

# Ferris Wheels and the Dionysian Irony

The subconscious drive of thrill, abandonment of caution, and the motifs of  
Amusement Park rides

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## ABSTRACT

Ferris wheels, and amusement rides in general, display suggestive, clear correlations and imagery with ancient archetypal motifs, such as the Cosmic Pole, Cosmic Mountain, Revolving Crescent Ship, and Lost Floating Paradise (among others). These are all related to subconscious cultural expressions that began to take shape after the advent of the electrical revolution in the 1880s. The expression can best be considered a form of cathartic rebellion, termed Dionysian Irony by the author. Overall, this irony may be considered a healthy expression of rebellion by an abused population as they deal with the after effects of the retraction of the regulatory authority of visible gods. This rebellion involves behaving in unhealthy, death-defying and nauseating manners upon demonstrably risky mechanical devices. The correlation of the designs of these devices with archetypal motifs is no accident, and in some cases appears to be quite purposeful. Additionally, the author will cover the strange motifs of the sad clown and children riding dragons, which appear in cultural entertainment and amusement parks and fairs.

*Key words: Ferris wheels - roller coasters - Dionysus - Bacchus - Dragons*

## Premise

The Saturnian Age, from whence we came (with its green “midnight” starlight<sup>1</sup> and perpetual spring-like atmosphere (wet and dry seasons only for most of the world, except the ice caps), was a dream-like period. But, it wasn’t a dream. It was real for mankind. There is no explanation (evolution-wise) for the superstitious existence of gods. Hence, these gods came from a something. Specifically a One God - the Heaven-Man or three-faced God. He-she was his own son, father, and mother<sup>2</sup>. His mother was his wife, sister, and daughter. The entire pantheon which was revealed to surround him was, likewise, not a dream, but real planetoids and moons. With the Earth from ancient times was Mars, whose polar tilt makes it absolutely clear we are of the same ancient genesis with this Saturnian God.

That image, of the central, glorious sun, was firmly planted in the human soul and psyche. It was, of course, replaced with horrors unspeakable. Kronos “ate his children.” And after Osiris was ripped into many pieces (moons stolen to form retrograde orbits of Jupiter), Set/Zeus/Jupiter ruled with what could be described as moral ambiguity, murder, and abandon. Odin was frequently noted for his murder of men (to collect souls for Ragnarok, during which Fenris, the “heaven-wolf” (or dog [dog-star?]) was prophesied to kill him). Zeus slept with mankind, but also tried to destroy mankind. Enlil (Jupiter) was said by the Sumero-Babylonians to want mankind to perish on account of “making noise.” Like an unwanted child.

During such a time, the memory of Kronos-Ouranos<sup>3</sup> re-emerged in a Dionysian allegory<sup>4</sup>. A god that was both alike the primal fertility-god and also much more hedonistic. The question is: why? What led mankind to this place?

Jumping forward to the modern (Scientific) Age, mankind has acquired the Promethean power of the gods - Electromagnetism - and harnessed it to invent many things. Yet, among the first cultural inventions to emerge were Amusement (now Theme) Parks, running on electricity (and motors<sup>5</sup>), lights (and neons)<sup>6</sup>, providing both death-defying thrill and danger, and yet a past-time of family fun. Nothing so thrilling as the riding of the roller coaster up the Cosmic Hill (Mountain) and down it again, could be found prior to the first roller coaster in 1885<sup>7</sup>.

And at the center of it all: the Giant Ferris Wheel. A massive circular invention around which orbiting satellites could be ridden, providing a view over the dusk into the late night time, giving one (and one’s lover a Bacchian<sup>8</sup> experience). Its circumference: illumined by electric lights and swirling constantly, in motion. To this

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<sup>1</sup> "Thou hast come with thy splendours, and thou hast made heaven and earth bright with thy rays of pure emerald light", Egyptian Book of the Dead

"O Ra... the heir of eternity, self-begotten and self-born kind, king of the earth, prince of the netherworld... thou dost rise in the horizon of heaven and sheddest upon the world beams of emerald light" & "Hail Green One!" Osiris & The Egyptian Resurrection (Budge)

<sup>2</sup> "I am the lord of the crown. I am in the Eye, my egg... My seat is on my throne. I sit in the pupil of the Eye." Papyrus of Ani (Budge)

<sup>3</sup> Ouranos of course being the wonderful purple sky hewed with green and auroras that was lost when Kronos’ electric current changed and the “sky fell” for the first time (or maybe only time).

<sup>4</sup> "Dionysus (/dī.ə'naɪsəs/; Greek: Διόνυσος Dionysos) is the god of the grape harvest, winemaking and wine, of ritual madness, fertility, theatre and religious ecstasy in ancient Greek religion and myth. Wine played an important role in Greek culture, and the cult of Dionysus was the main religious focus for its unrestrained consumption. His worship became firmly established in the seventh century BC. He may have been worshipped as early as c. 1500–1100 BC by Mycenaean Greeks." <https://en.wikipedia.org/wiki/Dionysus>

<sup>5</sup> 1873

<sup>6</sup> 1879

<sup>7</sup> Switchback Railway, Coney Island

<sup>8</sup> "He [Dionysus] is also known as Bacchus (/bækəs/ or /ba:kəs/; Greek: Βάκχος, Bakkhos), the name adopted by the Romans and the frenzy he induces is bakkheia. His thrysus, sometimes wound with ivy and dripping with honey, is both a beneficent wand and a weapon used to destroy those who oppose his cult and the freedoms he

day ferris wheels form centerpieces for many parks, including the famous Coney Island ferris wheel, and more locally to the author: the Kentucky Kingdom ferris wheel.

It is the author's assertion that this is no happenstance or matter of "inevitable" invention; for usually it is the rule that greed or necessity is the mother of invention. Especially in the 19th century Industrial Revolution, where, for the most part, invention was driven by either war or profit.

The psycho-social archetype of the Giant Wheel in the sky then must have been a mutual need of expression, and born out of an inner celebration, (veneration?) of a bygone age which still looms over mankind, or perhaps lurks within him as an unbidden shadow or nagging fear or memory. Something remote, but powerful, exhilarating, and yet for mankind: defiant. To survive a "night out" at the thrill-park is a worthy experience. It is worthwhile enough to go despite the obvious racket and blatant dangers therein (such as incorrectly installed or constructed equipment). There is also no shortage of cosmic hills, circles to orbit, or food (and even alcohol) to consume, with much abandon. And why not? Where are the gods, now?

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represents. As Eleutherios ("the liberator"), his wine, music and ecstatic dance free his followers from self-conscious fear and care, and subvert the oppressive restraints of the powerful. Those who partake of his mysteries are possessed and empowered by the god himself. The cult of Dionysus is also a "cult of the souls"; his maenads feed the dead through blood-offerings, and he acts as a divine communicant between the living and the dead. He is sometimes categorized as a dying-and-rising god." *Ibid*.



Figure 1 - Coney Island, 1971; di Fiori Sereci<sup>9</sup>

Contains motifs: Saturnian Wheel, Cosmic Mountain, Cosmic Pole, Olympic Platform



Figure 2 - Coney Island again, Contains revolving Crescent Motif; LibMagazine<sup>10</sup>

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<https://www.lavocedinyork.com/people/nuovo-mondo/2014/07/27/growing-up-in-the-coney-island-slums-here-italian-americans-called-italians-quineas/>

<sup>10</sup> <https://libmagazine.com/coney-island-sideshow/>



Figure 3 - Central Star motif, Melbourne; CrownePlaza<sup>11</sup>



Figure 4 - “Electric Wheel”, contains yin-yang motif (and Cosmic Palace motif, background); Palace-Playland<sup>12</sup>

<sup>11</sup> [https://www.melbourne.crowneplaza.com/i-am-looking-for/family-escapes/family-attractions/melbourne-star\\_600x600/](https://www.melbourne.crowneplaza.com/i-am-looking-for/family-escapes/family-attractions/melbourne-star_600x600/)

<sup>12</sup> <http://www.palaceplayland.com/fr/public/rides/>



Figure 5 - the “Wonder Wheel”, Coney Island, contains dual concentric rings, compare Biggs Site below

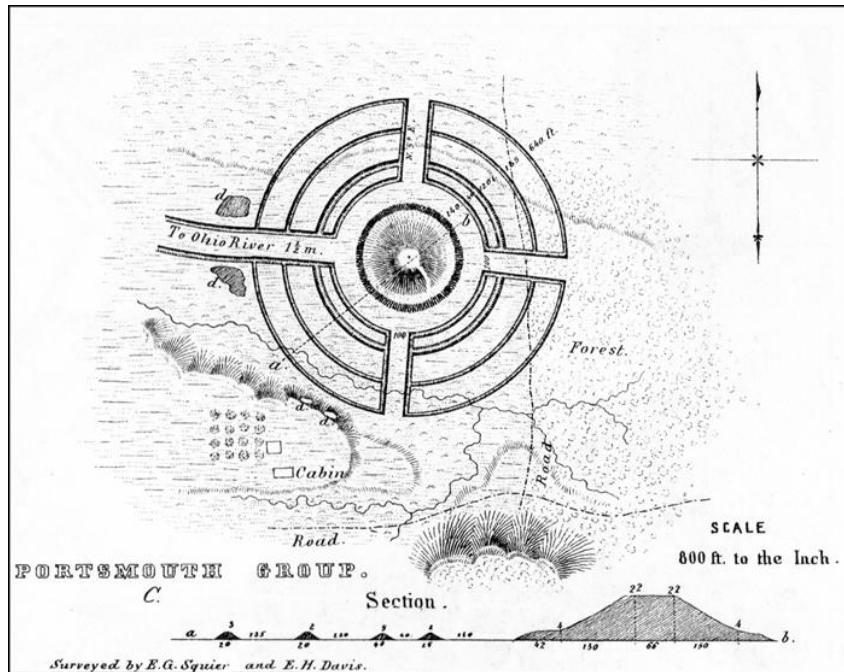


Figure 6 - Biggs Site, KY (destroyed); Squire & Davis<sup>13</sup>

Contains also the Cosmic Mountain motif. However, this site would have been inspired in the Jovian Age (late Archaic), and maintained. The multiple orbits of Jupiter's moons *may* have inspired this formation. Bear in mind Zeus' (Wakan-Tanka) home was Olympus, the “mountain” of the gods. It was also “The Great Man” that frequently cast life-ending thunderbolts upon the Universe and the Earth, killing demons and men. See [2]

