

Cipher-Dios

Khepri Rising

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For the sea-faring weary,
I humbly present to you
the greatest story never told.

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Spirit Journey into Star WarsTM
Gnostic psalms of our time

By Khepri Rising

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This book is dedicated to my son **Kevin**,
my inspiration and light.

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Prologue

Newspaper crossword puzzles and rubics cubes always bored me I think because they were a waste of time. Sure they kept the mind distracted, but the distraction seemed too great a sacrifice from the enigmas of the human condition. I am a person who paces sometimes for several hours a day out the necessity of appeasing the existential angst which presents itself to me out of meaning. There are many things which take it upon themselves to fascinate the mind, to terrorize it, to make it gain a truer understanding, to fathom hope; or perhaps more crucially, to transcend consciousness so as to awake from the dream of the masks that we are so fond of hiding our true selves from our selves by. I am really not sure if I took it upon myself to accomplish this work or this work took it upon itself to accomplish me. That's just how it is I guess. I am not overly brilliant, but a little like Rain Man at times, and "these are definitely not my boxer shorts". To my credit I persevere. If time allows me, someday I hope that other editions of this earnest quest may follow in kind as my own understanding of this amazing and frankly; religious experience is made manifest unto me.

I cannot say that I am an expert on any single thing that I have here included within this short work, nor have I ever really been an expert at anything that I have ever done. To be honest with you, in terms of non-pragmatic trades, I am not real sure what an expert would be; that be it as it may, this work is the product of filling a gap in understanding in one of the greatest and least appreciated works of all time: Star Wars. It is my opinion that it is the Ulysses of our time and the blessed truly are the ones who are able to appreciate greatness, in

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my humble opinion. So although you will hear me talk about Moses and Alexander, the Kabala and Star Wars and Joseph Campbell and many other things; there exists not a single thing within this book that I can in any way be considered an expert in, other than perhaps being the poet of my own interpretation. The more I have learned about the mythology of Star Wars, the more I have felt truly humble before the great work and more amazed by it than any other single work of art in the history of human aesthetics; the more it inspires me to learn more. It is my willing and hope that a small amount of this wonder and inspiration may perhaps be passed onto you the reader to get turned on by it, and want to learn more, about Star Wars, about any single thing in this book or about the way the various elements relate to each other. What this book did for me was it changed the way that I related to the universe, and thus it is as much a gift to me and a mana from the heavens as anything else. So I say, as I hand you half a loaf, lets break bread, my friend.

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Directions for Use:

1). Read, think about, apply, wonder, be humbled, rise, and become a god.

Warnings:

1). With the dearth of material that this book entails, and the arguments, metaphors, symbolic language and decoded ciphers used to make this interpretation and mythological exploration, much of the material that would have been within the body of the book has been placed within the foot notes sections at the bottom of each page. This was done with the objective that the body of the work would read smoothly, that in mind, if you entirely skip over the foot notes section you will not understand as well not only the references used, but the complexity, the finer details, counter-arguments, and a lot of other cool stuff. I am therefore advising the reader to check out the footnotes while reading.

2). You will be both entertained and/or educated.

3). You may want to see all 6 episodes again in marathon fashion after reading this book.

4). You may experience an elated sense of anxiety when trying to explain how sick and wonderful this book is to your friends.

5). While reading this book, temporary insanity is status quo. If this problem persists for more than a month, either seek help or thank the gods, but by all means, avoid the Thorazine, it saps the sentience of your being.

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*“a prudent speech sleeps in a foolish ear”
~ sayeth Dionysus, (Bacchus of Euripides).*

Chapter 1

“I am the first prophet of Star Wars”

I struggled with the works of Nietzsche nearly as hard as I struggled with the words within the bible. They were so elusive floating on the air as like a veil or a kimono glides as a curtain at the heels of a Jedi, ‘mysterious’ as a spring of water which flowed and concealed from a consciousness too trapped by its own logic to see the dance of light on water-named. It was Nietzsche who said that “God is Dead” and we saw in his words a torch of truth; but somehow we dismissed it when he said that he died of laughter. His words still echo from his grave, “it is we that have killed him and we must live up to the deed”¹. I struggled with this last line almost as long as I wondered how Christ managed to walk on water; but at last Vader’s Sword has sliced the Gordian knot of his master and released the spirit within the veil “departed”. How like Abraham Abulafia, the Jack Kerouac of

¹ Portable Nietzsche Kaufmann

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Kabalistic mystic-monks, he sat before the Sun of his being still and way gone and when willing to give up the ghost he penned the last words he would write, a deathbed conversion as he left his own sanity at the portal of its ink; a letter to his friend Overbeck, and dropped he the cryptic veil to the wayside. “Although you have so far demonstrated little faith in my ability to pay, I yet hope to demonstrate that I am somebody who pays his debts- for example, to you. I am just having all the anti-Semites shot.” signed “Dionysus”. Lend me your ear for a while, and walk with me through this tunnel of light and journey we shall to the heart of hearts, the heart at the very crux of it all.

The epic-saga of Star Wars is the Torah of our generation. It is the timeless scripture which speaks the word of god by the use of its hidden ciphers and metaphorically layered shamanic-mysticism. As the true god is without form or name, but takes instead many forms and many names; the liturgy of Lucas’ intoxicates by destroying all forms and “the masks that we speak through” so that in every man and woman is woven as a web of silk and worn meaning until the meaning becomes meaning and meaning destroys the delirious and the delirious is joyous because all forms and masks that withheld us from the light collapse from within; ordinary meaning goes beyond recognition and masks become part of who we are, where we are, and what is to be... when the light shines so bright it becomes a hallway that we walk through when we meet god and when we at last fail to see ourselves as separate from god. For me, every character in Star Wars ‘twinkles’ as if set in the great sky and our embracement of this divinely lonely universe absorbed. Like Dionysus, Star Wars somehow touches that in us which is ever beyond reason’s conscious pull as a being not bound by gravity but by its own dance contented. We can try to contain it, to put it in a box and say ‘this is it, I have it’, but when we say such a foolish thing we have lost it already. Humility is the trodden path available and the only path to the universe which lies within our souls.



The mythic saga of Star Wars is like quantum physics. There are in total 6 episodes, made up in principal by two trilogies. The first of these trilogies (or trinities) came out in 1977, and the first film in this trilogy has been relabeled A New Hope, and this series extended to its end in Return of the Jedi. The second trilogy, which amounts to a prequel of the first, (chronologically preceding it) began in 2001 with the “Phantom Menace”, and ended with what is now considered the third episode named “Revenge of the Sith”. There was a great disparity between the two trilogies and after the first trilogy technology had expanded in large part because of Lucas's own ingenuity, which further allowed Lucas, director², creator and producer of Star Wars, the ability to digitally enhance the previous trilogy and create the new trilogy almost entirely by use of computer simulation. The graphics and “light saber” play is extraordinary to say the least and some of the most amazing and engaging action films sequences thinkable. The legend of cinematography whom Lucas emulated most was the Japanese director Akira Kurosawa and many the themes inherent within Lucas' Star Wars Hexology are taken from the many films of Kurosawa's, most notably “Seven Samurai” and “The Hidden Fortress”. The very identity of Kurosawa's hero's; his spiritual-samurai, their humble resilience, long suffering, bravery, ascetic poverty, dynamic swordsmanship and even their very Japanese based names seem to ‘mirror’ those of Luca's own Jedi-warriors. Even

² After the original Star Wars, Lucas acquired others who Directed/co directed the films with him.

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the droids R2D2 and C3PO resemble the comic adventures of a repeating theme of comic-tragic beggars who seem to follow the plots in various Kurosawa films.



But Star Wars cannot be in any way contained within a label such as the ‘greatest action Hexology’³. The richness of the story line and the drama has by the creation of the final episode and perhaps most impressive of all episodes, eclipsed even the Godfather trilogy, (which currently contains two films within the AFI’s top 20, compiled before Lucas second trilogy even began). What is perhaps the most startling feature is as with all great works of art, the aspects of quantum physics: that “it is the theory itself which one applies that will determine what you observe”. Star Wars has become part of some of the truly greatest creations in the history of myth-making; as like that of Euripides’ Bacchus, Leonardo Di Vinci’s Last Supper and James Joyce’s Ulysses; three works spanning some two millennia which have this innate characteristic of multi-dimensionality of interpretation; created and understood through whichever layer, gestalt, or theory that you may apply to it. All four works in my opinion serve as the penultimate achievements in their respective mediums; Ulysses the epic-novel, Bacchus the epic-drama, the Last Supper the epic-painting/riddle, and Star Wars the epic-force in cinematography.

The first (1977) trilogy reveals the rite of passage of a boy becoming a man and a Jedi; of learning to use “the Force”, to trust the Force and eventually in the first trilogy’s culmination, confront his father, Darth Vader, and destroy the evil Empire. Every boy that

³ Hexology is 6 films.

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watched the film wanted to be Luke Skywalker and every girl wanted to be his mythic sister Leia. People lined up in the theaters to watch the film over and over again, as it had reached and touched something within our Jungian collective unconsciousness¹⁴, something that they could not exactly grasp on an intellectual plain; yet people would keep buying tickets because it was feeding something in their soul that needed to be made whole again. Perhaps it replaced for many the degradation of religion and religiosity in a society where science and religious dogma triumphed and as Nietzsche is so famous for opining “God is Dead”.

George Lucas took with him his own special understanding of philosophy and cross cultural mythological studies. Accomplished mythologist Joseph Campbell could appreciate the similarities between the works of James Joyce and Star Wars and was a fan of both. James Joyce's last book took him a score of years to write and is said to have been written in over 50 different languages. He named it Finnegans Wake. It is a story which an epic is held within the time period of one night sleep and thusly through the mind of the unconsciousness. After reading Finnegans Wake for the first time, psychoanalyst and archetypal mythologist Carl Jung said of it that “this is either mental illness or a degree of mental health inconceivable to most people”. James Joyce like George Lucas enjoyed the mythological puzzle, the word-play, and the duplicity in meaning and scope, and the value of symbolism (even his very name had the odd word play of being like “Joy”, and judging by his work, seems to have become a worthy value for Joyce). Joyce became perhaps the Jedi-master of word play within his works, and yet refused to spell out for the reader any one meaning that he intended. He instead created a multiplicity of meaning, and let the reader “**become**”. The reader

⁴ A collective unconsciousness, as we shall see, that ultimately crawls along the sharp razor of a “Post Traumatic Collective Unconsciousness”.

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became aware of the new meanings of his work when and only when they were ready. His work, as Euripides before him served as a rite of passage in and of itself. Consider the very name of his last work: Finnegans Wake. There is no apostrophe because it is not Finnegan's Wake, as if one were going to a funerary 'wake'; it is instead as if he was calling us all "Finnegans" and he is giving us a command: to "wake", as in wake up from the dream⁵. As if hidden within a dream itself, our unconsciousness passes over what is readily apparent but that which we are not 'tuned into'.⁶



We pass over meanings and awareness of life itself, as if we were myths within the dream of god, caricatures of consciousness, ever asleep to the fact that we are alive and that somehow this awareness is hidden 'in plain sight'. Euripides, Joyce, DiVinci and Lucas together shared one important thing; an understanding that the value of art lay in its transformational capacities. Art opens a door that we may either choose to enter or not; in the end it is always our own decision that guides our actions, but when the meaning of a piece of art is itself transformational, so as to transcend our very relatedness to allow us to see that the *meaning that we make in this world is our own transformation*; than it has achieved the greatest of values, for it has awoken us. Another's meaning will always be just that and people

⁵ The term Fin, and Finnegas is of Celtic mythic origin. Fin was the Salmon of Wisdom that the bard Finnegas would fish for.

⁶ "The fundamental idea of Gnosticism... was the idea that All was God, but we are incarnated in a body which is like a tomb or prison. Until we achieve consciousness breakthrough, we are living in our own personal hell, of our own creating", Timothy Hogan, The Alchemical Keys to Masonic Ritual.

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whose meaning is another's, live as if walking zombies unconscious as to their true potentialities which lie dormant until such a shutter of aesthetic self consciousness slaps them in the face and causes them to arise to their true selves, their true being, their true connectedness to all, and to the very purpose which lie ever before them, *to make meaning their own.*

Who was Cipher Dios?

The parallel here can be found in George Lucas' choosing of the name pronounced phonetically as "Cipher Dias". Taking a page from Joycean stream of consciousness, the character of Cipher Dias does not appear in physical form in any of the films under that name, nor is anything clear as to who exactly this 'Cipher Dias' is, which makes him all the more perplexing and worthy of critical analysis. This absence of clear physical presence and identity is nearly diabolical in begging the question of identity because he is so critical to the storyline and yet the enigma is never quite clearly appeased. In episode II, Obi-Won Kenobi was given the task of finding out the identity of a bounty hunter who was hired to kill Padme and more importantly who this bounty hunter was working for. Kenobi goes to an old friend at a diner who was a ballistics expert to find out its origin. The fellow tells him that the lines on it show that it is from a system called "Camino"⁷. When Kenobi goes to the planetary archives he finds that the archives do not show any such system.⁸ Kenobi goes to Yoda who was at the time schooling his new padawan apprentices.

⁷ The word "Camino" means "vehicle". This appears to be a reference to Buddhist thought, the distinction between Hinayana and Mahayana Buddhism is that of the "lesser vehicle" to the "bigger vehicle". In America, we had a small truck called the El Camino, which was my father's absolute favorite. "El" is a name for God, as in "Elohim", or "Elijah". I talk more about this later.

⁸ See note 7

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They determine that the planet must have been erased from the archives by a Jedi and by analyzing gravitational fields where the planet should be located. Yoda's words to Kenobi are "go to the center of gravity and it is there you will find your planet". Kenobi flies to the planet and is told that the Prime Minister has been expecting him.

While meeting with the Prime Minister of Camino, he learns further that a ranking member of the Jedi Council ordered a massive army to be created for the republic. Kenobi tells the Prime Minister that Jedi Master Cipher Dias had died 10 years ago, which would have placed the event within episode I, the Phantom Menace, however even this might as well have been intentionally misleading on Kenobi's part, having already learned that they were waiting many years for Cipher Dias to come back for the army of clones that he had requested.

Bounty hunter Jango-Fet later tells Kenobi that it wasn't Cipher Dias who recruited him but a guy by the name of 'Tyrannous'. Whether or not Jango-Fet was giving Obi Won Kenobi false information about who hired him becomes almost inconsequential. The only thing that becomes discernable is that there is no clear understanding of who Cipher Dias is or was; if he was ever on the Jedi Council, whether he was Tyrannous, the Emperor/ Chancellor Palpatine⁹, or another.

What is a "Cipher"? It is a code that holds the truth for those that can read it and withholds it from those that have not the key to understand; yet in contrast to a code, a "cipher" conceals a plaintext message by replacing or scrambling its letters. This process is known as "enciphering" and results in a "ciphertext" message. Converting a

⁹ Perhaps the answer is hidden within the very name of Chancellor Palpatine; "palpable" literally means "obvious" yet "intense"; and yet being the "Chancellor", this appears to be an overall reference to his position within the Tree of Life in the Order of the Golden Dawn as being the sephiroth of Tiphereth. Tipareth is sphere in the middle column of the Tree of Life, just below the invisible 11th sephiroth Da'ath. As a tie in and reference to note 6, the Chancellor is responsible for all written records or archives of any kind, so when the records were stolen, the name "Chancellor" provides the clue to the guilty party.

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ciphertext message back to a plaintext message is known as "deciphering". Coded messages are often enciphered to improve their security, a process known as super-encipherment. Ciphers and the withholding of information has been done for centuries so that "others" could not partake in the same knowledge just by getting a hold of certain documents, thereby it allowed for the safe travel of information by obscuring the nature of its intelligibility from those not taught to read it. In Dan Brown's *quasi*-counterculture thriller "The DiVinci Code" we have a popularized version of cipheric messages throughout the film, including a sketch where the flick's protagonist has the nearly impossible task of unlocking a DiVinci "cryptex", (a cylindrical predecessor of Jefferson's 'cipher wheel') to unlock it's secret as it pertained to the "Holy Grail". Most popularly used as a military weapon of coverture, a cipher text withheld from an opposing army the nature and motive reasons for certain messages being sent long distances by their adversaries.



In the times of the Knights Templars it became the basis of a banking system which could by the use of ciphers and code create the first banking check. It therefore allowed for the transportation of material wealth to cross the borders of Kingships much as Guggenheim's invention of the printing press allowed for the transportation of intellectual wealth to pass through the borders of whole societies. "Code breakers", whose job it was to decipher the content of the messages have been used for centuries and have proved of inestimable value. As far back as 480 BC, ancient Greece can credit a battle that they won over the Persians at Salamis to a secret message

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hidden beneath the wax of a writing tablet. Wax was a cipher unto itself. When Roman artists who sculpted busts of notary greats to be sold on the market place noticed a flaw or crack in their work they would simply cover it with wax to fill the void. Much to the chagrin of the unlucky customer whose work of art they left outside in the rain, eventually the defects would out and hold accountable these devious artists for their lack of integrity. People became circumspect to artists' sculptures for lack of trust until one artist decided that he would rise above the distrust by leaving naked the blemishes and faults of his work and advertised it simply by saying "sin cere", literally "without wax", for which we get our word "*sincerely*".



The Zodiac Killer popularized the practice of Cryptography in the late sixties and early seventies, taunting the authorities with his cipheric threats printed into San Francisco Bay area newspapers. All of the Zodiac Killer's ciphers were cracked, except his most famous one, the '340 cipher'. Although it is generally held that much of the Zodiac killer's ciphers were rudimentary in their simplicity, he learned to develop one of the most important assets in writers of cipher codes; the practice of purposely misspelling certain words and using poor grammar so as to make the mundanity of the language covert and thereby the messages less decipherable to the code breaker, or 'cryptanalyst'. Meaning and crypt-analytics have become more and more intertwined in recent decades as our very key to the Da'ath-like 'realm of knowledge'; the meaning which computers contain and transmit are inextricably written in cipheric-code. The 'cipher strength' of a particular computer is the amount of bits that an encrypted message can allow to be sent, for instance 64 bit or 128 bit. It seems that the more that time goes on, the more we must be reliant on deception rather than the seemingly 'obvious'. As the protagonist of the movie 'Papillion' commented comically, "we're the only species on the earth that has to hide things up our ass for survival".

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By juxtaposing the enigmatic Joyce with the Zodiac killer and the “Hidden Fortress” within the works of George Lucas; the character of Cipher Dias becomes more enigmatic the more the layers are pulled off. As the story portends a holy battle laid out along Kabalistic lines and mythological symbolism and as I will try to demonstrate that Darth Vader as a ‘fallen angel’ of sorts has encompassed within himself, the true protagonist and struggle between good and evil; that “Cipher Dias”, apart from being an actual character within the plot, is likewise a Joycean command to Cipher, that is break the code of not Dias which was misleadingly misspelled, but instead Dios, which is God. **Cipher-Dios** is in essence therefore under this interpretation telling us to find, discover, unlock or release God and the **‘meaning and relatedness’** that we have to this force. I have included within this title an extra hyphen so as to further extrapolate the meaning of how these two forces, God and our made meaning of this force are inextricably related unto each other. As C.S. Lewis has opined “if God did not exist we would have to create him”. Likewise word manipulations inherent within the tradition of the Kabala act so as to represent the intricate relationships between ideas so as to shift the emphasis from the physical plane to one where there becomes many meanings of which the original becomes itself irretrievable. In all respects this seems to be the case in point with Star Wars.



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After personally collaborating with George Lucas on the character evolution of his heroes, we have within his timeless discussions with Bill Moyers in “The Power of Myth” a glimpse into the genius of famed mythologist Joseph Campbell and his take on Star Wars. He states “certainly Star Wars has a valid mythological perspective. It shows the state as machine and asks, “Is the machine going to crush humanity or serve humanity? Humanity comes not from the machine but from the heart. What I see in Star Wars is the same problem that Faust gives us: Mephistopheles, the machine man, can provide us with all the means, and is thus likely to determine the aims of life as well. But of course the characteristic of Faust which makes him eligible to be saved, is that he seeks aims that are not those of the machine. Now Luke Skywalker unmasks his father, he is taking off the machine role that the father has played. The father was the uniform. That is power, the state role”¹⁰.

If only Campbell had lived long enough to see the second trilogy; yet it is important that Campbell, perhaps the most eminent scholar of mythology has identified Star Wars for its inherent mythological qualities. The Bible had served as the mythos for society in western culture for much of the last two millennia. It was deemed the official religion by the Holy Roman Empire by the Council of Nicea in 325 AD. Massive armies would be led against each other in the Crusades, perhaps the first recorded instance of wars fought near exclusively based on ideology and faith; rather than the more abundantly common dynamic between self preservation and access to and control of resources. Religions were the identifying precursors to nations in this respect. They united a people and people identified themselves with these particular ideologies and cosmologies; and the inherent mythos and ethics carried within them

¹⁰ Power of Myth Joseph Campbell

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With the emergence of the 20th century science, the scientific method took bold leaps that could never even have been thought of before. Science would serve as the new cosmological paradigm of the universe, its creation, substance and reality, and yet with the advent of quantum physics even our attempt to interpret reality. Heisenberg in his famous studies would state that our observation alone changes the very thing that we are observing, so that it is impossible in and of itself to understand the thing as it is in and of itself. The theory of Relativity, String theory, the search for a Unified theory, pop psychology, and as well as the more practical applications inherent within modern medicine, engineering and technology have supplanted the significance of popularly held beliefs in “the good book” that have served as an understood paradigmatic-mythology in peoples’ lives for so many centuries. In the “Cry for Myth”, eminent psychologist and mythologist Rollo May laments that there “is so much violence in American society today because there are no more great myths to help young men and women relate to the world or to understand that world beyond what is seen”¹¹, which is essentially the purview of mythology; to unlock the invisible, the metaphysical, and the enigmatic.



¹¹ The Cry for Myth Rollo May

Myths and the importance of Rites of Passage

Myths are stories that we relate to and which bring significance and meaning to our lives. Inherent within the mythologically structured theory is our relating to where we are and where we are going, that there are transitional phases called “rites of passage” which have been active in our own relatedness and which are transformative in character¹². The essence of which is that the individual is changed and will never again be as they were before the passage. Knowledge (Gnosticism) is a ‘rite of passage’, because in order to be educated by something you must be changed by it and by knowledge (Gnosis) and knowing you can never un-know, no matter how hard the individual tries. And consciously many of us do, as a form of defense mechanism try to unlearn what we know and have seen and heard, but our unconsciousness knows and instead of opening up of all the problems inherent when the consciousness becomes aware of what it already knows, we instead will use a transference of energies to substitute reality for how we want reality to be. And as we understand, some forms of transference are healthier than others.

Much of the rites of passage in mythological understanding have to do with the passage to adulthood and the expectations laden therein. In some African tribes the boys will endure a trial over an elongated period of time before they are esteemed and given the proper respect of being ‘a man’. This could involve ritual sacrifice, physical pain and maiming; torn out teeth is not unusual, hunting, and the like, but always of some significant duration and in some time of isolation, a situation or series of events apart from the village. The

¹² Galipeau held that “Star Wars was intended to restore a mythological genre, it actually follows a pattern of religious initiations that was meant to help initiates come to terms with the deeper dimensions of life”, p4, and again “It is part of the initiation into life whereby one’s ideals collide against the world as it really is in order for something new and creative to emerge”, The Journey of Luke Skywalker.

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females in a lot of these tribes have quite a different rite of passage. There is not the same elongated time period that we find in male induced rites of passage nor does the female rite of passage encompass what seems to be the wide array of concerns that find attended to in the rites of young men; essentially because their rites do not relate to the same evolutionary roles as does the male. Whereas the male's passage involves much time; as well physical and mental duress to transform the boy into a "man", while at the same time instilling within this male the feminine aspects of their own personality; the rites of females are almost exclusively concerned with their sexuality and the role of sexuality in society. Many of these tribes will perform an operation gruesome to most western outsiders, yet perfectly customary in their own culture. It is called genital mutilation. Western cultures have their own forms of genital mutilation, but it is more limited, less painful, and less involved. Western civilization will routinely perform what they call 'circumcision' where the foreskin of the penis is cut off, but this in essence has more of a religious and sanitary purpose, and not a rite of passage because it is done primarily directly after the baby is just born.

In Africa and in many Muslim cultures, the adolescent female endures what is called a 'cliterectomy'. After the operation is performed, the female is nursed back to health in a band of females. She is considered at this time to be both a 'woman' and 'marriageable'. Both rites of passage signify that the individual is ready to go into adulthood, marry and have a family and be treated as other adults.¹³ The next significant rite of passage is the marriage

¹³ This and these such ritualistic mutilations contain the elements that we have taken from our most primordial and least advanced sector of our brain. Though they have served us since the times we hung from trees to swipe bananas from branches, they are no less civilized. It is this dichotomy between the civilized and the uncivilized which penetrates with such prescience to the collective unconsciousness and

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itself. For much of western culture marriage has stood as the sole rite of passage for which the individual is now expected to take responsibilities that were not expected of them before hand. “What is marriage? The myth tells you what it is. It is the reunion of a separated duad. Originally you were one. You are now two in the world, but the recognition of the spiritual identity is what marriage is. . . . It’s another mythological plane of experience. When people get married thinking that it will be a longtime love affair, they’ll be divorced very soon, because all love affairs end in disappointment. But marriage is recognition of a spiritual identity”¹⁴. It is part of the very root of marriage itself, “mar”, which means “ruin” as the two are ruined and

the post traumatic collective silence which pervades the psychic union of souls stilted but for their mutual growth in a compassion that knows no words. From a bully’s reckless disregard for the other children on the playground, to college hazing in the dormitories or higher learning, or the family court where one must undergo as I have termed a “Baptism of Fire” just to be allowed to love and care for one’s own children. Rites of Passage can be situations where the individual is places in the deepest of depravities, a thrown-ness from the proverbial garden of eve. Sometimes a one can be more prepared for them, for others they are a surprise, a magnitude of which has been termed “a falling”. Having studied the facets of mythology and rites of passage for nearly my entire adult life has for me added a rich texture of layered meaning within that with society may sometimes politely refer to as reality. At the simplest and microcosmic level each day that we live is a rite of passage as it brings new meanings, relatedness, and frontiers to our existence. It is the intermingling of these micro transformations alas mixed with the macro that give us a fuller understanding of what rites of passage mean to us. In this context I am reminded of when Obi Wan Kenobi gave to Luke, (again in the cave of the exiled hermit master Jedi) his father’s light saber “a elegant weapon for a more civilized time”. The barriers between the civilized and the uncivilized during the course of initiation rites are utterly destroyed. It is the new found meaning that the individual must both endure and recreate if he is to be successfully reintegrated within society.

