the bridge of the Scathach's netherworld kingdom and defeat him. Could these great leaps be a misinterpretation of interplanetary attacks/invasions with the Martians literally jumping from their home world to another planet to eradicate their enemies? On another occasion, the heat engendered by the hero's furor is said to have melted the snow around him for a distance of thirty feet. **In addition to the heat produced by his anger, it was reported that while undergoing his furor Cuchulainn "became crimson all over," shook violently, and assumed a gigantic form. The epithet Riastradh, "The Distorted One," commemorates the radical distortion of features which distinguished the Celtic hero at such times.** The Tain Bo Cuailgne describes the hero's furor as follows: *"It was then that, as before, Cuchullin's distortion came on, and he was filled with swelling and great fullness, like breath in a bladder, until he became a terrible, fearful, many-colored, wonderful Tuaig (giant)."*

The description we are provided with above is reminiscent of the traits the Romans had given to their patron god's weapon, his spear during in times of war. Could the title "The Distorted One" along with the fact that the god increased in size by swelling, shaking violently and acquiring a crimson shade describe an energy weapon causing distortion and vibrations, a weapon in the shape of a pyramid that like a spear could pierce and destroy its enemies?



The strongest clue with this supposition is the swelling itself enlarging the "lads" stature. Could this clue be interpreted as an accumulation of energy in "his interior" (pyramid – fire in the center in Greek) which increased the pressure of the air ionizing it, producing different shades of color, thus explaining why the god was given the title "many colored" and shaking when it was reaching maximum capacity and releasing all that power on the desired target? Being reminded of the hypothesis a war taking place in heaven and fought with horrendous weapons, the myth of Cuchulainn seem to describe one of them or to be more exact, the weapon that ended that Great War itself.

Marie-Louise Sjoestedt, in her analysis of the traditions surrounding Cuchulainn, notes that various Celtic words for "hero" likewise signify a "swelling." Summarizing her findings, Sjoestedt writes: *"We see that all the words for 'hero' express the notions of fury, ardor, tumescence, speed. The hero is the furious one, possessed of his own tumultuous and blazing energy."* Yet if the child-hero's furor aided him in the defense of the Irish borders, it also inspired him to commit numerous excesses, the frenzied slaughter of hundreds of men accompanying such outbursts on more than one occasion. A leading scholar of Celtic lore offered the following observation: **"Now when Cuchulainn was distorted with anger and battle fury, he became gigantic in size, and made no distinction between friends or foes, but felled all before and behind equally."** How are we to understand such peculiar traditions? Why would Celtic bards associate Cuchulainn—according to Sjoestedt the very "model of human conduct"—with indiscriminate slaughter? And what is the objective basis for the bizarre furor which distinguished the youthful hero? Now the fact that Cuchulainn made no distinction between friend and foes when in his war frenzy could very well mean that the "Martians" might have destroyed themselves during an act of war, in their attempt to defeat their enemy.

Nor is it without interest, given our identification of Indra with the Red Planet, that the Vedic god was ascribed with a fickle nature in Indian astronomical lore. The Latin god Mars was virtually synonymous with the rage and fury of war. A frequent epithet coupled with Mars is *saevio*, "to rage, be fierce, and vent one's rage." As Dumézil observed, however, **it is the epithet caecus, "blind," which best captures the essence of the god:** "The ambiguous character of Mars, when he breaks loose on the field of battle, accounts for the epithet *caecus* given him by the poets. **At a certain stage of furor, he abandons himself to his nature, destroying friend as well as foe,** thus confirming what has been speculated in the previous paragraph. By virtue of these very qualities of furor and harshness, Mars is the surest

bulwark of Rome against every aggressor." It is doubtless no coincidence that this description of Mars is equally applicable to the Celtic Cuchulainn. **Cuchulainn, too, was equipped with the epithet blind, an ancient kenning stating simply "Cuchulainn the Blind."** De Santillana and von Dechend drew attention to this particular point in Hamlet's Mill: **"There is a peculiar blind aspect to Mars, insisted on in both Harranian and Mexican myths. It is even echoed in Vergil: 'caeco Marte'."** Repeatedly the myths present Mars not only as an aggressor, but as a god consumed by his own rage becoming an enemy among foes and allies giving him the title of the "blind" God. Could this clue imply that the "Martians" consumed by their passion for conquest and expansion misused their power and through their naivety destroyed themselves in the process, maybe by the use of a weapon which was designed to insure their victory ?

### **Cuchulainn's Fall Mars' Annihilation?**

Comparative scholars have long drawn on Celtic lore in their analyses of ancient myth, reasoning that inasmuch as the Celts became isolated early on from other cultures and remained relatively free from Latin influence; there is a strong likelihood that their sacred traditions have preserved archaic elements. This suspicion is confirmed with regard to the mythos of the warrior-hero by numerous passages in Celtic manuscripts. Consider the following description of Cuchulainn's furor from the Tain Bo Cuailgne: "Then it was that he suffered his riasradh, whereby he became fearsome and many shaped, a marvelous and hitherto unknown being. **All over him, from his crown to the ground, his flesh and every limb and joint quivered as does a tree, yea, a bulrush in mid-current.** Within his skin he put forth an unnatural effort of his body: his feet, his shins, and his knees shifted themselves and were behind him. **Then his face underwent an extraordinary transformation: one eye became engulfed in his head so far that it's a question whether a wild heron could have got at it where it lay against his occiput, to drag it out upon the surface of his cheek; the other eye on the contrary protruded suddenly, and of itself so rested upon the cheek. His mouth was twisted awry until it met his ears. His lion's gnashing caused flashes of fire, each larger than the fleece of a three-year-old wither, to steam from his throat into his mouth. Among the clouds over his head were visible showers and sparks of ruddy fire, which the seething of his savage wrath caused to mount up above him. His hero's paroxysm thrust itself out of his**

**forehead longer and thicker than a warrior's whetstone. Taller, thicker, more rigid, longer than a ship's mast, was the upright jet of dusky blood which shot upwards from his scalp, and then was scattered to the four airs."** At this juncture taking into consideration the information conveyed from Tain Bo Cuailgne we have a description of a cataclysmic event. Descriptions such as his flesh and every limb and joint quivered as does a tree, yea, a bulrush in mid-current indicate that the planet was experiencing massive tremors. While the fact that his face became unrecognizable with his eyes being displaced and his mouth twisted could mean one thing only, horrifying tidal waves that swept everything in their path altering the landscape radically. As for the last and conclusive clue that this is indeed an account of a planet being struck by a planet wide catastrophe is the reference to visible showers and sparks of ruddy fire which could mean only one thing, a cascade of lava rocks emanating from the explosion of a nearby planet. Now what caused such a horrific destruction becomes apparent subsequently on the same line "...which the seething of his savage wrath caused to mount up above him", thus it was a doom that Cuchulainn brought upon himself by his own hand, making the case of "Martians" destroying themselves by their own accord a strong case of its own.

## THE CONFLICT OF VARUNA AND INDRA

### The Plot of War?

The interactions between Varuna and Indra began very early in the Vedic period and extended into the second period. This is evidenced by many passages in which relationships between the two are described. Some of these are stated directly in the Rig Veda and are recognized by many scholars. What's intriguing is the information conveyed in the Vedic books regarding the conflict between the two gods.

A good example of the conflict between Varuna and Indra is described in the following passages from the Rig Veda:

Signs of this conflict are already apparent in the Rig-Veda. Between the two great gods, Indra and Varuna, **there is cooperation at first, but cooperation soon turns to rivalry, and rivalry to discomfiture of the Asura king.** In R.V. 7.82-85 the two gods work together, but their functions are contrasted. In another hymn R.V.4-42, however, the rivalry between them comes to the surface: Varuna addresses Indra and asserts his absolute sovereignty. Apparently what we get from the myth of Indra and Varuna is that the combatants of that Great War in heaven were allies in the beginning, a united family/society/entity so to speak. It is the later discomfiture of Indra/Mars against Varuna/Tiamat that disturbed the "waters" between the two.

**"I Varuna, am king,"** he says, **"To me was the dignity of asura first assigned. I Varuna am Indra [too]"**. The fact that Varuna implies he is Indra too, could indicate that the society residing on "Tiamat" was attempting to remind of the Martian society where their loyalty lies and who is in charge of both worlds which is what it is implied on the subsequent line. *"I, knowing the two wide, deep firmly established areas of space in all their grandeur, [knowing] all creatures as their fashioner, I have set in motion both the worlds and maintain them. I made the dripping waters swell forth; in the seat of the law did I establish the heavens. By virtue of the law is the son of Aditi (Varuna) possessed of the law, and threefold has he extended the Earth."*

Older translations use the term 'demons' for asura, because they were seen to be in conflict with the suras, or gods. This was based on the

Sanskrit convention of negation by prefixing an 'a.' In other words asuras were 'not gods,' and therefore were demons. Interestingly, demons are usually depicted in a reptilian form repeating the concept of a great dragon challenging the gods for the hegemony of the world and a Great War following shortly after. Furthermore, Varuna declares that has set in motion both worlds and maintains them, confirming the author's speculation of Varuna being the absolute ruler of both Tiamat and Mars.



*(Above) The Deva and Mahish-asura armies meet in battle Berkley Art Museum Artist unknown. Karnataka, India 1830-1845 CE. Ink, gouache, and gold on paper*

Varuna staked his claim to sovereignty on law whereas Indra appealed only to naked force:

*"It is I whom heroes (narah), rivaling each other in riding their goodly horses, invoke when they are surrounded in battle. I, Indra, the widely generous, stir up the battle. I, Indra, rise up the dust. I whose might is overwhelming. All this have I done; no power of the gods can restrain me, for I am invincible. Once the Soma and the hymns have made me drunk, then are both immeasurable worlds struck with terror."*

By comparing both individuals and extensively the societies they represented, Varuna sounds to be reasonable and attempts to avoid any conflict by his right to rule over both. On the other hand Indra sounds to be prideful and arrogant, willing to use raw power and violence to gain the sovereignty over both. Gradually as the booklet examines myths with allusions to the War in Heaven it becomes apparent that it is actually the "good guys" that seem to challenge the established hegemony, trying to dethrone the old gods and rule in their place.

## Varuna



*(Above) A Hindu rendition of Varuna*

Just like in previous chapters the myth of Indra and Varuna would have little value if both combatants weren't meticulously studied for their motifs in this cosmic conflict. Can Varuna's story be corroborated with similar stories which have been mentioned so far?

Varuna is a Vedic deity associated first with sky, later with waters as well as with Ṛta (justice) and Satya (truth). He is found in the oldest layer of Vedic literature of Hinduism, such as the hymn 7.86 of the Rig-Veda. He is possibly one of the earliest Indo-Aryan triads with parallels to an Avestan deity, possibly Iranian Ahura Mazda. His streak of demonic violent tendencies, according to Hindu mythology, led to his demotion and Indra taking away most of his powers. He is also mentioned in the Tamil grammar work Tolkāppiyam, **as the god of sea and rain.**

In the Hindu Puranas, **Varuna is the god of oceans**, his vehicle is a Makara (part fish, sea creature) and his weapon is a Pasha (noose, rope loop). He is the guardian deity of the western direction. In some texts, he is the father of god Brahma and of Vedic sage Vasishtha.

In later Hindu literature, the term **Varuna evolves to mean god of waters, the source of rains and the one who rules over the Nagas** (divine sea serpent) – myths important in Hinduism and Buddhism (the similarities with Tiamat are uncanny)

The traditions mentioned above are more than enough to establish the association of Varuna with waters and serpents being a demonic figure himself. The myth by itself would not substantially be enough to make an argument unless there were similar accounts in other cultures and traditions. The most prominent among them is that of Tiamat and her association with waters, “the primeval waters” to be exact who in time of war she deployed serpentine monsters against her foes. Thus making the similarities between Varuna and Tiamat more than just a mere coincidence, but a similar account of the war among the gods.

## THE FELINE GODS OF MARS

### Shu



*(Above) Shu*

Shu (Su) was the Egyptian god of light and air and as such personified the wind and the earth's atmosphere. As the god of light he illuminated the primordial darkness and marked the separation between day and night and between the world of the living and the world of the dead. As the god of air, he represented the space between the earth and the heavens, and gave the breath of life to all living creatures. As a god of the wind, sailors invoked him to provide the good wind to power their boats. The clouds were considered to be his bones, and he supported the ladder by which the deceased souls could reach the heavens.

Shu was one of the Ennead of Heliopolis, and the first to be created by the self created god Atum who created him from his own spittle. He was the husband and brother of Tefnut (moisture), and father of the Nut (sky) and Geb (earth).

He was also thought to be the second divine pharaoh, ruling after Ra. However, Apep's followers plotted his downfall and launched a vicious attack against the divine Pharaoh. Although Shu defeated Apep and his



minions, he became gravely ill from the contact with the corrupt entities. In his weakened state even his own son Geb turned against him (a common behavior among the gods), and so Shu abdicated the throne leaving Geb to rule in his place. He returned to the skies to protect the sun and to wage his daily battle with Apep. However, (in common with many of the protective deities) he had a darker side. He attended the judgment of each dead soul in the Halls of Ma'at (order or justice) and led the terrifying demons who punished the souls deemed to be corrupt. He later on was given a chthonic attribute, a common trait among "Martian" deities.