<sup>13</sup> “Ancient Monuments of the Mississippi Valley (Classics in Smithsonian Anthropology),” Squire & Davis, 1848



Figure 7 - Owl-face glyph motif, Cincinnati ferris wheel, Ohio; Coney-Island Park<sup>14</sup>

This one is truly remarkable. Compare with several motifs worldwide, including in KY (taken from [2], Table 5):

Table 1 - Comparison of Face motifs (a depiction of a celestial alignment in the Age of Aries)



Nu'ut: re-depicted under new religion, associated with wings. Two planets locked together become two Eyes of Horus. Egypt



"Face" glyph: shows same arrangement as above Nu'ut. Kentucky



Engraved relief: Mating phase depicted with moon Kentucky



"Viracocha": the Zeus figure of Bolivia. This site, Tiwanaku/Tiahuanaco, is of renowned age. The Venus/Mars conjunction or "Owl Eyes" is clearly visible with a backdrop of solar rays. Bolivia

<sup>14</sup> <https://coneyislandpark.com/event/wheel-2018/>

# Iconography, Motifs of the Primeval World

In “[The Saturn Myth](#)”, and his video series, “*Discourses of an Alien Sky*,” author and mythologist Dave Talbott makes the point, a hypothesis really, that in performing an acid-test of the mythic archetypes (herein, called motifs) one must always conform to the most general, most original/primal, universal, and worldwide symbols for cross-cultural comparison. If this is done then a singular, most perplexing narrative emerges describing an ancient star-god which rose in the west and set in the east. A star which glowed green, and was surrounded by a “cosmic ship” (crescent) which rotated around the star. Light from the polar star, which did not move at all away from the cosmic hill or mountain/pole, was reflected from the far distant sun.

However, originally it is possible that the star, under its own charge, actually provided a warm, steady environment via its own plasma sheath. In the presence of the sun, this star gave up its “soul” (ka, in Egyptian), purportedly as the birth of Venus, and then the “sky fell.” It ceased then to provide the warmth, gravity (lost mass), and electrical connection. This would explain all of the following characteristics of the Adam (Heaven-Man):

- God of fertility
- Heavenly Father
- Father time (rotation=marked change) - Chronos
- Cosmic giant
- One-legged, two-armed giant (or two mountains)
- Horned and bearded
- Circular Heaven or Enclosed Heaven or Circular Orbit
- Cosmic Egg
- The Eye
- Summit or Zenith
- The Firmament
- Heart of Heaven
- Floating Island or Lost City
- Girdle or garment
- Divine Hero or Cosmic Warrior
- Man-woman
- Earth-god
- Holy Land or Motherland
- The Builder
- The World-wheel/Mill of Heaven that makes beer-bread
- The throne
- Wheel of the law
- World-navel
- A mooring place or palace at the pole
- Circular serpent
- Night-sun
- Twin face/gods/etc...
- Crescent boat of heaven/world-ship/island-ship/dragon-ship, etc...
- Etc...

Below the author will discuss some of these motifs, in particular the ones most associated with theme parks and ferris wheels, where a correlation makes it likely that there is evidence of subconscious association or even outright recreation. Perhaps, cathartic or venerating intentions.

## Center-Wheel-Star

The centerpiece of the amusement park, mostly in the early “heyday” of carnivals, is the ferris wheel or giant wheel. It was first invented by George Washington Ferris Jr. in 1893 in Chicago for the World’s Columbian Exposition. Obvious he did not personally think too deeply about the origins of his idea, only what thrills it could provide. However, many rides provide thrills. Teacup spinners provide thrills. But the difference is that the giant wheel provides the centerpiece of the park, as a center or *heart* (so to speak), and commands a photographic respect that is not gifted to many rides. Why is that? It seems otherwise arbitrary.

Clearly this is because the giant center wheel, often with a star in its center as shown in above figures, is a place of honor and veneration in the human psyche. It is imprinted. Even from childhood we are taught to respect the wheel. People are often afraid of heights, and afraid to go on the wheel.

What do we know about the giant center star motif? Take a look at figure 8. It was a common enough motif worldwide.. After figure 8, in table 2 will be a list of worldwide names for this motif.

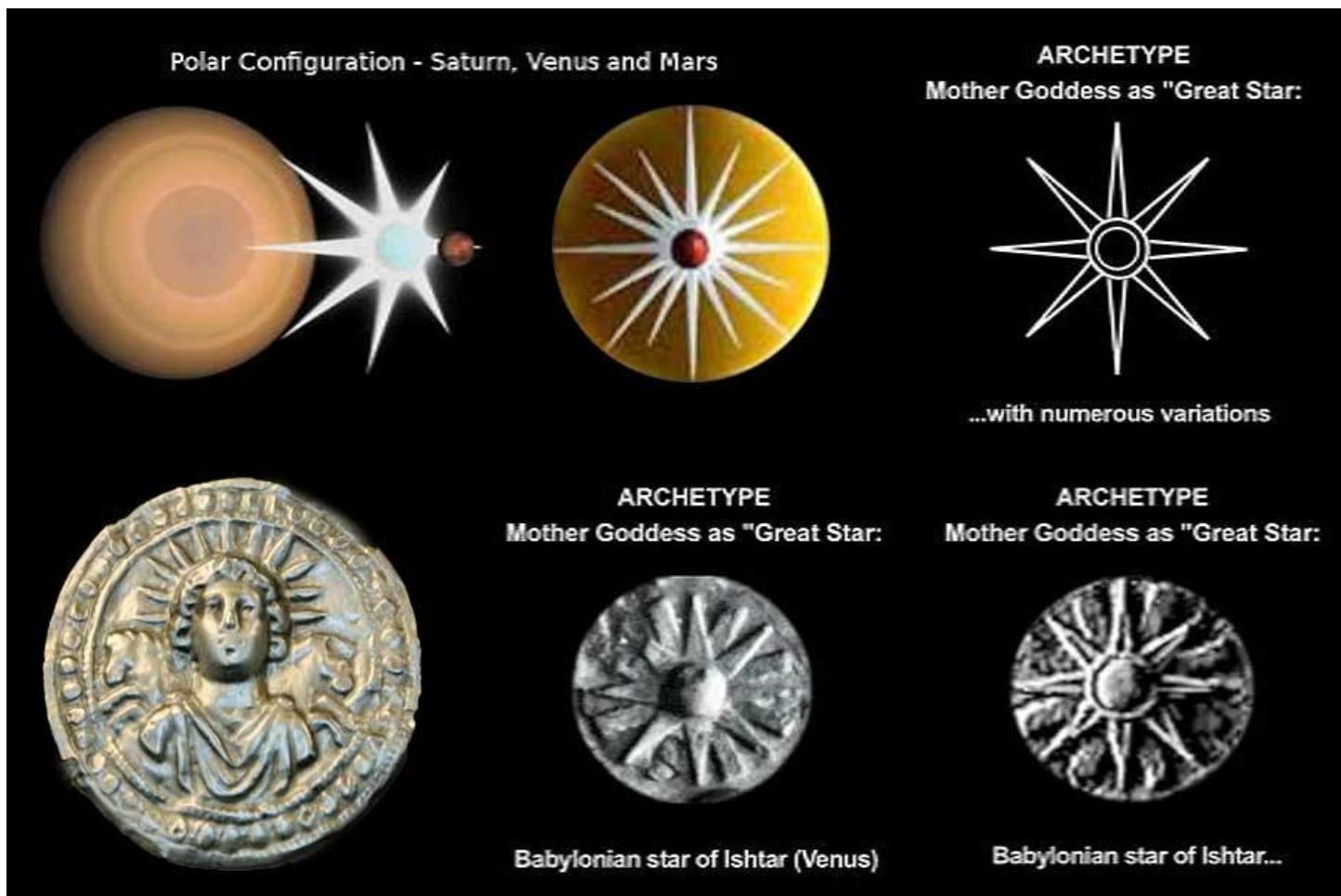


Figure 8 - Great Star Mother Goddess Archetype

Table 2 - Wheel-city/temple/law/ship/mill International Name list

Egypt	also...	Sumer	Greece	Also...		Rome	Hindu
Sektet	Uraeus	Magur	Naus	Ixion	Gyrapios	Navis	Surya/Rta
	Ikhett		Naos	lynx	Triptolemus		Chakravartin
<b>Norse</b>	<b>Ireland</b>	<b>Babylon</b>	<b>Hebrew</b>	<b>Iran</b>	<b>Mayan</b>	<b>Persia</b>	<b>Ojibwe</b>
Sampo	Arianrhod	Shamash	Yahweh	Siphr	Iguana House	Mithra	Anishinabeg

As can be seen from the above table, the witness of a large heavenly wheel-mill (and the creation of wheel-laws) is not an isolated incident. It is, in fact, the way that the event is recorded to have occurred. Nightly, for thousands of years the midnight “sun” (Helios) revolved, with crescent, in place at the northern pole (according to Egyptian and Sumerian sources). This polar sun-star was God, mother goddess, and Heavenly warrior. He was the source of all life and creation. It wasn’t that man made up an all seeing God, as atheists presuppose, without evidence. He was there, and then, as abruptly, he wasn’t. The fall of Amun<sup>15</sup>-Re (Ra/Ptah) was a story recounted also, worldwide, for many thousands of years. For example, echoing the story of Osiris’ dismemberment, the Mayans have this harrowing story, with its vivid duplicate points:

*“When Quetzalcöatl had sung this all his servants were saddened and wept. And when his servants had finished singing, Quetzalcöatl said to them, "Dear servant, that's all. I must leave the town, I must go away. Give the order that they make me a stone chest." And so they made him, indeed, a stone chest and when they had made it, ... they laid Quetzalcöatl down in it. It was in the year called one-reed. It is said that when he arrived at the sea, on the shore of the ocean<sup>16</sup>, he stopped, cried, arranged his belongings, and got dressed in his finery, his turquoise mask, etc. And when he had entirely prepared himself, **he himself set himself on fire, put himself into the flames**. And that is why it is called Tlatlayän, the place where Quetzalcöatl was burned. And they say that when he burned, his ashes rose up into the air, and there appeared, as they looked at it, all the rare birds, which flew upwards; and there were to be seen in the sky... And after his ashes there [were all gone], then the heart of Quetzalcöatl rose up, as they saw, and according to their belief, and it went into the sky; it entered the sky. The old people said that it changed into the star that appears at dawn according to what they say, it appeared when Quetzalcöatl died, so they called it Tlahuizcalpantëuctli ("Lord of the Dawn"). According to what they said, when he died, it was not seen for four days. They said that then he went to dwell in the realm of the dead. And during the four days [there] he made darts, and at the end of eight days a great star appeared, which they called Quetzalcöatl, and they said that he established himself in his realm. And that was the whole life of the one called Quetzalcöatl. who was born in the year one-reed and also died in the year one-reed.<sup>17</sup> [emphasis added]*

From this we can see several things. First that the star - the Creator star who taught mankind how to be civilized - was sad to go. He was later replaced after “8 days” (euphemism?) by a great star. But halfway

<sup>15</sup> Amun/Amon/Amen (from whence the Christian habit of saying “amen” at the end of a prayer was actually Jupiter. <https://www.ancient-egypt-online.com/amun.html> The cult was combined, in the same way that in other cultures, fathers' and sons' powers were combined, such as Odin/Thor.