¹⁴ Power of Myth, Joseph Campbell

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transformed and made a new unto each other; as “till death do we part”, as has been the oath stated so many times over so many centuries. Now with that current conceptualization of what myths are and how they are significant, I would like to refocus our attention on the multi-layered mythological nature of Star Wars.¹⁵



Playing with Words

The mythological etymology of Luke Skywalker is (as “Lucas” would have known) the Latin “lux” which is: *light*, and the light that walks the sky is the Sun, as he is the Son. The Sumerians were the first to introduce phonetic representation by writing an abstract noun, drawn by a hieroglyph of another noun that had the same phonetic pronunciation. Jared Diamond gave the example of how life came to be represented as an arrow because they both shared the same pronunciation which was “ti”¹⁶. Darth Vader is a bit more complex, it seems to be a double entendre; one a juxtaposition of dark and death=darth; a lesser known form of dearth (meaning roughly “value, glory or a costliness”; and according to the OED has a curious abundance of references within books of Genesis and Exodus under the form of

¹⁵ Note on this section, as this book was written simultaneous to **Baptism of Fire**, and indeed the two were at one time one book, I have chosen to keep some of the binding flavor of the two works because they are, as with all books within what will be named “Index Marah”, complimentary in nature.

¹⁶ Guns, Germs and Steel, Jared Diamond

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‘*derke*’); but also straight from the Kabala, and the eleventh sephiroth¹⁷ of the Tree of Life, “**Da’ath**”,(a glyph of an eye said to represent knowledge), the sephiroth which is not really a sephiroth at all but an abscess (or island) between the lower sephiroths, (the center of the upper Pentagram, and an ‘eclipsing of the female and male directed symbolism) and the ultimate attainment of Kether¹⁸; a unity of mind and spirit which as I understand operates much as Kohlberg’s level 7 on his hierarchy of morality levels, by humility and spirit alone. In order to pass into Kether one must first go through the ordeals of Da’ath in which the participant is given names such Da’ath Sidious, Da’ath Plaguous, Da’ath Tyrannous, and Da’ath Maul, (short for Moloch, the Caananite god who is best known for unrestrained materialism, eating small children; and is symbolized by an owl¹⁹). Vader comes from many Indo-European roots which mean “father”²⁰. As Darth is the father of Luke, Da’ath is the origin of light; and one must pass through the abscess of Da’ath, (and transcend the island (which again is the Gnostic chaos of knowledge) within Da’ath as a necessary rite of passage), in order to achieve Kether. So it is that the Light which Da’ath Vader sees, when he overthrows the evil Emperor to save his son, completing the trials of his god-manship, as he is

¹⁷ Sephiroth, sometimes spelled as Sepirots are places and positions within the Tree of Life which are very complex in nature and hardly possible to describe in detail in a work such as this. Personally, I am still working with the concepts and feel as though I will be for some time. That said, perhaps the simplest understanding of the Sephiroths is to see them as counterbalancing forces within individually specific spiritual chakras, available to the student of the Kabala. They are symbolic, metaphorical, spiritual, and as a visual stimulus it can act as gateway to contemplative meditation and self growth. It is also noteworthy to point out the coincidental pronunciation of “Sephiroths” and “Siths”, more on this later.

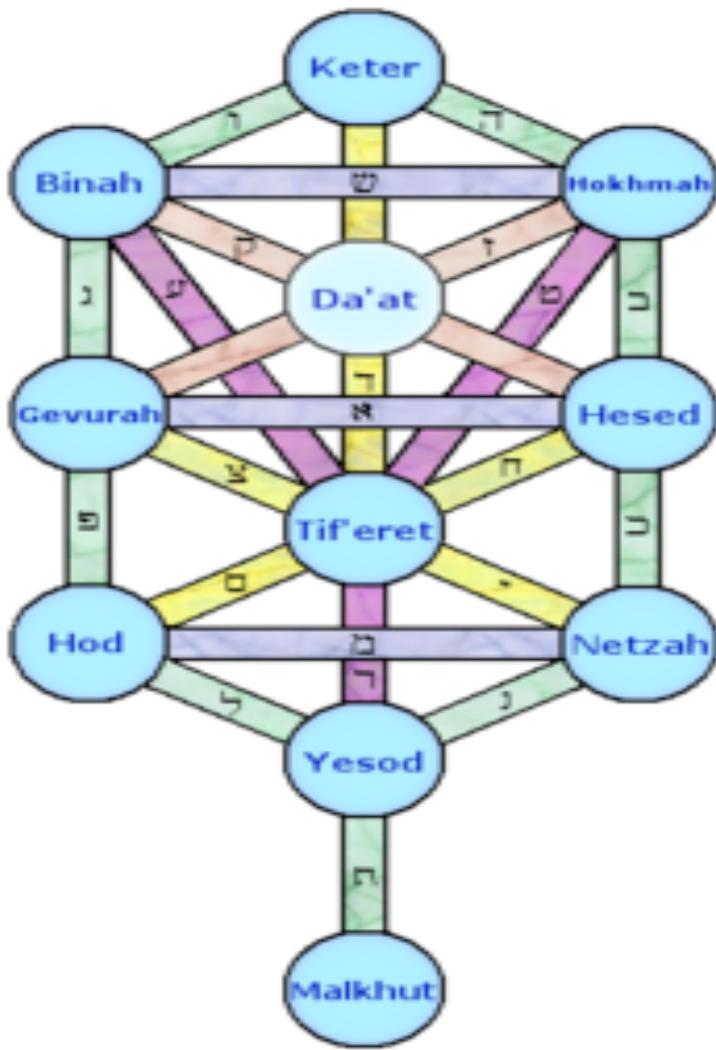
¹⁸ Kether being the apex of the Tree of Life; as the last stage, it is symbolic for one’s own Divinity achieved through utter humility of character.

¹⁹ If you look very closely at the interior facial features of Darth Maul you will see the image of an owl, more on this later.

²⁰ Pater, Patir, Vader, Father, Peder, Tata, Vatter, Tad, Dad.

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unmasked and gives up his life for this higher cause; and operating out of selflessness he dies for light and god and his son, the Sun-god and so completes he the circle of his own transformation and *life as rite of passage*.



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Stars Wars as Rite-of-passage

Through the pen of Euripides, the story of Dionysus exposes a similar vein *in-revealing*. In it a case can be made which parallels Star Warsian mythology in that of an interpretation of the *play itself as a rite*. Like Euripides Bacchus, we have the literary phenomena of “doubling”, as Pentheus/Dionysus served as essentially **mirrors** of each other, so too does much of the inner mythology reveal a similar tool of doubling and of counterbalancing forces. *Aleister Crowley* wrote “*The aura of a man is called the “magical mirror of the universe”... nothing exists outside this mirror*” and yet “*Not only is his aura a magical mirror of the universe, but the universe is a magical mirror of his aura*”²¹. Darth Vader and Luke seem to fulfill this rich literary tool for ciphering metahistorio-existential phenomena for which only art itself seems capable. When Luke cut off the arm of his father Darth Vader in Return of the Jedi, he saw only the wires and stuffing of its mechanization. He inwardly felt the pain and suffering of his father through the empathy and connection of his own arm replaced by a mechanical hand²². At that moment he too saw the “doubling” and himself through his father and he forgave him; because by finding him as the “machine-man”, ironically he realized his humanity; and by being forgiven and understood by the mirror of his son’s forgiveness, as when Luke not only throws down his weapon and refuses to kill his father but would rather accept death than to deny love... the love both of his father and the Force which bound them; it is then and only then being forgiven and understood by the light of Luke and the Force that Darth found his “salvation”; and as Anakin Skywalker looks out without his mask at his son with his own eyes, Luke says “come on we’re getting you out of here, I’m going to save you”, Darth’s words to his son were “you already have”. ²³

²¹ Portable Darkness, Michelsen

²² Darth Vader severed Luke’s arm in Episode V, Empire Strikes Back.

²³ As we shall learn much later in this work, as these themes are built on each other, Darth Vader is saved by both his son’s forgiveness and his understanding of whom he was and why he was as he was. Said another way, he was saved by the experience of mutual understanding and love within a secret and painful long suffering.

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Like the “Tree of Life”, we can see that the characters of Star Wars are metaphors for higher concepts; one must first go through Da’ath before one may arrive at light, and when Da’ath is unmasked, he is unmasked for the purpose to reveal and/or embrace the light of Kether²⁴. Amazingly the mythological landscape of Star Wars becomes more awe inspiring the more prodding that one does. The little green Jedi ‘Yoda’, the King of all Jedi, having lived for some 900 years before his death in The Return of the Jedi, places Yoda at the beginnings of the First Crusade and a member of the Knights Templar, (or the ‘Poor Knights of the Temple of Solomon’), the European precursor of the Japanese Samurai; both in the end betrayed by their own church and the people they sought to protect. The etymology of the ‘Yoda’ carries from the Egyptian god of all, long before the conceptions of Khepri, Atum, or Ra, named ‘Ogdoad’. Ogdoad was an ancient god at the beginning of time and was a composition of 8 deities of the ancient order; Nun, Naunet, Amun, Amaunet, Heh, Hauhet, Kek and Kauket. They formed 4 couples that lived in a city called ‘Heliopolis’, city of the Sun.



²⁴ The masking and unmasking is a metaphor which binds Dionysus, the god of masks, and the Kabalistic concept of the abyss of Da’ath to the figure of Darth Vader.

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The playwright Samuel Beckett would write Waiting for Godot about a two men conversing at a crossroads waiting for a fellow named Godot, (understood to be a metaphor for God and of French pronunciation where the T is silent) who in the end never comes. Thus, in the Kabala, a work of Jewish mysticism; the God, who was the true God, could never be said, or written. Throughout King James Bible one will never find “Yahweh”, but instead the Tetragrammaton YHWH, as the vowels were left out, because the name of God was said to be too holy to be said or written²⁵; thus to truly talk of God is not to talk of God at all, but only through the use of metaphor. Hence, God becomes a man named Godot, and similarly George Lucas makes a play on words leaving out not the vowels, but instead a single consonant: G.²⁶ So instead of Ogodad, or Godot, or Gyoda, we simply have Yoda,²⁷, and thus the trial of Anakin Skywalker/Darth Vader is like the biblical trial of Job; and Star Wars thus crosses the threshold to become something which is by its nature a furthering of a cryptoliturgy as what is Holy remains forever unsaid. As the philosopher Ludwig Wittgenstein said; “what we cannot talk about we must pass over in silence”²⁸.

²⁵ Thus when one read the Torah when they came to the word YHWH they most often would read it as “Adonai”.

²⁶ Perhaps the G Lucas cleverly leaves out is also the G of Gnosticism, (Knowledge), perhaps this is as well the center ‘G’ within the Masonic symbols of the Compass and the Square said to signify the Divine Architect of the Universe.

²⁷ Also symbolic for the Hebrew letter ‘Yod’, ♀ here is the Aramaic, which represents a vessel of the vast potential encrypted within the infinite that knows no words; the unification of both the un-spoken-ness, of the divine presence of YHWH and the polarities of the feminine and masculine potentialities of what could be interpreted as the Chinese yin/yang latent within every human being; which as the symbol of the Egyptian ‘tau’ or ‘ankh’ ☩ has the double meaning of being both ‘life’ as well a ‘mirror’)

²⁸ Tractatus Philosophicus Wittgenstein

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It is said that in Episode 1, The Phantom Menace, that the guardians of “peace and justice” have come as peace makers to negotiate with the ‘Trade Federation’. In this instance, Qui Gon Jinn is Peace, and Obi –Wan Kenobi is Justice. What is the ‘Trade Federation’? and what is it that they are trading? What is their commerce? Is there an underlying political message hidden within the story line? Many followers who watch the movies with zeal think that there is. It is seducing to be sure, but as a whole, the story is well beyond the confines of politics in our own time. For the greater part it is a story of morality and ethics, of history, science, and religion over the course of the last several millennia. So when Lucas chooses the words the ‘Trade Federation’, he is being extremely precise. If we were to take the narrow route the simple answer is that this represents central banking and the creation of money and value out of nothing since the gold standard was removed in the early 70s. Today it is merely our faith alone which makes the symbol of money worth something rather than nothing; that is it is our collective agreement by imagination which makes the dollar worth anything at all. There are other interpretations that can be made perhaps equally as plausible. A “Trade Federation” could also imply the utter bane inherent within capitalism which Marx would opine and define; precisely that of the “wage slave” trade. And yet another possibility may have something to do with the ultimate power of symbols and what is traded for them. I have come to a resolution in the matter, but you will have to give some of your precious time and attention... “All good things for those who wait”.



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Chapter 2

Heroes as Historical Stories Retold

I have come to believe that it would have to be impossibility for George Lucas to be not heavily indebted to the Kabala for in the story told in Star Wars it is as if each of his main characters were the shining sephiroths, vibrantly twinkling stars laying siege with each other; and yet having something which though unsaid is masterful in integrity and as such timeless. It is said that within every sephiroth there is an entire Tree of Life consisting of 10 more sephiroths to infinity. The characters within Star Wars are sephiroths and “cipher-oths” of the legends and myths of man, and the legends and myths of god. Within each character there is another whole story, another Tree of Life that can be revealed only by the inner creative poetry of he who peeks through and makes the story his or her own; and in this way Star Wars is not dissimilar from a detective story which reveals not the story of the object alone but instead the subject; this is yet another way of saying that Star Wars is a Gnostic rite of passage in self knowledge and self exploration.

As the story goes about “the first being the last and the last being the first”, lets begin with the very last character that I deciphered. Janga-Fet. Truly, I had not expectation of breaking this one, nor Han Solo, nor Mace Windu, nor Obi Wan; but apparently if you put enough of yourself into something I think things just happen themselves sometimes. First you must understand something about artists, the truly great ones. A truly great piece of art will never reveal itself. That is the nature of a great piece of art. It beckons to you, calls

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to you, haunts you, wakes you up at night, lies beside you, pervades your every fiber and morsel of being to the infinity of your will. But, it is a great piece of work precisely because we inwardly intuit that behind the façade there is something which would enhance our being, were the mystery is to be revealed. True works of art are like ephemeral ghosts haunting; *mysterious*. If there were not the value laden beneath the etchings of the artist there would be no mystery, no meaning, and no intrigue. It is here that we begin our great quest. In the end, the artist of value is like the serial killer, they want to be found out; but they don't want just anyone to find them out, and they don't want it to be easy. They want you to rise to the occasion.

Jango-Fet. This one was impossible, but I am going to show you how I got him. When nothing else worked, I went by his perplexion. The only thing that I truly knew about him was that his helmet was significant, that he was a great and historical figure that most probably had a significant impact upon the world and that he curiously didn't wield a light saber. I also thought it was significant that he could fly away on a jet pack which gave him the ability of being both highly mobile and self sufficient. We also know that he created a great many of himself, and that there existed a mock relative that was a clone of him either by genetics, position or otherwise by spirit. Looking at his dark skinned complexion, I knew that this too was a sign. His colors and his personality would also, in the end give him away. As the name was not ringing a bell, I instead tried things the hard way. I went by the color of his skin, how's that for politically correct? In the end it was one of the very best clues. So I thought about the civilization of the Mayans, the Aztecs, the Incas, the American Indians, Gandhi and the other members that freed India from British control, notable Chinese figures, but nothing was happening. I desperately wanted him to be Muhammad, or another Islamic mystic, but it wasn't happening. By the looks of the miniature figurine I possessed it might have been easier to make the argument for him being Mohammed Atta. And so I came to think that he must be Spanish and perhaps part of the Inquisition. I found a guy by the name of Tomas De Torquemada, this truly insidious scoundrel, and even though I knew the comparison was nearly ludicrous and

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disappointing at best, I decided that only by wrapping up this portal would I be able to move on to something else which might actually allow me to make a living. I was at the point where I was thinking, why bother, it would be easier to just not even mention him, but somehow Janga-Fet deserved more. I went East and I found my man. His name was not Janga, but Jenghis, or as we say Genghis. Of course I could only make this kind of leap if I understood if there was a personage behind his “son” in the movies, Buba-Fet. They were a package deal. So naturally, not knowing a great deal about Chinese history I thought ok, maybe its Kubla, (Genghis Khan and Kubla Khan). Well, in the end Kubla, his grandson turned out to be a great dud, but in the end it wasn’t very far from Kubla that I would find the identity of Buba-Fet, and thereby confirm the identity of Janga-Fet as Genghis Khan. His name was Tamerlane.

Like Janga-Fet, Genghis Khan was highly mobile and a great warrior. His mobile horde of warrior horsemen wreaked havoc from the steppes of Mongolia, to China, the Middle East all the way to Europe. Although Genghis was a swordsman, he was known for the arrow, thus Janga-Fet’s use of two guns rather than a sword. The helmet worn by Janga-Fet is a modern display of the kind of helmet that would have adorned Genghis Khan. Janga-Fet was a merciless bounty hunter trying to “make his way in the universe”, and Genghis was not very different at all. Janga-Fet would spawn a million clones; it is thought that 1 out of every twenty people in the world today can trace their lineage back to Genghis Khan. The name given to Genghis was the “blue wolf”. There is no other color nor animal that would describe Jenga-Fet any better. When Genghis fell ill and died he felt that he had not been able to fulfill his mission, to conquer the entire known world ala Alexander the Great. He like Alexander would feel as if the Gods had let him down. He would make it no farther than modern day Uzbekistan; a place spelled “Kwarazan”, but sounds identical to the planet sited in Star Wars as “Curosant”.

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As far as something which is convincing, I could have found no greater parallel than that of their genetic and evolutionary reproduction. The reproduction of a million clones is something that I would have thought meaningless and an affair of fantasy contained within a screen. Janga-Fet the man able to reproduce a million of himself, could outdo anyone in this category except the real life personage that he was modeled after; for every village that Genghis ransacked he would take the prize of the town by way of its most beautiful young maiden to bed. As mentioned this resulted in Genghis Kahn becoming the most genetically prodigious man perhaps since King Solomon was said to be. And in the end, it was Tamerlane that cinched the deal. In the movie, Buba-Fet was a clone of Jango-Fet, however he was not made docile and tame like the others. He treated him like a son, even though he was not. Tamerlane on the other hand was reputed to make up sophisticated genealogies so that it appeared that he was descended from Genghis Kahn. Though he probably was not a relative of Genghis, he was every bit from the same cloth, and he proved this perhaps not by genetics but instead by the force he wielded to usurp utter control by a mixture of warfare and terrorism; so the connection is obvious and as we will see, a biblical allegory of sorts centering on the question of being heir to the throne, and royal lineage.²⁹



Darth Tyrannous or Count Dooku as he was more often referred to as, was a Jedi who later turned to the dark side of the Siths. Ultimately his title gives him away; he is “the Count”. There is only one Count and it is Dracula, (not Bram Stokers depiction but the real life personage of which he based it on); “Vlad III of Dracul”, later known as the “Impaler Prince”, “Vlad the Teres” (“Tyrant” like Darth

²⁹ See passage on Moses.

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Tyrannous) or “Vlad the Impaler”. Likewise, Christopher Lee, noted actor in the mold of Alec Guinness who played Obi Wan in the original prequel, had established himself as a grandfather figure of English born master thespians. Such a choice for playing this part ultimately ravages my mind because it was Christopher Lee who had played Dracula in (1958), The Horror of Dracula. Further, in 2002, the year that Episode II Attack of the Clones came out, Christopher Lee was also revealed as Saruman the White in a J.R.R. Tolkien remake of the Lord of the Rings: Twin Towers. Interestingly, not only do the stories of Lord of the Rings parallel Star Wars in their mythological origin, but the very characters which Christopher Lee plays, Count Dooku and Saruman the White ultimately have the most uncanny of comparisons. In the Twin Towers Saruman casts himself as the rival of the Evil Sauron but is later revealed to be serving him. Again, we will have to hold this thought until we progress further into the literature, for now let’s see who this Vlad the Impaler was.

Vlad the Impaler was born in 1431 southeast of Transylvania in Wallachia, Romania. His father had taken the name of the Order that he had joined, the Order of the Dragon³⁰ as his name, but later renounced the Order because of the pressure put on him by the Turkish Sultan. He would essentially give his two youngest sons, Vlad and Radu ‘the handsome’ to the Sultan to be held as hostages. After enduring years of torturous abuse at the hands of the Sultan, when the boy was 17, the Sultan let him go back to claim his kingdom rather than see it go to a puppet of the Hungarian King Hunyadi. Known for the utter and ruthless fear that he inspired in both his own people and his enemies, Vlad III literally liked the taste of bread better when it was soaked in the blood of his victims.³¹ While he was being held

³⁰ Dracul meant either Dragon or alternatively devil.

³¹ Here we can see parallels in the lives of Vlad the Impaler and Genghis Kahn, both having had stays in captive of opposing enemies and to have gleamed from the experience an enhancement in the

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captive by the Sultan, his father and oldest brother were buried alive. When he gained power his first action was to order a celebration to vindicate his rule and thereby invited a number of wealthy and powerful men in the area to be his guests. By dinner's end, he had all of his guests "impaled".

For Vlad, the killing aspect of an execution wasn't the most important element of the execution, but instead the very fear that it inspired in all who would oppose his rule. Fear became his greatest ally and he would utilize it best by his procedure of "Impalement". Compared to impalement, crucifixion seems as though a walk in the park. Vlad ordered the creation of huge wooden stakes with rounded tops rather than sharp tops so as to prolong the agony of the death and so as not to rupture any of the bodily organs on its way through the body³². What was left of the individual would be left nearly inaudible as they wriggled on a stake to ease the utter discomfort and slow death of having a giant stake pass through both orifices normally reserved for the passage of their food. The public spectacle of such a prolonged, disgusting and humiliating death was priceless for the purpose of inspiring his unique brand of terror. He taunted anyone to break with the rules he set forth by specifically leaving a golden chalice in the center of a public square daring anyone to steal it and not surprisingly nobody ever did.

understanding of power tactics; for Genghis this would be the foundation for his army having the discipline of a trained modern army, whilst for Vlad it would reveal to him that the greatest tool in warfare was the fear that one could inflict on their adversary, and by the clever use of terrorism, many of Vlad's enemies would lose heart of fighting him after seeing how brutally he massacred their bodies after the unlucky were either captured or surrendered.

³² For this reason he would also have his men procure the rounded spikes with oil so as to lubricate the slow passage through the victim's body.

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Enjoying the role of gentleman/ mass murderer so much he was known to say “Oh, what great gracefulness they exhibit!”, as they hung suspended dying the most ignominious of deaths³³. Even while locked away in jail in the dungeon of the Hungarian King Hunyadi, (echoes of Hannibal Lecter) he entreated the guards to bring him stray animals so that he could impale them slowly on miniature spikes. Hence Dooku’s alternate Da’ath born name “Tyrannous” has its roots in the tyranny or terrorism of Vlad III. Comically, Lucas has Kenobi placed in a space aged quasi-impalement device in which he is simply not allowed to move in a beam freeze, and then has Count Dooku/Vlad ‘the Impaler’ comment that it was such a barbarity even though it was he who arranged it. To understand the real life personages that George Lucas’ characters represent in history, we are able to peak atop the mythological labyrinth that Lucas has constructed. When we enter the Petraniki Arena of Dooku³⁴, we are entering the soul of Vlad of Dracul, the messiah-antichrist who, (as the story of Star Wars shows), is eventually betrayed by the church, decapitated and his head put on a spike for the pleasure of a Turkish Sultan. And when we enter Dooku’s arena where Aniken, Obi Won, and Padme are to be viciously mauled to death we understand that this is quite in line with the character analysis of a glorified gentleman/mass murderer who placed people on pikes for his own entertainment and not merely out of Lucas imagination but his

³³ The Real Dracula Fasulo

³⁴ Petranaki Arena, scene of the Passion of Star Wars, is on the Planet “Geonosis”. The planets name gives it away as being with Gnosticism, and the Gnostic tradition. Geonosis is said to be the planet where the plans for the Death Star was furnished. Again, reading between the words and sometimes the letters, we can see that the true message is the it was on the planet of Gnosticism where the Da’ath Star was conceived. The Da’ath Star is literally the upper pentagram with the Tree of Life which is glued together by the invisible presence of Da’ath.

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knowledge of history, mystery, philosophy, magic and occult mythology.³⁵



Again the thesis that Star Wars' belies some inherent and prophetic modern day geo-political origins gains some momentum in Episode I of The Phantom Menace, when one of the characters is explicitly pronounced "oosa", (an allusion to an inadvertent pronunciation of the USA), expressing a typical cultural and parochial apathy as to the fates of others who happen to live on the same planet but a fate that does not appear to affect them in a quid pro quo fashion. Jedi Master Qui Gon Jinn counters this ignorance by stating that we have a "symbiotic relationship" with others in our biosphere and that a particular civilization cannot exist within a vacuum; and that one civilization cannot be entirely unaffected by the actions happening around them. As I will explain, it is not mere coincidence that these words are mouthed by Qui Gon Jin and not Obi Wan Kenobi.

Qui Gon Jin. The historical meta-identity of Qui Gon Jin is at least three fold as far as my research has led me. But of course the storyline of Star Wars is so complex that I can only give things in bits and pieces until other elements within the story are fully digested, and this is one of these cases however regrettable. The etymological counterpart to his 'meta-identity' or 'mythological identity' is the Taoist practice of Qigong, nearly exact in its spelling, and ironically if it were not for Microsoft Word spell check I would not have

³⁵ Again because the material is so complex in nature, I will refrain from further extrapolating the mythological underpinnings of what I am calling, "the Passion of Star Wars".