He is commonly shown standing on the body of Geb with his arms raised to support Nut. When he is linked with his wife Tefnut, **he often appears as a lion and the two were known as the "twin lion gods"**. **Less often he is given the hind parts of a lion and the body and head of a man.** At this point bearing in mind that Shu was the second successor to the throne after Ra and depicted as a lion, could imply that the symbol of the feline was used in the pantheon from the very beginning. However, where is the proof there is any connection between planet Mars, the feline symbol and the gods' association with it? The information below will shed some more light into it.

**Shu was also identified with a fairly obscure Meroitic god named "Ari-hes-nefer" (or Arensnuphis to the Greeks) who also took the form of a lion.** Now here is the thing, the word "Ari" (Aris – Ἄρης) in Greek means Mars, while the word "Aren" (Ἄρεν) means Man. That is very intriguing considering the fact that the symbol for the male gender is the same as that used for planet Mars. According to Wikipedia the word "Nefer" in ancient Egyptian means "Beautiful", thus the name "Ari-hes-nefer" could very well mean "Mars the Beautiful". As for the second version of the name, according to Wallis Budge's book *Gods of the Egyptians – Vol 2* the word "Nuphis" is a distorted version of "Nefer". Bearing this mind "Arensnuphis" could most likely mean "Man the Beautiful or Beautiful Man". Thus confirming the god's association with the Red Planet. The Egyptian and Nubian kings often had themselves depicted as Shu, as the first born of the sun god and a divine ruler. Moreover, Ares in Greek is the name of the God of War and planet alike while Aren means Man, thus, connecting all three of them together.

**A local creation myth stated that they first took form as a pair of lion cubs and grew into the two lions that guarded the**

**eastern and western borders** (linking Shu and Tefnut with Aker).  
 (Duality feline-human gods and protectors of the sun-horizon)  
 Accumulating the information conveyed above a pattern starts to appear. First and foremost, Shu was one of the earliest gods to rule and be worshipped in the land of the Nile, meaning the traditions and beliefs ascribed to him hadn't been distorted from any external influences. It could also explain why the Greeks named the city dedicated to Shu as Leontopolis (City of the Lion) probably by learning some of the indigenous traditions, thus, resulting in the re-naming of the city based on them out of respect. Both the titles ascribed to the god by the Greeks seem to resonate such a tradition since they obviously connect Shu with planet Mars. Now a hypothetical scenario can be made, Shu being the first god created by Ra and clearly associated with Mars could imply he represented Mars during its early days when the planet was abundant with life, green and beautiful and recently colonized if we postulate Ra represented the first inhabitants of the Red Planet, thus giving the name "Mars the Beautiful". Furthermore, Shu is often depicted as a lion along with his wife Tefnut, could that also imply the Lion was the royal symbol of Mars and its dynasties?

## Anhur



(Above) Anhur

Anhur (Han-her, Inher) is often known by his Greek name, Onuris. He was an ancient Egyptian god of war and hunting from This (in the Thinite region near Abydos) who defended his father (the sun god Ra) from his enemies giving him the epithet "**slayer of enemies**". He was one of the gods who stood at the front of the sun god's barque and defended him from Apep.

He was a patron of the ancient Egyptian army and the personification of royal warriors but also represented the creativity of man and so was not always a violent deity.

His name translates as "he who leads back the distant one" (although another possible translation is "Sky Bearer").

Anhur is generally depicted as a striding king wearing a long kilt decorated with a feather-like pattern, a short wig topped by the uraeus (serpent) and a crown of four tall feathers. **In some depictions he holds his spear or lance (leading to the epithet "the lord of lances") above his head (imitating the determinative for words such as "strike") and in his left hand he holds a length of rope that probably relates to his role in bringing the "Eye of Ra" back to Egypt.**

He was a son of Ra, but was also considered to be the son of Hathor. **As a war god, he was closely associated with Montu (Montju of Thebes) and Sopdu, and was associated with Ares (the Greek God of War) by both the Greeks and the Romans.** He was also considered to be an aspect of the air god, Shu. As Anhur was a more popular god, he largely absorbed the attributes of the less favored wind god.

He grew in popularity during the New Kingdom when **he became more closely associated with Horus as the composite deity Horus-Anhur, the model warrior and the "savior" of those in battle.** The Nubians renamed Horus-Anhur as Ary-hes-nefer also given as Arensnuphis, Arsnuphis, Harensnuphis possibly meaning "Horus of the Beautiful House".

According to the traditions Anhur was not only associated with Horus (another deity associated with Mars, more to it in a subsequent chapter) but Ares/Mars as well of the Greeks and Romans. Furthermore, he is usually depicted holding a lance giving him the title "Lord of Lances" and a rope that relates him with the "Eye of Ra". Accumulating all the clues together the nature of Anhur becomes

apparent. According to the author's point of view Anhur is a personification of the weapon itself which was based on the Red Planet. The fact that the word "strike" seems to accompany the god in his depictions and that he is recognized as the lord of the lances can support this claim. In a previous chapter enough evidence is presented in supporting the theory of the god's spear being the weapon used to destroy a whole planet. Anhur seems to corroborate this notion by being exactly that weapon. Last but not least the rope he seems to carry in his hand used to bring the "Eye of Ra" back could be no more than some sort of a "guiding system" to direct the lance/ weapon (pyramid mount?) to its target.

### **The Eye Of Ra/Horus An Object Based On Another World?**



*(Above) the Eye of Ra*

According to a myth, Ra (who at that point was an actual ruler of Egypt) was becoming old and weak and the people no longer respected him or his rule. They broke the laws and made jokes at his expense. **He did not react well to this and decided to punish mankind by sending an aspect of his daughter, the Eye of Ra.** He plucked her from the Ureas (royal serpent) on his brow, and **sent her to earth in the form of a lion.** She waged war on humanity slaughtering thousands until the fields were awash with human blood. When Ra saw the extent of the devastation he relented and called his daughter back to his side, fearing that she would kill everyone. However, **she was in a blood lust and ignored his pleas.** So he arranged for 7,000 jugs of beer and pomegranate juice (which stained

the beer blood red) to be poured all over the fields around her. She gorged on the "blood" and became so drunk that she slept for three days and awoke with a terrible hangover. Thus mankind was saved from her terrible vengeance.

There are a number of different versions of the myth, and a number of different goddesses carrying the title "Eye of Ra", in particular Hathor, Sekhmet, Tefnut, Bast, Mut, Nekhbet and Wadjet . **The "Daughter of Ra" was sometimes symbolised as a Cat who protected Ra from the serpent Apep.** The Cat was also thought to be able to cure a scorpion or snake bite and was associated with the goddesses Isis.

In one myth Horus made a gift of the eye to Osiris to help him rule the netherworld. Osiris ate the eye and was restored to life. As a result, it became a symbol of life and resurrection. Offerings are sometimes called "the Eye of Horus" because it was thought that the goods offered became divine when presented to a god.

The Eye of Horus was believed to have healing and protective power, and it was used as a protective amulet. It was also used as a notation of measurement, particularly for measuring the ingredients in medicines and pigments. **The symbol was divided into six parts, representing the shattering of Horus' eye into six pieces.** Each piece was associated with one of the six senses and a specific fraction. (A pyramid of many functions?)

The "Eye of Ra" is one of the most mysterious and intriguing "objects" in the Egyptian mythology. However, bearing in mind the concept of a cosmic war and every aspect of it some patterns start to appear. The first clue is that Ra sends his daughter the "Eye" to Earth, meaning she was not situated on our world in the first place. Now where that place she came from could be the myth does not make clear but instead gives us a clue, wherever she came from she did in the form of a lion and according to the author it was this symbol used by the "Martian" royal family. The second clue is that Ra sent **an aspect** of his daughter named "The Eye of Ra" to punish mankind for its insolence. Meaning that whatever the nature of the "Eye" was it had different functions/aspects, one of them being destructive. The third clue which seems to be in accordance with the second, the "Eye" seems to have been ascribed to goddesses with different attributes each one of them, meaning those different divinities could very well represent the same object yet different aspects/functions of it.

Moreover, the image of Sekhmet as a raging goddess is also attested among the texts discovered at Philae. Here, as elsewhere, Sekhmet is identified as the "Eye of Horus":

"Sekhmet, the strong one, is on Bigeh in her form as the Eye of Horus, "the living eye" while (spreading fire?) **with the flame** when she goes round, while scorching the rebels with the heat of her mouth. She is the primeval snake (krht).

In the texts from Edfu, Sekhmet is once again compared to a **flame-throwing serpent** (a serpent could imply an energy ribbon, a laser so to speak) and celebrated for her protective powers. The following passage is representative in this regard:

"O Sekhmet, Eye of Ra, **great of flame, Lady of protection who envelops her creator...** O Sekhmet who fills the ways with blood, Who slaughters to the limits of all she sees, Come towards the living image, the living Hawk, Protect him, and preserve him from all evil".

Could these verses make an allusion to the D&M Pyramid protecting the face and Cydonia in general, the living image of Horus?

Now the author would like to speculate as to where and what exactly is the "Eye of Ra" according to the clues presented so far. The lance's top is of a conical shape and it was the weapon of choice for every warring deity. If someone was asked to draw a lance on a sheet of paper he/she would depict its pointy top as a triangle. With that thought in mind, what if that individual was asked to depict it in a three dimensional aspect, then it would certainly have **a pyramid like form**. Another interesting clue regarding the nature of the "Eye" is that some of the goddesses identified with it were of a feline nature, and that has strong ties to Mars on its own. Furthermore, the "Eye of Horus" was divided into six parts, representing the shattering of Horus' eye into six pieces. It is at this point that things make a wild turn because if indeed the "Eye" is a pyramid mount, based on Mars and is divided into 6 parts/sides could very well mean that the D&M Pyramid in the Cydonia region fits the description. Although those familiar with the structure itself will fairly say that if that mount is indeed a pyramid it is a five sided one. That is quite true but bearing in mind that each side meets the rest at one point, then that point, the tip of the lance could very well be the sixth piece/side of the pyramid, meaning its cap-stone.

## Apep (Apophis)



*(Above) Apep*

**Apep was a water snake-demon**, also known as Aapep, Apepi or Apophis an ancient Egyptian spirit of evil, darkness and destruction. As the arch enemy of the sun god, Ra, **he was a malevolent force who could never be entirely vanquished** (reminiscent of Fenrir). Every night as the sun traveled through the underworld (or across the sky) his roar would fill the air and he would launch his attack.

He was depicted as a huge serpent often with tightly compressed coils to emphasize his huge size and was known by many epithets, such as "the evil lizard", "the encircler of the world", "the enemy" and "the serpent of rebirth". In funerary texts he is usually shown in the process of being dismembered in various ways.

The few descriptions of Apep's origin in myth usually demonstrate that it was **born after Ra**, usually from his umbilical cord. Combined with its absence from Egyptian creation myths, **this has been interpreted as suggesting that Apep wasn't a primordial force in Egyptian theology, but a consequence of Ra's birth**. This suggests that evil in Egyptian theology is the consequence of an individual's own struggles against non-existence.

An alternative depiction of the demon and his struggle with Ra is inscribed in a number of tombs of private individuals where **Hathor or Ra is transformed into a cat who slices the huge serpent with a knife**. Apep was also represented by a circular ball, the "evil eye" of Apep, being struck by the pharaoh in numerous temple scenes.

Since Apep was not present during the creation of the world, it means that whatever occurred between the two deities was of a later date. In addition, the demon is said to be a consequence of Ra's birth, implying that both adversaries were related to each other. Speculating further, Ra according to some traditions is depicted as a cat, slicing the head of a snake. This clue provides additional evidence of the myth being an account of the war in heaven, where Ra is planet Mars and Apep the water-demon Tiamat. With Ra being Mars means he is aggressive and attempts to impose his rule by the use of raw force. Such an attitude could not be tolerated by the powers that be; and the "persona" of Apep was "manufactured" by the gods (Lion clan) to identify those who opposed them. The reason behind the author's decision to call the supporters of Ra as a "Lion" is because he suspects the War in heaven was a civil one between two clans of the same royal family, the Clan of the Lion based on Mars and the Clan of the Snake based on Tiamat. Furthermore, the reason Apep was not present in the creation myths is because in the beginning there was peace so any distinction between the two was not deemed necessary. However, when things got "ugly" and everyone was picking sides a separation between the two factions was paramount. Which could explain why according to the myth Apep was a consequence of Ra's birth, a "birth" triggered by the hostile attitude of Ra/Mars.



*(Above) The sun god Ra, in the form of Great Cat, slays the snake Apep*

Apophis was sometimes equated with Seth, the God of Chaos, yet the nature of Apophis seems to have always been dark and threatening,



while Seth could at times be beneficial. In some texts, Seth was even enlisted by the sun god in order to defeat the serpent. According to some mythologies, **Apophis hypnotized Re and all of his entourage who sailed with him, with the exception of Seth, who resisted the serpent's deadly stare and repulsed him with the thrust of a great spear.** Where the great spear represents a pyramid mount which was used by the "Lions" to repel the attack of the "Snake".