<sup>16</sup> That is, the Cosmic Ocean

<sup>17</sup> <http://pages.ucsd.edu/~dkjordan/nahuatl/ReadingQuetzalcoatl.html>

through that process, out of the heart of the God, came the Morning Star (Venus). They clearly say "it changed into the star", meaning that the God was known to be a celestial body, which came up from out of his heart (center). These ashes were most probably plasma related hot grains. But it could have merely been gases of Saturn. Finally, note the darts. Are these the wheel darts? Or did they exist previously? The text is not clear.

The bottom line, though, is that this central star-god was there, and then he wasn't. Previously, for a long time he was there, and then he was not, and the event was sad. Which, correctly reflects the sentiments with the Osiris/Ra reign ending. This central wheel star, was it entirely a pleasant god, or a creator god? Or like Zeus-Enlil, was it a destructive god? It does not seem that any stories of Ra being destructive have been remembered, rather the god was re-enshrined in the New Kingdom as a great Creator and admired for his many roles in "supporting" mankind<sup>18</sup>. His imagery remains embedded within our culture, to this day.



Figure 9 - The All-Seeing Eye of the One God, Ra (One-dollar bill); 123rf.com

<sup>18</sup> "The One in his works, single among the gods: . . . chief of all the gods; Lord of truth, father of the gods; maker of men, creator of beasts, maker of herbs, feeder of cattle, good power begotten of Ptah, . . . to whom the gods give honor. Maker of things below and above, enlightener of the earth, sailing in heaven in tranquillity; King Ra, triumphant one, chief of the earth. Most glorious one, chief maker of the earth after His image, how great are His thoughts above every god! Hail to Thee, Ra, Lord of law, whose shrine is hidden, Lord of the gods; . . . Atmu, maker of men, . . . giving them life, . . . listening to the poor who is in distress, gentle of heart when one cries to Him. Deliverer of the timid man from the violent, judging the poor, the poor and the oppressed. Lord of wisdom, whose precepts are wise; at whose pleasure the Nile overflows: Lord of mercy, most loving, at whose coming men live: opener of every eye, proceeding from the firmament, causer of pleasure and light; SOURCE: A book of common worship"

<https://gnosticwarrior.com/hail-to-thee-amon-ra-lord-of-the-thrones-of-the-earth.html>

## Cosmic Mountain

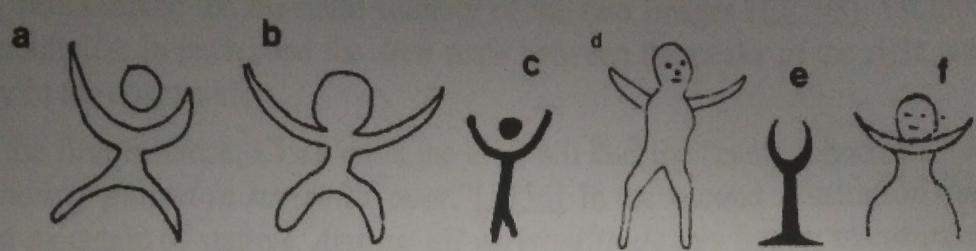
The cosmic mountain is almost as important and embedded as a motif as the Cosmic Wheel. However, the idea of the roller coaster, invented in 1884 by LaMarcus Adna Thompson (and happened to open at Coney Island), cannot be definitively tied - at first - to the motif. However, the thrill of the ride, the size of the first hill, increasing every time<sup>19</sup>, most definitely has been influenced by the same forces (whatever those forces are) as the ferris wheel and other rides discussed in this essay.



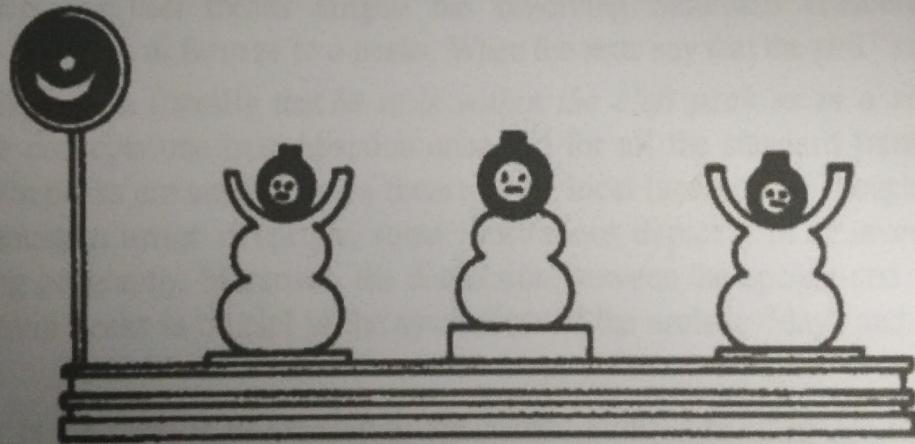
Figure 10 - The Thunderbolt, Coney Island

What needs to be demonstrated is the power of this motif, which will be combined, for the moment with the Twin Arms motif, and the Heavenly mountain.

<sup>19</sup> Now coasters exist over 400' in height.



**Figure 99.** (a, b) Columbian pictographs; (c) Bolivian pictograph; (d) Brazilian pictograph; (e) Arapahp sign for “person”; (f) North American goddess.



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Figure 11 - Caption reads, “Figure 100. Hindu twins, Jagan-Nath and Bal-Rama, with semicircular arms, stand to the right and left of the goddess Subhadra”; credit: D Talbott<sup>20</sup>

Note the use of the left “sign” of a crescent on top of a pole to identify the topic for the observer of this idol-set. The left and right aspect are the left and right mountains or hills that surround the centerpiece. The face, covered in Table 1, is unmistakable. What is interesting as well is Talbott’s previous figure 99, which shows how ubiquitous this motif was worldwide.

<sup>20</sup> “The Saturn Myth,” pp. 246-247



Figure 12 - Nitro Coaster, Six Flags; Wikipedia

The twin arms/peaks/wings performed a perfunctory job in ancient Egyptian religion: they supported the cosmic wheel in the sky. Sometimes they were shown as twin horns (of a bull or ram).



Figure 13 - Ra as a hawk (mountains in bottom left)



Figure 14 - Osiris' crescent hat supporting the Egg<sup>21</sup>

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<sup>21</sup> Note that the crescent arms extend well past the sun-egg, more like a boat (hence Cosmic Ship); furthermore in both hieroglyphs the sun is inexplicably egg-shaped, which is never true about the solar disc. Note the cross, and Cosmic pole.

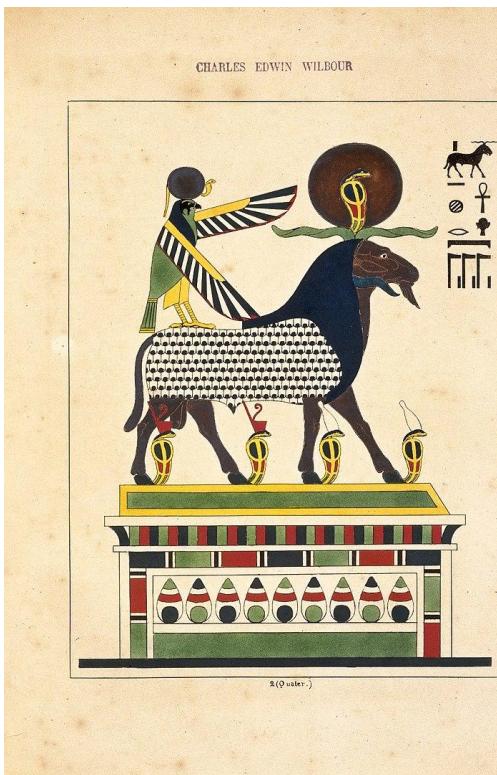


Figure 15 - Ra as a bull and green hawk

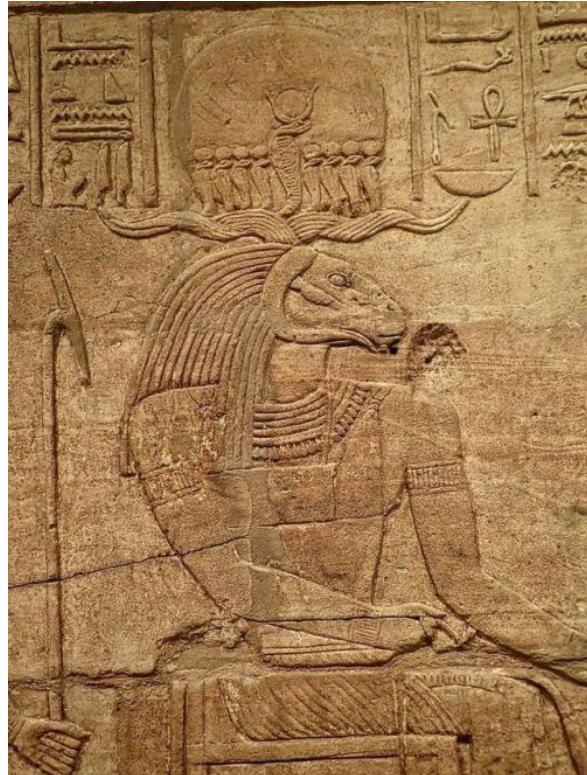


Figure 16 - Ra as a ram-god, horns above and below

So, can the roller coaster signify the Cosmic Mountain?