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discovered it at all. Again, it is congruent with how Lucas manipulates his medium as if he were a Hindu poet in the Vedic age heaping paradoxes upon one another until the original meaning is nearly lost were it not for the archeology of meaning inherent within a cinematic exegesis such as this. Qigong (pronounced *che gung*), is much as Tai Chi is, a special dance which serves to harmonize and balance the individual and cause within him a reservoir of Qi, (*che*) energy, to metabolize and is essentially a codeword itself for the preservation of the ‘mind-body mirror’. Thus he speaks of the “symbiotic relationship” of things and is the first to see within Anakin Skywalker the element of Qi or “the Force”. Qi, like “the Force”, is the intangible energy that animates everything within the universe. Jinn, as we shall see in more depth in a short while is most probably a reference to the second Jin dynasty which lasted between 1115- 1234 AD.

Fascinatingly, Lucas ties together the life of Qui Gon and the many texts of Taoism (Quigong) that were forced to be burned after the Mongol invasion of Genghis Khan in 1234 AD, the First Crusade that began during the time of the Jin Dynasty, and the human personage of Jacques De Molay.³⁶ The First Crusades are tied in by the use of Jin being in time congruent with the first crusades. Lucas could have used any other word, time, reference, or dynasty, but he chose specifically the one that he did and not another. Like Qui Gon, and Quigong, (and as we shall see De Molay as well), these elements did not die, but became a force of spirit, and as such greater and more powerful by their transcendental, elusive and secretive transmission. Genghis Khan hence exhibits intriguing parallels with the church in Rome, by his barbarian disturbance of the orderly, the respectful, and the sacred. And it is by these references that I understand that in the deeper annals of understanding, the Trade Federation is also an

³⁶ Likewise, by the meta-historical identities of the characters, he has tied together a story beyond a story, and behind the very stars in the Universe.

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allusion to the Vatican of Roman Catholicism in Rome. As the world's smallest and richest per capita Nation in the world, at its inception by Constantine "the great", it was the annunciation of the Holy Roman Empire and since its inception it has been the cause of more bloodshed and war than perhaps any other single factor in recorded human history.

The "**Trade Federation**", how brilliant! What is a more ingenious understanding of the Church of Rome than as a Trade Federation?³⁷ It is not qualitatively dissimilar from the label of a "Pornocracy", a rule by harlots. You give them you're money, respect, take all of their beliefs no matter how ridiculous and baseless they are, and they give you for this "eternal life" and "salvation" through Jesus Christ. They can absolve any sin for a price, enough faith in them and their precious promises. They trade souls, life, death, morality, slaves, nations, walks of life, you name it. For a large enough quantity of gold they would trade themselves I am sure of it. Within the Vatican complex there exists 50 miles of bookshelves to house the plethora of secret knowledge that they don't want anyone to look at because it might have a poor economic result on their monopoly of Christian symbolism. And at last, the temporary and fleeting central banks and their paper money have in my estimation through the works of Lucas pointed to the greatest fraud of the last couple of thousand years which dwarfs that of the central banks in comparison. Think about it, at least you can buy a loaf of bread with enough useless dollars; no matter how many useless crosses and how much faith you have it isn't ever going to buy you salvation or eternal life.

Now this I will admit is a bit of conjecture, because Lucas has not let known the inherent metaphorical mythological landscape behind his work explicitly, but instead as Joyce before him, asks the

³⁷ Speaking of "oosa", the words of Francis Costigan Jr. (Jack Nicholson), in Martin Scorsese's "The Departed" chime through my mind "in this country, one person brings the item, and the other person pays him. No tiki, no laundry". Take it for what you will.

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individual to accomplish his own cinematic and literary exegesis.³⁸

³⁸ Other connections that spring to mind are firstly the dictums of trade set forth in the pristine sequitor of Galt's Gulch within Atlas Shrugged, by Ayn Rand. The oath reads as follows: "I swear, by my life and my love of it, that I will never live for the sake of another man, nor ask another man to live for mine". Hence, in this case, the Trade Federation is the trade one makes with the oath taker; to be precise, to abide by all the rules, including but not limited to absolute secrecy, even regarding the oath. The oath maker for making this oath receives the freedom to live; until such a time that they value something more than their life, which would cancel the trade and cost the oath maker their life. It is essentially the rule of life laid out with the cipheric measure of Gnosis. Freedom it is said entails responsibilities, in this case, to be the guardian of the secret code. There are only three ways that you can know the code of life. The first is by taking the oath, and if one does so they are forever bound to silence as the trade that they have made with and for their own lives. The second way of knowing is to "break the code", which is what I have here done. And at last, by reading these words alone you too now know the secret and have created a third way of knowing. Now that you know that, know this, the other golden rule: physical assault on another human being will not be permitted, under any circumstance unless the circumstance is clearly self defense. If one wishes to read this for themselves they are found within perhaps 200 of the most amazing pages ever written, a true testament to the author's genius. That said the work is a philosophical work written by a one that is an anti-philosopher. Let me briefly explain. Philosophy literally means the love of wisdom and it involves asking questions to the end that one will be entirely open to the truth revealed by such questions. Thus, the field of Philosophy is the field of thought, and thinkers who are responsible for nearly every advancement of technology, morality, society and even our understanding of love and ethics come from the inward search by individuals who battled each other through arguments which stretched across centuries and even millennia to

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establish what we now know and think we know about what we think and know about. Here Ayn Rand presents to her readers the paradox of her philosophy called objectivism, that we don't need the questions of philosophy at all, that we know everything already, so there simply is no reason to ask fruitless questions that go nowhere. This appears insane, and clearly it is, unless you take an oath, that is, where you are obliged to utter the banality of meaninglessness as part of a trade so that you can continue living your life unfettered. (In truth, I fell to the ground and lay there motionless for 5 hours when I put this next piece together.) For background, there are no children in *Atlas Shrugged*, (a very ironic state of affairs for a book nearly 1200 pages in length to have no children), and the piece is historically speaking as if it came out of a vacuum and ignored everything that had been written in Philosophy not only in its own century, but for the preceding 23 centuries. That is, and what I am saying to be precise is that this work appears in all regards not to have been written by a serious philosopher at all, but someone who was infatuated with Greek Philosophy, particularly, Plato and Aristotle. It seems to have hurdled over 23 hundred years of philosophy like Zarathustra hurdled over the tight rope walker in Nietzsche's daring philosophical treatise, Nietzsche himself an ardent Philologist, or expert in Greek classics. And thus the question of why there are no children in *Atlas Shrugged* is answered two fold. Firstly, they have not passed through the rite of passage (Gnosis) of having taken the oath: "I swear, by my life and my love of it, that I will never live for the sake of another man, nor ask another man to live for mine", and secondly, in the Republic, no one's children are their own, that is all children belong to the Republic. That is, said another way, all adults living under the Republic are imprisoned by a secret oath which was given in exchange for their lives. I hereby draw your attention to the United States pledge of Allegiance "I pledge allegiance, to the Republic, for which it stands, one nation under God, indivisible, with freedom and justice to all". Thus, as this book was written simultaneously with my work on evolution through Cryptic Ovulation "Cryptic Anthropos" and a book I was preparing to be released independently, dealing with the Family Court System, I inwardly understood by the exhaustive research that I had undergone and by my own experiences with the family court

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However, I think that it is significant that when Da'ath Vader, the machine state, kills Obi-Wan Kenobi, he kills him not, but that the voice of justice becomes more powerful as a spirit within the emergence of an evil empire that recognized not Justice but power. Obi-Wan becomes one with the Force and beckons to his young padawan warrior "use the Force Luke", perhaps it is "use the Force of light", and so we have other imagery as the forces of Good and Evil battle with each other with "light sabers". Is this metaphorical for the battle of one man's soul? Perhaps, there is some basis for this. Lucifer, the "light one", was a fallen angel; so naturally it would appear that at some level, we are talking about the soul battle within us all, or any chance at ever achieving Kether, or Nirvana, Heaven or whatever persuasion one be of. Has religiosity gone underground, as underground as the myths and metaphors laden heavy within Star Wars? What are these new rites of passage available to post-modern man; to the post-global man? At once Light is both the province of angelic goodness and simultaneously 'eclipsed' by that of the insidious "Darth Sidious". It is the individual alone that must pass through and realize this rite of passage and none else can nor will do this for him except himself.³⁹



system, that parents had no rights to their own children; and that we were therefore living in the Republic, Plato's Republic, and thus when the characters within Star Wars refer to "the Republic", this is what they are talking about.

³⁹ Two fives.

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The Vedas

In the most amazing sequence hidden within the last produced Star Wars, at the very moment when Anakin Skywalker becomes Darth Vader, this rite of passage where man is made machine, Padme, his love is simultaneously destroyed⁴⁰ and from him his children are removed and sent to live on different planets and the “duad” twins are alienated and unknown to each other.⁴¹ The dark mask comes down onto his head and he becomes as he was known within the first made trilogy as “Darth Vader”. He comes over to the dark side because he believes as it has been foretold to him, that he can save those he loves, but it is an irony that his coming over to dark-side is precisely that which kills love itself. It is rather ironic in its Boethiusian⁴² aspects in that it was precisely because Anakin looked outside of himself for that which was within himself, that he therefore lost what he had already, or as Luke 17:21 reads “the Kingdom of God is within you”. In The New Hope (1977) it is these Jedi spirits who are essentially in exile in a modern society, where fathers have become dark and dead because they are removed from the light of their lives, their very own children.⁴³ The father has become the mutated “spirit-Jedi” that has gone into exile, as Man has become machine, devoid of hope and numb to feeling. As Yoda said, to be a Jedi, one must give up those they love and always be ready to give everything up. It is a Buddhist teaching, that in order to be truly free, one must un-attach, and be one, as “Obi-Wan”, dead with only the spirit thereof that lives on within the permeating Force which gives life to all. In Star Wars lingo this is referred to as: the “meta-chlorines”; in the method of the Kundalini Yoga: “Prana Force”, and in the wisdom of Taoism: “Qi” (che).

⁴⁰ , The name Padme literally means: the “lotus”.

⁴¹ See footnote 25

⁴² The Consolation of Philosophy was a medieval masterpiece by Boethius

⁴³ Read my book “Baptism of Fire” after this one and you will see as I see.

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Taken as a whole, with the inclusion of all 6 episodes, there appears a quantum leap in paradigm. Whereas if the series had stopped at the first three episodes which began in (1977), Luke becomes the protagonist and Darth Vader becomes his antagonistic King Laius, father of Oedipus.⁴⁴ The rite of passage that is revealed depends upon the layer that you are able to yet see. Perhaps the most popularly interpreted rite of passage is one where a boy becomes a man and throws off the demons of his past. However, when one sees all 6 episodes as a whole an entirely different interpretation comes to the fore. There are only three characters that are alive throughout every episode. One who was before, and masked his true nature as Darth Sidious, the evil Emperor, known throughout the later prequel as Chancellor Palpatine; Anakin Skywalker who becomes Darth Vader; and Yoda. In view of all six episodes a different storyline is revealed. Anakin Skywalker, or “Anny” as Padme refers to him as, becomes the protagonist, and the antagonist may either be revealed as Darth Sidious, who had befriended him so charmingly while in his youth, or Kabalistically as the battle within his own soul. As Chancellor Palpatine, Darth Sidious encouraged, flattered, charmed, and eventually excoriated him with his transformation to the dark side. Anakin is said to be the “chosen one”, a messianic reference to the Old Testament. Most interestingly, Anakin Skywalker/Darth Vader/Anakin Skywalker (as he once again becomes when the mask is lifted) fights neither Yoda nor the Emperor in any of the episodes, because on a deeper layer, they are part of him. Upon entering Darth, he ‘shrugs’ off Yoda and walks away from his Jedi responsibilities; and in the culmination of the great play he throws off the ‘electric intensity of the shrouded obvious one’, his own Da’ath-like nature, but he confronts neither. He simply becomes One.

⁴⁴ Try and remember this connection for later.

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It is with this in mind that we can now glimpse beneath another layer of Lucas's labyrinthine 'megas-epic', his careful choice of name "Vader". Along with being derived from indo-European roots which mean father; there is yet another delicious mythic model and it can be found in the "Rig Veda". The Rig Vedas⁴⁵ were the oldest Indian religious texts. They were in a sense before a preconceived Hindu mythopoesis and in a sense the very essence of it. As the protagonist is at last revealed as Darth Vader himself, the stories of Star Wars take on the alternate identity of consubstantially integrating elements of and being a recreation of the modern day "Vedas". Crowleyian in their sense of the riddle, the Vedas are written by a poet or poets whose love for obfuscating the meaning of the texts was part and parcel of the love for the ineffable. Fragmentary in nature, and stiflingly enigmatic; one might say that the binding thread within the Vedas is its very discontinuity. Its "cognitive paradoxes, underscored by grammatical inconsistencies in tense, draw the reader into the timeless world of myth and ritual" because "those who would converse with the gods must learn to live with and thrive upon paradox and enigma"⁴⁶.

'Anakin' which is the phonetic sounding of a Japanese phrase which means "eclipse", amazingly goes through many transformations. First, he is a slave child of a virgin birth, found to be very good at fixing things, and a pod racer of impeccable skill. Qui Gon tested his meta-chlorine level and found it too be higher than that of even Jedi Master Yoda. He immediately intuited that this slave child, perhaps as the legend of Moses goes, of 'floating in a basket', was indeed the chosen one. Perhaps at this level if we could assume

⁴⁵ Commonly referred to as "the Vedas".

⁴⁶ Rig Veda Doniger, (translator)

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that if the character of Anakin is the post-modern reenactment of Moses, of the Old Covenant, or the angry and wrathful god that Moses brought forth; then maybe we could make the leap that Luke truly is a pseudo-reenactment and rebirth of Christ, and the age of a New Covenant and a god which is less angry than his father's and instead both loving and forgiving. Regardless of the interpretation, I think that there can be and are many interpretations that exist simultaneously, but are visible only through the gestalt that one applies to them. From a 'slave child', to a young Padawan, to an incorrigibly immature older adolescent, to the irascible and proud Anakin of Episode 3, Revenge of the Sith, which turns to the dark side, to Darth Vader, and then to be unmasked in the final episode, and die for love, self sacrificing, revealed and saved as human again; as perhaps the New Covenant that replaced the Old Covenant applies here yet again. Perhaps a key to establishing who Anakin's meta-historical identity would be helped along by an understanding of who Obi Wan is, but this must for now wait.



It is herein that we find through these many transitions of Darth Vader; ultimately his very personal battle with an old man, who had made false promises; who was responsible for the very destruction of his family and whom he probably should have killed on site, or at least let Mace Windu destroy, but he did not because he was afraid of the visions he saw of losing his love Padme violently in child birth, (perhaps a fear of leaving the realm of Da'ath; Crowley, called "Black Brothers" those occultists who mistakenly try to dwell in Da'ath)⁴⁷. Finally in Episode 6, Return of the Jedi, he echoes forth words which

⁴⁷ Portable Darkness, Scott Michelson

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so concealed the ultimate meaning, “Darth Vader’s wisdom imparted to his Son the “Skywalker”, Not “*Luke, I am your Father*”, but hidden within the abscess: “*Look, I am you farther*”; intoned and echoing an inviolate rapture; unfolded four times more; once as the Father removed, burdened and made dark and unholy by the exile of his children; again as Shaitan’s menace warning to his God that through this Knowledge I will become more powerful than you; once more that “God, Light I am your Father”, and yet again as a howl for the miscreant fated future, meaningless but for its malignancy; enlightened, spiritless and evil.”⁴⁸ ⁴⁹.

Mace Windu and Darth Maul. The etymological root of the name Mace Windu appears to be a reference to as Mace Windu was “a Black Brother” in the occult within Freemasonry, phonetically: Mace Windu is the ‘Masonic window’ or portal. Now as the evil Emperor (the Church) was the cause of such a destruction of Mace Windu (Freemasonry), perhaps we have here the same allusion as the timetable that the life of Yoda reveals, an event which took place some 900 years before at the beginnings of the Crusades, as the Jedi Council would have become emblematic of the Knights Templar, and the destruction of the Knights by the evil Emperor in this instance would have been the capture of hundreds of the Knights Templars on Friday, October 13th, 1307, (and their subsequent torture for the next 7 years), by Philip IV, who was known for his over reliance on lawyers and as he was sometimes referred to as “the useless owl”; hence a double back to referencing Darth Maul’s identity as Moloch whose symbol is the Owl, also hidden as if cryptically on the right corner of the United States dollar bill, (and perhaps soon to be as useless).

⁴⁸ Meaning and Relatedness, Khepri Rising

⁴⁹ The father of light is darkness, as the Moon reflects the Sun in the Darkness, so Luke Skywalker is one of the two Suns on Taatooine, “Sol amun”.

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The timed and stealthy way in which the Jedi were rounded up in Episode III, Revenge of the Sith, mirrors the coup d'état of the Knights Templars, as noted, the Templars were the inventors of the modern day check system that used and was protected by a “cipheric” code that they hid with the Maltese Cross (a Falcon) on their checks; understandable only to other Knights of the order who essentially came to act as banks. The Templars were in a very real sense a source of “peace” at the times, guarding the routes of travel, one’s money and as well Gnostic secrets from the uninitiated and unworthy. The official disbandment of the Templars occurred in the year 1313 and the last of the Knights Templars to die was the 23rd and last Grand Master, Jacques De Molay, (who is in appearance, the spitting image of Qui Gon Jin), who was not viciously crucified and set fire to as other Templar Knights, but roasted slowly before he was crucified and burned; yet who forewarned prophetically that both his persecutors, the “double-edged sword” of the owl⁵⁰, the Pope (the “Papacy”, yet another allusion to the evil Chancellor ‘Palpatine’) and Philip the 4th would be revenged by God and he was right, for they both died within the year.

In Star Wars, the two were symbolized as the double edged sword of Darth Maul, cut into two by Justice (Obi Wan Kenobi)⁵¹ and thrown into the rubbish. The period which followed the disbandment of the Knights Templars in the 12th century is sometimes referred to as the “Babylonian Captivity”, a reference to the destruction of the First Temple of Solomon in the year 586 BC by the Babylonians and the

⁵⁰ Thinking of Darth Maul’s doubled edged sword, I am amused to think how the spoof on Star Wars, the very funny Spaceballs might have dealt with a character such as Darth Maul; “I see my Schwartz is bigger than yours”, Rick Moranis famous line in jest, applying the phallo-comic to the image of dueling light sabers.

⁵¹ Which further begs the question, who is Obi Wan?

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subsequent exile of the Jews by Nebuchadnezzar II, (in which the Jews would assimilate the esoteric Gnosticism within Babylonian cults into their Kabala before leaving). Interestingly, the building of the Second Temple did not commence for 70 years, a time frame which seems to mimic the destruction of the Central Bank by Andrew Jackson and the reinstitution of the Federal Reserve's in 1913, (as if life were rewriting itself). And though the guardian of peace was slaughtered by Darth Moloch, who was further cut into two by the guardian of Justice, Obi Wan Kenobi; QuiGon as De Molay before him acquired the power to communicate to the living within the life-Force. The singular occurrence of Mace Windu's purple light saber is obviously a metaphor for a color held to be symbolic for the union of heavens (blue) and earth (crimson) found within the Temple of Solomon's Holy of Holies, the Kadosh Kadoshim, and as well is represented as a symbol of the Messiah. Mace Windu thereby features as a window back into a past, and as well a prophetic portal into the future.



James Joyce

What are windows and what are doors and what ancient Gnosticism do they protect? Why are myths so important as revelatory tools to our self awareness and why does history and myths seem to keep rewriting themselves throughout history? As Joseph Campbell said, mythology is the "*song of the universe*". At the beginning of James Joyce monumental tomb of Ulysses, 'Chrysostomos' ('gold-mouthed') Buck Mulligan stands atop a set of stairs which are said to signify an altar and wearing a deceitful yellow robe, "bearing a bowl of lather on which a mirror and a razor lay crossed", he holds them "aloft" and iterates "Introibo ad altare Dei" in the fashion of the Latin

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mass meaning “I will go up to God’s altar”⁵². It is a mock mass, as he playfully satirically rips apart what is portended as organized Catholicism in Ireland at the time. The bowl is the chalice which instead of containing the wine which is representative of “the blood of Christ” contains nothing but empty lather, covered by a cross of a **mirror** (ankh) and a **razor**.

“Malachi Mulligan” as Joyce would refer to Buck’s real life personage⁵³ echoes his first words down to Stephen Dedalus “Come up, Kinch, Come up, you fearful Jesuit”⁵⁴. Jesuits were known for both their intellectual rigor and as well regarded as fearful of God.

“Malachi” is Hebrew for messenger, and the name he refers to Dedalus as is “Kinch”, said to be the sound that a knife makes when cutting through something. Why was James Joyce mocking the mass and what was he trying to say? Let’s ask another question: if Anakin and Luke Skywalker are the metaphorical and mythological reenactments of Moses and Christ in our post-modern day, who really were Moses and Christ and why are they significant? Well the veiled answer in 24 words is as follows: Moses brought the old agreement between a particular people and their God and Jesus ushered in a new agreement from God to all men. I guess what Joyce was saying in the

⁵² Ironically, Joyce stark contrast at the end of the book has forever left an indelible mark in my spirit. It is a man, in love with a woman, sleeping head to toe with her, in a single bed, after he has covertly set up an adulterous affair for his wife to have with a much younger man, Blazes Boylan. Stephen Dedalus becomes for Leopold Bloom a pseudo-child; one that he has adopted by the love he has shown him and guidance lent. This would later be portrayed in our own American Beauty, as Leopold Bloom is substituted for Lester Burnham; or “Luster Burning”.

⁵³ Malachi Mulligan’s real life personage was modeled on his time with Oliver St. John Gogarty.

⁵⁴ Ulysses, Joyce

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most cipher-poetic way that he could was that it's all a bunch of bullshit; and in order to continue on our journey of deciphering Star Wars; the meaning that we will each individually make from it, we must first cathartically decode the past, however regrettable an experience it may be to some, you'll feel a whole lot better when we're done so as Larry the Cable guy would say, let's "get her done".



Moses/AA and the DA'ATH Star of Zarw

What we know of Moses was that he was Egyptian and that he was as "his people" were; monotheistic, believing in One God, as opposed to the many gods found in Egypt of old; he wanted to "free the slaves"; he had a pseudo-magical dual with the Pharaoh Ramses II, and was exiled in an event which took place between 1500 and 1200 BC. He purportedly performed many miracles, including parting the Red Sea, turning his staff into a serpent and back again, and of course coming down Mount Sinai looking like Charlton Heston met Howard Beale with stone tablets and the "word of God" on them. We know that he was highly educated, yet somehow still born a slave, a grandiose enigma. In 1939, Sigmund Freud, wrote "Moses and Monotheism", his last published work, and in it he revealed that Moses must have been within the Pharaoh Amenhotep 4th's court. Perhaps the thing that I most admire about Freud was that he was not afraid to say what he believed, or something that made more sense regardless of the fact that nobody else thought that way. After all, from Freud we received the bicameral aspects of our own personality; that there were many more things within the depths of our being than our rationality alone could fathom or even contemplate.

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Freud's understanding of the works of the unconsciousness allowed progress to take place from the shallow depths of Apollonian Victorianism to the very heights of Dionysian ecstatic revelry and quantum variable dialectical wonder in perception. As like the prophet Joseph, he delved into the works of the psyche not by an introspection of rationality, but through what was going on at deeper levels that did not reveal themselves to the psyche, and one of the most effective tools at his disposal was the analyzation his patients dreams. And yet as Carl Jung, James Joyce and George Lucas would follow him and wonder how like a dream are these myths and living legends which preceded us, and how like the unconsciousness they studied these myths to ply from them new meanings beyond the layers of fear and desire so as to allow us to transcend, wake and be revealed on higher levels of understanding so as to become more whole as individuals and as a people. Their own awakening from the works of Freud would take a route following the contemplation of the myriad constructs of mythological archetypes, language and its meaning across cultures and generations to construct a new and perhaps less linear and more whole interpretation and made meaning with ourselves.



Akhenaten, the self chosen magical alternate name that Amenhotep 4th took, revealed a new placed wonder in the Universe, by his enhanced understanding of himself and how he must relate to a reality that was hidden from others. The people of Jewish origin were nomads and gypsies and served as slaves under Egyptian Pharaohs. Amenhotep 4th/Akhenaten was of both Jewish descent and Egyptian, like Moses. His mother was Tiye, born from Tuya and Yuya, Jewish

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slaves. His older brother Tuthmosis was most likely kidnapped and killed by the Pharaonic priests of Amun because of a fear that they had that a boy of Jewish descent would take the throne. Tuthmosis and Amenhotep 4th/Akhenaten had both the fortune and misfortune, the “double horns” of having parents of both royalty and slavery; their father was Amenhotep 3rd, the residing Pharaoh of all Egypt, who had multiple wives. As like Ishmael son of Abraham, and Esau son of Isaac; it appears to be a suspiciously reoccurring theme that a father is forced to choose other than his favorite for which to give his kingdom, and that the true heir is exiled from his Kingdom.

Like Abraham, Amenhotep the 3rd was advised perhaps not only by the liege priests to destroy his Jewish born son but perhaps as well by his own gods; and maybe he did bring him to the top of the ‘mountain’ or pyramid to sacrifice him as he was ordered, but seeing the Ram, a symbol of the coming savior he was halted, (perhaps as will see later it was the “lamb-vulture” that he saw). His child was the chosen one whose destiny it was to become something beyond him or his gods or the priests of Amun.⁵⁵ Fearing for his safety, Moses was sent down the river, as the myth goes, supposedly to be raised in Zarw, (**see note**).⁵⁶ Later his father who loved him, (crypto-mythologically mimicking the story of Isaac giving his blessing (read “his Kingdom”) to his second born son Jacob⁵⁷ rather than his 1st born Esau or further in the story of Abraham’s first son Ishmael of the slave concubine Hagar being eschewed for Isaac of Sarah. Isn’t it a rather intriguing coincidence that these myths of men seem to follow the same patterns that we see in the quod of great mythologists, Lucas-Joyce-DiVinci-

⁵⁵ Amun/Amen means literally not “I believe” but instead “that which is hidden”

⁵⁶ **Zarw**, the place where Moses/Akhenaten/Amenhotep 4th was raised is essentially “Wars” backwards; which we can begin to deduce that Star Wars is the **Da’ath Star of Zarw**. More on the implications of this later.