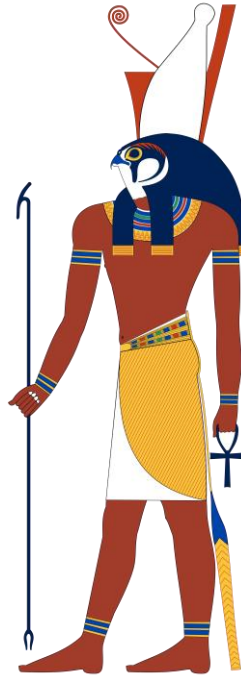
## The Falcon Headed God

Now it's about time to immerse deeply in to the myths of ancient Egypt, particularly those surrounding Horus, one of the most prominent Gods of ancient Egypt and apparently the main protagonist in a cosmic war scenario. According to the ancient Egyptians there were "many" gods known under the name Horus, all with different attributes yet the same personality. This compels the author to speculate that all the "Horuses" of Egypt refer to the same individual but in different time periods, just like he proposed earlier with the myth of Nergal and his canine companions, and with the Eye of Ra and the feline goddesses ascribed to it. Therefore, the author has reached the conclusion that Horus and Mars were one and the same persona. Thus, examining the myths presented below closely many of the mysteries surrounding Mars and subsequently Egypt with its apparent connection to the Red Planet will be illustrated. The most prominent among them is Horus of Edfu, where ironically his temple in Edfu shelters one of the oldest accounts of pre-dynastic Egypt, an account of a horrific war among the gods but more to it in a subsequent chapter.



*(Above) An ancient Egyptian rendition of a falcon*

## Horus



*(Above) Horus*

The name Horus is Greek. In Ancient Egypt he was known as "Heru" (sometimes Hor or Har), which is translated as "the distant one" or "the one on high" (from the preposition "hr" meaning "upon" or "above"). He was considered to be a celestial falcon, and so his name could be a specific reference to the flight of the falcon, but could also be seen as a more general solar reference. It is thought that the worship of Horus was brought into Egypt during the predynastic period.

According to scholars, **He seems to have begun as a God of War** and a sky god who was married to Hathor, but soon became considered as the opponent of Set, the son of Ra, and later the son of Osiris. However, the situation is confused by the fact that there were many Hawk gods in ancient Egypt and a number of them shared the name Horus (or more specifically Har, Heru or Hor). Furthermore, the gods Ra, Montu and Sokar could all take the form of a falcon. Each "Horus" had his own cult center and mythology, but over time they merged and were absorbed by the most popular Horus, Horus Behedet (Horus of Edfu).

**Horus was also the patron of young men** (Man is associated with Mars - Cuchulainn was identified as a young lad) and was often described as the perfect example of the dutiful son who grows up to become a just man. However, this is perhaps debatable in the light of one of the stories concerning his fight with Set. The mother of Horus (Isis) was a great magician who most certainly had the power to destroy Set. However, when her chance came she could not take it. Set was, after all, her brother. This angered Horus so much that he chopped off his mother's head in a fit of rage! Thankfully, Isis was more than able to handle this insult and immediately caused a cow's head to grow from her neck to replace her head. Luckily for Horus, Isis was a compassionate and sympathetic goddess and she forgave her **vengeful son about his aggressive act**. By now it has become quite simple to recognize any clues or traditions that allude to that ancient war. Horus was indeed a God of War and identified with planet Mars. An additional clue is when out of rage cut his mother's head, confirming those traits of been blinded by rage harming both foes and allies.

## Horemakhet



*(Above) Horemakhet*

As Horemakhet (Harmakhet, Harmachis) or "**Horus in the horizon**", Horus represented the dawn and the early morning sun. **He was**

**often depicted as a sphinx with the head of a man, a lion or a ram** (the latter providing a link to the god Khepri, the rising sun). It is often suggested that the Great Sphinx of Giza is a representation of Hor-em-akhet with the face of the fourth dynasty pharaoh Kafre (Chephren). He was also depicted as a falcon or as a man with the head of a falcon wearing a variety of crowns. Taking into consideration what has been said above, Horus, a falcon headed god was also associated with a lion being a feline sphinx himself and sometimes even carrying a feline head on his shoulders. Thus, confirming he is a royalty of Mars, therefore a member of the "Lion" clan.

### **Heru-ur, Horus the Elder**

Heru-ur (Har-wer, Haroeris, Horus the Elder) was one of the oldest gods of Ancient Egypt. He was a sky god, whose face was visualized as the face of the sun. As a result **his name ("Heru") was sometimes translated as "face"**, rather than "distant one", and was sometimes modified to "Herut" ("sky"). Could this be the clue that proves once and for all that Horus was not only a personification of Mars but was also identified with a face situated on the Red Planet as well? One of titles of the falcon god is that of Horemakhet "Horus in the horizon". Now if instead of Horus we alter the word with that of the "face" it alters to "Face in the horizon". Thus, implying the prominent face of Mars is not only real but is a depiction of Horus. Speculating further, Horus the Elder, as it has already been mentioned was also known as "sky" and "face". Connecting the dots together and bearing in mind Horus' connection with Mars, it makes one wonder what if the "elder" aspect of the falcon god describes an actual face that stares up in to the sky, a face situated on another world all together, a world where Horus is closely connected with, Mars? Moreover, that Horus the Elder was identified with the face monument and being an "elder" himself compels the author to speculate that this aspect of the god might refer to a time when Mars was a prosperous world.

### **Horus Khenty-khem**

Heru-ur (Horus the Elder, Haroeris) was also worshiped as Khenty-khem ("foremost of khem"), **the patron of the blind**. When his "eyes" (the sun and the moon) were visible, he was known as Hor-Khenty-irty ("He who has two eyes on his brow"). But, when neither was visible he was known as Hor-khenty-en-irty ("He who has no eyes on his brow"). **It was though that he was particularly dangerous**

**when he was blind, damaging enemies and friends alike.** This form of Horus was worshipped in Khem (Letopolis, Ausim) in Lower Egypt. He was sometimes depicted holding the two eyes of Horus (the sun and the moon) in his hands but often took the form of a mummified falcon.

Once more what we have here is a tradition that corroborates many others, that Mars the God of War was "Blind" or also known as "The Blinded God". The reason behind that title is his rage and not his age that blinded him since all the traditions point to the first interpretation.

### **Horus of Behdet (Edfu)**

Horus of Behdet (often known as Behdety) was a god of the midday sun. The name Behedet is rather problematic. The first time that the god "Horus of Behedet" is mentioned it is on a carving in the Step Pyramid of Djoser and the reference makes it clear that Behedet is associated with Upper Egypt. However, Behedet is also a place in Lower Egypt. In any case, Behedet soon became associated with Edfu (Upper Egypt) the location of a major cult of Horus.

Horus Behdety was represented as a winged sun disk on temples all over Egypt, just as Ra had apparently decreed. However, **he was also depicted as a lion** (confirming the authors speculations), a lion with the head of a hawk and as a hawk hovering over the pharaoh during battle carrying a flail and the shen grasped in his claws. As a hawk he was given the epithet "**Great God, Lord of Heaven, Dappled of Plumage**". Ironically Nergal the Mesopotamian God of War as has already been mentioned had similar titles and he was depicted as a lion too, reducing the chances of all this being a wild theory into something plausible.

Horus **was also known as the God of Rebellion** when he questioned Set's rule and regime and decided to avenge his father.

### **Nekhen**

The earliest recorded form of Horus is the tutelary deity of Nekhen in Upper Egypt, who **is the first known national god**, specifically related to the king who in time came to be regarded as a manifestation of Horus in life and Osiris in death. Continuing, Nekhen was the center of the cult of a hawk deity, Horus of Nekhen,

which raised one of the most ancient Egyptian temples in the city. It retained its importance as the cultic center for this divine patron of the kings long after the site had otherwise declined.

Nekhen represented the god of light and the husband of Hathor. He **was one of the oldest gods of ancient Egypt** and became the patron of Nekhen (Hierakonpolis) and the first national god (God of the Kingdom). Later, he also became the patron of the pharaohs, and was called the son of truth – signifying his role as an important upholder of Maat. He was seen as a great falcon with outstretched wings whose right eye was the sun and the left one was the moon. In this form, he was sometimes given the title Kemwer, meaning (the) great black (one). The Greek form of Her-ur (or Har wer) is Haroeris. Other variants include Hor Merti 'Horus of the two eyes' and Horkhenti Irti.

The first settlement at Nekhen dates from either the predynastic Amratian culture (circa 4400 BC) or, perhaps, during the late Badari culture (circa 5000 BC). The city was also known as Hierakonpolis "Hawk City" by the Greeks and el-Kōm el-Aḥmar "the Red Mound" by the later Arabs, while it was the religious and political capital of Upper Egypt at the end of prehistoric Egypt (c. 3200–3100 BC) and probably also during the Early Dynastic Period (c. 3100–2686 BC). Concluding with the usual narration of each chapter's topic it is time to pay attention to the details themselves. The fact that Nekhen was the first national god of Egypt and one of the oldest worshipped in the region wouldn't have a great impact if it wasn't for the Arabs that apparently maintained a tradition going back thousands of years. It is of no coincidence that the area came to be known as the "Red Mound" in Egyptian Arabic. Nekhen being the oldest and one of the most revered Egyptian Gods, implies that during his worship many sacred traditions were still remembered by the people and were passed down through his worship. Proof to that is the name given to the city by the Arabs, that of the Red Mound. At this juncture an attempt to find a pattern with the clues presented so far is necessary. Nekhen/Horus is a War-God, firstly revered as a national god meaning he was of great significance and that significance seems to have to do with the name given to his city. The "Red Mound" is not only associated with the worship of Nekhen but with a celestial body closely related to him, that of Mars the Red Planet. Thus, such a tradition could imply that Nekhen might have been one of the first gods that settled here on Earth from Mars and bearing in mind that some of the traditions ascribed to Mars are that of the creator of life, could imply that Nekhen could have very well "brought up" the local population, teaching people the arts of civilization thus being greatly revered by them to the point of being

elevated to the status of a national god. As for the "Red Mound" could very well be a distant tradition of a pyramid mound associated with Mars, Nekhen's home world with its color confirming it.

## NINURTA



*(Above) Ninurta with his thunderbolts pursues Anzû stealing the Tablet of Destinies from Enlil's sanctuary*

Ningirsu as was the god initially called was already recognized as a **War God** by the 2nd millennium BCE where he is featured in the Babylonian work "The Epic of Anzu". This myth would be revised during the 1st millennium BCE with Ningirsu's name changed to Ninurta. The god was already known by this later name by c. 2600 BCE, and even though Ningirsu would continue to be referenced in Sumer, Ninurta would be the name most Mesopotamians knew and used. Even though he was considered **a great warrior-god, champion of the gods, a mighty hunter and protector of humanity, Ninurta continued to be associated with agriculture.** Could agriculture have been the initial attribute of Mars, briefly after it came to existence/colonized where its inhabitants lived in peace? Ninurta's power and position in the Mesopotamian Pantheon would have lent significant weight to any document attributed to him, and especially so considering he would have had to take time out from heroic feats to offer his suggestions. The myths concerning Ninurta share many characteristics with those of Nergal and the Babylonian



god Marduk and the later Greek hero Heracles (Roman Hercules) in that he triumphs over the forces of chaos and establishes order, but **his pride, like Hercules, can sometimes get the better of him.** There are many parallels between the two and the story of Nergal and Marduk, who slew Tiamat and delivered the Tablets of Destiny from Kingu to his father Enki. Apparently Ninurta was facing the same issues every other war deity seems to have had.

Ninurta often appears holding a bow and arrow, a sickle sword, or a mace named Sharur, capable of speech and **able to take the form of a winged lion**, possibly representing an archetype for the later Shedu. **Sharur, which means "smasher of thousands"**, is the weapon and mythic symbol of the god Ninurta. Sumerian mythic sources describe it as an enchanted talking mace. It has been suggested as a possible precursor for similar objects in other mythology such as Arthurian lore. According to the myth Ninurta was not only one of the "Lions" but the wielder of Sharur "smasher of thousands", implying Ninurta had in his possession a weapon capable of smashing its target into thousands of pieces, just like an exploded planet would if struck by it?

In Babylonian art, **Ninurta stands or runs on the back of a scorpion-tailed lion-beast.** Still, as late as c. 1500 BCE, he was still associated with agriculture, growth, and the harvest, depicted as a fully realized individual capable of great deeds but also as flawed as any mortal. His artistic depiction is reminiscent of that of Nergal while the fact that he stands on the back of a scorio-tailed lion-beast with scorio being planet Mars and the lion his clan's insignia is a confirmation to the author's speculation.

In The Epic of Anzu (also known as The Defeat of Zu) where Ninurta is declared as Champion of the Gods, the Anzu bird has stolen the Tablets of Destiny from Enlil. These tablets hold the fate of the gods and mortals and, equally important, legitimize the rule of whomsoever holds them. The Anzu bird, a divine creature of enormous size, waits for its chance to steal the tablets and one day, as Enlil is washing his face, the bird swoops in and snatches them.