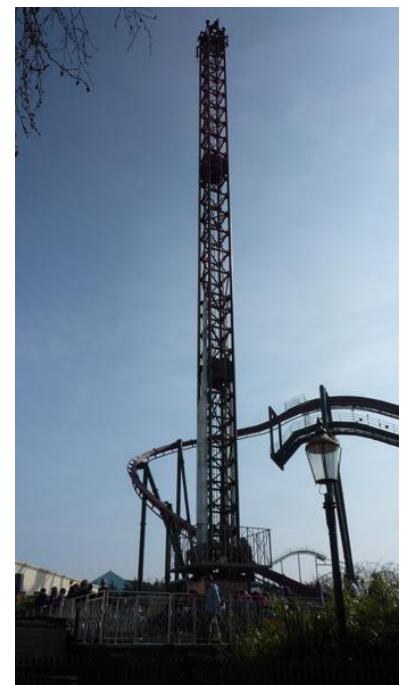
## Cosmic Pole / Summit Pole

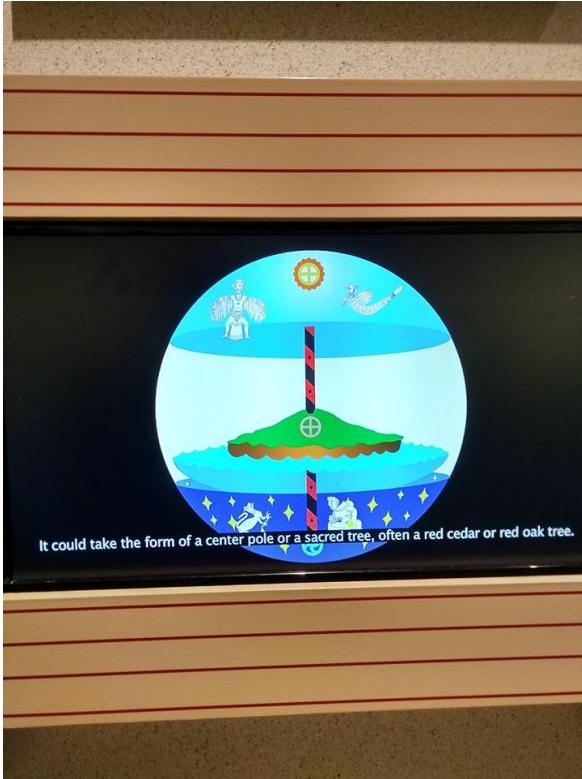
Far more recently, a newer ride has been invented. One that causes the person to feel weightless. First one is sent up to the top, and then at the end dropped, sometimes hundreds of feet saved only by the cosmic god-powers of electromagnets. This ride is particularly thrilling because of the weightlessness that follows the release and fall, and although it lasts only a second or so, it is breathless action.

Figure 17 - Free fall pole ride; themeparkreview.com

But is this pole-ride out of place in our scheme? The following image (figure 18) was found by the author at the Cahokia State Park museum, showing, once again, how ubiquitous this motif was, worldwide; from Santa (Saturn) Claus being at the North Pole to the pillars of Ashoka (India), to the tower of Babel.

What type of other motifs can possibly describe this phenomenon? It isn't too hard to imagine there are phallic implications to either object: the ride or the motif. Phalluses, however, are traditionally accorded to fertility *and* virility. One interpretation of this would, naturally, be to discuss the obvious biological knowledge that even aborigines would be well aware of despite lack of anatomical expertise. That would be a reasonable interpretation, on account of the practical and socially important place this would be put in a tribal society. However, what *if* the phallus worship of the past was, much like the mother goddess figures, not strictly





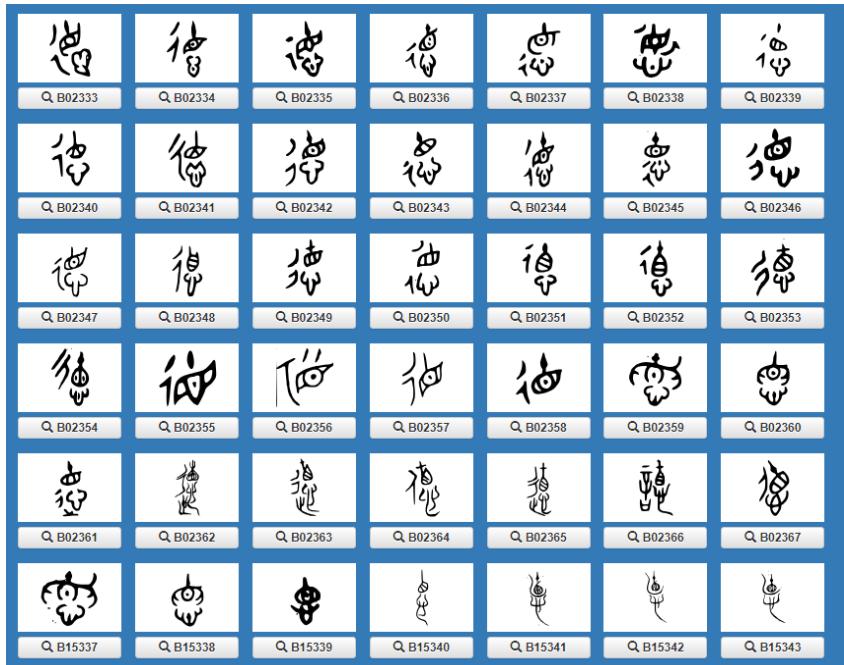
anatomical? What if the phalluses were actually representations of the Celestial Pole, and the role of this father-god character in the ‘seeding’ of mankind not just figuratively, but literally (according to ancient myth). By being at the revolving “pole” center, and giving life and protecting, and being involved in the alterations of rain and light, the pole-god being was then symbolized by the power (virility) to move the world about this center axis? Could the power of a center axis be seen as a male power?

Figure 18 - Cosmic Pole-axis in the center of the Paradise Island reaching to the Heavens and the cross-sun; Cahokia

Yes, it could. In fact, the Chinese best expressed these concepts in the Art of War schools, and in the Legalist doctrines. The concept of Dao-de<sup>22</sup> being not wholly feminine in every school of thought, some thought that the power revolved around the king - the “little man” (di) - who was after all, a representative and reflection of the Divine King of the World (Shang Di). This king was also responsible for success or failure in causing rains and crops (as well as peace and security) for

the society. In some cultures around the world, failure to do so meant being deposed or even killed and replaced. It was not always the case in human history that the noble families’ divine right to rule was simply a matter of genetic inheritances. In many cases, abdications were performed, on the basis of creating a stable government, particularly by males (while women were often the magicians and shaman), in order to create the right conditions for life. When the male king failed, he had to be replaced. Much as when Ra failed, he was replaced by Amon; Osiris by Horus; Odin by Thor; Kronos by Zeus. One might argue men ruled because they are violent and physically domineering but a cursory look at gorilla, bonobo, and chimpanzee populations finds this is not necessarily the case. While a male silverback is physically dominant the females often wield decision making power. At any rate, based on a biological explanation fertility should clearly be associated with the mother goddess, who is after all the womb (Aten) of the Allfather.

Figure 19 - De Bronze Seals (Shang/Yin Dynasty, 1600-1046 BCE or traditionally: 1766-1122 BC)<sup>23</sup>



<sup>22</sup> De/Te 德 (pronounced “duh”) - meaning virtue, ethics, or power. Also meaning to look a man in the eye (virility).

<sup>23</sup> Clearly demonstrating both the male genitalia and the All Seeing Eye (as a heart of a bird) above the genitals.

<http://hanziyuan.net/#%E5%BE%B7> Note the cross in the later seals, and the heart radical also later becoming “sun”

Therefore, why should Dionysus be associated with a fertility god role and in so many cultures?

The result of this inquiry is startling: the power of sex, seed, and the phallus is associated not just with violence and virility and fertility, but with the power of life and death itself: Creation and Destruction. The cycles of cataclysm (Ragnarok) are associated with the pole-god, and not with the stars, moons, or tornadoes and hurricanes, earthquakes, etc... which are considered by ancient peoples as signs, or weapons of the gods, but not the gods themselves. Much as a sword does not rule a tribe, the king does; but he wields it and the power over life and justice as meted out by some ancient code we all have inherited *and understand to this day* (even if we don't abide by it or agree with it<sup>24</sup>).

What does this have to do with the ride? The ride being discussed puts one's life directly in the hands of the Power (Force) and wrests the control over one's fate and therefore destiny from oneself. It is, in essence, a mini yogic experience. It isn't for naught that De (power/virtue) in Chinese culture is associated with submission (wu-wei 無爲) and destiny (ming 命). It is also impossible to prove that our brains are evolutionarily wired to come to these associations, or that they are natural fabrics of the Universe. In fact they may be barbaric or incredibly enlightened, depending on the point of view, but they are certainly arbitrary, even if they work to form a way of living that causes long life (Taoism, Yoga, etc..). There is simply no good explanation for their cultural agreement, worldwide, without invoking the power of the central Deity who turned the wheel and **made sense of the world for us**<sup>25</sup>.

The Cosmic Pole-axis enabled the powers that be to make the world work. Therefore, it is no surprise that when some Babylonian construction project, possibly involvement electrical production or observation of the stars, reached to a height and was brought low (by either shoddy design, earthquake, or comet catastrophe, etc...) that the interpretation was that the Elohim themselves decided to do it, and to also punish mankind by setting him adrift and without means of mutual communication. Such a building, to the superstitious and likely rural/nomadic, would have been seen as a phallic middle-finger-like symbol that afronted the power and virility of God. If El/Yahweh didn't destroy it, clearly people would have anyhow.

It may be of interest to note that this type of ride can and has claimed lives before. It is as dangerous as it seems, and people know it. But they keep going. People do not hardly ever walk on fire. But riding up a giant long pole shaft to Heaven and falling back to Earth seems A-OK, even if saved by an invisible force they do not understand. That is faith. That is a religious act, as well as thrill seeking entertainment.

There is plenty of documentary evidence of the continued patronage of these dangerous<sup>26</sup>, terror-filling rides, despite the negative effects they have upon people in inducing phobias and heart disturbances<sup>27</sup>. People love to be frightened nearly to death, even when it is utterly miserable to do so. Such masochism is known within religion more than any other aspect of human life; save perhaps sex.