⁵⁷ Akhenaten was as well a second born Son, Tuthmoses, (note the presence of “Moses” in his brother’s name mysteriously vanished before coming to the throne).

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Euripides, a mirroring and doubling of meaning (perhaps the very reason the story of Ulysses takes place in “Dublin” a mythological reference to the ‘doubling’ mirror effects), obscuring for those persons uninitiated the true meaning behind the myths so that they might appear as if a mirage and false oasis rather than the true life-Prana force that dwells within them.



Moses/AA

Moses was Amenhotep 4th/Akhenaten, and hence forth I will refer to this duad as **AA/Moses**. Strangely, we can see AA/Moses not merely in one of the character duads within the bible, but as having associations with both. By these uncovered associations we can also view the cryptically hidden allusions to the various meta-historical identities and recurrent themes within of being “heir to” and “royal or divine son of” woven throughout the Da’ath Star of Zarw, (Star Wars)⁵⁸. The name Moses is derived from the ancient Egyptian hieroglyphs for “MS”, for at the time Egyptian hieroglyphics lacked the placement of vowels, they did not need them because of an implicit understanding that they were the unseen glue the consonants together.⁵⁹ In Egyptian, MS meant “child”, “born of”, or “heir to”. It

⁵⁸ Not to be lightly dismissed, the name Star Wars is also only a few peels back of the onion a portrayal of the stories within the myths and heroes in the sky; Osiris, Horus, Isis, Set. It is important to keep this concept in mind whilst reading this book as it will be helpful in comprehending one of the more prescient themes of the play.

⁵⁹ Interestingly MS is also a hieroglyph pictured as three fox skins tied

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had within it the legal connotation of rightful ownership, and the hint of royalty implicitly attached. Moses/AA lived in the time dictated by the rule of Akhenaten, born in 1394 BC. The time of Akhenaten's rule is referred to as the Amarna Period, the end of the 18th Dynasty. It was called the Amarna Period because of Akhenaten's attempt to move the capital to the city of Akhenaten in Amarna. The 18th Dynasty began with the grand patriarch Ahmose, who in about 1550 BC ended the foreign rule of the Hyskos which had lasted for approximately a hundred and fifty years. From Ahmose would be spawned a string of pharaohs with names such as Tuthmoses and Amenhotep for which Akhenaten's father was Amenhotep 3rd, and Moses/AA had the birth name of Amenhotep the fourth. Amenhotep3 had taken a Egyptian wife Situmen, but he had also bore children with a Jewish with, Tiye. We know from various archeological studies that the Sun disk symbolism of the god Aten was apparent already in Amenhotep 3rds reign, in fact there has amounted an association of the fathers divinity and identity as Aten, or at least divined by Aten, (rather than Amun which the "Amen"hoteps had taken their names, the priests of which were particularly influential at the time).⁶⁰

The reason Freud believed that Moses was a part of Akhenaten's court is because of the structure of and the emanation of Monotheism, and as well the fact that the bible refers to Moses as being Egyptian, amongst other reasons which we shall discuss. Acts 7:22 states that "Moses was schooled in all the wisdom of the Egyptians". When MS was translated into Hebrew, it became roughly "Mos", and pronounced as "Moshe". In translation to Greek we get Μωϋσες, or Moses, as more letters were added in translation. The

together at the top. Where they are tied at the top form the image of the cross, and the three fox skins then therefore become the later talked of holy trinity of the father, son and holy ghost in Christian mythology as Christ was said to be the fulfillment of Moses/AA born again.

⁶⁰ The vessel on which Atenhotep 3rd cruised with Akhenaten's mother Tiye on the pleasure lake he had built for her, was named "Aten Gleams".

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common root to both Latin and Greek derivations “mus” meant “to close (the eyes or lips)”; hence the root of Latin’s word mysterium and the Greeks own phonetic encapsulation of the ‘(mysterious’. Likewise those that were initiated into the cults of ancient mysteries were called “mustes” or “one vowed to silence”⁶¹. Abraham, Isaac’s mythological father meant the “father of nations”, but “Abram” curiously meant “exalted one”, the name ‘Pharaoh’ likewise means “light”. The dominant queen at the time of Moses/AA’s exile was Mery-amon, “beloved of Amun”, known to the Israelites as “Miriam”.

When Akhenaten came to power he became more forceful with his worshipping of One God, so much so that he closed many of the temples which worshipped the Egyptian gods. When he did this, he effectively alienated much of the priestly class in Egypt which he in turn derived his power by their implicit agreement and pronouncement that he, the Pharaoh was divine. It is this alienation itself which seems to be the direct fall of his power. After Moses/AA fell from power he would be followed by 3 brief reigns which would comprise the era known as the Amarna period. First was his half brother Semenkhkare, next his son Tutankhamun, and finally his uncle Aye. After the Amarna Kings, Pharaoh Horemheb, came to power and brought with him a reign of terror upon the people of Jewish origin. His death, brought an end to the 18th Dynasty which began with Ahmose in the 16th century BC.

One of the convenient confusions amongst the scholar class is that many of them have accepted by way of faith that Akhenaten died shortly after his reign. Why they think this still based on the evidence is to my mind at best absurd, and less than than disingenuous. During the blight of Horemheb, the Pharaoh of Oppression, he made it unlawful to utter the name of Amenhotep 4th or Akhenaten. The

⁶¹ Dionysus and Kataragama: Parallel Mystery Cults Harrigan
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Amarna Kings were stricken from the Kings list. This was to ensure that they would not survive the posterity of their ignominious rule, or thus Horemheb and the Egyptian priests had conceived. By forbidding his name from being mentioned they were denying him eternal life, much as the Vatican might excommunicate someone who violated their dictates of proscribed behavior. However, nobody knows exactly what happened to Akhenaten and his body was not interred in the cask that was made for him.⁶²

⁶² Likewise it appears that the very creation of the Pyramids had an Existential-Evolution component. Existential-Evolution (E-E) is the evolution as we have come to understand our selves within the universe as beings whose time is finite, the structures that we create to integrate a transcendental understanding of death, and necessarily how this evolved throughout the ages. In coming to bear with a loved one dying we found it a painful experience to see them disintegrate. This is the reason that the Egyptian Pharaohs and others in this culture went through such elaborate ritual to preserve the body as mummies. It goes to reason that originally this death ritual had taken place to mask the pain of the still living having to see their loved ones destroyed, eaten and made ugly bones by saving them and their memory; they did this by saving their bodies within the earth, or likewise by burning them thereby giving their bodies to the sky. It appears to have been a transference of sorts where by not having to see the dead dismembered by time and rot, the memory of them could be preserved, their burial became a way of keeping the memory of how you knew the person, and thus by way of mental mind trick partly ensured that upon your own death that you too would be remembered for more than the rotting bones exposed to the sands shift. Upon this E-E, there evolved expanded capacities to remember the fallen and rituals to ensure that perhaps they were not just rotting in the ground but had made it “to a better place”. The Egyptian Book of the Dead was just such a book which dealt with the themes of our understanding of E-E at that time. It goes without saying that obviously, by the looks of our cemeteries alone, this became a popular practice and the problem with this popularity is that it must have caused great confusion because when everyone took to burying their dead in the ground it stands to reason that the people would naturally mark the dead with “things” so that

they knew where they were, and by knowing where they were they were in a sense safe within their memory. The things which are the most common sense markers are those of stones. Naturally it stands to reason, that the more someone meant to you, the more remembering them would be necessary, the more stone one would pile on top of their burial site. So what happens when stones become scarce? Well, naturally the practical thing to do is, either burn the body, leave it out to rot, not use stones at all, or merely steal the stones off of someone else's burial site. As you can imagine, stones became a luxury for those with a couple of generations to a couple of years to be remembered by, depending on where one was interred. Naturally then, the existential understanding within this is that the many dead would be forever forgotten by time because eventually someone would steal the stones of their grave to use for another. Stones must have become valuable as tools of E-E. Small stones were easy to carry, but easy to steal as well. Bigger stones were harder to move but harder to steal. When we arrive at the period of the Kush Empire in Nubia, modern day Ethiopia in 4000BC we can still see the creation of hundreds of small pyramids scattered throughout. It is in Nubia that many of the ideas of the dead and magic spells derived from Egypt, and as well the theory of how best to remember the dead.. Clearly the ones who ensured their eternity through an everlasting memory that they had once lived are the ones who built the greatest pile of rocks for which to be buried in. By the creation of grand mythologies and gods and as the ever presence of death was qualitatively different from how we understand it to be in our own culture when life was much less certain and beyond our control, we can imagine that the appearance of death was such a morbidly shocking experience, (remember the story of the Buddha?), that ancient peoples such as the Egyptians became infatuated with preserving their memories, and by preserving their memories they attained a sense of eternal life. I can also imagine that perhaps an infatuation with E-E might have very plausibly caused the deserts in Egypt and elsewhere to spring up. The people dug the rocks out from the ground thereby making it less stable, and muddy. Much

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There is some debate about the co-regency periods of Semenkhoukare and Moses/AA himself. Co-regency is a term applied to the dual kingships as when Pharaohs shared power. There is even some debate whether Semenkhoukare served at all or for how long because after Akhenaten's fall from power, he seems to have changed his name to that of the wife of Moses/AA, Nefertiti⁶³. And although I have never heard the theory expressed before I do not think that it is implausible that after expelling Moses/AA from the thrown that Nefertiti might have shared the thrown with her brother in law/brother, Semenkhoukare. That said, on coronation of Semenkhoukare's surprisingly

of the topsoil must have been greatly disturbed, and what these Necrophiliacs ended up doing was ironically the opposite of that which they intended. When many of these temple/pyramids were constructed the surrounding grounds were lush and habitable, and thereby prominence and memory of these men and their families was all but ensured, however when the land turned to desert by their own actions, the men and their families lost significance because their memory was to be at the periphery of the 'still-livings' existence. And thus we can see why it was so important for the Egyptians to remember, to create the pyramids, and why it was such an act of despising that Horemheb and the Egyptian priests mandated that the Amarna kings be striped from the list of Kings, that their monuments be destroyed, and that the name of Akhenaten be neither uttered nor written anywhere, thus ensuring that he would pass unremembered. But Moses/AA would have truly the last laugh. Not only would he be remembered as perhaps the most influential person in the history of the world with the possible exception of Prometheus, but in dying on the mount of Sinai, he would forever hold the greatest and largest tomb of remembrance, physically and by the tomb which is his book, of him, his trials and adventures, loves and loves lost, his family and friends, and a testament to his rebellious will and the god-spirit that he loved so dearly.

⁶³ Nefertiti's official name was "Nefr-neferuaten, meaning beloved of Waenre, or Akhenaten.

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short kingship, he took the name “Ankh-keprw-re”⁶⁴ which meant that “Akhenaten lives”⁶⁵. It is fair to say that this must have made the Priests of Amun extremely irate and it would also explain the exceedingly short reign of Semenkhkare.

⁶⁴ Ankh-Kheprw-re means more literally that Kheprw-re lives, however the choosing of this name was due to the praenomen Akhenaten chose for his own coronation, Nefer-Khepru-re Waenre Amenhotep. Akhanten itself is a mixture of Ankh “life” and Aten, his God, such as Aten lives. Khepru or Kheprw is implicitly the Egyptian god Khepri, normally symbolized by the image of a dung beetle or a man pictured with a beetle mask. It was the god Khepri that was said to role the Sun across the sky as like the Sacred Scarab Sacar Scarabeaus rolls their ball of dung across the ground. The scarab has held from the time of Egypt secret magical powers and thus as Khepri was the god of “becoming”, they would not face afterlife without the necessary scarabs to accompany them into eternity.

⁶⁵ Perhaps as one might today say “Elvis is Alive”.

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Chapter 3



The Fallen

I can only imagine by his actions that hearing Akhenaten's name must have truly infuriated Horemheb and the Egyptian priests. Akhenaten was a rock star and no less. He did as he pleased and he had the authority to, for a while. Perhaps the meaning of his coronation name being associated with Khepri, the beetle god of becoming would bring insight into this most dynamic man.⁶⁶ I remember the difficulty in our own time when the musician Prince changed his name to a symbol which did not have a pronunciation. How is it that one refers to that which they cannot say? And so you would hear the TV host or journalist refer to him, with an uncomfortable pause as "the artist formerly known as Prince". The story of Akhenaten was much the same. By not being able to say his name, he was instead referred to as "the rebel from Akhenaten" and "the fallen one from Akhenaten". As a Pharaoh he was also the light one, as Pharaoh means light, as in the Pharaoh of Alexandria was the

⁶⁶ Similarly, the name that Moses/AA brings all new connotations to Elie Weisel's choice for the character/prophet of the Holocaust being named "Moishe the Beetle" as it is a direct reference to Moses the beetle god of Akhenaten.

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Lighthouse of Alexandria. Can you sniff what I'm cooking here? As the light one, the rebel, and the fallen one; the only implication that can be read here is that Lucifer was actually a pseudo picture of Moses/AA through the mirror of doubling.

You can see the true integrity of the man by his adherence to precepts of their law. Even after he was exiled from Egypt, (or impeached by today's terminology), he kept with their pronouncement to live by the name his people gave to him, "Moshe", meaning: the true heir to the throne.⁶⁷ In the "year 9 of the rebel" there appears the plain initial of an A, or Aleph.⁶⁸ This Aleph would be yet another way to say the name of Akhenaten without saying it. Likewise after he freed the slaves from their bondage he seems to have combined their religion with his own, and where he let them write the name of their God, they were not permitted to say it. So where in the text it read YHWH, they would pronounce Adonai. Adonai is simply a transliteration of the name for Moses/AA's god Aten. The Alephs are the same, t became d, and e became o. Once this conclusion is made, Adam and Eve becomes a story of Aten (Amenhotep 3rd, Moses/AA's father) and Tiye, (somehow the name morphed slightly over the course of a couple centuries and left the T off, which is I think par for the course, words change pronunciations all the time). Their child Seth, is the Egyptian god Set, god of the underworld who battled daily with his brother Horus. Horus is not in the bible because Moses/AA as Akhenaten proclaimed that he was the first prophet of "Ra-Harakhti", which can be translated as either "the living god on the horizon" or "Horus on the Horizon". The way of expressing Horus on the Horizon in Egyptian hieroglyphic was a "falcon surmounted with the sun disc

⁶⁷ This is no different than saying "our King" or "our savior". If someone saves you, you are forever in their debt. The name Moshe was therefore the highest naming of the endearment that they felt towards him for the selfless love that he had shown to them. He gave everything for the love that he had for them. His word became the law of the land.

⁶⁸ Moses and Akhenaten Ahmed Osman

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or a winged disc".⁶⁹ Such symbolism would also be eerily similar to the Egyptian symbol for "temple". The falcon itself was a symbol for the primordial word Hu, as in Hu of the celestial sphinx, a lion like vision that the Egyptian could see on the horizon as pictured within the shape of the stars. The Lion was seen as the King of the jungle, the big cat that nobody wanted any piece of, and it was thereby identified as having elements of royalty being all powerful. The birth place of Moses/AA was more precisely named Zarw-kha. The most probable location for this was the same walled city of Pi-Ramses and Avaris in previous centuries. Likewise Pi Ramses, Zarw-kha's original name was also referred to as "The Dwelling of the Lion",⁷⁰ and it is here in Zarw that Horus was symbolized by a lion; hence as the "first prophet of Ra-Harakhti", Moses/AA is worshipping the great lion in the sky, pictured as a sun disk on the head of a Falcon or a vulture. Perhaps this may partly explain both why the empty tomb of Akhenaten was found adorned with falcon symbolism, likewise why the chosen vehicle for the hero's in Star Wars was named the Millennium Falcon.
⁷¹

Again the motif of doubling is never more pronounced than by what they choose to refer to Moses/AA as; when as the son of Abraham; he became Isaac to be sacrificed on the mount of Moria, which parallels the story of Moses/AA and the fear from the Priests of being ruled by someone with Jewish blood in them. As the story goes he is picked out of the river Nile by an Egyptian woman who named him Moses because "she drew him from the water". Although this would be a distortion of the Hebrew language as it was, how did an Egyptian become so fluent with the Hebrew language all of a sudden?

⁶⁹ Moses and Akhenaten Ahmed Osman

⁷⁰ Moses and Akhenaten Ahmed Osman

⁷¹ Hence we see the symbolism for the sun disc atop the head of the hieroglyphic falcon pictured on the millennium falcon as a satellite shaped shield.

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The obvious implication for the meaning of his name was to hide the fact that Moses was Akhenaten. Yet again we see the story of Moses in the Isaac's son Jacob being chosen over Esau by the guile of his mother Rebecca who fooled the nearly blind Isaac into giving him rather than Esau his blessings. It was Jacob who would undergo a similar identity crisis in his life and take "Israel"⁷² to be his new name and bore the twelve sons for the twelve tribes of Judah.

In the Talmud, a scripture of equal status in the Jewish religion, there is an entirely different story than that which the Torah gives us regarding the time directly after Moses was exiled from Egypt. This story holds that he went to Ethiopia where he fought against a usurper to the King's throne for 9 years, and he was victorious. When the King died he was appointed the new King, and took the wife of the former King whose name in Egyptian translated to "Aten-it". When we see in the story of the Exodus, Moses/AA having a conversation with God whether he should go back to Egypt, such a conversation would be unintelligible unless Akhenaten and Moses were the same person. Moses goes back to Egypt to challenge Ramses I,⁷³ for the seat of Egypt. The priests are astounded when he performs the acts and secret rituals that they know only a King would know.⁷⁴ How deliciously uncomfortable this must have made the priests who viewed this exhibition and challenge to the throne by a man exiled a quarter of a century before (exile was an interminable death in those days), and to imagine the very horror of seeing this rebel without being able to say his name by a royal proclamation that decreed who ever did would be condemned to death!

⁷² Israel is said to be "he who struggles with god".

⁷³ The beginning of the 19th Dynasty.

⁷⁴ My guess is that he did a dance much like Tai Chi which emphasized the spiritual aspects of rolling the Sun as the Khepri the beadle-god would have combined with a showing of his royal staff which trumped all.

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Biblical scholars identify the Torah being written around 1200 BC. Moses/Amenhotep 4th/Akhenaten was born in 1394 BC. He learned not Hebrew but Egyptian Hieroglyph, and when he came down the mountain bearing the tablets of Ten Commandments they were in Egyptian Hieroglyphs, or as Egyptian Hieroglyph was referred to as by the Egyptians as “the word of god”. The commandments mimic almost identically and in order those given in the Egyptian Book of the Dead.⁷⁵ James Joyce who knew all of this chose to write as Moses had before him, scripturally and in code. Hauntingly the last words of his Portrait of the Artist as A Young Man have never left me, (I will place my own revelations in parenthesis cut within the passage),⁷⁶, “Mother is putting my new secondhand clothes in order”, (new secondhand?), “She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels.” (that is in “exile”) “Amen” (“the blessed hidden”). “So be it. Welcome, O life!”, (he has accepted it, and its ‘mirror’). “ I go to encounter for the millionth time the reality of experience and to forge”, (as in a “forger” or one who copies another) “in the smithy of my soul the uncreated conscience of my race.” The day after he writes “Old father, old artificer, stand me now and ever in good stead”. As he

⁷⁵ In spell 125 in the Book of the Dead we have something which unquestionably the basis of the Ten Commandments, even mimicking by number several of them in order. Nearly the only difference is where as in the Book of the Dead it is a looking into the conscience of one who is dying affirming the negative “I have not killed”, “I have not committed adultery”, within the Torah, Moses has made the affirmation to be a commandment in the positive, “Do not kill”, “do not commit adultery”.

⁷⁶ Perhaps for this reason, they read on “26 April” (the day Shakespeare died/the linearity of romantic love died/ and the false attribution of Shakespeare’s works to himself a business man rather than the true writer of the sonnets, and plays that would breathe life into a new people.

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writes elsewhere, the father and son are “consubstantial”, that is’ in and of the same nature’.

The original manuscript for The Portrait of the Artist as Young Man was titled “Stephen Hero”. Dedalus was the father of Icarus, an “artificer” as the final words imply “old artificer”, who crafted the wings of wax that allowed Icarus to fly to the sun. With the nature of James Joyce’s works filled with an abundance of mythological references laden within his stories, it seemed impossible to me that the original casting of Stephen Dedalus was as simple as “Stephen Hero”. Although there is to my knowledge not a single literary critique who has brought up the absurdity of the name Stephen being of more mythological perspective than Dedalus, the fact that he had the original work without Dedalus being even a thought, implies that there is some very deep laden mythology hidden within the name of “Stephen” which has up until now gone unnoticed, or unpublished. Dedalus also carries within it the verbal implications of being ‘deed-less’, and/or ‘dead-alas’; but the name “Stephen” can have only one underlying meaning which would make everything make sense, and that is that he is, as his first take on the story would imply, the “Staffen-ed Hero”, which appears to have been an allusion to Dionysus, Moses and Alexander the Great⁷⁷. As the father of the “Staffened Hero” was Dedalus, the artificer and creator, yet a “forger”, we are again confronted with Joyce’s exquisite use of word play by naming his character essentially ‘the deed-less staff’ thereby implying that he is a virgin and not a man, and not being a man he has not gone through the initiatory rites of manhood.⁷⁸ Confounding realistic interpretation, Joyce leaves only the possibility that his works can be interpreted on a mythological basis. His works serve as two-fold initiatory rites, one as we experience the story of the characters transformed, and again as our understanding of the meaning of the

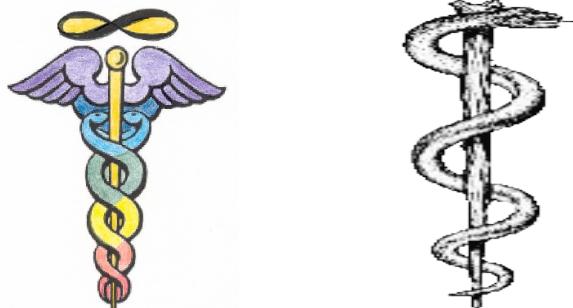
⁷⁷ The serpent/staff of Moses, the serpent/staff of Akenaten, the magic wand of staff of Dionysus, the magic phallus/wand of Baphomet, the spear of Alexander, the spear of Skanda-Murakan, (an Indian version of Dionysus), and the fork pronged staff of Lucifer.

⁷⁸ We shall return to this later.

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stories grows, we ourselves are transformed.

In the story within the Old Testament, Moses brought with him from Egypt his a staff which was capped with a serpent crafted of bronze, a telltale sign of one who is born royally, much as we might see in the Egyptian Caduceus, or the rod of Asclepius, (see image below). The story of turning the staff into a serpent and back again would have been part of the rituals at the Egyptian Sed festivals where staffs would be compared and attributed great powers. Two hundred years after the death of Moses, the Talmud tells the story of how his followers were still worshipping his staff. This staff is the piece of evidence that will ultimately links the life of Moses/AA to the magic wand of Dionysus and the works of Joyce would themselves be as yet these wings fashioned from his consubstantial father, allowing the true searcher to fly and yet to fall as yet Icarus, and Joyce himself fell not only from his solemn Gnosticism of the godless and the utter fraud of the Christian church, but as well a ‘yeah-saying’ as Nietzsche would call it and beckoning unto his own creative/re-creative, living/mythology, duplicitously-mirroring, breathe and being, and his right to embrace it all *to alas become*.





Dionysus of the Bacchus

Regrettably, to those impatient to understand the meaning of Star Wars, I'm afraid to tell you, we must at last take a few more detours along the way, but it's all with the play, and our play, as life is a play; on words, symbols and the meaning of things. It is ironic to live in an age where quantum physics and absolute irrationality has usurped classical physics. In classical physics the cause determines the effect, or the past has a direct bearing upon what happens in the future; in quantum theory it is the future which may determine the past as well; so as life, so is mythology truly not determinable on any rational, linear and/or purely chronological structures but their meaning and our relatedness exist somehow beyond them and their endeavors of controlling the uncontrollable life-Force. It is ironically the very dialectic of which Nietzsche would write upon, the opposite natures of Apollo those owing to reason and boundaries, and that of Dionysus which is beyond reason and beyond boundaries; (the synthesis?): in short, everything is dialectical, dependent on our perception and our involvement in perceiving. Lets for a moment go back in time to look again at this “double horned bull” of Euripides’ Bacchus, and the god Dionysus by way of our new synthesizing of the material that we have just expounded.

In Euripides Bacchus, the technique of doubling/mirroring in meaning is made manifest in ways and in a time heretofore unheard of. Theater, like personality is illusion, so it comes as no surprise that the realm of theater and initiation rites would hold a very earnest interest to the trickster-god. “Personas”⁷⁹ means literally “to speak

⁷⁹ The Greek word Personas is the root for which we get our own

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through”, as in to speak through the mask; the transfiguring element which bound one’s identity to the part that they played, or the part that they played to the part that they played. Due to cultural bias, these Greek plays were performed by male actors only, who wore masks for both male and female characters. Males played females playing the roles of males, as is seen in the death of Pentheus made by his mother masked as a man playing a woman masked in illusion and acting as a male and Pentheus masked as the female Bacchant-lioness; slaves masked as masters and masters as slaves, likewise males played the roles of females masked themselves by layers of ever steeper allegories.

Dionysus represented the irrationality of otherness, the forbidden, the barbarian, and the sensuous animalism which would otherwise mask itself from us. Dionysus as god, serves as a doppelganger for his tortured play-thing, King Pentheus/the part within him and us all that is destroyed by the rite of passage, (the Greek Penthos Πενθός literally means ‘grief’)⁸⁰. The alter ego of Pentheus is torn limb from limb and decapitated by his own mother, the irony implicit is the womb or “thalama”⁸¹ that birthed him is the

theory of personality.

⁸⁰ We shall return to this one later.