It flies away while Enlil asks for help from the other gods. Only Ninurta comes forward and pursues the Anzu. The Tablets of Destiny, however, have the power to turn back time, and when Ninurta fires his arrows at the bird, they fall apart mid-air and revert to their components: the shafts return to the canebrake, the feathers to birds, and the tip to the quarry. Even Ninurta's bow goes back to the woods and the bowstring to a sheep. Ninurta is driven back by the Anzu but calls upon the south wind, which tears the bird's wings off, dropping it to the ground.

Ninurta then slits Anzu's throat defeating the demon and bringing the Tablets of Destiny back to Enlil. Moreover, in the poem of Lugale (also known as The Exploits of Ninurta), the hero must face the demon of sickness and disease known as Asag (also Agag) who lived in the underworld. **This conflict is not initiated by Asag, however, but by Ninurta's mace, Sharur**, which encourages him to go battle the demon by praising Ninurta's strength, courage, and skill, and telling him how easy it will be to defeat the creature. Ninurta goes to meet Asag in battle, but the **demon is not alone; he has assembled an army of rock monsters and rebellious plants who march toward the hero** (reminiscent of Tiamat). Ninurta is afraid (the text reads he "flees like a bird"), but Sharur tells him to turn around and face his enemies, encouraging him with reminders of past glories and the great fame he will win in victory. Ninurta destroys Asag and his army with his mace, great bow, and the other weapons he had in his arsenal. The implication that Ninurta's mace, Sharur encouraged him to attack Asag could mean one thing; either the god's pride was extravagant knowing he had the power to challenge the demon Azag or was convinced by his "advisors"; to use his mace (Great Weapon?) for destructive means and impose his rule. No matter what the case might be one thing is for certain, it is Ninurta/Mars who initiates the conflict by the use of raw power.

**Asag and his followers, however, kept the primeval waters of the underworld in check** (reminiscent of Tiamat's association with primeval waters), and with their deaths, the brackish waters rise to flood the land. Nothing can grow because no fresh water can feed the crops. Ninurta took hold of the corpses of his enemies and piled them up to form a wall around the land and then piled them higher into a mountain to keep the waters of the underworld in place and then raised the River Tigris to water the land. The text reads:

*Behold, now, everything on earth rejoiced afar at Ninurta, the king of the land...The fields produced abundant grain...The vineyard and orchard bore their fruit...The harvest was heaped up in granaries and hills...The lord made mourning to disappear from the land/he made happy the spirit of the gods.*

Ninurta's mother, Ninmah ('Magnificent Queen'), comes from heaven to rejoice at her son's victory and he dedicates **the mountain of stone** (a pyramid mount?) to her honor, renaming her Ninhursag ('Lady of the Mountain'). The goddess Nisaba appears to record Ninurta's triumph and Ninhursag's new name, while the poem ends

with praise for the art of writing which preserves such moments eternally.

What the poem seems to imply is that after the defeat of Azag the world lost its balance and Ninurta had to erect a "wall"; in order to keep the primeval waters at bay in order for the land to flourish once more. The poem is reminiscent of the story of Marduk and Tiamat where the god after defeating his foe had to rearrange the heavens restoring the havoc Tiamat's fall brought to the world. Now Tiamat has been identified with an exploded planet, probably destroyed by an act of war as the traditions seem to point out. In the poem of Lugale an additional hint is given as to what could be responsible for such destruction, a "mountain of stone". Such a title cannot be given to a naturally made mountain since it is known that every mountain consists of minerals and not simply stone, which means that the mountain of stone is not a regular one but something artificial and bearing in mind the analysis of the spear used by Mars, we could speculate what it could have only be, a "pyramid".

## TABLET OF DESTINIES

The booklet does an extensive reference to the myths of Mesopotamia since they contain numerous accounts ascribed to the War in Heaven which the author attempts to present here. What's intriguing about those myths though is that all seem to imply the Great War occurred for the possession of the tablet of destinies. Thus, examining what that tablet's nature was which could make whole worlds to collide with each other for its possession is essential.

The Tablet of Destinies was one of the cosmic "bonds" which chained together the various parts of the Mesopotamian cosmos, like some of the Mesopotamian temples and cities. It is called "the bond of supreme power" and "the link of the Canopy of Anu and Gansir" in the Neo-Assyrian descriptive text. Holding of the cosmic bonds (mar-kasu) was a privilege which conferred absolute control over the universe on its keeper. The Tablet of Destinies bore a seal impression and by that sealing, human and divine destinies were irrevocably decreed. In Enuma Elish, the Tablet of Destinies is associated with the powers of Anu; in the Epic of Anzû, it personifies or holds within, the powers of Enlil (ellilutu). The Tablet of Destinies is owned by Tiamat in the epic of Enuma Elish, then by Qingu, from whom Marduk takes it back and returns it to Ea. As precious object of the gods, the Tablet of Destinies belonged to the same category of concepts as the "Me" "powers" and "giš -hur" "patterns". There is an explanation of why the Tablet of Destinies was bound to the "powers of Anu" in the Creation Epic of Enuma Elish. Marduk's role as the god who set the celestial bodies in the sky and regulated astronomical movements required the authority of the sky god Anu and so he took the power of Anu, anutu, from Qingu and formed the sky and its heavenly bodies from the slain opponents, many of which have names which are also given to stars or parts of constellations.

Abzu, as the source of wisdom, is a natural place for the Tablet of Destinies to reside at the beginning of time. Tiamat got it from her dead husband Apsû as a rightful inheritance. According to Berossus, wisdom came from the sea in the person of Oannes, which can be seen as parallel to Tiamat's primordial ownership of the Tablet of Destinies. Thus, implying once more it was the "good guys" in the story that initiated the conflict by provoking and challenging the established hegemony.

## **D&M PYRAMID**

### **The "Murder" Weapon**



*(Above) Mars Express image of the D&M pyramid*

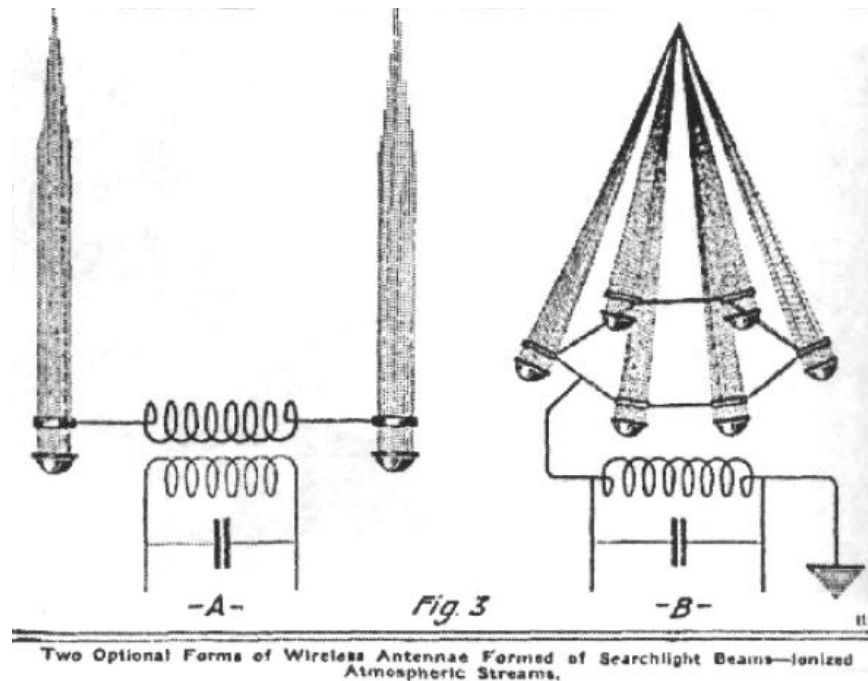
It is at this juncture that the author believes evidence should be presented as to why he speculates the D&M Pyramid of Mars is the remnant of that once great machine of immense destructive power. Since the purpose of this booklet is to support and enhance Richard Hoagland's and Dr. Joseph Farrell's work great lengths on subjects meticulously analyzed in their books will be omitted. Thus, only a list of clues will be presented here to illuminate the author's hypothesis.

- According to every myth surrounding a war deity battling a foe in demon or beastly form, a specific weapon seems to have been used that of a lance.
- That lance sometimes is referred to as being constructed by unique materials
- It is capable of "smashing" its target into thousand of pieces
- It trembles when foes approach

- It is often depicted along with a shield, together forming the Male symbol and that of planet Mars
- That symbol according to the author and the evidence presented seems to have been a depiction of a planet with an "arrow" protruding out of it, a dart so to speak.
- If that interpretation is correct then the shield must have been indeed a planet.
- That would mean an actual spear of massive proportions could not be feasible
- However, a device capable of launching "darts" could be.
- If true then the tip of the spear could actually be the "launching device" while the "darts" energy ribbons emanating from it
- In order to launch such "energy darts" the machine would require tremendous reservoirs of power.
- The traditions and cultural depictions of the god's spear seem to indicate the actual weapon had a conical shape.
- Thus, speculating it was a pyramid mount, a fortress and Mars was its owner, dubbed as the Stone Mountain and the Great Dwelling.
- From a technological perspective it is the research of Dr. Farrell that confirms only a pyramid shaped mount could have been utilized as a weapon of mass destruction providing lengths of information proving it in his books.
- The traditions mentioned in the booklet seem to corroborate the hypothesis of a multi-functional machine, like in the case with "The Eye of Ra" where many goddesses had been ascribed to it signifying its different aspects/functions.
- Another confirmation derives from Christopher Dunn's Giza Power Plant theory, where he provides enough evidence that the pyramids were power generators especially those at Giza.
- A weapon capable of a destroying a whole planet would indeed require tremendous amounts of power to operate and a pyramid seem to fit the description

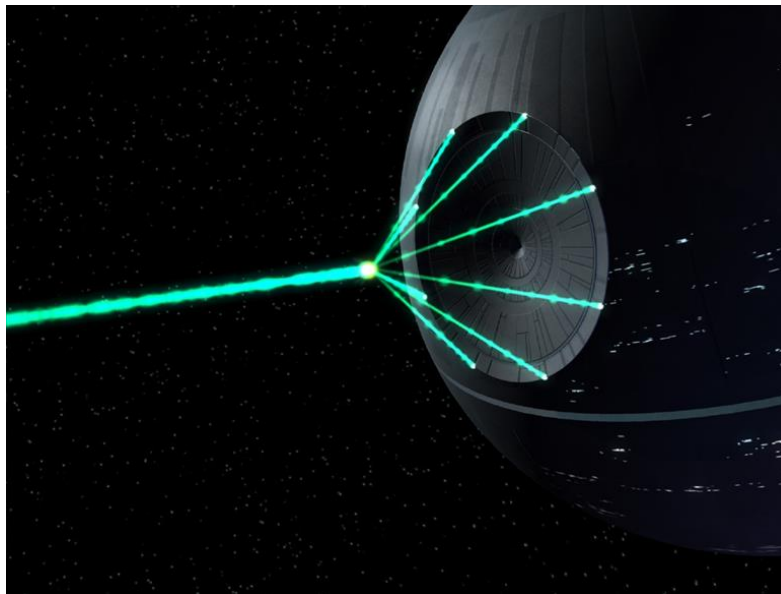
- However, what makes the author speculate the D&M Pyramid could be that exact weapon and not the Great Pyramid is its uniqueness.
- According to the traditions the weapon every warring deity used as a weapon of choice to wipe out his foes was unique in nature and its capabilities
- Bearing this mind and the hypothesis that the "culprit" is indeed a pyramid, then it is only the D&M that seems to fit the description with its uniqueness.
- The Great Pyramid at Giza could very well be that weapon but it's not that unique in appearance and from a distance you can hardly tell the difference between the Great and the Second Pyramid not to mention its age which cannot be pushed back for more than a few thousands of years.
- The D&M on the other hand is unique in every aspect. It's a five sided pyramid while the majority of the pyramids discovered so far are four or three sided (the second type has been found only on Mars) and has human like proportions since it forms a five pointed star, resembling the Vitruvian Man of Leonardo Da Vinci.
- Furthermore, examining thoroughly pictures taken by Mars' orbiters over the region of Cydonia, the D&M Pyramid seems it was erected on an islet surrounded by water. If not on its entire circumference, then partly reminiscent of the medieval fortresses where a moat was a common architectural design providing seclusion and restricted access (the perfect option for a weapon of such magnitude).
- Another clue comes from the myth of Sekhmet identified as the eye of Ra that envelops and protects her creator. The creator is no other than Ra/Horus described as the living image, the living Hawk where the author recognized as the actual Face of Mars. Implying it was also providing some sort of protection from impending attacks.
- Thus, making the pyramid not only a weapon of mass destruction, but a life preserver as well, protecting the region of Cydonia, where the royal family of Mars resided?