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<sup>24</sup> Such as in the modern written Game of Thrones, where Lord Eddard Stark takes responsibility to behead an oath-breaker. The audience is not meant to hate Lord Stark, though the oath is arbitrary, unexplained, and the man is clearly shown to be within his sanity to flee. The audience member will not find they are that upset, nor condemn Lord Stark, for he enacts his grisly justice with a heavy heart of a humble Lord. More like a giver of future security and fatherly protector, than a tyrant. Contrasted, of course, with other forms of bad feudal leadership throughout the story, which involves, of course, the early, sad, demise of Lord Stark to plotters, who dismember him. Whether or not George RR Martin purposefully taps into this subconscious framework, utilizing Campbell's analyses, is unclear. But the author is willing to bet that Martin does not himself realize he did this, so much as acted upon a common theme to which we are connected, though most people in the world living have never seen a real life execution in person. How does a modern person imagine and judge the rightness of such an act? Shared cultural recognition. This scene could be shown worldwide and even the most pacifist cultures would understand the backdrop.

<sup>25</sup> The "Wheel-turning Sage King" is a theme often appealed to in Hinduism, Buddhism, and more interestingly, messianic religions such as Mahayana Buddhism, Jainism, Gnostic Christianity, Bardism, etc...

<sup>26</sup> <https://www.thrillist.com/culture/dangerous-and-insane-theme-parks-unsafe-and-scary-amusement-park-rides#>

<sup>27</sup> <https://www.sciencedaily.com/releases/2005/11/051118111404.htm>

## Celestial Paradise-Mountain-Island

One of the most frightening carnival rides in existence is not frightening as a motif, but because it is so frequently broken and there is almost zero protection from its collapse. A person is taken up, sometimes in a cockpit, but usually in a simple swing, and spun horizontally at a death-defying height, usually over 30 or 50 feet. This ride has been known to come unhinged and collapse. Now, setting aside the “fall of the star” motif, there is the issue that people continue to ride this dangerous amusement. Why? What is so alluring or so frighteningly intriguing?

The Cosmic Mountain mentioned above was not the only thing about the “Floating Island” in Figure 18. Olympus was also Paradise. Valhalla was the place where warriors went, probably because Borr/Bör (Odin’s father), was the penultimate( Was he second to the last? warrior, the Heaven Warrior<sup>28</sup>.

Let us examine the very shape of the ride in question.



Figure 20 - Carousel Ride<sup>29</sup>; History of Carousels<sup>30</sup>

The upper portion of the ride is of course circular, but also it pivots, topsy-turvy style, much like the Dragon-coaster below. This is a bit strange because it doesn’t add much to the ride’s movements while drastically increasing its risks and lowering safety. What is the benefit of the swiveling sun on top of the pole? The ride is much more spectacular at night:

<sup>28</sup> Shesi/Shenit (Egyptian), Ilmarinen (Norse)

<sup>29</sup> Taking a look at this picture, doesn’t it appear ridiculous the way humans behave when it comes to issues of safety?

<sup>30</sup> <http://www.historyofcarousels.com/carousel-history/history-of-the-swing-carousels/>



Figure 21 - Swinging Carousel at night; Wikipedia

The benefit is not only for the rider, but for the observer. The swerving, topsy-turvy ride is visually appealing in an oddly ritualistic way. In a stupefying manner, the ride bobbles and about, and each of us expects, at any moment that the top will simply *fall off*, just come off the hinges of the pivot, the pole, and come tumbling down. The outside observer to this spectacle is expecting this. Why? What drives the fascination with the weebles-wobble?

## Cosmic Ship

There is a similarly related floating motif: the cosmic ship. The ship comes basically in one single form, a very arched viking ship.

Figure 22 - Viking Ship Ride

Why ... does this ride exist at all? Obviously it is very fun, and it could come in several forms. But the question is, why does this ride have a crescent shape, and move back and forth around a central pivot?



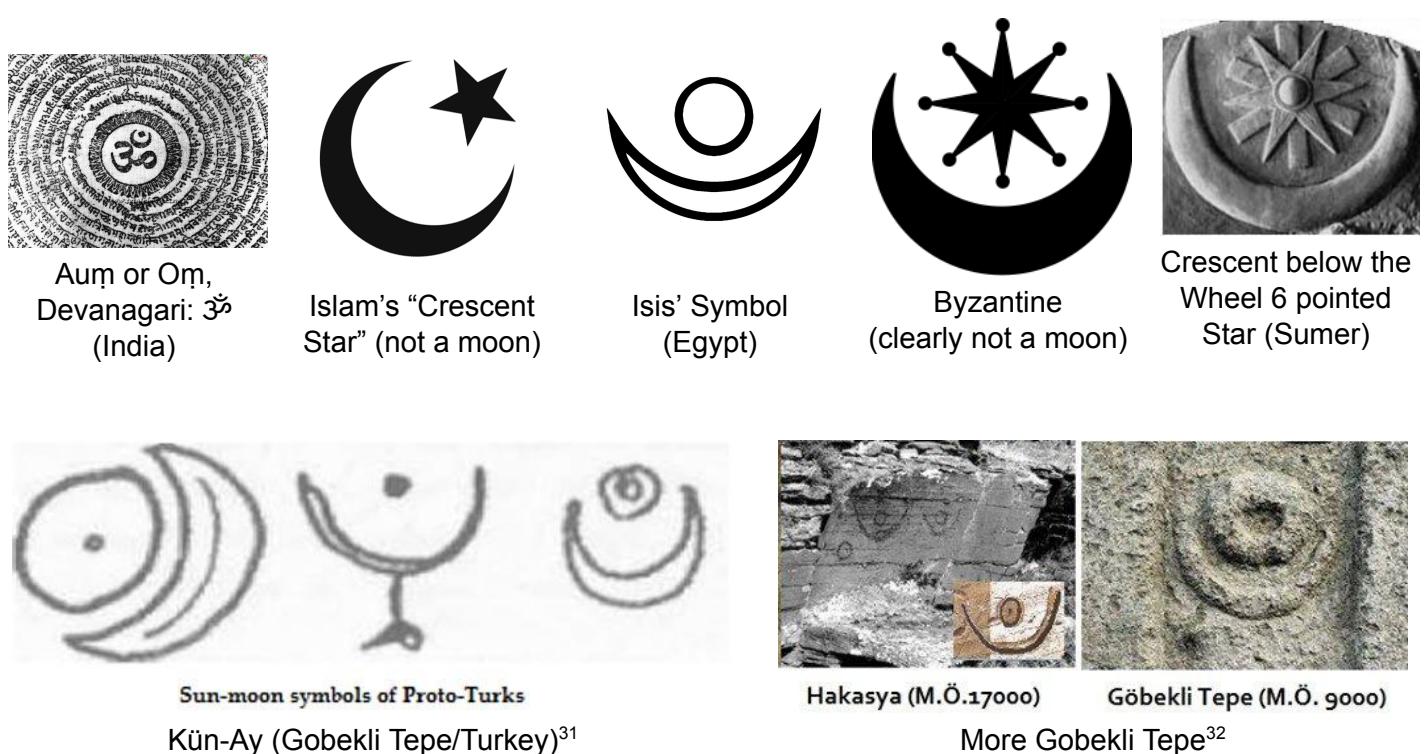
Well, clearly mechanically it has to move this way. But what needs to be established is the motive for the production of this ride *at all*. The author does not purport to have a definitive answer. Just a very obvious image of a boat, which revolves, as it carries the people around. Some of the rides go all the way around, but most do not, as they have minimal safety (again), in the form of seatbelts.

Remember that the ship carried the “sun” (the egg), as it ferried the god through the afterlife. Defeating Apep (night) each day, and returning to the surface.

## Revolving Crescent

The revolving crescent is a motif that is not well understood. Take for example the number of positions that crescents are found in various worldwide symbols:

Table 3 - Crescent Positions seen in Worldwide Motifs



The name for the “ship” descending from the left, in Egypt, is Tua. The name for the ship ascending on the right, is Semktet.

The older civilizations have a clearer memory of the star and ship on the sides, including the right. But all of the old cultures remember it from the bottom, which is never where a crescent gibbous moon is found. Look at figure 2 once more. It now makes a lot more sense, although the psychological expression is less clear than we would like to elucidate. The fact is that this Crescent Ship revolving is an ancient motif, and absolutely still found in numerous places in modern life (though this paper is not able to list them all).

<sup>31</sup> <https://www.templeilluminatus.com/group/ancient-worlds-come-to-life/forum/topics/g-beklitepe-in-turkey>

<sup>32</sup> <https://ekstrembilgi.com/blog/silivride-5000-yillik-kurganin-bulunusu-ve-on-turk-kulturu/attachment/kun-ay-sembolu-gobeklitepe-hakasya/>

## Carousels and The Dionysian Circus

As the reader should by now be aware, rotation appears to be a common recurring theme in theme parks. This is, as demonstrated, not an accident at all, but a completely natural and cathartic expression. So, why are the carousels covered with animals? Particularly animals that seem (often) so distressed, at least from the author's perspective.

It's true that many of the animals are themed to be marching, in the circus, or military. But the more strange idea would be if the animals were so themed because there was a reflection of the megafauna extinction. But, even for EPEMC this is far-fetched. Rather, the author wants to postulate a different hypothesis. The idea herein will lead us in a bit to the Dionysian Irony, which is central to the paper's premises. But first, consider this: a time of chaos, a time of destruction. A world upended and spinning *out of control*. Whose control? The gods' controls. Mankind has, since the fall of the three father-son gods, maintained a steady course into chaos. Why mankind chose to worship Helios, and not Apollo, is not readily clear. For one, Apollo is far more radiant and powerful, so what gives? Why was Kronos, Zeus, and Ares worshipped, and Athena (Venus) given prominence, but Apollo was not?

Well, in some cases, he was. But, by then, mankind had already begun to abandon the gods (except in Meso-America, where, for example Huitzilopochtli (Mars) was sacrificed until the Spanish came, or the Pawnee who sacrificed men to Venus until 1906)<sup>33</sup>. Why did they stop? Probably because mankind had also realized that living via ritualized lifestyles, rigid and unadopting, lasting for eons, was pointless. The longer that time went on, the less mankind began to believe. You have, for example, the famous trial of Socrates, where he was accused of "corrupting the youth" by disparaging and disbelieving in the gods. It may simply have been that he knew they were planetoids. He denied the accusations, but was convicted anyways and forced to drink the hemlock. Another example is the famous, documented theological *frictions* between the two camps of semites. Those who were with Joshua and Moshe, chose to worship a singular Lord (though the identity of Jehovah is still debated) while the multitude wanted to worship the fatted calf, a symbol of Yahweh, and the Elohim, the multitude of the planets. At that time, "idolatry" literally meant the worship of the planets (paganism).