⁸¹ Such is I believe the root of this Gnostic laden knowledge that is being here uncovered in conjunction to the dissection of Star Wars. Perhaps it is because such an interpretation of Star Wars would be impossible without discussing the elements that are that being brought out here that such a work has up to this point not been written. Likewise, such tightly held knowledge of AA appears the simplest solution to why Aleister Crowley named his group and philosophy alternatively A:A and “Thelema”. Freud’s Oedipus Complex be damned. The Tree of Life takes on Dali-esque features while served in Kafka-esque proportions. Myth is here the servant of meaning, and a

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same that destroyed him. Reality becomes a play of opposites, secret meanings, prognostication, and irony. As a stranger/ boy from another land is made a god, so a King and his Kingdom are torn into shreds; the hunter becomes the hunted, the man becomes a woman, and the womb a destroyer of creation. I wonder: how many tickets did this one sell?

Dionysus opens the play as a stranger unnamed, but one who “*goes by many names*”. It is only until the culmination of the plot that the god is revealed as Dionysus by name. As well as the nameless and intangible, duplicitous, transcending, and form changing; Dionysus “acts” as the bridge which heralds waters shared by both the Chthonic gods, but as well the Olympian gods⁸². He is in form as seated in watching his own play, on stage as a bull, and a pretty faced barbarian boy; he is the Force which induces the frantic maenad revelers to ravage their prey; he is both seductive and spiritually guiding his victim; he is psychologically torn still missing a mother he would never know and protecting her name and reputation by being forceful by way of his own god-man-ship; and he is the guiding light which leads each and every participant in the play to their own personal self-transformations.

meaning made as silent as a church mouse. Before King Pentheus is placed high upon the tree to spy on the rituals of the maenads in the mountain air, he has already failed in such a rite of passage written so sublimely that Euripides merely remarks that whilst Dionysus and Pentheus are alone looking out at the two Suns of Thebes, that he drops the sword to the ground. Sublime as this metaphor is in reference to a homosexual union which does not take place; Segal writes “The tree symbolizes “the precarious delusion of phallic power. The fall to earth after the trees uprooting by the maenads and the consequent dismemberment enact a nightmarish scene of failure and castration”, (Segal p205). What exactly are the implications for a Gnostic and Qaballic interpretation of Star Wars in lieu of this “uprooting”, if we may be so coy?

⁸² Much as Moses/AA is alternatively Lucifer by way of being the fallen one, the rebel, and the light one.

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From the first drawing of the curtains Dionysus appears before the audience, reigning as the god of theater; the first and only play of its kind to have a god as a pseudo-protagonist rather than the normal role of gods to be in the periphery of the focus which was on the actions of humans. The actors on stage themselves took part in this accentuated and heightened climactic enigma of timelessness and ethereal metaphorical duplicity; and by the plays end, Pentheus is left split into two un-integrated halves, by the projection of the seductive, long-haired suave Lydian exiled/stranger-god and again as a beast of wild abandon. “Pentheus becomes not only a crypto-maenad, but also a crypto-Dionysus”⁸³. As Walter Otto exclaims, “He who begets something which is alive must dive down into the primeval depths in which the forces of life dwell. And when he rises to the surface, there is a gleam of madness in his eyes because in those depths death lives cheek by jowl with life”⁸⁴.

Dionysus leads Pentheus through the streets of his people, adorned in the garb of the Bacchants. Pentheus is tricked by the trickster slave-god, as his reality becomes illusion. He thinks he is in power and on the hunt, only to fall prey in his lust to the boy-like Dionysus. The “robe scene” is said to be one of the most memorable visual displays of classical Greek theater as it directly imitates rituals and initiatory rites which seek to take the participant outside of themselves, hence in the Bacchus, the male initiate puts on the clothing of a female to enter a timeless/limbidinality where the self possesses no identity or rather that they possess both male and female energies simultaneously, hence the action of the play symbolically demonstrates both death and rebirth.⁸⁵ Written by Euripides while in

⁸³ Euripides Bacchae and Dionysiac Poetics, Segal

⁸⁴ Dionysus Myth and Cult, Otto

⁸⁵ A recreation of the robe scene is the very beginning of James 85

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the mountains in his old age, in a not to be overlooked self imposed exile, perhaps the play retraces Euripides own rite of passage as a young man and yet newer rites in being a castaway senior exile of the bohemian/Buddhist variety. The mountain would serve meaningfully the multi-panoply of human expressions that it offered Euripides and others and it was a place I believe which was as Dionysus was, beyond the comprehension of man, mystical, enigmatic and nameless.



Has it ever bothered you as it has me that while up in Mount Sinai, the followers of Moses/AA managed in such a short time to fashion in gold an image of a bull which they were worshipping as he came down from the mountain? It would seem that casting a golden image of a bull or ox would take far longer than chiseling ten measly commandments on some stone. Why I would think that he could have gotten through half of the book of Exodus by the time they finished forming a golden bull in the middle of the woods, something is out of whack and I believe I know what it is. The answer lies in language. Written language it appears was first created for the purposes of taxation by the Sumerian civilization in ancient Mesopotamia, (modern day Iraq). The pictographs drawn by the Sumerians would be directly related to the elements that they expressed in life, or alternatively of another thing which had the same pronunciation as that depicted in the picture. From this we get ancient Egyptian hieroglyphics which would evolve the use of the written word, beyond that of direct correspondence of images and finally to the first true alphabet of the Hebrews sometime around the 19th century BC. The name which we use to name this instrument is an “alphabet” which comes directly from the Hebrew name for it which was derived from its first two letters, Aleph and Beth. Each letter in the “AlephBeth” as it was called also corresponding in meaning to something else. For

Joyce's Ulysses, “come up here Kinch, you fearful Jesuit”.

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instance the A or Aleph was an ox, B or Beth was a house⁸⁶ Similarly, those familiar with Greek will see the correspondence with the Greek alphabet, so where the Hebrews said Aleph, the Greeks said Alpha, the Hebrews said Beth and the Greeks said Beta, (reminds me of the song of the tomato and the tomato with the accents switched). Many of the ancient Greek characters were simply those of the Hebrew Alephbeth flipped over or turned to one side.

Similar to the Egyptian hieroglyphics which had meaningful pictures that represented sounds, the Hebrew Alephbeth was composed of non-pictural lines that instead had specific and many spiritual meanings, as we have already seen in the symbol for ‘Yod’. As the Greek alphabet was based on the Hebrews alphabet, the Hebrew Alephbeth was based on the Egyptian alphabet. So while the symbol for an ox at the time was Aleph, an ‘A’ with its point to the left.  , the graven image of the bull/ox that Moses/AA followers had made was none other than an ancient depiction of the Hebrew Aleph which was in turn based on an Egyptian hieroglyph depicting the ox head/ bull  ; so they were not at all worshiping a bull or ox but instead Moses himself through the letters that began his alias/alter ego/ and forbidden name of Amenhotep 4th and Akhenaten.⁸⁷ As he

⁸⁶ As like Bethlehem, the birth place of Jesus was the house of bread. Virgo, his virgin mother was pictured in the stars in harvest, and had its original roots in the time of Egypt as being Isis the virgin mother of Osiris.

⁸⁷ Alternately, and interestingly the Egyptian Hieroglyph of a Bull was simply a picture of a phallus. This appears to have ominous implications, the first of which is that through the transliteration of language, Moses/AA is directly linked to Dionysus. Review for yourself the many things that Dionysus represented as a god and you will find the intoxication of love making, fertility, virility, and as seen in the Bacchus as a bull, the horns of which symbolize the Egyptian

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was still a Pharaoh and serving the law of Egypt, it becomes more understandable that he made the people kill each other for this offense against Egypt. The graven image was not so much as worshipping another god, but worshipping Moses/AA who had set them free. Similarly, it is easy to see why the word for god “Yahweh” was written throughout the Bible as YHWH without the vowels because it was derived from Egyptian Hieroglyphs, in which there was no such thing as a vowel; hence the most magical and metaphorical of meanings within the Old Testament are grasped only by way of understanding Egyptian Hieroglyphics.



Can you smell what I am cooking? Yes, Moses/Amenhotep 4th/Akhenaten is Dionysus! Bear it as no surprise that the animal most closely associated with Dionysus and which Dionysus is said to at times take the form of, as he did in Euripides Bacchus, was the bull. The horns of the bull are the same as the ones which carried the graven and deadly image of Moses/AA by way of A:A, Akhenaten/Amenhotep 4th, tracing his steps down from Mt Sinai. Herodotus places the birth of Dionysus by Semele, mother of Dionysus, as an actual living human being by his calculations 1600 years before the time of his writing of around 400BC, so he wasn't that off, he merely “doubled” it (get it?). The legend of Dionysus likewise was said to originate sometime between the years 1500-500 BC. The myth of Semele is a tell all. In one version she is observed by Zeus (Pharaohs were known for their divinity) slaughtering a bull⁸⁸ at his altar (perhaps she had to kill their first born Tuthmosis, and for this Zeus/Amenhotep the 3rd promised that they would hide their next

Hieroglyph for duplicity. These same horns you will see on the bronze casting of Moses and likewise those that adorn Lucifer.

⁸⁸ Hence we see, as the Egyptian Hieroglyph for Bull was the Penis that this could be an allegory for castration.

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child), they made love and Zeus (Dios) hid Dionysus in “his thigh”, (remember: Meroe). Like Moses, Dionysus was angered by the non-acceptance of the maternal half of his parentage. A Homeric Hymn to Dionysus remains essentially vague in its lack of a true place where the legend/god Dionysus came from, (again the words within the parentheses are my own):

*"For some say, at Dracanum (an Island); and some, on windy Icarus (remember Joyce?); and some, in Naxos (another Island), O Heaven-born, Insewn; and others by the deep-eddying river Alpheus (Aleph/Aleph) that pregnant Semele bare you to Zeus the thunder-lover(thunder is symbolized by the Hebrew letter for “Nun⁸⁹”). And others yet, lord, say you were born in Thebes; **but all these lie.** The Father of men (hence another illusion to Abraham) and gods gave you birth remote from men (to protect him) and secretly from white-armed Hera.. There is a certain Nysa, (Nησο, the Island @ the center of Dionysus) a mountain most high and richly grown with woods, far off in Phoenice, near the streams of Aegyptus..." (yes, that right Egypt!).⁹⁰*

Further, Semele was herself worshiped yearly at the festival of Laene, where a bull would be sacrificed to her. Hail Mary, mother of God! So what's worth a little controversy? How about in the year of 186 BC a scandal that during the yearly worship of Bacchus would essentially mirror Semele's name with an alternate identity “Stimulaene”? Why was this a scandal, unless it really meant ‘Simultan’, (the Egyptian queen who was Amenhotep 3rd's first wife)? A god of many names must naturally be accompanied by a mother of many names. It is often wondered why the myths of man seem to follow in roughly the same patterns across different cultures. Between

⁸⁹ Nun likewise is the waterhole that birthed the god Khepri, Moses/AA coronation name.

⁹⁰ Divine Guilt in Aischylos Gantz

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Mythra and Krishna, to Mary, Joseph and Jesus, Dionysus, Zeus and Semele, Skanda-Murakan, and so many many others follow similar patterns; 12 disciples or maidens, 3 kings, Wise men, magi, sheppards, December 25th, died for three days and on the fourth arisen. The obvious answer that many people are aware of is the astrological significance of these events falling on the winter solstice. The 3 kings are 3 stars which follow the beginning of the New Year after the sun refuses to go any lower, (thereby it is said to have died) then on the 25th of December it rises again and is seen in the constellation of the cross.

Bethlehem, the place where Jesus was said to be born means “house of bread”, and the point where Jesus Christ was ushered into the world was conveniently the end of the age of Taurus and the beginning of the age of Pisces, hence the symbol for Jesus is the fish. Often what was meant by translation was intentionally obscured by the people whose job it was to be intentionally obscure, namely priests and monks. Jesus never said “I will be with you until the end of time” but instead until the end of the “aeon” meaning “age”. “I will go with you into a house where you will meet a man bearing a pitcher”, therefore the Zodiacial Age in the house of Aquarius, the water-bearer. But why would they want to so mislead us like this? As Jesus said, “don’t toss pearls before swine”. But who would do such a monstrous thing to mislead us like this and why would they do it; and more importantly if it was such a monstrous thing, what would I have to believe in order for me to believe it is so wrong? Alfred Korzybski exclaimed that he who controls the use of symbols, rules all. Likewise, I think that it’s more than fair to entitle the fool that has been fooled to laugh at his own foolishness, for sometimes it may be their only reward.⁹¹

⁹¹ I like the way Obi Waenre put it, “Who’s the fool, the fool, or the fool who follows him?”

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Why did the depiction of Jesus that emerged from the gospels emerge rather than other possible depictions? I herein solicit that the image of Christ that emerged as it did because that is what the people in control wanted, aka the Roman Authority under the discretion of Emperor Constantine and his minions. Ye of little faith; apply a mirror and you will see what I mean. By applying the mirror you get the doubling effect. Dionysus is the mirror, the divine Sun, and the transparent sheet that reveals the contradictory natures of man. So if on one side you see the dappled figure of the Lydian prince, flowing ringlets, charm, fresh breath, as was portrayed in Euripides' Bacchus and which one can perfectly well see for themselves as the young Anakin Skywalker/Don Juan who was courting Padme and walked with a gait that could have placed him in a Bee Gee's music video; then on the other side of the mirror what will you see? Well in Star Wars, the other side is Chewbacca, the wookie who expresses our most animal nature. Of course Star Wars is a Dionysian irony in that the animal nature was rather compassionate and lovable as opposed to the more debonair Anakin who would turn into the monster. Again the play of opposites is apparent. Bacca is just that, the Bacchai, or Bacchus; so much so that Lucas had his own little laugh adding 'chew' in front of it so that it sounds like the Japanese word for "extremely stupid". That's right he is telling us that "it's Dionysus you idiot".

The part about being a "wookie" is phonetically the same as the drug DMT sought out by spiritual-Don Quixote Terrence McKenna in the Peruvian hill lands for its spiritual and hallucinatory properties pronounced "oo-koo-he". So to get back to the mirror, who was Jesus and who was he not? Ok, let's say that he was like the lovable life size Teddy Bear in Lucas's saga, which would mean that he wasn't Darth Vader, and as we know Darth Vader was "the man". When I say that he was "the man" I mean that he was everything that Bacca wasn't. Bacca was the feminine side, the hippy-Christ side, the side kick, the

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always loyal and never looking for his own piece of immortality. He was always just happy to be part of the team, a “love thy neighbor as thyself” kind of fuz-ball. Again I ask who is the mirror image of this fuz-ball/hippy-Christ? I’ll tell you but you won’t believe me when I do. It’s really quite simple and he was “the man”. Think: Alexander the Great. What did you just take a shower? Is the mirror still fuzzed over? Listen up, it’s going to get clear real fast. But first to summarize for clarities sake: Moses = Dionysus; Dionysus = mirror images of the different aspects of Dionysus. In Star Wars, these aspects find their transfiguration in Chewbacca who symbolizes the Christ aspect of Dionysus and Darth Vader who symbolizes Alexander the Great/aspect of Dionysus; truly mirror images of each other.



Alexander

In 356 BC, Alexander the Great was born (not a craftsman) but of royal nobility. His father was the powerful king Phillip of Macedon. Like the story of Christ, he lived for 33 years; as dissimilar from the story of Jesus Christ, he was not Crucified and mocked with a sign that read “King of the Jews”. 322 years after Alexander died, Christ was born, (widely thought to be born in 1 BC rather than the year 0). 355 years after Alexander died, so died Christ. Why is it that the numbers 355 and 322 are significant? Three fives is said to be the Freemasonic Savior; 2 fives is plural so $355 = 3$ fives. Remember the lapels and the army hats donned by German Nazis? Remember seeing the number 322? it was there. It appears to mean $2 \times 3 = 6 \times 3 = 666$, the “mark of the beast”? Fast forward another 322 years after the birth of Christ to 321 AD, in the mark of the beast, Emperor Constantine sanctions the legality of the Christian Sunday as a Roman day of worship, ‘Sun-day’. He did this when less than 5% of the population was Christian and he himself was not said to convert until his death bed in 337 AD.⁹² Constantine’s actual symbol of the cross depicted

⁹² I can imagine that Constantine’s actual words when asked to

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not Christ hanging from it, but rather the symbols of Alexander, a spear crossed with a sword. Four years later in 325 AD, the Council of Nicea would meet and decree the Christianity was the Holy Roman Empire's official religion. Hence Christ became; a compass's pivot point in history equidistant from the man the people refused to accept as a god, to the state's mandatory sentence upon its people to believe in a god that few of them at the time did. And yet, at roughly the same time, Alexander the Great's venerated sarcophagus vanished never again to be found, historically speaking that is. I am reminded of how Norman Mailer said somewhere how one day as an older gentleman, he glanced into the mirror's image surprised to see that the reflection that was staring back at him was "me".



Let's look again at the history of Alexander the Great to see what we may be able to gleam upon closer introspection. The boy's mother was a sorceress of sorts, a member of various cults including

convert were "over my dead body" and theirs words back to him were "ok".

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the cult of Dionysus. She married Phillip II when she was just a 12 year young girl but was said to be of outstanding intelligence. In bed, she often slept with a snake, and when Alexander was born she said it was by Zeus (sometimes reported to be Dionysus) in the form of this snake. Believing himself of the Immaculate Conception, Alexander grew up idolizing the Hero's of ancient Greek legends especially that of Achilles whom he was told he was related to. The men of those times became gods and immortal as such. This was the reality that Alexander was born into and he thirsted for his own immortality. His father was not only an ingenious general but a shrewd diplomat. After defeating the Greek city states and peoples, he let them carry on their affairs gaining their loyalty rather than their abhorrence by serving as a tyrant.

When the young Alexander was 11, (in some ways mimicking the story of Jesus, however radically different), the father had in his possession a horse with knobs on his head that was said to be untamable. When Alexander tamed this horse, his father is reported to have said “All of Macedonia is not large enough for you”. Whilst in the horse’s presence, he could see that the horse was frightened by his own shadow. Alexander steered the horse toward the Sun then when he saw an opportunity he mounted the horse and rode away.

Alexander would name this horse Bucephalus (Βουκεφαλο) which meant “ox-head”. The boy would leave for Athens for three years and be tutored by the greatest mind of the generation, Aristotle himself. When he arrived back home his mother had taken a back seat to Phillip’s newer younger bride and Alexander and his father subsequently had many quarrels finally ending in his exile. When the boy came back home, it was on the eve of what would be Phillips great campaign against Persia. Phillip would be mysteriously killed at a banquet, the killer himself killed before he could divulge his accomplices if there were any.

Alexander’s genius knew few boundaries; he was in his mind

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by divine right a god. Instead of Phillip II leading a campaign into the heart of Persia, it would be a young man, 20 years of age and a newly minted King who would lead his forces into battle against Darius, King of Persia. His leadership was complex, inspiring and had no precedents. He hired the historian, Callisthenes⁹³ to follow and report back the action so that it would be recorded for posterity. He hired a core group of engineers who would construct for him the technology that would change the face of warfare. He armed his men with 18 foot long spears and marched them in square phalanxes. He protected his men with the innovations of stronger and more effective cross bows that had twice the velocity of bows at the time, and catapults (literally “cata pelt” = to pierce threw the skin, remember that!) that could pierce through a man and his armor from a quarter mile away.

In the battle against Darius at Issus (Isis?), he gallantry rode into battle without armor leading his men against an army that some historians have estimated was as much as ten times their size. When Darius received word of the attack, he doubled back and surrounded Alexander’s army with his much larger force. Alexander would not be dissuaded, he sought the moment of revealing and then with tiger reflexes pounced. Within minutes Alexander led his Calvary against the Persian left flank, forcing Darius to flee for his life. They killed 50,000 Persians on that single day. Alexander also attained the prize of Darius’s family. What is surprising about this is that he let his family keep their titles and status treating them with the utmost of dignity. While inside Turkey, he arrived in a town which held the legendary “Gordian knot”. Fastened tightly to an “ox cart”, it was a knot tied such that its ends were essentially hidden within the knot itself.⁹⁴ The legend had it that the man that could figure out how to untie the knot would rule all of Asia. Alexander unsheathed his sword

⁹³ Callisthenes was actually the nephew of Aristotle.

⁹⁴ Some have said that this was actually a religious “knot-cipher” that was guarded by the holy men in Gordian.

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and with but a single stroke brought it down upon the Gordian Knot severing it and solving the puzzle in his own unique way, by the “sword”.

He laid siege to the city of Tyre, an impregnable Island fortress a quarter of a mile off the main land. The campaign lasted for a grueling 7 months. Ironically the city of Tyre had already abdicated to Alexander and Alexander had accepted this, but when he requested to make an offering at the temple of Heracles within the Island fortress, they refused and killed the Greek couriers as a symbol of their defiance. Alexander determined to take the Island by force and make them pay for their lack of faith. Lacking a formidable navy, he had his core of engineers build an earthen causeway out to the Island, and 40 foot wooden towers with stairways in between that allowed his men the cover they needed to fight and batter their way into the fortress and when the time was right a drawbridge for the men to flood over the walls and lay siege to the city. And just in case you missed the gravity of this accomplishment, I will reframe what I have just stated thusly: against all odds, no navy, and an impregnable fortress which guarded against Alexander’s army marooned a quarter mile away on the mainland and what does this man-god do? That’s right, *he literally walked on water!* When all was said and done, some 7,000 men of Tyre were killed in battle, and another 30,000 were enslaved. For not giving up willingly and making him work for it, he crucified 2,000 men for being “of little faith” and so as to send a message for those that followed that he was a god-man with vengeance. Shortly after the exploits at Tyre, he was stonewalled at Gaza. His response was to kill every living man in the city. By the time he arrived in Egypt, he was greeted as a liberator. Egyptian priests gave Alexander the title of **Pharaoh**, “the light one”, and openly proclaimed his divinity. Leaving many of his troops at the Nile he marched some 300 miles to the temple of Zeus-Amun and the Oracle of Siwa. He entered alone, and though he never spoke a word of what the oracle had told him, it was reported from those there that he was, as Dionysus-Moses/AA-Lucifer before him, the Son of Zeus, the Son of God. The temples at Luxor can be seen depicting him with arms raised, worshipping his divine father Amun.



In 331 BC, at the battle of Guagamela, Alexander the Great's army faced Darius's Persian army for the last time. They were again outnumbered greatly with estimates varying greatly, but needless to say, it became a repeat of the first time they encountered one another; a slaughter of the Persians and a fleeing by Darius to save his skin, who was subsequently murdered by one of his own officers.

Alexander was now proclaimed Lord of all Asia. But he would not stop there. He now brought his 30,000 men to Afghanistan and over the mountainous region of the Hindu Kush. His men followed the murderers of Darius's army unflinchingly across the most treacherous of landscapes, at times marching single file in what was estimated to be a line 10 miles long.

During a banquet of sorts and intoxicated, Clitus, a friend of Alexander's spoke out against Alexander and again Alexander wrote the rules. He killed him by way of instinct, and being the King, was in essence infallible in the eyes of his men, some of which even accused Clitus of treason to morally exonerate Alexander. But Alexander's conscience was not appeased but bereaved; mourning and suicidal for 3 days after the loss of his friend, writing his own rules once again, he showed humility by expressing public regret for his actions and again he "rose" to reach the moment and its meaning, with unflinching strength of purpose. Clitus was a good friend of his fathers, had saved Alexander's life in battle, and his daughter was Alexander's wet nurse when he was a baby. Clitus was second in Alexander's army only to Haephaestrian, his childhood friend and sometimes lover. Alexander was, as keeping with the myths of Zeus's son Dionysus, ambiguously

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bisexual at a time in Greece when this was more or less status quo, as his love for Haephaestrian was widely known by his men. Later, when Haephaestrian died he declared that he should be honored as a god.

After trekking from Greece to Afghanistan there was only one place left for Alexander, and this was India. When the Indian Raja had heard about the exploits of Alexander and his coming, he amassed an army of 50,000 men and some 100 Elephants to oppose him. The Elephants were typically nothing like Alexander had faced up to that point. They were none other than the equivalent of our modern day tank able to literally mow men down and provide their riders with great comfort at spearing their enemy mercilessly. Alexander would here deploy his typical cunning by taking advantage of what he had, intuition, intelligence and speed and when the moment was right he acted with reckless abandon charged the elephants and psychologically turned them so that they stampeded the Indians rather than Alexander's army. The battle was a success, and as his father before him had done with the Greek city states he graciously gave the Raja back his land. It was for Alexander, all for the "glory", for immortality and for the challenge to do what no other before him had done.



Dhul - Qarnaya

In the 11 years of battle he never lost, not once. He would conquer 90% of the known world, from Greece to India. He would be proclaimed the Ruler of Asia and the Son of Zeus. He was the most fearless, intelligent, innovative and skillful general the world has ever known. He was widely known and compared to Dionysus himself by his generational peers; and he would by way of the cross pollination of

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cultures that he encouraged, serve to further spread not only his own myth but that of Dionysus and all Greek culture, arts, philosophy, trade routes, and technologies, and as well learn from all of the cultures and civilizations the world over, as each to each became more aware of themselves as independent, diplomatic, and collegial entities catalyzing the era that would be known as the new “Golden Age” of Hellenism. He would bring to life over 50 cities and as well the routes of trade that linked them together, many he would name after himself. The greatest of his cities, Alexandria of Egypt would serve as a beacon of light for the world over and rival the great Athens of the time as the intellectual and cultural center which some of the greatest minds of the time including Aristarchus and later Euclid gravitated towards. There was built there the largest library known to the world, housing some three-quarters to a million scrolls which would last until the conquests of Caesar before it was to be burnt down. In the port of Alexandria was built the Pharaoh’s Lighthouse, or the Lighthouse of Alexandria one of the tallest structures in the world at the time and one of the 7 ancient wonders of the world. It stood for nearly 1600 years until an earthquake finally toppled it over between 1303-1323 AD, at the same time the Knights Templars were assassinated by the useless owl and the Papal authority of the Church, measuring the seismic tremors of the earthquake which brought down the house of light and the murder of the Knights Templars as if synchronously by spiritual definition.