A good example of the author's envision of the D&M Pyramid as a scalar wave weapon is Tesla's Death Ray, observe the blueprint closely illustrated below and make up your own mind:



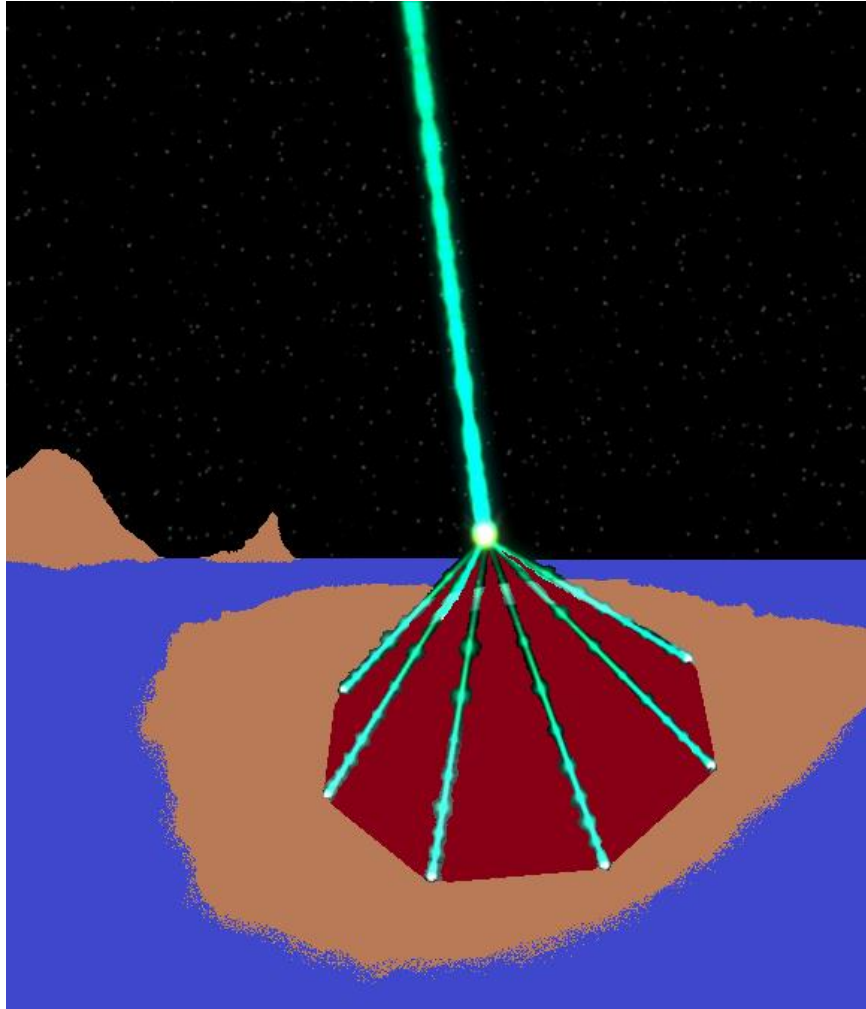
*(Above) Tesla's Death Ray blueprints*

A screenshot of the iconic Death Star from the movie Star Wars which eerily utilizes the same principals as that of Tesla's Death Ray.



*(Above) Death Star firing its powerful laser beam*





*(Above) A rendition made by the author to illustrate his envision of the D&M Pyramid as a scalar wave weapon based on Tesla's ray gun situated on an islet (Check Týr's story for more info on the matter). Furthermore, the decision to depict the laser beams on the exterior of the structure is purely for artistic reasons but in actuality they would be obscured in the interior of the pyramid.*

## ENUMA ELISH "The Epic of the War in Heaven"



*(Above) Battle of Marduk and Tiamat, Neo-Assyrian Cylinder Seal, 900 - 750 BCE*

The Enuma Elish (also known as The Seven Tablets of Creation) is the Mesopotamian creation myth whose title is derived from the opening lines of the piece, 'When on High'. All of the tablets containing the myth, found at Ashur, Kish, Ashurbanipal's library at Nineveh, Sultanate and other excavated sites, dating back to c. 1100 BCE but their colophons indicate that these are all copies of a much older version of the myth.

Now according to scholars the story of the epic, one of the oldest, if not the oldest in the world, concerns the birth of the gods and the creation of the universe and human beings. In the beginning there was only undifferentiated water swirling in chaos. Out of this swirl, the waters divided into sweet, fresh water, known as the god Apsû, and salty bitter water, the goddess Tiamat. Once differentiated, the union of these two entities gave birth to the younger gods.

These young gods, however, were extremely loud, troubling the sleep of Apsû at night and distracting him from his work by day. Upon the advice of his Vizier, Mummu, Apsû decides to kill the younger gods. Tiamat, hearing of their plan, warns her eldest son, Enki (sometimes

Ea) and he puts Apsû to sleep and kills him. From Apsu's remains, Enki creates his home.

Tiamat, once the supporter of the younger gods, now is enraged that they have killed her mate. She consults with the god, Qingu, who advises her to make war on the younger gods. Tiamat rewards Qingu with the Tablets of Destiny, which legitimize the rule of a god and control the fates, and he wears them proudly as a breastplate. With Qingu as her champion, Tiamat summons the forces of chaos and creates eleven horrible monsters to destroy her children.

Ea, Enki, and the younger gods fight against Tiamat futilely until, from among them, emerges the champion Marduk who swears he will defeat Tiamat. Marduk defeats Qingu and kills Tiamat by shooting her with an arrow which splits her in two; from her eyes flow the waters of the Tigris and Euphrates Rivers. Out of Tiamat's corpse, Marduk creates the heavens and the earth; he appoints gods to various duties and binds Tiamat's eleven creatures to his feet as trophies (to much adulation from the other gods) before setting their images in his new home. He also takes the Tablets of Destiny from Qingu, thus legitimizing his reign.

After the gods have finished praising him for his great victory and the art of his creation, Marduk consults with the god Ea (the god of wisdom) and decides to create human beings from the remains of whichever of the gods instigated Tiamat to war. Qingu is charged as guilty and killed and, from his blood, Ea creates Lullu, the first man, to be a helper to the gods in their eternal task of maintaining order and keeping chaos at bay.

As the poem phrases it, "Ea created mankind/On whom he imposed the service of the gods, and set the gods free." Following this, Marduk "arranged the organization of the netherworld" and distributed the gods to their appointed stations. The poem ends in Tablet VII with long praise of Marduk for his accomplishments.

It is at this juncture a thorough examination of the epic should be made to find out what conclusions can be drawn from it regarding the War in Heaven scenario. Moreover, some verses of the epic have been omitted dealing only with the ones closely related to the author's research.

## Tablet I

- 1 *When the heavens above did not exist,*
- 2 *And earth beneath had not come into being—*
- 3 *There was Apsû, the first in order, their begetter,*
- 4 *And demiurge Tiamat, who gave birth to them all;*
- 5 *They had mingled their waters together*
- 6 *Before meadow-land had coalesced and reed-bed was to be found*
- 
- 7 *When not one of the gods had been formed*
- 8 *Or had come into being, when no destinies had been decreed,*
- 9 *The gods were created within them:*
- 10 *Lah(mu and Lah(amu were formed and came into being.*

What we get from the very beginning of the Epic is that Tiamat, the main antagonist in the story is actually the creator of the gods themselves. Thus, implying there were family ties between the gods from the very beginning.

- 11 *While they grew and increased in stature*
- 12 *Anšar and Kišar, who excelled them, were created.*
- 13 *They prolonged their days, they multiplied their years.*
- 14 *Anu, their son, could rival his fathers.*
- 15 *Anu, the son, equaled Anšar,*
- 16 *And Anu begat Nudimmud, his own equal.*
- 17 *Nudimmud was the champion among his fathers:*
- 18 *Profoundly discerning, wise, of robust strength;*
- 19 *Very much stronger than his father's begetter, Anšar*
- 20 *He had no rival among the gods, his brothers.*

The verses above indicate that a new generation of gods was trying to subjugate the older, implying there was a disturbance in the pantheon.

- 21 *The divine brothers came together,*
- 22 *Their clamor got loud, throwing Tiamat into a turmoil.*
- 23 *They jarred the nerves of Tiamat,*
- 24 *And by their dancing they spread alarm in Anduruna.*
- 25 *Apsû did not diminish their clamor,*
- 26 *And Tiamat was silent when confronted with them.*
- 27 *Their conduct was displeasing to her,*
- 28 *Yet though their behavior was not good, she wished to spare them.*

From the verses above it becomes quite apparent that it was indeed the “good” guys that provoked and challenged Tiamat confirming the

author's allegations. Does this mean that the majority of the myths that have passed down to us have been written by the victors who altered some events masquerading themselves as the victims in order to justify their cause and acts?

42 *She raged and cried out to her spouse,*  
 43 *She cried in distress, fuming within herself,*  
 44 *She grieved over the (plotted) evil,*  
 45 *"How can we destroy what we have given birth to?*  
 46 *Though their behavior causes distress, let us tighten discipline*  
*graciously."*

Tiamat (remember the villain in the story) seems to be in distress since her enemies are her own children. From these verses we get that the civilization established on Tiamat had indeed the "upper hand" over the two worlds and did not want to use force in order to punish its enemies, its own subjects.

53 *Mummu put his arms around Apsû's neck,*  
 54 *He sat on his knees kissing him.*  
 55 *What they plotted in their gathering*  
 56 *Was reported to the gods, their sons.*  
 57 *The gods heard it and were frantic.*  
 58 *They were overcome with silence and sat quietly.*  
 59 *Ea, who excels in knowledge, the skilled and learned,*  
 60 *Ea, who knows everything, perceived their tricks.*  
 61 *He fashioned it and made it to be all-embracing,*  
 62 *He executed it skillfully as supreme—his pure incantation.*  
 63 *He recited it and set it on the waters,*  
 64 *He poured sleep upon him as he was slumbering deeply.*  
 65 *He put Apsû to slumber as he poured out sleep,*  
 66 *And Mummu, the counselor, was breathless with agitation.*  
 67 *He split (Apsû's) sinews, ripped off his crown,*  
 68 *Carried away his aura and put it on himself.*  
 69 *He bound Apsû and killed him;*

The gods decided to assassinate Apsû, the current king and spouse of Tiamat igniting the Great War.

109 *Tiamat was confounded; day and night she was frantic.*  
 110 *The gods took no rest, they . . . . .*  
 111 *In their minds they plotted evil,*  
 112 *And addressed their mother Tiamat,*  
 113 *"When Apsû, your spouse, was killed,*

114 *You did not go at his side, but sat quietly.*  
 115 *The four dreadful winds have been fashioned*  
 116 *To throw you into confusion, and we cannot sleep.*  
 117 *You gave no thought to Apsû, your spouse,*  
 118 *Nor to Mummu, who is a prisoner. Now you sit alone.*  
 119 *Henceforth you will be in frantic consternation!*  
 120 *And as for us, who cannot rest, you do not love us!*  
 121 *Consider our burden, our eyes are hollow.*  
 122 *Break the immovable yoke that we may sleep.*  
 123 *Make battle, avenge them!*  
 124 *[ . . . ] . . . . reduce to nothingness!*

Tiamat's allies decide to avenge the murder of Apsû by destroying the opposing gods (the Martians-Lions) and attempt to convince Tiamat in joining them.

125 *Tiamat heard, the speech pleased her,*  
 126 *(She said,) "Let us make demons, [as you] have advised."*  
 127 *The gods assembled within her.*  
 128 *They conceived [evil] against the gods their begetters.*  
 129 *They . . . . and took the side of Tiamat,*  
 130 *Fiercely plotting, unresting by night and day,*  
 131 *Lusting for battle, raging, storming,*  
 132 *They set up a host to bring about conflict.*  
 133 *Mother Hubur, who forms everything,*  
 134 *Supplied irresistible weapons, and gave birth to giant serpents.*  
 135 *They had sharp teeth, they were merciless . . . .*  
 136 *With poison instead of blood she filled their bodies.*  
 137 *She clothed the fearful monsters with dread,*  
 138 *She loaded them with an aura and made them godlike.*  
 139 *(She said,) "Let their onlooker feebly perish,*  
 140 *May they constantly leap forward and never retire."*  
 141 *She created the Hydra, the Dragon, the Hairy Hero*  
 142 *The Great Demon, the Savage Dog, and the Scorpion-man,*  
 143 *Fierce demons, the Fish-man, and the Bull-man,*  
 144 *Carriers of merciless weapons, fearless in the face of battle.*  
 145 *Her commands were tremendous, not to be resisted.*  
 146 *Altogether she made eleven of that kind.*  
 147 *Among the gods, her sons, whom she constituted her host,*  
 148 *She exalted Qingu, and magnified him among them.*  
 149 *The leadership of the army, the direction of the host,*  
 150 *The bearing of weapons, campaigning, the mobilization of*  
 151 *conflict,*  
 151 *The chief executive power of battle, supreme command,*

152 *She entrusted to him and set him on a throne,*  
 153 *"I have cast the spell for you and exalted you in the host of the*  
*gods,*  
 154 *I have delivered to you the rule of all the gods.*  
 155 *You are indeed exalted, my spouse, you are renowned,*  
 156 *Let your commands prevail over all the Anunnaki."*  
 157 *She gave him the Tablet of Destinies and fastened it to his*  
*breast,*  
 158 *(Saying) "Your order may not be changed; let the utterance of*  
*your mouth be firm."*  
 159 *After Qingu was elevated and had acquired the power of Anuship,*  
 160 *He decreed the destinies for the gods, her sons:*  
 161 *"May the utterance of your mouths subdue the fire-god,*  
 162 *May your poison by its accumulation put down aggression."*

#### Tablet II

1 *Tiamat gathered together her creation*  
 2 *And organized battle against the gods, her offspring.*  
 3 *Henceforth Tiamat plotted evil because of Apsû*

Tiamat is convinced and gathers an army of "Monsters" along with her allies to eradicate the rival gods, who happen to be her "offspring" in order to avenge her murdered husband.