What then, is there to think about this change in mankind's perspective? Certainly as mankind developed the use of alcohols, drugs, and many other things previously for spiritual or religious use, they were then abused. A famous example is the mushrooms used by the oracle of Delphi<sup>34</sup>. Of course later, it was quite a scandal actually to learn that there was a drug trade and these sacred drugs<sup>35</sup> were used for parties by elite upper class in the large cities, such as Athens.

What is, then, the Dionysian Circus? Is it all of the satyrs, pegasus, centaurs, dragons, etc... associated with Bacchus? No, rather it is the entire cacophony and craziness that came at a time when mankind still worshipped stars, constellations, etc... and found them in the sky, and believed they talked in the forests. The Circus is a performance of the Heavens, an entire motion of bizarre craziness, which includes an Odyssey, a war of the gods, a sinking of multiple lost cities and lands, a smattering of monkey-kings and demons fighting for possession of humanity and the future, and of course, the insane cataclysms which are attributed to evil people, animals, gods, kings, etc... The entire riff-raff is a circus of history, myth, and legend. But it is also a world of drunken animalistic reign, revolving giants, and more. It is in fact the Circus of History.

## Altered Gravity

One of the author's favorite rotating rides is the "Gravitron." Although the altered gravity is not a loosening of gravity but a use of inertia to create more apparent gravity, the entire concept is unusual. It isn't as

<sup>33</sup> <https://www.jstor.org/stable/25666956>

<sup>34</sup> <https://www.jstor.org/stable/627464>

<sup>35</sup> <https://www.biblicalarchaeology.org/daily/ancient-cultures/daily-life-and-practice/the-oracle-of-delphi%E2%80%94was-she-really-stoned/>

old as previously mentioned rides, being only invented since 1983, but perhaps it can be considered an extension of the concept?

Certainly the world was said to be *different* in the past.

*"The Nephilim were in the earth in those days, and also after that, when the sons of God came in unto the daughters of men, and they bore children to them; the same were the mighty men that were of old, the men of renown."*<sup>36</sup>

What does it mean: Nephilim?<sup>37</sup> The word giants has been floated for so long, that this is the general assumption. With the preponderance of megaliths, giant "kettles" and stone houses (dolmen), it has been also natural for the common person to assume this was so. Also, the fact that many of the world's people were under 5 feet tall, while northern white men reached 6,7, even 8-9' in archaeological and mythical record, has helped to proliferate the belief. Given the size of modern men, such as Andre the Giant, and the known medical conditions that enable such growths, it isn't actually far fetched at all.

But, the author contends this is *not* what the word was originally used for: but that it was used for describing the self-same Elohim but in a post-Fall context. That is the "limbs" of the one Giant, the God-Man (El). That "in the earth" here is a misrepresentation. And, if the words really were giants in meaning, that it was a reference to the giant animals, and the taller peoples of the steppes, or perhaps descended from Atlantis. Nomads.

Is it possible that the Earth's gravity actually changed somewhat from then? Yes, actually. There is strong evidence that the size of elephants<sup>38</sup>, bulls, and rhinoceroses shrank between 26,000 and 6,000 years ago, although the reasons are not exactly clear. Take also, the origins of the Sasquatch: Gigantopithecus, which was around as recently as 100,000 years ago but may have survived in pockets for longer than that. Where did they go? Why did they die out?<sup>39</sup> Nobody knows for sure. And, actually, it doesn't matter.

All that matters is that modern man and modern culture assumes or inherits the concept of a massive change. The issue of the HEGEME and its mechanisms, be they in staccato motions or uniformitarian, are not really central to the discussion here: only that people *perceive* the world has changed. It's a common enough trope, in movies, stories, etc... that the world was more mythic, more interesting, and totally alien to our impressions and experiences now. That the *mystery* of the world died away in the 1800s. Right at the period of desperation for the Religious Period where it crossed over with a rising Scientific Period, and resulting in the next century in massive war and death. Actually resulting in the harnessing of the power of the gods to actually manufacture the weapons of the gods (nukes and missiles, planes and bombs). The creation of these weapons of death *and* an era of Bacchian abandon - a rather telling cognitive dissonance if you really examine it psychologically (and just prior to the psychedelic "revolution") is not to be underestimated. Great psychological forces are at work beneath the surface of the human-social consciousness, and they are boiling up from a latent soup of undealt-with issues. In fact, it was during this same new Dionysian era of amusements and drug use (with a splash of religious fervor to fight back during Prohibition, trying to reinforce the will of the gods to restrain behavior) that the entire field of psychoanalysis was born. Mankind is giving himself therapy because, after all, the gods are not going to do it: being neither moral role-models nor actually humane humanlike entities, but mere sphere of massive electrical charges. Whatever transcended God there appears to be, the evidence mounts that He is vast, infinite, and perhaps dispassionate about social justice, and requires a personal (again psychological) connection rather than a physical one. After all, church goers have bad luck, too, and children die of cancer. Religious nuts blow themselves up in hopes of getting virgins, and meanwhile socialists have committed vast untold amounts of genocide in 'revolutions' and abortions. Have the gods stopped them? Has God? No, rather the entire religious wheel has turned in directions of altering

<sup>36</sup> Genesis 6:4 - could also read "on the earth".

<sup>37</sup> <https://www.etymonline.com/word/nephilim>

<sup>38</sup> <https://www.youtube.com/watch?v=JaWYvdwtd4g>

<sup>39</sup> <https://news.nationalgeographic.com/2016/01/160106-science-evolution-apes-giant/>

historical linguistics to create complex and complicated versions of theology to cover and recover the fears that we may be suffering. Our convivial pathos is a great error of judgment about *how* it all really works and *why* it works and does not fall apart. Meanwhile the religious fervor does not end but merely transforms in adaptation. As it must, as discussed in the author's "On the Origins of Religions": religion was a social survival coping mechanism. It did for humanity what science could not: numbed the pain of loss, destruction, shock, and terror.

But where religion failed, drugs and hedonism stepped in. More recently hedonism has become an entire entertainment industry, of which Amusement Parks are only a small part, but an important one. According to research, the industry produces about \$50 billion in sales in the USA (\$10 billion in Europe) annually, making it one of the most lucrative industries<sup>40</sup>. Disney alone made over \$2.2 billion in profits in 2013<sup>41</sup>. Clearly people are having the time of their lives being out of their minds. Alcohol, sugar, and other amusements are also available at each park, in a level which would make Bacchus 'himself' proud. People clearly want to get away from "real life" by connecting with fear-inducing revelry. They don't want to go to knitting contests, or to see plays about peace. They want to be frightened by out of control experiences which produce adrenaline. The more peaceful the society, the more this need must be met by *inducement*. It is an attempt to maintain sympathetic "fight or flight" stimulus. This is, as noted in health and longevity inducing wisdom traditions (such as Taoism or Buddhism) contrary to what is healthy for the human body and mind. And yet: you don't find Taoist themed parks. You find, rather, that people are earnestly excited and eager, addictive basically, to adrenaline related activities. To survive is to feel alive while calmness and ease of living - which we should have here in the West - feels *unnatural*. Thus the saying, "The only problem with living is it goes on and on." Or as Mellencamp said it, "Oh yeah Life goes on, long after the thrill of living is gone."<sup>42</sup>

## The Topsy-Turvy

As if the ferris wheel and giant wobbling carousel were not enough, mankind had to invent an even more topsy-turvy machine, shown in figure 23. It is literally rotation, flipping upside down, on a cosmic pole, out of control. It scratches every seeming itch, to induce maximum nausea, cold sweats, desire to vomit, scream out of your mind, and be completely uneasy. It is, in short, totally reckless and bad for your health: making it naturally a perfect amusement ride. The author admits that this is the one ride he has never ridden, and prefers not to ride, out of distrust of the construction and behavior of the ride. It is also always a long line. Why? Because it is more intense than standard roller coasters or other rides.

What is most striking about this ride is that it is literally crammed full of the motifs already previously listed. Is there no end to the degrees with which mankind will attempt in one swoop to replicate the Man-God?

- Central Wheel-star (Mill)
- Revolving Crescent (Ascending)
- Cosmic Paradise / Overturned Heaven
- Cosmic Mountain (supports)
- Conjunction (look at 5 circles for 5 gods on the Crescent)
- Turquoise Crescent (see Mayan legend earlier)
- Rotation about a central axis.

<sup>40</sup> <http://www.iaapa.org/resources/by-park-type/amusement-parks-and-attractions/industry-statistics>

<sup>41</sup> <https://www.forbes.com/sites/csylt/2014/07/14/the-secrets-behind-disneys-2-2-billion-theme-park-profits/#4fb9fe58584f>

<sup>42</sup> <https://www.youtube.com/watch?v=h04CH9YZcpI>



Figure 23 - “Typhoon”<sup>43</sup> (aka Cyclos<sup>44</sup> at Louisville’s KY Kingdom) by Zamprela (Italy); Blooloop<sup>45</sup>



Figure 24 - Zamprela’s “Mega-Disko”<sup>46</sup>; Zamprela<sup>47</sup>

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<sup>43</sup> Typhoon is romanized from Tai-feng, “Greatest Wind” which refers to the 7 winds of destruction listed in the Mahabharata

<sup>44</sup> Cyclone, Cyclops, Chronos, Chronus, Kronos? All are Greek related ideas from mythic history.

<sup>45</sup> Seriously: how many motifs can they cram into one ride? Note the Cosmic Hill in the background.

<https://blooloop.com/showcase/midi-discovery/>

<sup>46</sup> A rotating disk on a cosmic ship and a clear effigy to Saturn in the middle. How much does Zamprela rely on its Roman mythology on purpose, and what is just natural to manufacture because it sells well? Note the chariots of the devas as remembered in the Mahabharata

<sup>47</sup> <https://www.zamperla.com/products/mega-disko/>

## The Dragon Coaster

This could refer to the train of the coaster, yes. But that might be going too far in drawing conclusions about the creation of trains themselves. Rather, this is specifically an older ride (1929)<sup>48</sup>, and is almost always the depiction of a dragon or serpent. It can vary which cultural motif, such as a Chinese dragon or a Scandinavian dragon, but it remains nevertheless the theme of a mythological animal which biologically never existed (dinosaurs were not discovered until the 1800s).