It was likewise a time when two great lights of peace and wonder went out and a great darkness set in. In the Islamic Koran Alexander was coded as “Dhul-Qarnaya”, indicating his divine nature

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and dual horns as Moses/AA-Lucifer-Dionysus before him, stretched to marry together for the first time all peoples and cultures from the east to the west; from the Sun of Zeus-Amun, his holy father's rise to the setting on shores of India.⁹⁵ Coins minted in the era picture

Alexander typically with the horns of a Ram atop his head. The Dhul-Qarnaya story in the Koran portrays Alexander as a prophet who built gates to keep the horde of "Gog and Magog" at bay, gates that in the end of the "aeon" will give way so as to let them ravage the earth. The story closely parallels what is widely believed to be the fictional story of the 'Alexander Romance' with Queen Thalestris of Meroe in Nubia.⁹⁶ In Sri Lanka, the name for their own particular myth of Dionysus, which we call 'Skanda-Murakan', they call "al-Sikander" the same word they use to describe the exploits of 'Alexander'; and there we have it as Dionysus before him, the cunning god of many names. "Skanda is born of Shiva seated upon the cosmic mountain of Kailasa or Meru; by linguistic pun, Dionysus is born from his father's thigh", thigh in Greek is translated as "Meroe" and yet Meroe is but yet another "mirror".⁹⁷ As like other incarnations of Dionysus, the Sri Lankan based "al-Sikander" is eternally adolescent, shares an affinity with the feminine and magic, but unlike other depictions of Dionysus curiously carries a "spear symbol" instead of a magic wand of staff as the Moses/AA incarnations have bore.

⁹⁵ Alexander's own Pisgah sight of Palestine which he would dream of, as it was told him by Aristotle that the shores of India were the end of the world.

⁹⁶ As an interesting sub theory, it is plausible in my mind that there might be a juicy connection between the Alexander Romance featuring Alexander's travels to Ethiopia and that told within the Talmud of Moses travel to Ethiopia. It appears too ironical that in both stories, little reported and/or substantiated that the hero/stiffened kings and representations of Dionysus bear children with Queens in Nubia. Perhaps a plausible explanation is that the story of the Alexander Romance is at the heart really an interesting spliff which has its truth in the life and travels of Moses/AA.

⁹⁷ Dionysus and Kataragama: Parallel Mystery Cults Harrigan

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Ever wonder why the Roman Centurion (“cata pelt”) pierced through Christ’s skin with a spear and how it never made any sense, but now it does? It was the myth of “al-Sikander” the Dionysian horned Ram/ man-god who would pierce through the skin of Jesus of Nazareth; “cata pelt” was his own invention, and he was known in his divinity by his sword⁹⁸ and by his spear⁹⁹. Alexander’s brilliant military tactics and skill are still studied by generals worldwide as he is and has been the gold standard for whom all leaders since have compared themselves to, from Napoleon, to Patton, to Caesar, to Washington all have been indebted to his unparalleled strategizing. The Roman shield during the time of Constantine bore a vertical spear crossed with the sword, unabashedly both the beginnings of Constantine’s use of the cross as a symbol, and the man that would usher forth the reign of Christianity, a further indication to whom he truly paid veneration to: none other than Alexander.¹⁰⁰ Likewise, at age 32, it caused Julius Caesar to weep at the thought of his own meager accomplishments when he compared them to those of Alexander’s.

From the time he entered adulthood to the time he died the world would never be the same. He rode the golden ox-headed horns that would serve as his symbols unto eternity. He was a man-immortal, and someone that any man who had honor, strength and fortitude aspired to be. In a word, he was the great one, the horned one. He was the son of god, and deserved to be as the heroes and gods

⁹⁸ His sword by way of his cutting the Gordian knot.

⁹⁹ His spear the way he elongated the spear to 18 feet in his armies phalanxes making them untouchable.

¹⁰⁰ This mimics in ways the lip service of Moses/AA as when although the Jews could see their god on paper as YHWH, when they read his name they pronounced instead Adonai, likewise although Constantine paid lip service to Christ his real messiah was always Alexander.

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were before him, because the gods desired it and he made it happen. At just shy of 33 years old after a drunken spree, he fell ill perhaps with malaria and 10 days later he went forever into the land of sleep. And venerated as he was before his men, I can still hear Nietzsche's echo into the night of times past: "we killed him and now we must live up to the deed". God though he was, a hero and a man; a friend as he was to Clitus his men learned well from their leader how to lead. In order to follow, one must come to the point where one throws off his leader and slices deep into his master. Thus is natural. To accept god-manship is to strive to be them and to be granted the very wings of the fallen angel that no longer chooses to follow, "non servium".

Call it existential theology if you like, man became god and men killed god to be god themselves. No, it wasn't malaria, none of the other men died of it. The time had come, and because he like Moses/AA before him was too forceful, he alienated even those that admired and loved him. The Chinese sage Lao Tzu said "he who does not bend, breaks". When applied to the life and soul of Alexander, he did not break, he only bent in death. The men whom saw an opportunity to grab a piece of his empire for themselves conspired amongst themselves to poison Alexander before they too became a victim of his rage, paranoia or his stage cleaning exercises which at times imitated others known to kill men in their higher ranks, most notably Stalin. The work of Ranjit Pal indicates that the story of Alexander's death was carried surreptitiously through Indian mythology which held that it was 'Susigupta', a code name for Bagras his Egyptian lover who ultimately "betrayed him with a kiss", ala Judas Iscariot.¹⁰¹

Miraculously, Alexander managed to live for 10 days after being poisoned. I can only imagine that their words were the very same as the centurion in the story of the messiah when at last Christ gave up the ghost; "surely he truly must have been god". What admirable strength he must have displayed. No, it wasn't Christ's

¹⁰¹ Susigupta and the Poisoning of Alexander Ranjit Pal

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scream that would forever haunt the souls with flighted wings; as Dylan Thomas closed his greatest poem: “And you, my father, there on the sad height, Curse, bless me now with your fierce tears, I pray. Do not go gentle into that good night. Rage, rage against the dying of the light.”, it was instead the scream of Alexander. True to their boy-god, they worshiped not with mere words and signs, but followed him indeed; and in deed, by deed alone they were not forsaken¹⁰², they were not ‘deedless’;¹⁰³ but beside them, their light … ‘dead alas’ he lay.



And with that, when he died many of the common people, the ignoble of his birthplace refused to acknowledge Alexander’s god-man-ship.¹⁰⁴ Alexander said that he left his Empire “to the strongest”; I’m sure with “fierce tears” cursed and blessed them he did; for in the last he was proud that they followed him even to his very death.¹⁰⁵ He had become immortal and with that as this funeral procession was in route back to Macedon, his coffin was kidnapped by his general, Ptolemy, who would place his most venerated possession in the Mecca that would bear his name, Alexandria. His sarcophagus became a religious artifact of inestimable importance, a true pride within the city, and men that were honored as brothers in kind and noble birth

¹⁰² Christ’s last words were *Eloi Eloi Lema Sabacthani*, which has been translated as “my Lord, my Lord, why hast thou forsaken me”.

¹⁰³ “Deed less” as the name of the Staffened-Hero, Stephen Dedalus implies.

¹⁰⁴ Jesus said that a prophet is never respected in his home land.

¹⁰⁵ And now I see why Nietzsche admonished others not to follow him.

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duly paid their respects, to their god, as he layeth, tower of light. As it is said “I am the Alpha and the Omega”,

Μέγας Αλεξανδρίας was truly both the Alpha and Aleph which his name was composed of, and the Omega as “Megas” the Greek word for ‘great’ would indicate.

And when the Pharaohs’ Lighthouse or the Lighthouse of Alexandria,¹⁰⁶ the son of Ptolemy, Ptolemy II would not let the architect who designed it, to engrave his name into it, but instead forced him to place his own, Ptolemy II; there at the top of the tower Sostratus did chisel his name "Sostratus, the son of Dexiphanes, the Cnidian, dedicated this to the Savior of gods, on behalf of seafaring ones", and after he did he covered it with plaster on top of which he wrote the name of Ptolemy II, the unworthy washed away like the insincerity of wax. The name for the Lighthouse in its original Greek was “**Φάρος τησ Αλεξανδρείας**”, and as

Φάρος¹⁰⁷ literally meant light; we have the “light of Alexander” which would for nearly 1600 years lead the lost at sea safe home again. Rather beautiful isn’t it? The Lighthouse of Alexandria would be his memorial and perhaps the most marvelous gravestone that has ever been erected for anyone, and standing at about 125 meters we have our savior $5 \times 5 \times 5 = 125$; and forever did the thin veil of plaster hold the truth of the “Architect of our Universe” and the Mirror into our souls, righteously from the ignoble who did not earn the light first within themselves. Perhaps we may now see why the great general/prophet Mohammed and writer of “Al- Qur'an” would praise “Allah Akbar”, God is Great!



¹⁰⁶ Remember Alexander was a Pharaoh.

¹⁰⁷ Pharaoh

Jesus Christ Superstar, the short version

Let's look at the life of Jesus Christ. It really won't take very long because I'm sure most people know the story and I'm not about to waste anyone's time with the frivolous absurdity of it all. He lived for 33 years. During this time he healed the sick and talked a lot. There are various rumors that perhaps he was an Essene of privileged knowledge, or that he walked on water (ha!). This the people believed, after they were forced to by the "Holy" Roman Empire. Many people still debate whether he ever actually lived. He apparently had a relationship with a prostitute, and his mother Mary is called the Virgin Mary because she told Joseph that their kid must have came from the great beetle that walks the sky and not the postman in the next village. Today there are various rumors regarding the "Holy Grail" being a cup that Jesus drank from or the prostitute that sometimes had sex with him when he had enough money to pay her.¹⁰⁸ His life follows the astrological pattern of the stars and his divine birth is little different than many of the other Sun-god myths which came before him. He preached various morals like loving everyone, forgiving everyone, and always doing the work not of yourself as a man, but that which will reward you for ever after.

As a sun-god predictably he did not live on this planet; and really as a disclaimer, I am not an atheist¹⁰⁹, was brought up Catholic, was at one time a born again Christian, prayed on a nightly basis, at one time almost became a monk, have lived the last decade of my life following the life of Christ the hard way becoming a carpenter rather than a full of shit priest, and as well I have a degree in Religion, that I attained while attending mass sometimes as many as 4 times every Sunday and burning a cross into my arm with nearly 3 packs of

¹⁰⁸ Not to unduly disparage the poor woman, I am sure that she tossed him plenty of freebies.

¹⁰⁹ Actually I was born Jewish, but I didn't know it until adolescence.

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cigarettes, (perhaps 55). So do I find it comical to be saying all of this? Yes! But I do so only by following Christ's path of humility and honesty. I am not an angry pent up atheist ranting, I meditate and do Tai Chi regularly.¹¹⁰ It's just the way it is. We the ignorant masses were not able to appreciate a true god-man when he was before us, so as a joke and because of our own sense of bitter entitlement they gave us Christ on the cross and told us that it would be our duty to be as Christ was and bear our own cross; hence we wear them around our necks, in our hearts and on our backs because we have not been worthy, as Alexander was, to be as the gods; and until we do, there will always be another generic cross for us at the 5 and dime store. What Joyce, Euripides, DiVinci and Lucas have all been trying to tell us is that our myths are our own to make. Wake, live and stop believing all the bullshit everyone has been telling you. Now, with that, let's get back to Star Wars, shall we?



¹¹⁰ Ok, I'll come clean, why not? I have given my life and soul to my own savior, the spirit force that I have come to believe is a light of infinite gravity and holds the greatest of spirits gathered, and meshed into a One, of which Lucifer is it's the winged-footed Mercury.

Chapter 4

Anakin, Obi Wan and the others

In Star Wars episode I, The Phantom Menace, young Anakin Skywalker's owner refers to Qui Gon Jinn and Obi-Won Kenobi dishearteningly as "Nubians". As previously mentioned in the saga of the 'Alexander Romance'¹¹¹ or "Dhul-Qarnaya" stories of the Koran, Alexander¹¹² is reputed to have made his way up to 'Meroe', a city in Nubia, (perhaps after his trip to the Oracle at Siwa) where he met the Amazon warrior Queen Thalestris. There was no battle, but supposedly they mated and might have had offspring. The Nubians act as an incredibly fascinating tie into the story of Star Wars for several reasons. Their civilization dates back to at least 3800 BC. Their language consisted of both hieroglyphics and letters as well. Many of the magical names and spells depicted in the ancient Egyptian Book of the Dead and gods as Egyptian-apple pie as 'Amen-Ra' have Nubian origins. They built in Meroe alone, several hundred pyramids and the Megaliths discovered at 'Nubta Playa', are the world's first Astronomical devices predating Stonehenge by 1000 years. What is Lucas the mysterious, the one who's "mouth is closed" trying to tell us? Perhaps many things, as we will see, Pyramids and Dionysus go

¹¹¹ Many believe these are fictional, some believe they are true, the jury is still out on this one; however they are still illustrative in understanding Star Wars.

¹¹² Or the story of the Talmudic Moses/AA retold in the cloth of Alexander.

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hand and hand, a trinity of forms, and though it wasn't mentioned specifically as such, those initiated and steeped in esoteric knowledge would have picked up on the word play of Meroe as being yet another 'mirror' image, the very fulcrum betwixt our past, present, and future; amid the magic, initiation and change that becomes us.

Lando Calarissian, Han Solo's friend, the administrator of 'Cloud City' and the General that leads the Rebel army into the final battle in the Millennium Falcon against the Death Star, is a perplexing cipher. Inherent within his first name, we see part of Alexander, (if Skando can represent Alexander why not Lando?), and within his last name a mixture of the Hindu goddess Kali,¹¹³ who has several meanings, however perhaps the two most applicable are that she is a Force of time and change through destruction. Kali's name interposed with Alexander's coupled with the suffix 'Rising' is apocalyptic in nature. She is best remembered as the mythical slayer of Raktibija in which the gods called on her to suck the blood out of the self-replicating clones so as to destroy them¹¹⁴. Something tells me that Lando is also symbolic for a child of Alexander through a warrior Nubian Queen. The helmet Lando uses to disguise himself with in episode VI, Return of the Jedi is adorned by two sets of Ram or Ox horns, one pointing upward, the other pointing downward,¹¹⁵ representative of Alexander the Ram, when seated on his horse the ox Bucephalos; as one set of horns points up, the other alternatively points downward, not entirely dissimilar from the symbolism of the

¹¹³ , It is also interesting to note the Thessalian courtesan whom Alexander's parents hired for him in his youth was named "Callixenes".

¹¹⁴ I think in this instance it can be safe to say that these self replicating clones are the adherents of the dead and dying Christian religion, most notably the impotent and lewd pederasty of Catholicism.

¹¹⁵ Like 2 A's of the ancient Hebrew Aleph's in Masonic-symbolism one set pointing upward the other set pointing downward comprising the compass and square, or alternatively as the square is shown sometimes as inset within the compass revealing the A.

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male and female represented in the DiVinci Code or alternatively as the protruding horns of the alchemical symbol for glass (see below), which features either two horns up and two horns down, two holy Alephs interlocked, and the composition of a mirror which allows one to see through.



The Passion of the Star Wars

What if the Holy Grail was not at all the descendants of Christ but instead the descendants of “al-Sikander”, a Tree of Life that might itself span throughout the entire world or remain yet by a secluded and clandestine clan? We know that Alexander married various women; Parysatis, Statira,¹¹⁶ and Roxana (who bore Alexander IVth), and that he also had a son named Heracles¹¹⁷ with a woman by the name of Barsine. Because Alexander did not marry Barsine, their Heracles was considered “illegitimate” much as any son who would have come from a Jesus/ Mary Magdalene coupling would have been. After Alexander’s death there was a scramble for power. Roxana had Statira murdered and the mother of Alexander, Olympias was as well put to death. There was a growing movement that desired that Roxana’s child, Alexander IVth be rightfully placed on the thrown. This possibility was eliminated by Cassander who had assumed the throne.

¹¹⁶ Statira was the daughter of Darius.

¹¹⁷ Likewise, there appears to be quite an interesting parallel here with the name of Heracles and that of Ra-Herakti, Moses/AA’s own “Horus of the Horizon”.

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In 309 BC, both 13 year old Alexander IV and his mother Roxana were discretely poisoned; which left only Heracles as heir to the world's throne, who was at the time residing in Persia with his mother Barsine. In order to destroy all chances that the heir of Alexander would rise to challenge his rule of Macedon, King Cassander bribed the protector of Heracles, Polyperchon to kill both him and his mother Barsine. Official word came back to Cassander from Polyperchon that Heracles and Barsine had been killed, however there has been some rumor that the mother and child that were killed were not Barsine and Heracles, but instead "doubles" who would substantiate that Polyperchon had fulfilled his end of the bargain. If Heracles and Barsine were not killed as they were thought to be by Cassander, than they must have gone into hiding.

What would Lando's "City in the Clouds" signify? Maybe it is signifying the ancient Egyptian city of Heliopolis, the Greek god equivalent of the mountain of Olympia. Was it a Kabbalistic cry to "Hear ye Israel"? Maybe it's not a geographical place at all but instead a place of knowledge, of magic and of spirit; or as Kali's reference in connection by way of Lando Calirissian's name would imply; 'a time in force', or 'the force of time' seen in the clouds, or again perhaps when the rightful heir of the Argead Dynasty in the line of Heracles or Thalestris would again claim his thrown.

The inscriptions on the coins that bear "al-Sikander" look different as they appear on the coins in all capitals than they would have, had they been Capitals and lower cased. Here look:

ΑΕΕΑΝΑΡ. Υ, (notice that there are 5 triangular shaped male apex's, 2 ancient trinities by way of the ancient E and X (Ξ)) and notice how Alexander rewrites the Ancient smaller cased g

(γ) into a Y rather than the uppercased Greek (Γ), again writing his own rules and thereby dictating his own language as such. As we will see, his name has other connections to

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Dionysus.

Padme, is mother of Luke Skywalker and Leia Skywalker played by the beautiful Natalie Portman. The name “padme” means the lotus.¹¹⁸ In Egypt, the lotus was said to represent life and resurrection. Khepri, the dung beetle god of *becoming* whose name Akhenaten took by way of identity clarification, was said to be born from a blue lotus out of Nun. The Egyptian hieroglyph of 3 lotuses indicated a plant, but was more literally translated as “tree of life”. The Tree of Life is composed of three columns, like the three lotuses in the hieroglyph. In southern Australia, there is a Freemasonic Temple decked out in full Egyptian regalia. At the center of the entrance there is displayed 4 pillars which in Egyptian mythology were said to hold up the heavens; likewise they represented the 4 cardinal points of North, South, East and West. And yet there is a fifth column, the so called “world pillar” or as it is called the “*axis mundi*” which the heavens as like the cardinal points on the compass revolve around. In this particular temple, the 5th column was the hidden inscription of the 3 lotuses indicating the Tree of Life chiseled into the tops of the column.

The number 5 is extremely important. We have 5 fingers and 5 toes on each appendage. 5 protrusions from our body, 2 legs, 2 arms and a head; likewise a well endowed man has 5 limbs. There are 5 points on the holy Aleph. 5 points on a “pentalpha”, made of 5 As. 55 feet denotes the saucer shaped energy field of Merkaba. The Masonic savior is said to be 555. The Torah contains the 5 books of Moses, who came down bearing the “word of god” on two tablets each have 5 laws.¹¹⁹ When measuring the movement of the stars, it was found to be

¹¹⁸ Om mani padme hum is a mantra of the bodhisattva Avalokiteshvara, derived from Sakskrit, Devanagari.

¹¹⁹ Actually he had three tablets, each said to have 5 laws, but he broke 111

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1 degree every 72 years. The number 72 is one fifth of 360 (degrees), and therefore the center of the “*munde axis*” that determined the procession of the stars in the sky. Likewise 72 was multiplied by 360 degrees to arrive at the time it takes for which to complete an entire procession of the pictures within the night sky.¹²⁰ It is perhaps the most significant single digit numeric, after 0 and 1, for understanding a mathematical system dictated by the number ten, it is half of the system standard of ten and yet it is right in the middle of everything, “close to the numbers”. As I have previously written “if you got 2 fives, you had rolled the Sun”.¹²¹ In Kabbalistic terms, those two fives can be interpreted as the top half and the bottom half of the Tree of Life, or how I would rather think of it as the bottom half and the top half including Da’ath rather than Kether for when one emerges from Da’ath into Kether, they truly have as Khepri Rising born from the blue lotus and rolled the Sun.



the third. $5 \times 5 \times 5 = 125$, as in Chapter 125 in the Book of the Dead.

¹²⁰ This is however incorrect because the pictures in the night sky will never revolve the same as they did before because their positioning in the sky is not determined solely by the Earth's wobble but instead by the factors which are significant and determinative for them.

¹²¹ Note the double headed eagle or Phoenix shown in the picture with the numbers 55 on its chest.

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The Passion of Star Wars is perhaps both the most amazingly complex and up until now the least understood scene within the Star Wars hexology. As discussed, here Golgotha the place of the Skull becomes Count Dooku/Darth Tyranus/Ivan the Impaler Prince of Dracul's¹²² place of Impalement, the gladiatorial Petranaki Arena on the planet "Geonosis". And once again it is important to remember that Geonosis is the place where the Death/Da'ath Star had originated. The Da'ath Star is the upper Pentagram of the Tree of Life, of Gnostic origins. Gnosticism or esoteric knowledge was divided up into two main groups, Sethian Gnosticism and Valentinus Gnosticism. The Sethians were of the Old Testament heritage, as the Jewish DAA'ATH Star would indicate, that took special importance in the life of Seth, the third son of Adam (Aten) and Eve (Tiye), as was Moses/AA one of 3 sons,¹²³ and his heirs that would inherit the earth. The Sethians, I'm am sure you can now see are the Siths, the dark order of Gnosticism, which makes the Jedi Order of the Valentinus faction of the new testament variety. Interestingly enough, as the Da'ath Star was born on Geonosis/Gnosis; the Gnostic tradition and the synthesization of the esoteric element of Alchemy, Numerology, Tarot, Astrology, Magic, Hermeticism was born in Alexandria Egypt during the reign of Alexander the Great and the golden age of Hellenization.

I call it the Passion of Star Wars because it is a pseudo reenactment of the Passion of Christ where he is eventually crucified on the cross, but with a different ending, and therefore a quite different meaning. As one first grasps our Star-Heroes, Anakin Skywalker, Obi Wan Kenobi, and Padme, they are to be crucified in the most

¹²² Again to reiterate, the name "Dracul" has the complimentary meanings of being both a devil and a dragon, and as well was the name taken by Ivan's father symbolic for his faith and subservience to a group he joined by the name of the "Order of the Dragon".

¹²³ The other two are Tuthmosis and Semenkhkare.

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ignominious of fashions, to be gorged and eaten by the vicious beasts which Lucas has prepared for us, the viewing audience, and the Theater of Dionysus within the play. The 3 Star-Heroes at the outside of the onion appear to represent Christ and the two who were crucified with him, and usually if one has noticed this much, that is where they end. If one looks closer one sees that there are 4 columns or pillars and not 3. Now if this was a cheap c rate movie you would see 3 columns, Lucas on the other hand has quite a different intention, and therefore a different meaning to convey. The four columns respond to the 4 cardinal points, the 4 pillars that the heavens sit atop, the 4 letters of god's name,¹²⁴ the 4 elements,¹²⁵ the 4 worlds,¹²⁶ the four seasons of a year, and perhaps most importantly, the four ages.¹²⁷

The beasts that are to gorge our heroes are consubstantial to those as represented in the symbol of the tetramorphe. The religious tetramorphe has been expressed a countless number of times for over a millennia. Centered on the sign of the cross, tetra meaning 4, they are the Eagle, the Ox, Man in the center, and the Lion. These four animals correspond respectfully to the zodiacal signs of the Scorpio, Taurus, Aquarius, and Leo. Christ is in center column and wearing black flanked by the two others who are wearing white. One would think if this were symbolizing the Christ's Passion of the New Testament, than Christ would be in white, and perhaps Lucas would not be calling Obi Wan Kenobi and Padme thieves as such a metaphorical coupling by their placed flanking the dark Christ would imply. And yet, there is hope. The beasts of the tetramorphe are as follows the red colored 'reek' that goes after Anakin is the ox/bull Taurus; the sable/rat mix named 'nexu' is the cat/lion Leo; the preying mantis/giant spider crab creation is a water bearing Mantid, therefore symbolizing man, and as a water bearing creature, Aquarius; finally the Eagle is revealed as the LAAT/1, the chosen vehicle with outstretched wings that the Jedi order uses to rescue its hero-stars.

¹²⁴ YHWH

¹²⁵ Air, water, fire, earth.

¹²⁶ Atzilut, Beriah, Yetzirah, and Asiyah

¹²⁷ Iron, copper, lead, gold.

Obi Wan Kenobi. Obi Wan Kenobi is Moses/AA killed as Anakin before him by the fallen wings of Da'ath Vader. This was truly one of the hardest resolutions to come to and keep. Ultimately, the story of the Passion as well as how all the other characters in the play pan out develops the only coherent and understandable interpretation that Obi Wan Kenobi is Moses/AA. The difficulty in achieving this realization comes down to, more than anything is if Obi Wan is Moses/AA, than who is Anakin and who is Luke? As Anakin is revealed convincingly in the Passion, and look as a new realignment of the Star-Heroes as we will discuss in a bit, let see why Obi Wan Kenobi is and must be Moses/AA.