4 *It became known to Ea that she had arranged the conflict.*  
 5 *Ea heard this matter,*  
 6 *He lapsed into silence in his chamber and sat motionless.*  
 7 *After he had reflected and his anger had subsided*  
 8 *He directed his steps to Anšar his father.*  
 9 *He entered the presence of the father of his begetter, Anšar,*  
 10 *And related to him all of Tiamat's plotting.*  
 11 *"My father, Tiamat our mother has conceived a hatred for us,*  
 12 *She has established a host in her savage fury.*  
 13 *All the gods have turned to her,*  
 14 *Even those you (pl.) begat also take her side*  
 15 *They . . . . and took the side of Tiamat,*  
 16 *Fiercely plotting, unresting by night and day,*  
 17 *Lusting for battle, raging, storming,*  
 18 *They set up a host to bring about conflict.*

The majority of the gods side with Tiamat's side while the "rebellious" ones analyze the situation. The "clouds" of war have started to envelop the two clans and divide them poles apart.

19 *Mother H(ubur, who forms everything,*  
 20 *Supplied irresistible weapons, and gave birth to giant serpents.*  
 21 *They had sharp teeth, they were merciless.*  
 22 *With poison instead of blood she filled their bodies.*  
 23 *She clothed the fearful monsters with dread,*  
 24 *She loaded them with an aura and made them godlike.*  
 25 *(She said,) "Let their onlooker feebly perish,*  
 26 *May they constantly leap forward and never retire."*  
 27 *She created the Hydra, the Dragon, the Hairy Hero,*  
 28 *The Great Demon, the Savage Dog, and the Scorpion-man,*  
 29 *Fierce demons, the Fish-man, and the Bull-man,*  
 30 *Carriers of merciless weapons, fearless in the face of battle.*  
 31 *Her commands were tremendous, not to be resisted.*  
 32 *Altogether she made eleven of that kind.*  
 33 *Among the gods, her sons, whom she constituted her host,*  
 34 *She exalted Qingu and magnified him among them.*  
 35 *The leadership of the army, the direction of the host,*  
 36 *The bearing of weapons, campaigning, the mobilization of conflict,*  
 37 *The chief executive power of battle supreme command,*  
 38 *She entrusted to him and set him on a throne.*  
 39 *"I have cast the spell for you and exalted you in the host of the*  
*gods,*  
 40 *I have delivered to you the rule of all the gods.*  
 41 *You are indeed exalted, my spouse, you are renowned,*  
 42 *Let your commands prevail over all the Anunnaki."*  
 43 *She gave him the tablet of Destinies and fastened it to his breast,*  
 44 *(Saying) "Your order may not be changed; let the utterance of*  
*your mouth be firm."*

Tiamat is preparing for battle while she entrusts her son Qingu with the Tablet of Destinies granting him the title of the supreme commander leading her forces against the "Lions".

45 *After Qingu was elevated and had acquired the power of Anuship*  
 46 *She decreed the destinies for the gods, her sons:*  
 47 *"May the utterance of your mouths subdue the fire-god,*  
 48 *May your poison by its accumulation put down aggression."*  
 49 *Anšar heard; the matter was profoundly disturbing.*  
 50 *He cried "Woe!" and bit his lip.*  
 51 *His heart was in fury; his mind could not be calmed.*  
 52 *Over Ea his son his cry was faltering.*  
 53 *"My son, you who provoked the war,*  
 54 *Take responsibility for whatever you alone have done!*



55 *You set out and killed Apsû,*  
 56 *And as for Tiamat, whom you made furious, where is her equal?"*

The verses above confirm what the author has speculated from the very beginning, the Epic of Enuma Elish validates that the culprit behind that terrible conflict was the "fire god". As we have seen so far Mars seems to fit the description perfectly, since not only by saying "fire" implies red color but is reminiscent of the title Mars received as "burner and destroying flame" among many other. Moreover, the "Martians" seem to be in distress witnessing Tiamat's forces preparing for battle admitting that they are the ones who brought all this, with Anšar blaming his son Ea for killing Tiamat's husband Apsû and provoking this war. It is at this point where the author says "case closed".

61 *"My father, deep mind, who decrees destiny,*  
 62 *Who has the power to bring into being and destroy,*  
 63 *Anšar, deep mind, who decrees destiny,*  
 64 *Who has the power to bring into being and to destroy.....*  
 73 *"My son, your deeds are fitting for a god,*  
 74 *You are capable of a fierce, unequalled blow . . [ . . . ]*  
 75 *Ea, your deeds are fitting for a god,*  
 76 *You are capable of a fierce, unequalled blow . . [ . . . ]*  
 77 *Go before Tiamat and appease her attack,*

Subsequently, Anšar is reminded that they have in their possession a technology which is capable of bringing ultimate destruction. A destruction that could be dealt with a single unequalled blow even though Tiamat's forces were exceeding those of the "Martians" in size and power. Here there is another allusion to the Great Weapon, as a weapon capable of killing an enemy with a single strike, confirming the author's hypothesis.

147 *[Anšar], begetter, rejoice and be glad,*  
 148 *Soon you will tread on the neck of Tiamat!*  
 149 *["Go,] my son, conversant with all knowledge,*  
 150 *Appease Tiamat with your pure spell.*  
 151 *Drive the storm chariot without delay,*  
 152 *And with a [ . . ] which cannot be repelled turn her back."*  
 153 *Be-l rejoiced at his father's words,*  
 154 *With glad heart he addressed his father,*  
 155 *"Lord of the gods, Destiny of the great gods,*  
 156 *If I should become your avenger,*  
 157 *If I should bind Tiamat and preserve you,*

- 158 *Convene an assembly and proclaim for me an exalted destiny.*  
 159 *Sit, all of you, in Upšukkinakku with gladness,*  
 160 *And let me, with my utterance, decree destinies instead of you.*  
 161 *Whatever I instigate must not be changed,*  
 162 *Nor may my command be nullified or altered."*

Subsequently, Marduk, the son of Ea was declared as the champion of the gods, the only one brave enough to stand against the great forces of Tiamat. Later on, Anšar (the current ruler of Mars?) advises Marduk to use a weapon to attack which no foe can repel. The ancient text at this point is vague since the tablet wasn't found intact, yet it is quite obvious with the evidence presented so far that it was the Great Weapon that Anšar was referring to.

#### Tablet IV

- 1 *They set a lordly dais for him*  
 2 *And he took his seat before his fathers to receive kingship.*  
 3 *(They said,) "You are the most honored among the great gods,*  
 4 *Your destiny is unequalled, your command is like Anu's.*  
 5 *Marduk, you are the most honored among the great gods,*  
 6 *Your destiny is unequalled, your command is like Anu's.*  
 7 *Henceforth your order will not be annulled,*  
 8 *It is in your power to exalt and abase.*  
 9 *Your utterance is sure, your command cannot be rebelled against,*  
 10 *None of the gods will transgress the line you draw.*  
 11 *Shrines for all the gods needs provisioning,*  
 12 *That you may be established where their sanctuaries are.*  
 13 *You are Marduk, our avenger,*  
 14 *We have given you kingship over the sum of the whole universe.*  
 15 *Take your seat in the assembly, let your word be exalted,*  
 16 *Let your weapons not miss the mark, but may they slay your enemies.*  
 17 *Be-l, spare him who trusts in you,*  
 18 *But destroy the god who set his mind on evil."*  
 19 *They set a constellation in the middle*  
 20 *And addressed Marduk, their son,*  
 21 *"Your destiny, Be-l, is superior to that of all the gods,*  
 22 *Command and bring about annihilation and re-creation.*  
 23 *Let the constellation disappear at your utterance,*  
 24 *With a second command let the constellation reappear."*  
 25 *He gave the command and the constellation disappeared,*  
 26 *With a second command the constellation came into being again.*  
 27 *When the gods, his fathers, saw (the effect of) his utterance,*

28 *They rejoiced and offered congratulation: "Marduk is the king!"*  
 29 *They added to him a mace, a throne, and a rod,*  
 30 *They gave him an irresistible weapon that overwhelms the foe:*  
 31 *(They said,) "Go, cut Tiamat's throat,*  
 32 *And let the winds bear up her blood to give the news."*

This part of the epic is dedicated to the coronation of Marduk as king and avenger of the gods. However, it is the 30<sup>th</sup>-31<sup>st</sup> and 32<sup>nd</sup> verses that are of great importance since the gods give to Marduk an irresistible weapon with which Tiamat can be utterly destroyed. Furthermore, when 32<sup>nd</sup> verses says "let the winds bear up her blood to give the news" the author believes it refers to the aftershock of the explosion when torrents of lava rocks would be spread in every direction of our solar system "giving the news" of Tiamat's fall through the use of the Great Weapon.

74 *In their [ . ] . they have assembled by you."*  
 75 *Be-I [lifted up] the Storm-flood, his great weapon,*  
 76 *And with these words threw it at the raging Tiamat,*  
 77 *"Why are you aggressive and arrogant,*  
 78 *And strive to provoke battle?*  
 79 *The younger generation have shouted, outraging their elders,*  
 80 *But you, their mother, hold pity in contempt.*  
 81 *Qingu you have named to be your spouse,*  
 82 *And you have improperly appointed him to the rank of Anuship.*  
 83 *Against Anšar, king of the gods, you have stirred up trouble,*  
 84 *And against the gods, my fathers, your trouble is established.*  
 85 *Deploy your troops, gird on your weapons,*  
 86 *You and I will take our stand and do battle."*  
 87 *When Tiamat heard this*  
 88 *She went insane and lost her reason.*

Another validation of the author's hypothesis as to who ignited the war is given in the verses 79<sup>th</sup> and 80<sup>th</sup>, part of the conversation Marduk and Tiamat had before her extermination. Marduk himself reveals that it is the younger generation of the gods that challenged the hegemony of the elder gods. Furthermore, one of Mars' titles was that of the "youth" and since it is the younger generation that triggered this war it becomes apparent where the rebellious gods were situated, on Mars.

95 *Be-I spread out his net and enmeshed her;*  
 96 *He let loose the Evil Wind, the rear guard, in her face.*  
 97 *Tiamat opened her mouth to swallow it,*  
 98 *She let the Evil Wind in so that she could not close her lips.*

- 99 *The fierce winds weighed down her belly,*  
 100 *Her inwards were distended and she opened her mouth wide.*  
 101 *He let fly an arrow and pierced her belly,*  
 102 *He tore open her entrails and slit her inwards,*  
 103 *He bound her and extinguished her life,*  
 104 *He threw down her corpse and stood on it.*  
 105 *After he had killed Tiamat, the leader,*  
 106 *Her assembly dispersed, her host scattered.*  
 107 *Her divine aides, who went beside her,*  
 108 *In trembling and fear beat a retreat.*

The verses above narrate Marduk's strike against Tiamat which by many accounts is exactly similar with that of Týr ad Fenrir and they way the great wolf was defeated. Instead of a net though, the Æsir used a cord which bounded the beast while a sword was pierced through its mouth instead of an arrow. Last but not least her body was left on the spot just like Fenrir's where his body was said to reside there until the end of times (asteroid belt).

#### Tablet V

- 1 *He fashioned heavenly stations for the great gods,*  
 2 *And set up constellations, the patterns of the stars.*  
 3 *He appointed the year, marked off divisions,*  
 4 *And set up three stars each for the twelve months.*  
 5 *After he had organized the year,*  
 6 *He established the heavenly station of Nibiru to fix the stars'*  
*intervals.*  
 7 *That none should transgress or be slothful*  
 8 *He fixed the heavenly stations of Enlil and Ea with it.*  
 9 *Gates he opened on both sides,*  
 10 *And put strong bolts at the left and the right.*  
 11 *He placed the heights (of heaven) in her (Tiamat's) belly,*  
 12 *He created Nannar, entrusting to him the night.*  
 13 *He appointed him as the jewel of the night to fix the days,*  
 14 *And month by month without ceasing he elevated him with a*  
*crown,*  
 15 *(Saying,) "Shine over the land at the beginning of the month,*  
 16 *Resplendent with horns to fix six days.*  
 17 *On the seventh day the crown will be half size,*  
 18 *On the fifteenth day, halfway through each month, stand in*  
*opposition.*  
 19 *When Šamaš [sees] you on the horizon,*  
 20 *Diminish in the proper stages and shine backwards.*



the epithet of "creator and preserver of life". Keeping in mind the concept of a War in Heaven, an exploded planet would indeed have brought havoc not only to the planets that participated to that war but the entire solar system. Since Marduk fixed the firmament implies that the orbits of some planets must have been affected by the explosion and had to be arranged before the younger gods could rule their domain.