Figure 25 - The Dragon Coaster; ThurtenE Carnival<sup>49</sup>

What does this have to do with entertainment? It's a fun thing to do: to conquer (by mounting) the Great Comet ("Feathered Serpent") which terrorized mankind. It is cathartic. Just as cathartic, in the opinion of the author, as when Luke Skywalker (hero/knight) blows up Venus (The Death Star, ender of worlds) which terrorized mankind. To have the hero (Mars/Thor) defeat the evil 'old hag' (Kali) or demigod/gorgon (Medusa) is incredibly cathartic, and led to the success of Star Wars worldwide. But just as useful: humor. Make fun of, or fun with, the dragon. Ride upon it, and be empowered, for the dragon is change, wind, power, and storm. The dragon was the great serpent Jormungandr, or Typhon, whom Zeus defeated. And in this defeat (which Ares could not do, could *not* vanquish Athena), mankind was saved. Yes, it was saved by the incestuous, raping, murderous 'old man' god. But that isn't what is remembered. What is remembered is the power displayed in this orbit-cloud (plasma tail) that trailed Venus, the terror that accompanied it, and after all, the prophecies of doom which were maintained about comets up until the Scientific Age. One of the first things in space to be explored: comets. Our poking and prodding of them, making light of their power, is it not a cathartic scientific endeavor?

We started overcoming/mastery practices early on and it is healthy (to a degree). The dragon coaster is but **one** example of this training. Star Wars would be another. And of course there are several cartoons and anime which depict children riding dragons. Too many to name, although four modern depictions are shown in Table 4.

The point is that riding a dragon (as a child, not in war depictions) is about the triumph of innocence over danger, and the survival of the human race through long ages of abuse by the gods. After all, at one point humanity was sacrificing and eating children as the drought was so severe that rains had not come in time. Mothers, generally speaking, are protective of their children (though they are more likely to commit infanticide than fathers). So things must have been *very bad* for mothers to eat their children or sell them at market.

<sup>48</sup> [https://en.wikipedia.org/wiki/Dragon\\_Coaster\\_\(Playland\)](https://en.wikipedia.org/wiki/Dragon_Coaster_(Playland))

<sup>49</sup> <http://www.studlife.com/news/campus-events/2012/04/23/thurtene-offers-sustainable-fun-for-local-community/>

Table 4 - Children Riding Dragons



## The Clown/Sad Clown Motif

If the reader has, thus far, found this analysis (or its truths) to be strange, here it becomes truly disturbing, even macabre. It may, in fact induce fears and a sense of forlorn.

What do we think of when we think of clowns? Usually (these days), two things: happiness and laughter or the murdering clown from *It*<sup>50</sup>. But, actually, traditionally there were two clown faces, as depicted in our traditional symbol for drama and comedy in general:



Figure 26 - Drama Masks

Really take a look at these “twin” faces. What is missing? Why, neutral (or even angry), of course! But in actuality, in all the old cultures, all 3 faces were either scowling, or connected at the eyes. So why has humanity tended to focus on just the two?



Figure 27 - Sad Clown

It is probably because of the effect that the One God had as well as the seeming change in human history and His history. Review the Mayan and Osiris stories: the God is ruling, justly, and then all things fall (and although Ra reigns briefly again, he falls away from history forever). Since “the Fall,” mankind has been without a divine fertility god, and resorted to local gods and goddesses, or more recently the new god: science (modern chemistry in this case). Mankind no longer occupies a central,

<sup>50</sup> By Stephen King. Actually It is an alien. Could, however a murdering clown motif be tied to Kronos? The author does not maintain it nor think so, but perhaps the argument could be made.

prominent position as the main beloved child of a happy God (see figure 7). Rather, mankind has to work hard, and fight, all the time. And our mood seems itself to alternate in this way, but with the added terror of the third, central face (which is not used in entertainment traditions like plays and circuses, as it frightens children).

What would be the function of having such characters at parks and circuses? Is it somehow to remind us of this time, and of the mask the god wears (or we wear), to hide the feelings deep within? The author has no overriding conclusions, only to note the distinct *irony* of the motif. Or the irony that many thousands of people wear the sad clown mask and paint, despite the apparent point of clown to entertain.<sup>51</sup>

## The Dionysian Irony

So what is the Dionysian or Bacchan Irony? It should be obvious on the one hand that mankind is in an immensely better position now than ever, and is capable of peace, technology, and longevity (with vitality); but conversely is miserable, in the business of poisoning himself and the plane. We are, making unnecessary wars, worshiping gods or superstitions which are no longer relevant, and even in the business of making world-ending weapons, end-of-the-world media<sup>52</sup>, and of spending immense amounts of money on an entertainment industry predicated around violence and fear. As they say, “Satan’s business is good these days.”

The other part, though is a bit more complicated to explain. It is succinctly said to be the tendency to honor or even outright worship the motifs of the bygone age, and to miss it (nostalgia), while at the same time to cheapen, lighten, distort, harry the gods via mockery, and to live in a hedonistic, Dionysian (“YOLO”<sup>53</sup>) manner which exacerbates the dangerous self-destructive and self-abnegating behaviors aforementioned.

These are all hallmark signs of reckless, abused youth. Including the rotating mood and the projection of power through innocence and memory. The youth just so happens to be, in this case, an abused mankind. In a future paper the author will even illuminate the complicated male-female dynamics engendered by this abuse and misconstruing of events and the repercussions of anthropogenic worship. But for now the Irony will remain regarding the collective of mankind’s behaviors.

## Dionysius’ History

To understand more, let us look into some of the stories surrounding Bacchus’ behavior:

*“DIONYSOS (Dionysus) was the Olympian god of wine, vegetation, pleasure, festivity, madness and wild frenzy. He was depicted as either an older, bearded god or an effeminate, long-haired youth. His attributes included the thyrsos (a pine-cone tipped staff), a drinking cup and a crown of ivy. He was usually accompanied by a troop of Satyrs and Maenades (wild female devotees)”<sup>54</sup>*

From this we already see that the origins of Dionysus have been conflated with the Venus origin story, because Venus is also a bearded, effeminate male accompanied by female monsters (Valkyries and gorgons). Remember that different regions had different names for the same planetoids and celestial bodies, and then often stories were intermingled and retold, or rehashed.. We can clearly see, the Venus-coming-from-Helios (be it Kronos or Zeus) is embodied in the myths of the fertility and growth aspect (of the greenness not only of Ra<sup>55</sup>, but of the planet Venus when he-she<sup>56</sup> emerged.)

<sup>51</sup> Thankfully they don’t wear them to children’s birthday parties!

<sup>52</sup> See, “Investments in Ragnarok,” by author, [5]

<sup>53</sup> You Only Live Once

<sup>54</sup> <http://www.theoi.com/Olympios/Dionysos.html>

<sup>55</sup> See footnote 1

<sup>56</sup> The hemaphroditic nature of the One-God is a precursor to the Venus affair. From the beginning Ra is said to be his own mother, and to mate with his sister in order to engender himself. But when we speak of the dual gendered god(dess)

*"Dionysos was a son of Zeus and the princess Semele of Thebes. During the course of her pregnancy, the god's jealous wife Hera tricked Semele into asking Zeus to appear before her in his full glory. Bound by oath, the god was forced to comply and she was consumed by the heat of his lightning-bolts. Zeus recovered their unborn child from her body, sewed him up in his own thigh, and carried him to term."<sup>57</sup>*

That is, he was worshiped in Thebes. This is clearly the story of the destruction of the female planet, usually

called Metis, in her mating with Zeus-Jupiter. Please remember that by this time, Saturn had become a female planet as well in the name of Hera, and was always seen as jealous. Probably on account of the former glory and fall of its power (men losing vital power is seen as womanly). The birth of the planet Venus is from then on attributed to Jupiter. So Dionysus is also mixed in as Venus.

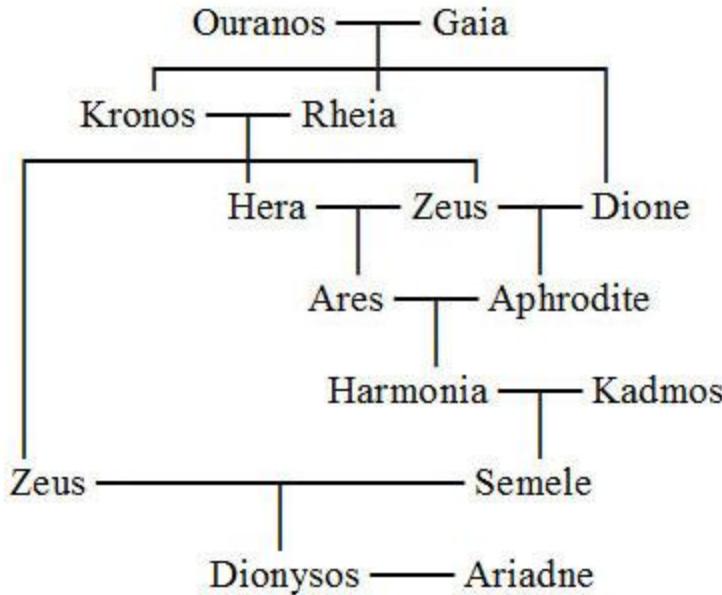


Figure 28 - "Lineage" of Dionysus; clearly a duplication of the Venus origin story

*"After his birth from the thigh of Zeus, Dionysos was first entrusted to the care of Seilenos (Silenus) and the nymphs of Mount Nysa, and later to his aunt Ino,*

*Semele's sister, and her husband Athamas. Hera was enraged when she learned of the boy's location and drove the couple mad, causing them to kill both their children and themselves."*

This is, again, more tales of the destructions of planets. Given also the predilection of Saturn/Kronos to "eat his children," this may refer to the collisions of planetoids/moons in the formation of the asteroids. Mount Nysa is another name for the Cosmic Mountain (Olympus).

Table 5 - Cosmic Summits from Around the World

Sumer	China	Greece	India	Persia	Zoroastrian
Ilatu	Ze-wei	Olympus/Nyas	Kailash/Agni	Mithra	Kadad-i-Daitik

*"King Pentheus of Thebes refused to accept the god's divinity and tried to apprehend him. The god retaliated by driving the king's daughters into a crazed frenzy and they tore him apart limb from limb. "*

we most clearly mean the Loki character, that is planet Venus. Hence the depictions of Athena with flowing beard, which is less expected than the depictions of her flowing hair (Artemis).

<sup>57</sup> All of these quotes: Ibid.

Again, a remarkable close conception to the Osiris myth. Although it is possible this myth was borrowed from the Egyptians, bear in mind that it is also fairly different. Who was torn limb from limb? Not the planet Venus, it would seem. Perhaps Mars (as the King), or perhaps again Saturn as the ancient reference would go.