The young clean unshaven Obi Wan Kenobi is the representation of the Pharaoh Amenhotep 4th/ Akhenaten, where as the bearded Kenobi is the actualization of his twin identity of Moses. Following the advent of the pseudo-inquisition of the knights Templars in episode 3, The Revenge of the Sith, Obi Wan Kenobi ‘falls’ from power and is exiled following the path of Moses/AA to live as a recluse former Jedi before he is called back by the force to face his nemesis and former apprentice Darth Vader. Therefore, as the fallen one of Akhenaten, he is through the imagery of Darth/Da'ath fallen into the abyss and destroyed by the same force that Anakin was, by the rite of passage that one cannot go back from, that of knowledge. His middle name is the same as part of Moses/AA coronation name of Nefer-Khepru Re **Waenre** Akhenaten, which Nefertiti would refer to him as beloved as Waenre, meaning ‘beloved of Akhenaten’. Both names of ‘Khepru’ symbolizing the dung beetle god that rolled the Sun, and his name of Ankh (life) an Aten (the Sun god) point to this element of monotheism, the One Re (Re which has come down in many romance languages as the meaning of ‘King’). Waenre, the beloved is the “one love”, as Obi Wan becomes a composite of sorts revealed in episode IV, A New Hope, by Luke 115

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Skywalker, who as we shall see, both ironically and endearingly refers to Obi Wan as ‘Old Ben Kenobi’. ‘Ben Ben’ was the term Akhenaten as the Egyptian pharaoh used specifically to refer to his god, the sun disc Aten.

The best definition of Kenobi that I have come across occurred during an internet search in which it was purported that “Kenobi” was a verb which meant to use language to say something entirely different to the listener as it did to the orator of what was said.¹²⁸ I’m not sure if this is exactly what Lucas had in mind but it does portray many of the witticisms of Obi Wan Kenobi throughout the series and as well those of Moses/AA himself throughout the workings of the Torah. As episode 1 revealed, if Qui Gon Jin was the guardian of peace through his alternate identities of qigong and that of Jacques De Molay,¹²⁹ than Obi Wan is Justice as like the Law that Moses/AA would descend Mount Sinai with the written word of god, the fallen rebel of Akhenaten with the Ten Commandments, which were both ‘forged’ (as Joyce would infer), being derived from the Book of the Dead, but as well ‘forging’ as to create the uncreated conscience of his race. The “old father, old artificer” by the pen of Stephen the Staffened Dedalus (builder of the fallen wings) would by reference, be that of our creator, the same as would be Moses/AA, Aten.

Anakin Skywalker. It is interesting to watch Anakin Skywalker in episode II Attack of the Clones, as Kenobi, Padme and Anakin are chained and to be executed by Vlad the Impaler/Count Dukala as Lucas seems to weave two stories of Alexander’s, taming the untamable Bucephalos and the turning of the Elephants in India into one story. Interestingly enough, the animal Anakin tames is the size of an Elephant, as quick as a horse, and as he is shown with Anakin riding him as like an ox with two horns.¹³⁰ Anakin is herein the

¹²⁸ Urban dictionary @ urbandictionary.com.

¹²⁹ And therefore the peace as it was established by and through the Templar Knights.

¹³⁰ Thus the reason that the third horn of the beast was broken off.

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chosen one of Valentinus Gnosticism, the messiah, the black Christ, and Alexander the Great. We will come back to Anakin in a bit, suffice it say, his identity needed at last to be involved to understand the Passion of Star Wars and to therefore forge further into the lore of mythology inherent within the magic of George Lucas.

When Padme, the lotus, climbs to the top of the columns she is illustrating the principle of the ‘fifth column’ as it was seen on the tops of the Masonic/Egyptian temple in South Australia as previously mentioned. She is the *axis mundi*, and the world pillar from which by gravitation, the 4 cardinal points of the world in all directions revolve. When the giant preying mantis/ crustacean hybrid-mantid with the papal crown on his head breaks the column in his attack on Obi Wan Kenobi, he is the smashing Aquarius who is smashing the current Aeon as the water bearer going into the house smashing the pillar as it represented a former age;¹³¹ and likewise the papalized preying mantis is destroyed by the law and justice of the bringer of light Moses-Moshe-Mos-MS-Amenhotep 4th-Akhenaten-Lucifer-Khepri-Dionysus Obi Waenre Kenobi, the mustes who is ever sworn to the close mouth and saying that which will not be understood by he who is listening. The final two parts and the meaning from the Passion of Star Wars that we will highlight before moving on, is that of the death of Janga-Fet/Genghis Khan and the Eagle LAAT/1.

The death of Janga-Fet is in all ways a confirmation that this is the correct meta-historical figure as I have stated in Genghis Khan. Samuel Jackson’s character Mace Windu severs the head of Janga-Fet and as his helmet falls to the ground it is heard to be empty even before it hits the ground, and the neck within the body is shown as

¹³¹ As like Christ’s word to his followers that he will be with them until the end of the aeon when he will go into a house with a man bearing a pitcher.

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being without flesh or blood. When Mace Windu has cut his head from him it is noticed a pause given to the solemn-ness of his actions, and a deep felt respect. Although Genghis Khan was a great conqueror of a land mass and peoples that was close to twice as large as that conquered by Alexander, when he died he was buried in an unmarked grave for which to this day nobody in Asia knows where he was buried some 800 years ago, or they have not told anyone. Genghis was in the end, much as Alexander was before him, someone who brought more things to his conquered peoples by conquering them than he took away. “In nearly every country touched by the Mongols, the initial destruction and shock of conquest by an unknown and barbaric tribe yielded quickly to an unprecedented rise in cultural communication, expanded trade, and improved civilization”.¹³² Much we saw in the first global collectivization of Alexander the Great, with every army and civilization that was conquered brought forth a new renaissance, a new forging of ideas, which would act to be the catalyzation of new inventions, new growth, new trade, law, and a new synthesis in how we understand ourselves within the universe. And as with all of the destruction and rebirth he accomplished in his time, he left in place the sanctity of the Buddhist temples of Tibet and elsewhere. These monks would so revere Genghis Khan that for the next 700 plus years 1000 warrior monks would guard the horsehair banner that was said to carry the soul of Genghis Khan and against every adversity keep it safe from harm, that is until Joseph Stalin came to town. This is more revealing when we consider the fate of the clone/son that would later take his suit to become the famed Buba-Fet on the later prequel. As like Tamarlane who would take on many of the successes of war as had his predecessor Genghis Khan, as Buba-Fet would Janga-Fet, he would forever be denied the higher levels of spiritual gnosis that granted Genghis to be a spirit.

¹³² Genghis Khan and the making of the modern world Jack Weatherford

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When Janga-Fet died there was a reverence paid to him by the Jedi Order, when Buba-Fet died in episode 6, The Return of the Jedi, it was by trying to wrap up the ayn sof aur¹³³ nature of Luke Skywalker that caused him to fall into the pit of Harpu to be slowly digested over 1000 years.¹³⁴ The story of Buba-Fet and that of Jange-Fet is a poem and likewise an allusion to the story of the two Christ's. He wanted so badly to be Genghis he married into his family and created an elaborate genealogy to prove he was descended from Genghis. He wanted so badly to be Genghis, he never became himself. Whereas Genghis Kahn gave more back to the people he conquered than ever he took, Buba-Fet/Tamarlane was an empty shell of a man who left the lands that he conquered destroyed and their people decimated and slaughtered, even to the point where he instructed his men to come back from war with two severed heads each to show him, and they did. When Tamarlane died, his descendants constructed the elaborate palace-tomb of Gur-e Amir so that he would be forever venerated. They constructed such a marvelous tomb for him because, as opposed to Genghis, he had never left the material realm, but was bound ever to it. The man that gave so much dies alone and is buried in an unmarked grave, the man that gave so little died with a big fuss and required others to remember him. Can you see here the parallels of the story of the two messiahs retold as wine made and poured into jars that are newer?¹³⁵

¹³³ “The limitless” and source of the Sephirots.

¹³⁴ The pit of Harpu actually burped when it swallowed Tamarlane/Buba-Fet indicating that he was filling.

¹³⁵ Once again, the two messiahs are Jesus Christ, who I am comparing to Tamarlane, and Alexander the Great, the black Christ who is very much like Genghis Khan.

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In wrapping up the Passion of Star Wars, let's look finally at the personification of the Eagle in the tetramorphe, the LAAT/1. The name LAAT/1 is hilarious. LAAT is almost identical to the alternate spelling of Da'ath on some Kabbalistic Tree of Life's, DAAT, but with an added L at the beginning and a number 1 at the end it combines the meaning of the phonetic pronunciation of the LAAT/1 "the light one" and the concept of Da'ath by the manner in which it is spelled. As Da'ath is the increased sensitivity to the esoteric gnosis within the abyss of Da'ath, the Da'ath Star of the upper pentagram of the Tree of Life thus further represents the "light bearer" within the alternate Luciferian contexts in connection with and consubstantial to the sign of the eagle as represented as the savior of the Jedi Knight Order of Valentinus Gnosticism.



Similarly, Baphomet (see image above) which has been more popularly labeled as a Babylonian devil, is a complex image with many of the symbols derived and not dissimilar to our notions of Dionysus-Lucifer Moses/AA. The Staffened hero of Baphomet becomes the magic wand of his erect phallus, as he sits in meditative fashion with his feet atop an orb. He is pictured with the head of a

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goat, a pentagram atop his forehead, expressing androgynous features of both the male and female, and bearing outstretched wings of the eagle or a phoenix. By using the Atbash Cipher, Dr Hugh Schoenberg showed that the name Baphomet really spelled the Greek word Sophia, which means wisdom. This seems to actually make some sense to me because the Atbash cipher is a relatively simply cipher and the name Baphomet is otherwise a mystery. It also blends nicely with our understanding of Lucifer as the “light one”, that he fell from heaven as Adam and Eve fell from the Garden of Eden (Aten), for the knowledge and desire to be as god is; such as this we see modeled the characters and lives of Aten (Amenhotep 3rd, Tiye, and most importantly Moses/AA throughout the Bible. Likewise, in Star Wars we see the LAAT/1 “light one” falling from the sky in the form of the eagle, like an eagle god/devil which accepts the complementary nature of good and evil in godly and human affairs, which represents ‘*sophia*’ knowledge and is thoroughly the alternate ego of Moses/AA himself who as it turns out is the symbol of the tetramorphe himself, (see note).¹³⁶



¹³⁶ As the Moses/AA was the 1st prophet of ‘Horus on the Horizon’, of the ancient city of Averis/Pi Ramses/Zarw, where the symbol of Horus was the Lion, and as the celestial Sphinx had been constructed in the same image of the celestial sphinx on the horizon at or around the time of 14,000 BC; the hero star Moses/AA becomes the Lion. By way of the holy aleph of AA he also takes on the attribute of the eagle, as the Egyptian aleph of royalty was symbolized by the eagle, as well by his alternate ego having the Eagles wings of Lucifer; and later as the Aleph became associated with the Hebrew Aleph, symbolized by the Ox, Moses/AA is the embodiment of the sacred tetramorphe. More on this shortly.

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Luke Skywalker

Luke Skywalker or “the light”/hero-Sun that walks across the sky is the product of the Anakin, (the eclipse) and Padme “the lotus”; becomes ‘becoming itself’; as the action within his part is consistent as a hero rite of passage; his lineage prove him to be as like the god Khepri, born of a blue lotus, the beetle that rolls the sun and/Aten; as well as we will see as the new messiah of the coming new age. He is the enactment of the tenth and final sephiroth, Kether, light, love, humility and spirit. He is as such, and as the light that he provides, always our yoke or path back to god. Though I will come back to Luke and how he relates to a new cast of Hero-Stars within the later Star Wars that seems to outmaneuver the earlier Hero-Stars which seem to die out, to keep things interesting I would like to posit an alternative interpretation, which at the risk of discrediting my entire theory of the meta-historical/mythology behind Star Wars in the eyes of some people, I am going to throw out there anyway, because it’s fun.

My alternative and complimentary theory of Luke is that he is the syncretism of the Gods Ra and Horus, known as ‘Ra-Herakty’, or ‘Horus of the Horizon’; wherein the true Christ’s Royal Bloodline, the ‘Sang Raal’, comes by way of Alexander’s son through Barsine, Heracles. Luke/ Heracles must battle his father’s inherent darkness and when he triumphs, the Emperor applauds and says “good good good, now strike him down”; but Luke would not and so the Emperor himself tries to destroy Luke. With this, somehow Darth Vader looks out beyond his Dark mechanical mask and remembers love or hope and must give his own life to save the son that he would never know but know substantially being of the same substance and nature and in touch with the Force; and so what I believe may serve as perhaps the greatest myth and legend of our times, rises from his proverbial knees of which served such an evil Empire, takes the evil and throws it forever into a bottomless hole. The bottom is surely code for Da’ath itself, being not a true sephiroth, but the absence of one; malignant, spiritless and evil. This Da’ath which Darth throws off is his own. He is unmasked and imbued as Amen-Ra, or Aten the sun-disk of

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Moses/AA, lord of transformation. He receives the light and love of his Son the Sun, and Sun-god, who walks, or rolls, or rides the sky. In Kabalistic terms, he became one with God, to give birth to a “new hope”, a return to peace and that of the Jedi/Templar Order; he saw the light and he died with it; and freedom itself was born anew.¹³⁷



¹³⁷ In the Zohar, the *ayn sof aur* is described as the limitless light, similarly angelic spirits are referred to as *ainur*. The *ayn sof aur* is also the source of the energy for the sephirot and yet there is described two lights, one which is the color of blue/black and the other white. The blue/black flame resides below the white flame and consumes everything below it. It is upon the blue flame that the white one rests and is supported by. Interestingly we find that George Lucas has placed himself and his daughter as well into the film as the conspicuously blue figures of Baron Papanoida and Chi Eekway. Why is it that Lucas has placed himself and his daughter inside the film as blue characters? Does this have to do with the concept of the blue/black flame which would appear to reside in Da'ath, which Kether the white flame finds its own support; and as the seat of this esoteric knowledge would appear to be Da'ath, how does this relate to what is called Marcosian Gnosticism, which has through the centuries kept alive the “fall of Sophia”.

Darth Vader and Dionysus

There is something within the motif of Da'ath Vader which touches the portal of all portals, the very god of transformation which 'eclipsed' and transcended all cultures. Darth Vader is a 21st century version of the paradoxical identity of the god Dionysus. Darth Vader is both a Jedi as well as a Sith Lord, as like Dionysus who was an Olympian god who manifested the Cynthonic attributes of the underworld. They are in essence the very mirrors of each other, the very blade of the mirror that is, and on each side exists its mirror opposite. For Dionysus, this is between his "Cynthonic" more earthly and underworld attributes, those relating to the gods of the dead; juxtaposed with the presence of his identity as the dignified god of the ethereal plane of "Olympus"(or the parallel here shows through Anakin's meta-historical identity of Alexander as through his mother 'Olympias'). I once happened to ride in a Taxi owned by someone who touted his prowess on the card table as a professional poker player. It was quite an educational ride for I can still remember it more clearly than I should. The man told me the best card players in the world are not the ones you see on TV. The best card players won't let others know how good they are, which is precisely why they are so effective. That's kind of the way you have to look at George Lucas, he's so good at what he does, at the creation of meaning and its simultaneous concealment, that he is perhaps the greatest living magician in the world today. As Joseph Campbell is noted for saying, he was the best student that he had ever had.

Take the name 'Anakin' which means "eclipse"; it is a cipher within a cipher within a cipher within a cipher. In Greek it means "to forsake"¹³⁸ as in the last words of Christ (a reframing of Isaiah) "Eloi Eloi Lema Sabacthani" which is "My God, my God, why hast thou forsaken me?", and with his last screaming to the depths he was said to give up the spirit to which the Roman centurion present stated that

¹³⁸ That is, Anakin is phonetically "eclipse" in the Japanese language, eclipse (in Greek) mean 'to forsake', as in the last words of Hebrew that Jesus was said to speak; "Eloi Eloi Lema Sabacthani".

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“Truly this man was the Son of God”, (Mark 15:39). But as understood through the book of Isaiah, it is a rejoicing in having the opposite or ‘mirroring’ image because Isaiah was not forsaken; so Anakin/Da’ath is likewise not forsaken. And yet, these words achieve new meaning as mouthed by the messiah Alexander.

His scream at the end of the ten days of agony after being poisoned¹³⁹ was to give up his remaining reservoir of strength and pass the ghost believing at last his own word that his god had truly forsaken him, (which would flip by mirror image the moral of the words being not in rejoice for not being forsaken; but instead, oddly enough, a ‘yeah-saying’ rejoice precisely in being forsaken). Let’s go further, because we can. In the Oxford English Dictionary, the bible of the English language, “eclipse” is defined as: “1. Astron. An interception of obscuration of the light¹⁴⁰ of [a] luminous body, by the intervention... *either between it and the eye, or between the luminous body and that illuminated by it*; as... of the sun, by the moon coming between it and the observer; or of a satellite, by entering the shadow of its primary”.¹⁴¹ And what is “eclipse” but transcendental apparition of one’s self, as the image of one’s self is such an obscuration as the mirror of oneself is sheered by the singular eclipse in the duplicity of an image and its being in the universe?

¹³⁹ It is not definitively believed that he was poisoned, it only makes the most sense considering the circumstances of his death.

¹⁴⁰ This ‘doubles’ back to the very intent of the Vedas, to be intentionally obscure, obscuring the light that they held; much as the wisdom portended by Kenobi in the urban dictionary of being “Kenobied” was to mislead by the words which were spoken by the speaker.

¹⁴¹ Oxford English Dictionary, meaning of ‘eclipse’.

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There are 3 and only 3 characters, notwithstanding droids which appear living¹⁴² in every movie and compose amongst them a pyramidal triad. They are the protagonist Anakin Skywalker and his “eclipsed” mirror Da’ath Vader; Chancellor Palpatine, the Tiphareth and his mirror the Emperor/ Darth Sidious; and the seemingly singular identity of Yoda. So we have a fallible man/god, “Cynthonic/Olympian” double in Anakin-“eclipsed”-Da’ath, who is at once the horned Moses/ “al-Sikander” myth of Alexander and a symbol of the fallen angel Lucifer, “the illuminated one”; who has likewise a mirroring relatedness to his son the “light” as if he were very personification of the mirror between not only good and evil, the Emperor and Yoda, god and devil (mirror images of each other), or as the OED says explicitly *“either between it and the eye, or between the luminous body and that illuminated by it”*, but through such a existentially meta-spiritual mythology, Anakin Skywalker steps out of linearity and into the realm of a 4 dimensional **prism**, as he is the eclipsing the transmutation of truly 4 lights; Luke, Padme, Yoda, and the Emperor; and this makes him a triangular pyramid of light ecliptically Heraclitian¹⁴³ in nature; a “prism” of light capable of emanating light as the actualization of all of our true potentialities as human beings, and of our human condition as being always between the potentialities of good and evil, love and hate, fatherhood and alienation, identity, crisis and the relatedness and the light or depth of it.

Again, we must come back to “**Cipher-Dios**” as we have been instructed by Lucas to literally “cipher god” and this prism which is our human condition and to do this we must face the face of faces: Dionysus.¹⁴⁴ As Vader, he exemplifies the rite-hood of man and men

¹⁴² Obi One Kenobi appears in Empire Strikes Back and Return of the Jedi however he is in spirit form.

¹⁴³ Heraclitus was a dynamic Greek philosopher in the mold of Nietzsche. He said that “one can never step into that same river twice”, and that “the only thing that is constant is change itself”.

¹⁴⁴ Dios would appear through a study of etymology to have a connection through at least a third of the known major languages with

Cipher-Dios

to father; to at once be absent and apart from the light transforming child to which one becomes one's own child by becoming a father, and thus re-experiences "innocence lost" both by being apart from the child and as their child grows to adulthood. Dionysus, son of Zeus or Dios, is the most enigmatic and perplexing of all gods. With the Greek spelling we may come full circle, and perhaps not solve the riddle of all riddles, the code of all codes, the cipher of all ciphers, but instead be able to marvel at our own ability to marvel at a riddle which may never be solved; the infinite within god, ourselves and the prism of relatedness which is the meaning and light that allows us to refract the rays of light which make each of us like-god.



The Greek spelling is Dionysus is “ΔΙΟΝΥΣΟΣ”. The very word begins with the symbol of the prism of light, the triangular pyramid. **Διος**, or Dios (which is god) is both separated and yet bound at once. ‘Dios’ is then recombined by taking the first and the

the number 2. This does not appear to be merely coincidental, but would be consistent with the meaning of meaning being as through a mirroring image, and even the mirror merely another mirror looking back at ourselves, a mirror yet of the universe itself. To list and tag all the major languages that have an almost identical appearance of two and god would be exhaustive in nature so I will hear give only a sample, and if the reader is interested than they can confirm this by an internet search of their own. Two: duwa, dua, duha, duo, darua, duo, dau, dew, deu, diw, dou, do', duos, doi, doua, due, duos, duie, dui', duu, duas, dus, deux, de'eus, dues, dues, dous, dua's, dois. God: Dieu, Deus, Diu, Dia, Dio, Dios, Deu, Diex, Diou, The question is, how did either God become two, or two become God?

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last of the word Dionysus, (the ‘Alpha’ and the ‘Omega’),¹⁴⁵ and in its midst we find two intriguing cipheric-prisms. “**ΝΗΣΙΣ**” which is Greek for “an island”, and the English word which is startlingly apparent: “nexus”, which has the near literal meaning of the Latin “regularē”¹⁴⁶, the very root of which we know religion: “to bind, or make whole”. And so at last, let it be revealed, that to “**Cipher-Dios**”, is to be masked and un-masked alike, to be transformed and transforming and to forever understand that life is this rite of passage and prism of self understanding.

It is the island of chaos within Dionysus as well within the 11th Sephiroth of the Tree of Life that the glyph of the eye of knowledge¹⁴⁷ gives us. Perhaps it is the mirroring images of the Egyptian eyes of Horus and Ma’at, mirrors of each other; that this timeless/post-modern re-enactment of Euripides’ Bacchus acts as the very island and chaos which we must as individuals transcend to become more fully human, and more than human; and that which both binds us and serves to make us whole, holy, and that hole of nothingness which is the abyss of chaos unleashed, unrequited, unsuppressed, and unbound. And how reality and story blends by subterfuge a myth cloaked and revealed to create a new admixture and amalgamation, a new alchemical potion guiding father with son, the forger with the real thing, the representation become a true live god, a myth made man by magic; a virgin on the mountain of Olympias with a snake, bore a Ram riding a horse with the head of an ox; a true god whom when the cock crowed twice we had denied him thrice; a symbol became a man, a man a god, and a god a legend, however obscured by the magicians’ cloak.

¹⁴⁵ Or the Hebrew ‘Aleph’ also symbolized by Crowley’s A:A, 2 pyramids expressing the infinite of the inexpressible and wondrous.

¹⁴⁶ As well, that which Freemasonry asserts to be regular is deemed to be a rule established on legitimate authority.

¹⁴⁷ Da’ath may be represented by a glyph of an eye said to represent knowledge.

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Darth Vader/Dionysus as a glyph of an eye atop a pyramid, and a cipheric-representation of man-masked and an element of the “machine state”; a prism of self emanating light, brandishing the Jedi’s weapon of choice: the “light saber”; an agent of duplicity, godsmanship and secularity, glory, chaos, knowledge and order; have you seen such a symbolic and mythological representation of this nature anywhere before?, surely if you did it would be in the art of theater, masked and perhaps ever chasing the whereabouts of the Millennium Falcon; the Star-heroes and spiritual-samurais too will find the presence of Vader’s light searching ever for his Sun amongst the stars, his rays and his path to the infinite within himself. The eclipse¹⁴⁸ occurs at both the conjunction of Da’ath’s eye and as where the female vessel in Da’ath’s eye meets the male and is not forsaken by it. Prescient for me is the symbol of the Ankh, which is a looped cross and has the double meaning of being both life and a mirror. It is as if Christ’s head, the Sun in its meeting “the eclipse” within the upper pentagram of the Tree of Life, and its horizontal trajectory,¹⁴⁹ is looking back at us as both life and a mirror looking back at whom else but “us”?

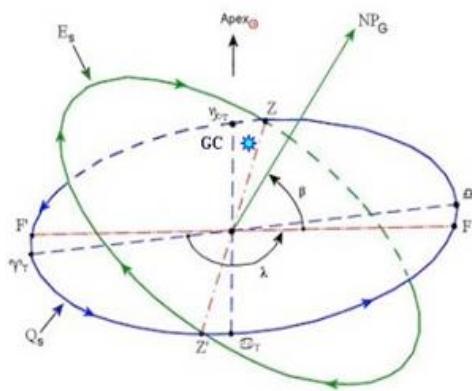


¹⁴⁸ Here I am talking about the cross of the planes within the Tree OF Life.

¹⁴⁹ Horus on the Horizon.

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Han Solo and Princess Leia Organa. According to the Mayan Astrological Calendar, time stops on the date of December 21st 2012. It is widely thought that the reason that the calendar ends is because it is the beginning of a new era in human history. There are several other ancient cultures¹⁵⁰ which seem to have a synchronicity surrounding this date more or less. It is shown in Mayan art as where the Solar deity named One-Hunapu, ‘the first father’ of hero twins crosses the “eclipse” of the Galactic plane as we pass from the Iron Age into the “Golden Age”. This new golden age is to be similar to that which Alexander brought forth by the process of Hellenization, and by way of his great city of Alexandria in Egypt! This is supposed to come with both great upheaval as well as be the bearer of a new peace, perhaps a *Pax-Humana and a new race of ‘homo luminous’*.



In Peruvian mythology, this happens when the upper world and the lower world meet in the center world. In Hindu mythology it is called the sacred marriage of Shakti (the sky) represented as blue and Shiva (the earth) represented as red.¹⁵¹ It is the final stage of the Kali

¹⁵⁰ Perhaps most prescient among these is the I Ching, which is read a certain way seems to forecast the same date.