Tablet VI

- 1 *When Marduk heard the gods' speech*
- 2 *He conceived a desire to accomplish clever things.*
- 3 *He opened his mouth addressing Ea,*
- 4 *He counsels that which he had pondered in his heart,*
- 5 ***"I will bring together blood to form bone,***
- 6 ***I will bring into being Lullû, whose name shall be 'man'.***
- 7 ***I will create Lullû—man***
- 8 ***On whom the toil of the gods will be laid that they may rest.***
- 9 *I will skillfully alter the organization of the gods:*
- 10 *Though they are honored as one, they shall be divided into two."*
- 11 *Ea answered, as he addressed a word to him,*
- 12 *Expressing his comments on the resting of the gods,*
- 13 *"Let one brother of theirs be given up.*
- 14 *Let him perish that people may be fashioned.*
- 15 *Let the great gods assemble*
- 16 *And let the guilty one be given up that they may be confirmed."*
- 17 *Marduk assembled the great gods,*
- 18 *Using gracious direction as he gave his order,*
- 19 *As he spoke the gods heeded him:*
- 20 *The king addressed a word to the Anunnaki,*
- 21 *"Your former oath was true indeed,*
- 22 *(Now also) tell me the solemn truth:*
- 23 *Who is the one who instigated warfare,*
- 24 *Who made Tiamat rebel, and set battle in motion?*
- 25 *Let him who instigated warfare be given up*
- 26 *That I may lay his punishment on him; but you sit and rest.*
- 27 *The Igigi, the great gods, answered him,*
- 28 *That is, Lugaldimmerankia, the counselor of the gods, the lord,*
- 29 *"Qingu is the one who instigated warfare,*
- 30 *Who made Tiamat rebel and set battle in motion."*
- 31 *They bound him, holding him before Ea,*
- 32 ***They inflicted the penalty on him and severed his blood-***
- 33 ***vessels.***
- 33 ***From his blood he (Ea) created mankind,***

**34 On whom he imposed the service of the gods, and set the gods free.**

The last part of the story even though it doesn't refer to the Great War itself, it provides an answer to the most significant question that has bothered mankind since the very beginning of civilization itself, that of who we are and what is our purpose on this planet or at least was, initially. According to the epic we Earthlings are part "gods" since it was Qingu's blood that brought mankind to existence. Furthermore, the epic makes clear as to why mankind was created, and that is to ease the gods from their work, thus implying we were initially created as workforce deployed in the service of our creators, the Anunnaki. Now as to why the gods would need a workforce to do their "chores" the author speculates it is the Great War itself that diminished the numbers of the great Anunnaki, numbering to a few hundred (bearing in mind that a whole planet exploded which apparently was the main colony) while Mars at least for a while was uninhabited due to the heavy bombardment it received by the aftermath of the explosion. Thus, after the "adjustment of the heavens" for life and civilization to thrive was completed, a loyal workforce was deemed necessary to toil the burden of the gods.

The author would like to point out that he based his interpretation of the Epic on a legit translation to avoid any claims of forgery or alteration of the original texts and their contexts.

## THE ATRAHASIS Epic of the Great Flood



*(Above) The Epic of Atrahasis on a tablet from the British Museum*

The Atrahasis is the Akkadian/Babylonian epic of the Great Flood sent by the gods to destroy human life. Only the good man, Atrahasis (his name translates as `exceedingly wise') was warned of the impending deluge by the god Ea who instructed him to build an ark to save himself. Atrahasis heeded the words of the god, loaded two of every kind of animal into the ark and so preserved human and animal life on earth.

Written down in the mid-17th century BCE, the Atrahasis can be dated by the colophon to the reign of the Babylonian King Hammurabi's great-grandson, Ammi-Saduqa (1646-1626 BCE) though the tale itself is considered much older, passed down through oral transmission.

The Atrahasis begins after the creation of the world but before the appearance of human beings:

*When the gods, instead of man  
Did the work, bore the loads  
The god's load was too great, the work too hard, the trouble too much.*

The elder gods made the younger gods do all the work on the earth and after digging the beds for the Tigris and Euphrates rivers, the young gods finally rebel. Enki, the god of wisdom, suggests the immortals create something new, human beings, who will do the work



instead of the gods. One of the gods, We-Ilu known as "a god who has sense" offers himself as a sacrifice to this endeavor and is killed. The goddess Nintu (the mother goddess, also known as Ninhursag) adds his flesh, blood and intelligence to clay and creates seven male and seven female human beings.

At first the gods enjoy the leisure the human workers afford them but, in time, the people become too loud and disturb the gods' rest. Enlil, the king of the gods, is especially annoyed by the constant disturbance from below and so decides to lessen the population by sending first a drought, then pestilence and then famine down upon the earth. After each of these plagues, the humans appeal to the god who first conceived of them, Enki, and he tells them what to do to end their suffering and return the earth to a natural, productive state. Enlil, finally, can stand no more and persuades the other gods to join him in sending a devastating flood to earth which will completely wipe out the human beings. Enki takes pity on his servant, the kind and wise Atrahasis and warns him of the coming flood, telling him to build an ark and to seal two of every kind of animal within. Atrahasis does as he is commanded and the deluge begins:

*The flood came out...No one could see anyone else  
They could not be recognized in the catastrophe  
The Flood roared like a bull  
Like a wild ass screaming, the winds howled  
The darkness was total, there was no sun.*

The mother goddess, Nintu, weeps for the destruction of her children and the other gods weep with her.

After the waters subside Enlil and the other gods realize their mistake and regret what they have done; yet feel there is no way they can undo it. At this point Atrahasis comes out of his ark and makes a sacrifice to the gods. Enlil, though only just before wishing he had not destroyed humanity, is now furious at Enki for allowing any one to escape alive. Enki explains himself to the assembly, the gods descend to eat of Atrahasis' sacrifice, and **Enki then proposes a new solution to the problem of human overpopulation: create new creatures that will not be as fertile as the last. From now on, it is declared, there will be women who cannot bear children, demons who will snatch infants away and cause miscarriages, and women consecrated to the gods who will have to remain virgins.** Atrahasis himself is carried away to paradise to live apart from these new human beings whom Nintu then creates.

The story would have served, besides simply as entertainment, to explain human mortality, those misfortunes attendant on childbirth, even the death of one's child. Since overpopulation and the resultant noise had once brought down the terrible deluge which almost destroyed humanity, the loss of one's child could, perhaps, be more easily borne with the knowledge that such a loss helped to preserve the natural order of things and kept peace with the gods. The myth would have served the same basic purpose which such stories always have: the assurance that individual human suffering has some greater purpose or meaning and is not simply random, senseless pain. The Atrahasis, like the story of Noah's Ark, is finally a tale of hope and of faith in a deeper meaning to the tragedies of the human experience.

What can someone get by conducting a concise examination of the Atrahasis epic is that the creation of mankind occurred in order to relieve the gods from their labor confirming what the Enuma Elish dictated earlier. The author postulates those events take place after the conclusion of the Great War when the gods had relocated to Earth and were engineering the planet to make it suitable to their needs. Yet the work was too much and taking into consideration the fact that they had come from a different planetary body could imply their bodies were not accustomed to the high gravitational forces of Earth compared with that of Mars. Thus, a slave race accustomed to Earth's environmental conditions which would be able to assist the gods and their needs was of outmost importance.

Nevertheless, the author feels an extensive examination of the text should be made here to make his allegations apparent.

## **Summary**

- The conditions immediately after the Creation: the Lower Gods have to work very hard and start to complain
- Revolt of the Lower Gods
- Negotiations with the Great Gods
- Proposal to create humans, to relieve the Lower Gods from their labor
- Creation of the Man

- Man's noisy behavior; new complaints from the gods
- The supreme god Enlil's decision to extinguish mankind by a Great Flood
- Atrahasis is warned in a dream
- Enki explains the dream to Atrahasis (and betrays the plan)
- Construction of the Ark
- Boarding of the Ark
- Departure
- The Great Flood
- The gods are hungry because there are no farmers left to bring sacrifices, and decide to spare Atrahasis, even though he is a rebel
- Regulations to cut down the noise: childbirth, infant mortality, and celibacy

### **Complaints of the Lower Gods**

*[1] When the gods were man  
they did forced labor, they bore drudgery.  
Great indeed was the drudgery of the gods,  
the forced labor was heavy, the misery too much:*

*[5] the seven great Anunna-gods were burdening  
the Igigi-gods (Lower Gods) with forced labor.*

*[21] The gods were digging watercourses,  
canals they opened, the life of the land.  
The Igigi-gods were digging watercourses  
canals they opened, the life of the land.*

*[25] The Igigi-gods dug the Tigris River  
and the Euphrates thereafter.  
Springs they opened from the depths,  
wells ... they established.*

...  
*They heaped up all the mountains.*

[34] ... years of drudgery.

[35] ... the vast marsh.  
*They counted years of drudgery,  
 ... and forty years, too much!  
 ... forced labor they bore night and day.  
 They were complaining, denouncing,*

[40] *muttering down in the ditch:  
 "Let us face up to our foreman the prefect,  
 he must take off our heavy burden upon us!  
 Enlil, counselor of the gods, the warrior,  
 come, let us remove him from his dwelling;*

[45] *Enlil, counselor of the gods, the warrior,  
 come, let us remove him from his dwelling!"*

[61] *"Now them, call for battle,  
 battle let us join, warfare!"  
 The gods heard his words:  
 they set fire to their tools,*

[65] *they put fire to their spaces,  
 and flame to their workbaskets.  
 Off they went, one and all,  
 to the gate of the warrior Enlil's abode.*

...

### **Insurrection of the Lower Gods**

[70] *It was night, half-way through the watch,  
 the house was surrounded, but the god did not know.  
 It was night, half-way through the watch,  
 Ekur was surrounded, but Enlil did not know!*

### **The Great Gods Send a Messenger**

[132] *Nusku opened his gate,  
 took his weapons and went ... Enlil.  
 In the assembly of all the gods,*

[135] he knelt, stood up, expounded the command,  
 "Anu, your father,  
 your counselor, the warrior Enlil,  
 your prefect, Ninurta,  
 and your bailiff Ennugi have sent me to say:

[140] 'Who is the instigator of this battle?  
 Who is the instigator of these hostilities?  
 Who declared war,  
 that battle has run up to the gate of Enlil?  
 In ...

145 he transgressed the command of Enlil."

### **Reply by the Lower Gods**

"Everyone of us gods has declared war;

...

We have set ... un the excavation,  
 excessive drudgery has killed us,

[150] our forced labor was heavy, the misery too much!  
 Now, everyone of us gods  
 has resolved on a reckoning with Enlil."

### **Proposals by Ea, Belet-ili, and Enki**

[a1] Ea made ready to speak,  
 and said to the gods, his brothers:  
 "What calumny do we lay to their charge?  
 Their forced labor was heavy, their misery too much!

[a5] Every day ...  
 the outcry was loud, we could hear the clamor.  
 There is ...  
 Belet-ili, the midwife, is present.  
 Let her create, then, a human, a man,

[a10] Let him bear the yoke!  
 Let him bear the yoke!  
 Let man assume the drudgery of the god."  
 Belet-ili, the midwife, is present.

[190] *Let the midwife create a human being!  
Let man assume the drudgery of the god."  
They summoned and asked the goddess  
the midwife of the gods, wise Mami:  
"Will you be the birth goddess, creator of mankind?*

[195] *Create a human being, that he bear the yoke,  
let him bear the yoke, the task of Enlil,  
let man assume the drudgery of the god."  
Nintu made ready to speak,  
and said to the great gods:*

[200] *"It is not for me to do it,  
the task is Enki's.  
He it is that cleanses all,  
let him provide me the clay so I can do the making."  
Enki made ready to speak,*

[205] *and said to the great gods:  
"On the first, seventh, and fifteenth days of the month,  
let me establish a purification, a bath.  
Let one god be slaughtered,  
then let the gods be cleansed by immersion.*

[210] *Let Nintu mix clay with his flesh and blood.  
Let that same god and man be thoroughly mixed in the clay.  
Let us hear the drum for the rest of the time.*

[215] *From the flesh of the god let a spirit remain,  
let it make the living know its sign,  
lest he be allowed to be forgotten, let the spirit remain."  
The great Anunna-gods, who administer destinies,*

[220] *answered "yes!" in the assembly.*

### **The Creation of Man**

[221] *On the first, seventh, and fifteenth days of the month,  
he established a purification, a bath.  
They slaughtered Aw-ilu, who had the inspiration, in their assembly.*

[225] *Nintu mixed clay with his flesh and blood.  
That same god and man were thoroughly mixed in the clay.  
For the rest of the time they would hear the drum.*

*From the flesh of the god the spirit remained.  
It would make the living know its sign.*

*[230] Lest he be allowed to be forgotten, the spirit remained.  
After she had mixed the clay,  
she summoned the Anunna, the great gods.  
The Igigi, the great gods, spat upon the clay.*

*[235] Mami made ready to speak,  
and said to the great gods:  
"You ordered me the task and I have completed it!  
You have slaughtered the god, along with his inspiration.*

*[240] I have done away with your heavy forced labor,  
I have imposed your drudgery on man.  
You have bestowed clamor upon mankind.  
I have released the yoke, I have made restoration."  
They heard this speech of hers,*

*[245] they ran, free of care, and kissed her feet, saying:  
"Formerly we used to call you Mami,  
now let your name be Belet-kala-ili:*

### **Enki explains Atrahasis' dream**

*[i.b35] "Enlil committed an evil deed against the people."*

*[i.c11] Atrahasis made ready to speak,  
and said to his lord:  
"Make me know the meaning of the dream.  
let me know, that I may look out for its consequence."*

*[i.c15] Enki made ready to speak,  
and said to his servant:  
"You might say, 'Am I to be looking out while in the bedroom?'  
Do you pay attention to message that I speak for you are:*

*[i.c20] 'Wall, listen to me!  
Reed wall, pay attention to all my words!  
Flee the house, build a boat,  
forsake possessions, and save life.*

*[i.c25] The boat which you build  
... be equal ...*

*...*

...