*“Dionysos instructed the hero Ikarios (Icarius) of Athens in the art of winemaking. However, some shepherds, upon drinking the wine, thought they had been poisoned and killed him. The sorrowful god then set him amongst the stars as the constellation Bootes.”*

The story of rending limb from limb is oft repeated with Dionysus, as well as the theme of sorrow or sadness. Which in and of itself, would not make for a particularly unique story. But in the combination, we begin to see a reason for the sorrow. This is not all that dissimilar from the story of Hodr killing Baldr, under the trickery of Loki (Venus). Afterwards Hodr is sent away, as Hephaestus was. Except perhaps from Thebes where the celestial body in question was probably Icarus.

*“As Dionysos was traveling through the islands of the Aegean Sea he was captured by a band of Tyrrhenian pirates who thought to sell him into slavery. The god infested their ship with phantoms of creeping vines and wild beasts, and in terror the men leapt overboard and were transformed into dolphins.”*

Here the god's myth turns a bit Oddysian. Undoubtedly these are the interpretations of constellations, comets, and plasma formations in the sky. There are more than a couple massively sized fish earthworks in the world, including one giant “killer whale” Paracas earthwork. Regional interpretations of the shape would undoubtedly vary.

*“The god launched a campaign against the Indian nation in the farthest reaches of Asia, leading an army composed of Satyrs, Mainades, and demigods.”*

Here we see our first possible indication of cross influence from the pre-Silk Road, of the Mahabharata's own version of events being mixed into the Greek version. Whatever the composition, it's clear that shapes in the sky were interpreted through a therianthropic lens, which matches with the Hindu account, as well as the glyphs of North America and Australia, which are decidedly therianthropic.<sup>58</sup>

*“Dionysos journeyed to the underworld to recover his mother Semele and brought her to Olympos where Zeus transformed [her] into the goddess Thyone.”*

This is, of course, exactly reflective of another Greek myth of Perseus, traveling to the underworld. Heracles also travels to the underworld. What does it signify “traveling to the underworld”? In Egyptian myth it is Isis herself that travels to the underworld to rescue the remains of Osiris. Clearly this was a certain region of the sky, probably the brightest area of the Milky Way. But the rescue part is what interests us. Was there perhaps a change in tidal orbits of particular planets/moons, or a slow change that resulted in tremendous change in the cosmos? The author thinks so.

The result of these stories is to give the impression of the drunken/manly hero, who is somehow also beautiful, effeminate, and engaged in many of the stories of the gods, before even becoming one of the gods himself. Is it not a *more human* story than that of those (planets) born into godhood? This exact sort of sentiment is reflected in the Hercules/Heracles dynamic. A son of Zeus who is a demi-god, that must struggle through adventures to become a god himself. The divinity of Ares/Thor was never in question. Only the planet

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<sup>58</sup> See the author's forthcoming paper, “Plasmaglyphs and Geoglyphs”

Venus had the difficulty of establishing its orbit. As the planet Mercury (Hermes/Thoth/Heimdall) was never really ever a worshiped planet, one thing becomes clear: whatever rocky body that did these great deeds, in various positions (constellation houses), was a mighty series of events, worthy of worldwide renown. To this day Rama is a celebrated hero in India. Was Rama also Hanuman? Was there a metamorphosis that altered the story of our Dionysian hero-god? The author thinks so.

Recently Disney attempted to alter the Hero myth in their failing rendition called “The Last Jedi,” which was panned critically<sup>59</sup> and failed financially<sup>60</sup>. Afterwards the fans returned the favor by crushing the next Star Wars film, “Han Solo” at the box office. The reasons in specific notwithstanding, it may simply be that within humanity there is a programmed, defined, interculturally shared epic story (usually interpreted as the journey hood of a young boy towards manhood) which if not respected or obeyed, elicits a deep-seated negative rebellion. This hero is both strong and sensitive to justice, wild, reckless, often an anti-hero (sorrowful for past deeds)<sup>61</sup>.

Is this character then so easily empathize with because he was human-like, or because mankind has projected his/her own frailties into this story? There are arguments for both. But the bottom line is that alcoholic hedonism has always been associated with the most fun, and saddest of men. Men who capture the heart because they repeatedly fail. When they succeed they are renowned and make us happy, as heroes and legends. All the more so if they are frail like us (the opposite of Lancelot: Perceval). And when they fall, the sad clown face is there as the other end of the entertainment spectrum: comfort in our own failings. Dionysus is just the god who had it all. He was the replacement for a lost god, a lost Age, and he was the god mankind needed in an era when the gods failed, fell, died, and became less and less important.

How interesting that his story is juxtaposed to the descriptions of the messiah of the Hellenistic era. But that is a topic for another time.

## Abandonment vs. Fear of the Gods

So what is a human to do, when gods fail to regulate the world, and all the justice flows out into cups? Why... throw caution to the wind, of course. It's no secret that mankind has always enjoyed good revelry. But what appears to be quite controversial is *when* it became official sport. In China men began to wrestle with horns and gore each other. In Mesoamerica they played high stakes soccer games where the winners *sacrificed themselves to the gods*<sup>62</sup>. Surely nothing can be as backwards, psychologically and logically, as such behaviors. Mankind simply did not know what to do with him/herself.

As covered in “On the Origins of Religions,” the author maintains that the Religious Period, circa 600 BCE-1800 CE was a necessary (and scientific) adaptation to the conundrum of, “**how should we behave now?**” There were, indeed, several attempts to create law and order. One of the most blatant was the pillars (Cosmic poles) of Ashoka the Great which abolished all sorts of filthy behaviors<sup>63</sup>. The only difference in deviancy then vs. now is the degree to which mankind engaged in these behaviors outside of norms, basically without repercussions. Realistically, a person could truly ‘get away with murder’ back then. In such a circumstance, the higher minded (ie, noble) of the ruling classes of mankind had to establish order and do it quickly. Religion was (for all its flaws) a reasonable way, a uniting way. What spiritual framework remained after a couple millenia would have been quite malleable, for while people were undoubtedly devoutly superstitious

<sup>59</sup> <https://www.forbes.com/sites/erikkain/2017/12/30/the-5-biggest-problems-with-star-wars-the-last-jedi/#7fadd90a5229>

<sup>60</sup> <https://www.express.co.uk/entertainment/films/938955/Star-Wars-8-Last-Jedi-profit-box-office-flop-how-much-money>

<sup>61</sup> Take Marvel’s “Wolverine” or DC’s “Batman” for example. Bear in mind the topic of the male hero and the female villains will be part of a topic covered in a future paper on the destruction of the male-female image during the mythic Age of Heroes

<sup>62</sup> <https://www.ancient-origins.net/news-history-archaeology/3000-year-old-ball-game-where-losers-lost-their-heads-revived-mexico-007917>

<sup>63</sup> [https://en.wikipedia.org/wiki/Pillars\\_of\\_Ashoka](https://en.wikipedia.org/wiki/Pillars_of_Ashoka)

and willing to stone someone to death over merely supposed heresy or blasphemy, the reality is that no one agreed on anything or understood any of it (not really.) It would have been fairly easy (given time, and bureaucratic structure) to rearrange mankind's beliefs into a more efficient (even politically) spiritual system based not on a jumble of amoralistic fairy tales, but upon something 'concrete', which we could latch onto: The One God.

However, that moulding process is not the subject of this discourse. Rather, it is the *folk response* to this rigidity and forced conformity, in the environment of overwhelming evidence - plainly empirical evidence - that we are no longer being watched.<sup>64</sup>

While strict laws in a Legalistic society prevent people from doing *literally* whatever they want (though there are movies about what people would do if they could for one night), people do find ways to rebel, to act out, to act up, to 'throw caution to the wind.'

## Conclusion

Amusement parks represent one of the more innocent, useful, and joyous versions of 'throwing caution to the wind.' While celebrating the gods, and acknowledging their duplicitous and dangerous natures, mankind can himself abandon the gods, or at least defy them. Despite the beauty of the lights and the thrill of the rides, mankind comes together to regulate himself in a *fairly* safe and secure manner (while seeking to maximize the chance of death while denying it to actually occur). It's about as sinless as Bacchian behavior has ever been, especially when compared to the hedonism of Rome, or the sacrifices to Hummingbird (Mars) of the Aztecs.

Mankind has, for now, found a way to safely outlet his/her frustrations in a world that, to many sense and sensibilities, seems without purpose or meaning, on a rock floating - now lonely - in a vast vacuum of space. While many people loathe *other people*, and want to get off the rock via spaceship, many others cope with the desire to live at all. Amusements, and the entertainment industry as a whole, help with this coping mechanism. It is, undoubtedly, a better use of the power of the gods than building more weapons of the gods, and *aiming them at one another*, which is what has thus far been done.

Will mankind make it through this stage of abuse-survival and recovery? So far, it seems likely, although the scarring of mother Earth (Gaia) will continue until mankind realizes viscerally that these behaviors are, of course, tied to his/her inner reality and stops them. The denial of self is not the abnegation of ego, and it is unhealthy. Until then, mankind will continue *certain* Bacchian behaviors, like getting righteously drunk in college frat houses, or bungee jumping, for example. Amusement parks represent one of the most ironic, and yet safe and enjoyable means to attain this behavior; to 'scratch' this itch, if you will. Surely there will be more *motifs* to explore in future rides, as they keep getting more ironic and dangerous, as time goes on.

Regarding, fear of the gods: there doesn't seem to be much of that fear left. Celebration, sometimes, but actual fear no. Comic books and movies are replete with several modern examples of the deaths of gods, even *all gods*<sup>65</sup>, and it seems mankind is awaiting the End of the World, albeit hopefully defiant, living under the assumption that an absence of a real watcher equates the absence of consequence. Naturally, that just ain't so. But until that lesson is learned... "YOLO".

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<sup>64</sup> Is our need to be watched, loved, coddled, and get answers (due to our loneliness) so great we are willing to **invent** the Beast in the form of the Artificial Intelligence, only to have it tell *us* what to think, how to think it? That would be true irony.

<sup>65</sup> Except Thor, it would seem. He literally was the only one to survive in one arc, and also in the recent movie, "Avengers: Infinity War" where the "Mad Titan" Thanos killed half the world with a snap of his fingers. But although Odin and Loki are dead from Ragnarok in this mass retelling, Thor lives on and on. People **love** a hero.

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