*Roof her over like the depth,*

*[i.c30] so that the sun shall not see inside her.  
Let her be roofed over fore and aft.  
The gear should be very strong,  
the pitch should be firm, and so give the boat strength.  
I will shower down upon you later*

*[i.c35] a windfall of birds, a spate of fishes."  
He opened the water clock and filled it,  
he told it of the coming of the seven-day deluge.*

### **Atrahasis and the Elders**

*Atrahasis received the command.  
He assembled the Elders at his gate.*

*[i.c40] Atrahasis made ready to speak,  
and said to the Elders:  
"My god does not agree with your god,  
Enki and Enlil are constantly angry with each other.  
They have expelled me from the land.*

*[i.c45] Since I have always revered Enki,  
he told me this.  
I can not live in ...  
Nor can I set my feet on the earth of Enlil.  
I will dwell with my god in the depths.*

*[i.c50] This he told me: ..."*

### **Construction of the Ark**

*[ii.10] The Elders ...  
The carpenter carried his axe,  
the reed worker carried his stone,  
the rich man carried the pitch,  
the poor man brought the materials needed.*

### **Boarding of the Ark**

*[ii.29] Bringing ...*



*[ii.30] whatever he had ...  
 Whatever he had ...  
 Pure animals he slaughtered, cattle ...  
 Fat animals he killed. Sheep ...  
 he chose and brought on board.*

*[ii.35] The birds flying in the heavens,  
 the cattle and the ... of the cattle god,  
 the creatures of the steppe,  
 ... he brought on board  
 ...*

*[ii.40] he invited his people  
 ... to a feast  
 ... his family was brought on board.  
 While one was eating and another was drinking,*

*[ii.45] he went in and out; he could not sit, could not kneel,  
 for his heart was broken, he was retching gall.*

## **Departure**

*The outlook of the weather changed.  
 Adad began to roar in the clouds.*

*[ii.50] The god they heard, his clamor.  
 He brought pitch to seal his door.  
 By the time he had bolted his door,  
 Adad was roaring in the clouds.  
 The winds were furious as he set forth,*

*[ii.55] He cut the mooring rope and released the boat.*

## **The Great Flood**

*[iii.5] ... the storm  
 ... were yoked  
 Anzu rent the sky with his talons,  
 He ... the land*

*[iii.10] and broke its clamor like a pot.  
 ... the flood came forth.  
 Its power came upon the peoples like a battle,*

*one person did not see another,  
they could not recognize each other in the catastrophe.*

*[iii.15] The deluge bellowed like a bull,  
The wind resounded like a screaming eagle.  
The darkness was dense, the sun was gone,  
... like flies.*

*[iii.20] the clamor of the deluge.*

### **Mankind Punished**

*[iii.45] Enki made ready to speak,  
and said to Nintu the birth goddess:  
"You, birth goddess, creator of destinies,  
establish death for all peoples!*

*[iii.d1] **"Now then, let there be a third woman among the people,  
among the people are the woman who has borne  
and the woman who has not borne.  
Let there be also among the people the pasittu (she-demon):***

*[iii.d5] **Let her snatch the baby from the lap who bore it.  
And establish high priestesses and priestesses,  
let them be taboo, and so cut down childbirth."***

Even though parts of the text are missing its content becomes quite apparent. The gods attempt to engineer the Earth into their own liking but the labor is unbearable. The Lower Gods cannot withstand it any longer and rebel demanding a solution to their strife. Thus, the creation of mankind occurs which relieves the gods from their "misery". What the epic implies though, just like the Enuma Elish does is that mankind itself is a hybrid of the gods themselves; implying man had the same capabilities and potential with those of its creators. Could that be the reason as to why at the conclusion of the epic the gods decide to implement limitations on mankind preventing it from challenging the gods themselves by inventing childbirth, infant mortality and celibacy?

## The Debate between Grain and Sheep

In the Sumerian poem "The Debate between Grain and Sheep," the Earth first appeared barren, without grain, sheep, or goats. People went naked. They ate grass for nourishment and drank water from ditches. Later, the gods created sheep and grain and gave them to humankind as sustenance.

[1-11] When, upon the hill of heaven and earth,  
 An spawned the Anunna gods, since he neither  
 spawned nor created Grain with them, and  
 since in the Land he neither fashioned the yarn  
 of Uttu (the goddess of weaving) nor pegged out  
 the loom for Uttu -- with no Sheep appearing,  
 there were no numerous lambs, and with no goats,  
 there were no numerous kids, the sheep did not give  
 birth to her twin lambs, and the goat did not give  
 birth to her triplet kids; the Anunna, the great gods,  
 did not even know the names Ezina-Kusu (Grain) or Sheep.

[12-25] **There was no much grain** of thirty days;  
 there was no much grain of forty days; there was  
 no much grain of fifty days; there was no small  
 grain, grain from the mountains or grain from the  
 holy habitations. **There was no cloth to wear;**  
**Uttu had not been born -- no royal turban was**  
**worn; lord Nijir-si, the precious lord, had not**  
**been born; Cakkan (the god of wild animals)**  
**had not gone out into the barren lands. The**  
**people of those days did not know about eating**  
**bread. They did not know about wearing clothes;**  
**they went about with naked limbs in the Land.**  
**Like sheep they ate grass with their mouths and**  
**drank water from the ditches.**

[26-36] **At that time, at the place of the gods'**  
**formation, in their own home, on the Holy Mound,**  
**they created Sheep and Grain.** Having gathered  
 them in the divine banqueting chamber, the Anunna  
 gods of the Holy Mound partook of the bounty of Sheep  
 and Grain but were not sated; the Anunna gods of the  
 Holy Mound partook of the sweet milk of their holy  
 sheepfold but were not sated. **For their own well-being**

**in the holy sheepfold, they gave them to mankind as sustenance.**

[37-42] At that time Enki spoke to Enlil: "Father Enlil, now Sheep and Grain have been created on the Holy Mound, let us send them down from the Holy Mound." Enki and Enlil, having spoken their holy word, sent Sheep and Grain down from the Holy Mound.

[43-53] Sheep being fenced in by her sheepfold, they gave her grass and herbs generously. For Grain they made her field and gave her the plough, yoke and team. Sheep standing in her sheepfold was a shepherd of the sheepfolds brimming with charm. Grain standing in her furrow was a beautiful girl radiating charm; lifting her raised head up from the field she was suffused with the bounty of heaven. Sheep and Grain had a radiant appearance.

[54-64] They brought wealth to the assembly. They brought sustenance to the Land. They fulfilled the ordinances of the gods. They filled the store-rooms of the Land with stock. The barns of the Land were heavy with them. When they entered the homes of the poor who crouch in the dust they brought wealth. Both of them, wherever they directed their steps, added to the riches of the household with their weight. Where they stood, they were satisfying; where they settled, they were seemly. They gladdened the heart of An and the heart of Enlil.

Some verses have purposely omitted by the author.

[180-191] Then Enki spoke to Enlil: "Father Enlil, Sheep and Grain should be sisters! They should stand together! Of their threefold metal ..... shall not cease. But of the two, Grain shall be the greater. Let Sheep fall on her knees before Grain. Let her kiss the feet of ..... From sunrise till sunset, may the name of Grain be praised. People should submit to the yoke of Grain. Whoever has silver, whoever has jewels, whoever has cattle, whoever has sheep shall take a seat at the gate of whoever has grain, and pass his time there."

[192-193] Dispute spoken between Sheep and Grain:  
Sheep is left behind and Grain comes forward -- praise  
be to father Enki!

By examining the ancient text above some incredible things become quite apparent. The so called Anunna gods seem to have engineered Earth to turn it into a hospitable planet and seed it with life. If we accept the fact that the gods were the survivors of that Great War, terraforming another planet to suit their biological needs and colonize it would be necessary. The author speculates that Earth by the time of the War in Heaven must have hosted at least one small scaled colony or even an Arco-logy, a clue given by the reference to Cakkan, the god of wild animals who had not gone out into the barren lands yet when the gods came to Earth. Meaning most of the surface of the Earth was barren yet there was at least one place which hosted some sort of wild life or life in general. Later on in the text and after the creation of Mankind the gods provide Earthlings with livestock and agricultural tools to cultivate the land. What we get though is that this humble action was not because the Anunna gods were sympathetic to Man, it was for their own well being according to the ancient text. Meaning the gods needed Mankind in order to survive. Could this imply that the gods were not perfectly adapted to Earth's surface conditions so the creation of a slave race which would be born on this planet would be able to thrive and assist its creators by satisfying their needs?

## The Debate Between Bird and Fish

According to "The Debate between Bird and Fish," water for human consumption did not exist until Enki, lord of wisdom, created the Tigris and Euphrates and caused water to flow into them from the mountains. He also created the smaller streams and watercourses, established sheepfolds, marshes and reed beds, and filled them with fish and birds. He founded cities and established kingship and rule over foreign countries.

[1-12] In those ancient days, when the good destinies had been decreed, and after An and Enlil had set up the divine rules of heaven and earth, then the third of them, ....., **the lord of broad wisdom, Enki**, the master of destinies, gathered together ..... and **founded dwelling places; he took in his hand waters to encourage and create good seed; he laid out side by side the Tigris and the Euphrates, and caused them to bring water from the mountains; he scoured out the smaller streams, and positioned the other watercourses. .... Enki made spacious sheepfolds and cattle-pens, and provided shepherds and herdsmen; he founded cities and settlements throughout the earth, and made the black-headed multiply. He provided them with a king as shepherd, elevating him to sovereignty over them; the king rose as the daylight over the foreign countries.**

[13-21] ..... **Enki knit together the marshlands, making young and old reeds grow there; he made birds and fish teem in the pools and lagoons .....; he gave ..... all kinds of living creatures as their sustenance, ..... placed them in charge of this abundance of the gods. When Nudimmud, august prince, the lord of broad wisdom, had fashioned ....., he filled the reed-beds and marshes with Fish and Bird, indicated to them their positions and instructed them in their divine rules.**

The author decided to omit the rest of the ancient text since the subsequent verses narrate the conversation taking place between the bird and the fish. Those verses were deemed by the author of a small value to his research. Nevertheless, the verses presented above are enough to corroborate the author's speculation about the engineering of the Earth and its seeding with life by the gods themselves, providing mankind with the arts of civilization to thrive on this "unforgiving" world we live in. In addition the text names the "culprit" behind this master plan, who was no other than Enki a high lord among the Anunna gods and a central figure in the Mesopotamian Mythology.

## **EPILOGUE**

The booklet is but an attempt of the author to write down some of his theories regarding the mysteries of our solar system and his effort to present some rational answers. The research is far but over and it is such small endeavors that ignite an avalanche of discoveries, illuminating the misty pages of our pre-history

Best Regards,

George Balabanis

Athens, Greece, 3/4/2018



## LINKS

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## Author's Bio:

Born on November 13th, 1992, in Athens, Greece, George Balabanis was educated at the vocational college of IEK ALFA in Athens with a major in Tourism and Hotel Services along with a thesis in Space Tourism. The reason behind his decision to follow this particular career path was his passion for "the unknown and the mysteries of the universe." Thus, while he chooses to spend his summers working fervently to assist the thousands of visitors visiting his country for their summer vacations, it is during the winter that he prefers to occupy himself with studying and researching, seeking answers to questions that have troubled humankind since the dawn of civilization.



The topics of his interest vary -- from the theory of Ancient Astronauts, to secret space programs and pyramids, to lost civilizations. One topic never fails to fascinate him, that of an Ancient Civilization colonizing large parts of our solar system in the past, which came to an abrupt end due to a terrible conflict -- "The Great War."

George's passion for uncovering the mysteries and history of our solar system, and our relation to it, was initially ignited when he became acquainted with Richard C. Hoagland's investigations almost seven years ago; a whole new world of possibilities and intrigue was revealed to him in Hoagland's work. Balabanis has been a follower of Hoagland's research, and with his first attempt to write his own book has become an active member of a community whose purpose is to expose the truth to humankind about its long forgotten history and otherworldly origins.