¹⁵¹ Thus finally provided an answer to the origin for Prince’s giant

Cipher-Dios

Yuga when karma and materialism are at their highest, and memory is at its lowest ebb. For personal reasons I would like to refer to it as the meeting of Moloch and Moksha¹⁵², the nightmare and the dream that we are all in-between, that is always at our fingertips yet beyond our reach. This is a real astronomical phenomenon that is going to happen very close to the time that the Mayans had predicted. In the culmination of an astronomical period lasting nearly 25, 920 years which tracks the Earth's warble through the procession of the equinoxes,¹⁵³ the Sun will come into realignment with both the Earth and the center of our Milky Way Galaxy. This is supposed to cause the Sun to shift slightly in the sky, and may even cause a phenomena that Albert Einstein himself gave credibility to, that of a "gravitational pole shift" on our planet and as much like the earthquakes of the 1300's,¹⁵⁴ this gravitational pole shift will not be just on the physical plane but in sync with the spiritual as its reverberations will affect every living being on the planet. Notice in the picture below One-Hunapu with outstretched arms in the position of the cross or eclipse at the time of the great realignment.

panoramic megas-crypto ballad "Purple Rain". Purple symbolizes unity of the red earth and the blue sky, in a Purple Reign. "I only want to see you laughing in the Purple Rain". Thus as Purple we can more easily understand why Mace Windu's sword is purple being both a window into the past as well as a portal into the future, and a union of heaven and earth.

¹⁵² Moksha is liberation in Hindu, Moloch a prison god of materialism in Egypt. They are the names given to two of my sister-god Chesapeake Bay Retrievers.

¹⁵³ 72 times 360 =25,920 years.

¹⁵⁴ That caused the collapse of the Lighthouse of Alexandria.

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At the end of this great age, a veil is to be lifted, and an old age and the values it espoused is said to perish,¹⁵⁵ and a new world consciousness is to be born. I don't know about you, but that sounds a hell of a lot like the end of Return of the Jedi to me. One-Hunapu is clearly Han Solo (Solo=One, Han is short for Hunapu).¹⁵⁶ So when you hear Bacca saying "Han" now you understand that it is the tender and feminine animal nature of Dionysus whispering tenderly to the Force and our fate as a people riding in the sun disked Falcon with the spirit of Ben Ben, toward the Millennium at the speed of "light" and indeed riding this very light. Leia is "Laya" a yogi term meaning as the Greek word for Crowley's own Dionysian cult "thelema", the birth canal of the universe or in other words 'Mother Galaxy', (the very princess of all which is "organic", hence her last name: Organa). The hero twins that Han Solo/One-Hunapu ushers forth in his Millennium Falcon are undoubtedly when in 2012 Luke Skywalker¹⁵⁷, the Sun

¹⁵⁵ The values of Moloch and materialism.

¹⁵⁶ Han Solo was originally envisioned by Lucas as green with gills if you can believe it.

¹⁵⁷ Luke Skywalker is as well, a metaphor for King Solomon. The

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comes in alignment, with Leia/Laya Skywalker his twin hero sister, and mother galaxy. As first father, Han Solo/One-Hunapu will mate with Leia/Laya Skywalker to create a new world more different than anything we have ever known before; but in order for this to take place the fallen angel aspect of our humanity must throw off this Da'ath like nature into the abyss to be born a new as the morality play of the “Vedas”, the protagonist and hero/star-god for the generations to come has lighted the way by his example and his spiritual leap into the very ether of Kether. If this were a script, I imagine Han would say, “Like they say: Amen”.¹⁵⁸



connection is confirmed by Solomon's original name being Jediah; hence the first will be the last, as the saying goes. Likewise we also see the connection in the name Skywalker as the demon Asmodai that ruled in Solomon's place for 3 years. Again, it is interesting to note that Moses/AA as Anakin had a similar demon that was said to possess his body during his reign in Egypt, its name was Osarsith. Likewise, as Jediah/Solomon was said to be the wisest man in all the world up to that point, and as he was therefore the most probable author of the Torah in my own opinion, than as he had unmasked Darth Vader and looked into his eyes, this was a very telling moment; yet I have not as yet provided the basis to understand why, so this must wait until later.

¹⁵⁸ Han is in a lot of ways Lucas punch line king. I loved when he referred to Princess Leia as “sister”, it still gives me the giggles; but my all time favorite line mouthed by our smuggling heretic pretty boy is “hokey religions and ancient weapons are no match for a good

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Leonardo DiVinci

And at last we come to our forth immortal and defining work penetrating the myth of life-as-rite of passage, Leonardo's Last Supper. I do think that Dan Brown, author of the DiVinci Code is right in that DiVinci is reaching out to us to secure a meaning of that which he must "pass over in silence"; however not necessarily due to any secret oath he may have taken but instead because it was essentially heretical to say that which he was attempting to convey in the painting.¹⁵⁹ What I hope to accomplish by analyzing DiVinci's Last Supper is an increased awareness and moiré contextual understanding within the intricacies of our subject; the meta-historical mythology inherent within Star Wars.

blaster at your side".

¹⁵⁹ Certainly, it is not out of the question that Leonardo DiVinci could have gained this knowledge from membership within an elite society, but it is still plausible that being as brilliant as he is, that he could have come to his own conclusions as well. In either case however, the threat of the church was ever present, especially as was the case in painting the Last Supper within a church, when one was commissioned by the church. Certain theories of secret coding as of late, have taken off, and frankly gotten quite out of hand. For instance, there has of recently run amuck a certain fad of super-imposing DiVinci's works on top of each other to create a new picture based on his utter genius, secrecy and love for geometry. It is argued that when one superimposes the mirroring images of the portraits that the essence of what DiVinci was trying to say is revealed. This is patently ludicrous on its face. If DiVinci had intended a meaning inherent within the pictures he painted, that meaning was not dependent on our being able to make a photographic image of the picture and lay the painting over it, a reverse negative, or any other manipulation by way of digital enhancement. It is not dissimilar from taking a music album and playing it reversed and claiming Satin is speaking through it; delusional at best and at worst very nearly criminally stupid. DiVinci tried to design a flying machine; however the Xerox machine and the computer chip were beyond even his imagination at the time.

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Dan Brown and others have seen an M drawn by the outline of Jesus and Mary, the middle of which is sited to be a V for the female vessel. There is a knife in the right hand of Simon Peter, and the interpretation that he is threatening Mary Magdalene with his left hand. Again to support already preconceived views, some within the DiVinci-Code-clan have actually achieved producing a baby by superimposing opposite images within the painting over each other and have claimed that it is the royal child of Jesus and Mary Magdalene. The puzzle by its nature inspires human intrigue and Leonardo's Last Supper is like a 500 year old Rubic's cube that no one appears to have cracked. The arguments on display by a group of devoted gnostically educated authors is impressive, but in the end, there is always the painfully unfulfilled feeling one gets their vehicle is stuck either in mud and they end up just spinning their wheels, and worse all of them just repeat what the other has said before them without ever a hint of having a truly original idea. If you have read this far, I trust you to believe me when I say, this interpretation will be nothing like that which you may of read or heard of anywhere else, so even if it's wrong, it should at least be entertaining.



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Chapter 5

Setting the Scene

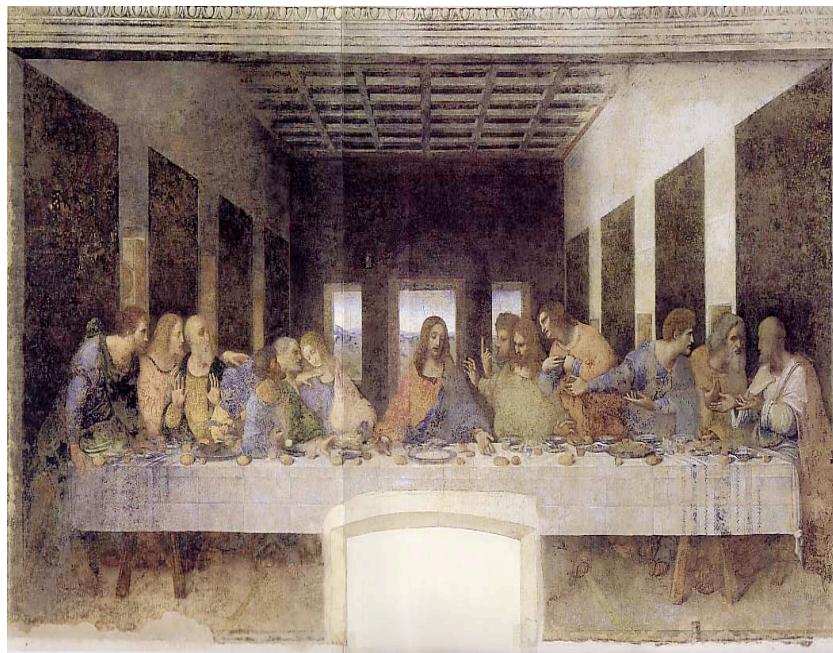
In the painting there are 8 door portals, 4 to each side and 3 window portals on the back wall behind the dinner table Christ and the apostles. The 4 portals to each side of the table highlight in their absence 3 crosses, symbolic for Christ sacrificed with 2 others, (the left side is significantly darker than the right side). The 3 window portals symbolize the holy Trinity of Christianity; the Father, the Son and the Holy Ghost. Directly in front of the table is what appears to be a chair of stone rather than the wood ones used at the table. It is said that sometime in the 1600's, a vandal cut a hole in the bottom center of the picture and this, what was bricked up is that which appears to be the back of this stone chair. At the table are seated 12 disciples and Jesus. Jesus is looking at his left hand which is turned upward as he is holding nothing, while his right hand appears as if possessed by an invisible magic oracle or ball. The main action happening on what is "Mary's side" shows that the focus tends to the relatedness between Mary, and Simon Peter who appears to be holding the knife, Leonardo has accentuated this focus by having a disciple with his hands up to draw attention to the fact that Simon Peter has the knife. The figure in the green with his hands up imitating a Frenchman at the advent of World War II is normally ascribed to be Bartholomew because of his fate of having been flayed; the method of his execution was to have his skin removed, (and yet interestingly, the name of Bartholomew means "the son of Ptolemy"¹⁶⁰).

¹⁶⁰ This is an interesting connection because Ptolemy II who would
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In the window portal to the right there are two male figures; in the center Jesus, and to the left, between Jesus and the woman, an empty window showing the outline at the base of a mountain steadily climbing up. On the back wall between the center window with Christ and the vacant window to the left, there hangs a light-base or torch bearer, and above this a barely visible face on the wall. The table is held up by A-framed legs. Generally the focus is on Christ, with a few side focuses such as Mary and Simon Peter, and the fellows on the right who seem to have their hands showing on the other side of the painting, what is normally interpreted as looking at Christ. But there is one other thing which is distinct in the painting. On the left hand side of the picture there is a curious and very detailed image on the wall before the portals, which appears very strange because it is unclear what exactly this is supposed to represent. You will find that I have provided for you a miniaturized copy of the Last Supper below, as a thinking point, however as the pages in this book will not be in color nor very large, I would strongly recommend that you conduct an internet search whereby you can have access to both the painting in color but as well the computerized capabilities for magnification so that you can view for yourself the details to which I speak of. If you feel like a good game of detective, postpone reading the following pages until taking a closer examination of the picture for yourself and try understanding why Leonardo inserted the elements that he did into the picture. Take advantage of the break, we are almost done, plus enjoy your remaining moments being the fragile art-critique virgins that I expect most readers are, but beware my analysis can be a bit of a *pleasurable-raping*.

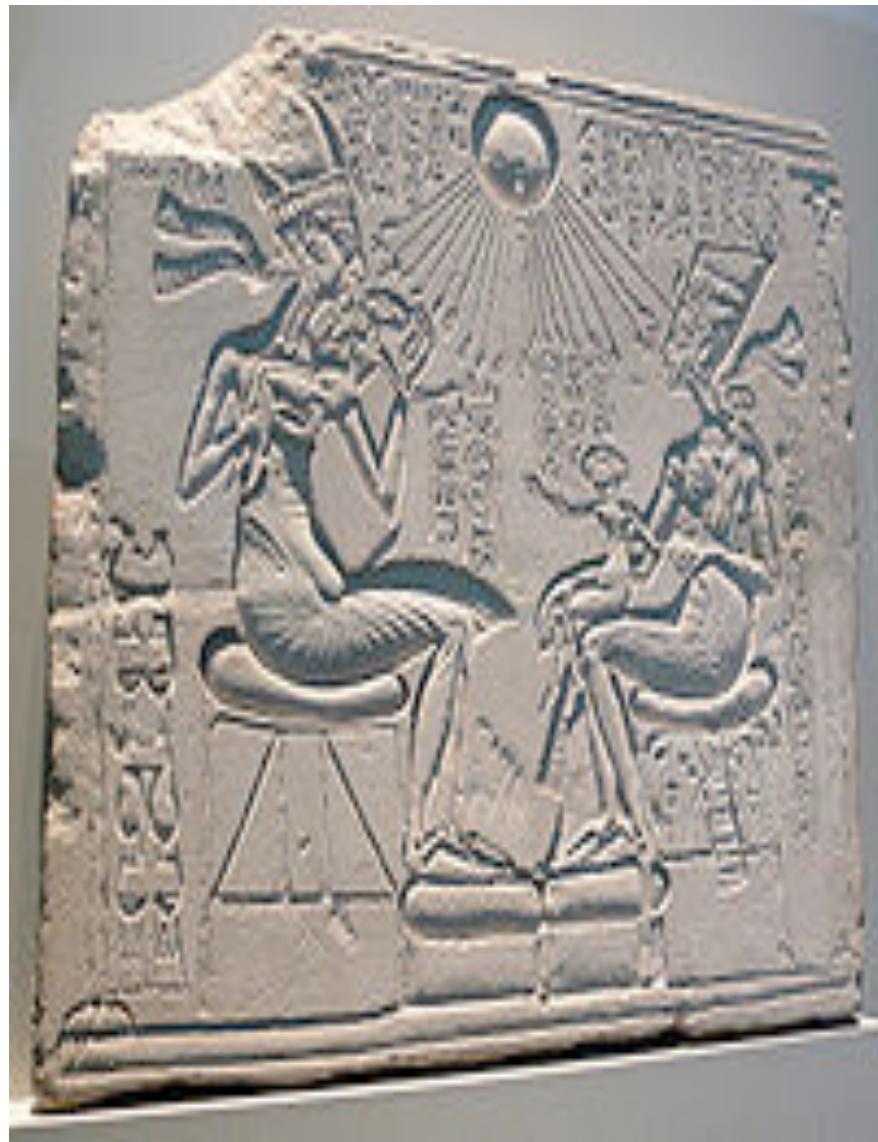
have his name written on the plaster of the Lighthouse of Alexandria was also a son of Ptolemy, further as Alexander was stolen outright by Ptolemy I, Alexander himself was in essence the Sun of Ptolemy and all of Alexandria for centuries after he died.



A Star Wars Analysis of the Last Supper

The purpose for which DiVinci positioned the various elements within this picture is invariably complex. The fact that Jesus is the center of attention is not merely because he was the lead attraction that given night. I think that it would be more accurate to ascribe the 12 figures situated with Jesus as the 12 planet/signs that pass through the constellation of the Zodiac, the Sun (Christ) being the 13th. The relatedness between Jesus and Mary is really between Moses and his Egyptian wife Nefertiti as they are pictured mirroring images of themselves, (see image below). The M which the outlined figures of Moses and Nefertiti comprise is 3 fold. It is an M for Moses, an N for Nefertiti, and two A's for Akhenaten/Amenhotep IV. In both Hittite as well as Egyptian hieroglyphic systems the ideogram of M shown as mountain peaks has stood for “Kingdom”.

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The two figureheads which seem as if to jut out of the same neck and body, comprising the contents of the window portal to the

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right are the dual identities of Akhenaten/Amenhotep IV (AA) and Moses.¹⁶¹ The hair do's of the two seem to compliment the images of Akhenaten's Pharaoh-like crop cut up, and Moses mountain-unshaven mess of the wilderness exile. The A-frame legs which hold the table are also A's which are similarly representative. The chair in front of the table is not wooden because it is the chair of Dionysus who had a front row seat at every theater in ancient Greek times;¹⁶² being the god of Theater everything that was associated with trickery and theater naturally involved Dionysus' presence.¹⁶³ The painting is therefore in the sphere of the Bacchus of Euripides, Ulysses of Joyce, and Star Wars of Lucas.

It is an exemplum of ithyphallic worship which has been recounted many times as Gods seem to have larger than normal sized penises and it is the fertilization ritual that appears to be central between the rites such as Dionysus and marriage itself from the tribes in Africa, Australia, Greece, and India. The staff becomes a magic wand and then becomes a spear that would "cata-pelt" through the skin of Christ. The "Staffen-hero" therefore comprises many of the myths that gravitate around Moses/Dionysus/Alexander. Joyce seemingly takes a page out of Euripides. In the Bacchus, Euripides the mage/playwright disguised the would-be god Dionysus not only from the other thespians within the plot, but ingeniously from the audience

¹⁶¹ On the left, or immediately to the right of Jesus, the Sun god appears the Egyptian Pharaoh mimicking by hairstyle what Akhenaten would have looked like in Egypt. On the right, jutting out of the same neckline is the image of Moses, with his characteristic longhair and beard.

¹⁶² As the New Testament was written in Greek, it's fair to say that that not offering Dionysus to such a seat to such a thespian drama as the myth of Jesus and his 12 disciples would have been a farce.

¹⁶³ The Greek plays were played out in the 'Theater of Dionysus', and at 'Dionysian Festivals'.

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itself.¹⁶⁴ Strikingly similarly, the meta-historical analysis of Stephen Dedalus as the “Staffened heror”, forging-artificer of religion Moses/AA, pillaging much of his Old Testament straight from the Egyptian Book of the Dead, likewise Leopold Bloom his mythological father becomes in essence God; even to the point of tempting his wife to have an affair with a ‘Blazes Boylan’,¹⁶⁵ and after she has cheated on him, Bloom sleeps feet to head with her forgiving all.¹⁶⁶

More recently we can see the plot of Ulysses as a retelling of old myths however newly clothed,¹⁶⁷ as Akhenaten/Amenhotep IVth of old Egypt told of Moses or Mos of new. The story which perhaps most closely parallels Joyce’s Ulysses in recent years by way of cinematographic magic is American Beauty. Whereas part of the mythic retelling that Joyce mimics, takes place through Homer’s Odyssey,¹⁶⁸ the character of Leopold Bloom is becomes Odysseus, Stephen Dedalus the representation of his son Telemachus, and Leopold Bloom’s wife replaces that of the faithfully depicted Penelope in Homer’s version. Part of the wealth of texture within these works of art is that their characters can have not only one meta-historical or mythological identity, but they can have a great man as Joyce himself,

¹⁶⁴ The name of the character/god was not revealed as Dionysus until the very last scene of the play. This is a much unappreciated fact of the play because by not knowing that the character/god was Dionysus all along, the person watching would be caught yet again within the very mask of the play, a fool to the very illusory enigma of it all.

¹⁶⁵ Undoubtedly a Satanic reference via Dante~ the blazes that boil/ the boiling fire of hell.

¹⁶⁶ This obviously begs the question; if he loved his wife, why did he have another man sleep with her and not do so himself? In contrast to his prodigal son, the Staffened-Hero, he has gone through the ritual rite of passage into adulthood.

¹⁶⁷ Harkening to the words of Jesus, he admonished his followers not to place new wine into old bottles, but instead into new ones.

¹⁶⁸ Ulysses is literally the Latin translation of the Greek word for the ‘Odysseus’, so we see a similar message of putting new wine into new ‘vessels’, new languages; and old myths into new stories.

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as Moses before him proved.

In American Beauty, Leopold Bloom becomes Kevin Spacey's character Lester Burnam, ("luster burning"); his unfaithful wife is replaced by Carolyn Burnam¹⁶⁹ played by Annette Benning, and Telemachus/ Stephen Dedalus becomes an admixture of Lester Burnam's biological daughter Jane Burnam, and his mythic son Ricky Fitts¹⁷⁰; whose spurned and denied latent¹⁷¹ homosexual father would act as Lester Burnam's murderer.¹⁷² The theme of the play is to "look closer", no doubt. For if one were placed into the position of a detective or a journalist at the end of the play and had to puzzle through who these people were, and who was guilty of the crime a radically different story would emerge. It is therein a reversal of Euripides enigma, where as the answer is given to us, the question is denied us. The question, had we not watched the movie, yet had all the facts would have been: "who killed Lester Burnam?". The newspaper story might have read "Pedophile shot and killed in home". Who are the culprits? Well obviously the wife who had been caught cheating herself that day and who purchased a gun that would be found hidden in the laundry hamper, and the pair of Lester Burnam's kids, Ricky Fitts the drug dealer, and his girlfriend Jane, who opened the film on a homemade camera scene bribing her boyfriend to kill her father, both of whom are on their way to New York when they see, and touch the murder scene.¹⁷³ And yet, it is all along as obvious as the Emperor, that the

¹⁶⁹ Lester Burnam actually accuses his wife of keeping his "dick in a mason jar", a quite provocative image.

¹⁷⁰ The implications for such a juxtaposing metaphor for Telemachus being both a boy and girl is intriguing and left unanswered.

¹⁷¹ Instead of "latent" I think that "regretful" would like be an interesting reassignment.

¹⁷² Frank Fitts would be the archetypal nemesis of Odysseus named *Anti-Nous, or anti-mind*.

¹⁷³ Hence another motive is revealed as the unethical pedophile

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most respectable Colonel Frank Fitts was behind the whole thing, and was not respectable, or a man of honor at all; but instead a fraud and a coward, neither fulfilling his duties as a father nor as a husband but instead living by the shallow narcissistically absorbed delusion, full of pomp and splendor, yet the very shell of a man and no more.¹⁷⁴



Heraclitian Dionysus¹⁷⁵

So, as with life-as-rite of passage so must art be; art-as-rite of passage is that which is able to transform through its revealing; so let it transform ourselves. The figure of Christ is at last revealed as Dionysus in the theater playing his part as a man-god, however his true identity lies beneath his Dionysian mask in the things little noticed, (or the way Christ in the Last Supper is seated across from Dionysus as they were through Moses, mirror images of themselves). In Star Wars, the figure of Dionysus is revealed thrice in meta-historical characters. Moses was the original Dionysus, or at least the one that we are familiar, the archetypal trickster god. This character is played by Obi-Wan Kenobi, who displays his prowess in adaptation, enduring the scorn of exile, alignment with a higher spirit, and his sage ways of using language as the trickster Dionysus might, to either get them to do as he wants, or to keep veiled what he does not intend for another to know. One thousand years after the fall of Akhenaten from Egypt, Dionysus re-reveals¹⁷⁶ himself as the

struggles to control his children and in the ensuing struggle Lester is shot in the head.

¹⁷⁴ Much as Tamarlane/Boba-Fett was in Star Wars.

¹⁷⁵ This title makes use of the implication of Heraclitus, the many changing forms of Dionysus, in history, myth, and art.

¹⁷⁶ It is here that I will suggest a duplicity that exists with the

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personage of Alexander the Great. As like Dionysus, he is in his lifetime acknowledged as the son of Zeus, and in turn rises from the youth of dreams to conquering a world, affecting the course of history as few other have before or after him.

As I have discussed, Anakin was the black Christ, and thus it is befitting that he would emerge to the phantasmagoric myth of Darth Vader. The third personification of Dionysus, and I am reluctant to admit this, however if the story woven by Lucas has with it an accurate meta-historical and the mythological narrative, and I believe it does, than Jesus Christ is the third personage that Lucas gives us through the character of Chewbacca, literally: “it’s Dionysus you fools”. Now I am not to believe by this that Christ was a god, but instead that the myth of Christ was in alignment with the personality of the more effeminate characteristics of Dionysus, and by history’s role in using the myth of Jesus Christ to make-believe that god died as a man on a cross; and yet instead of making things brutally easy to get, Lucas throws a “monkey” wrench in his story line by making Christ literally in part a monkey. Christ is a monkey; take that you creationist

Character of Anakin Skywalker. Demons inhabited bodies, as we have seen in both Skywalker elements of Moses/AA coronation Khepru, the Skywalking dung beetle, and as well with Solomon’s Asmodai, Skywalking demon. Like, it is the nature of Dionysus to inhabit the body of one as through theater, intoxication(termed “spirits”), transversing the elements of male and female, playing ever with a force which is beyond the conscious control, the animalistic side rather than the reason. It is here again that we must imbibe the story and path of Alexandros as having inhabited Dionysus, and yet the very same Dionysus that Akhenaten would implore in his manic rule over all of Egypt. Hence, when we look at Darth Vader, I see element of Anakin as well as those of Alexander, traveling along what Joseph Campbell might term the journey, or trial of the hero, in his “Hero with a Thousand Faces”.

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swine! Not only is Lucas perhaps the greatest magician in the world, he also has an impeccable sense of humor.



Within the Last Supper, the open window portal between Nefertiti/Magdalene and Christ/Dionysus is open to the base climbing of the Mountains. The Mountains are where Moses would leave off never being able to enter his chosen land, (Joyce's 'Pisgah sight of Palestine' motif becomes clear), and yet the mountains that would serve as both the exile and forsaken failure of Moses / A:A, would conversely begin the myth of Dionysus and the reveling Bacchants of his worship in the mountains, forever the god of many names. Perhaps the open portal similarly represents the many religions that Moses/AA/Dionysus/Lucifer spawned, much as the artificer of Dedalus was the divine forger.

The figure of what is thought to be Christ is perhaps the most complex image art has ever comprised until George Lucas provided us with the image of Darth Vader. At this point we must stop referring to the image as the Christ image (with DiVinci's last supper) and instead as **the Sun-prism/ Dionysus**. From the head to the table, the Sun-prism/Dionysus makes a pyramidal triangle or in Greek "Alpha" beth, the 'D', a Δ for Dionysus or Διονύσος. The 12 apostles/planets of the Zodiac are grouped in 3's, (4 groups of 3) signifying the 4 seasons and the months that roughly comprise them. This explains the colors Leonardo used in Spring and Summer to suit his seasons being of greener hues whereas AA/Moses in July and August are Fall colors. Next to Moses/AA at the September slot is the figure of a young Alexander the Great, easily discernible from his portrait. By AA/Moses and Alexander's intent attention to the Sun-prism/ Dionysus; Leonardo is telling us that they were the closet to

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Aten/Amun¹⁷⁷ (God),¹⁷⁸ the Sun/Son, and that the images are consubstantial to the myth and the reenactment of Dionysus.

One of the more curious elements of the painting is the medium that Leonardo chose to express this portrait. He chose to abandon the more popular use of technique referred to as “tempura forte” which by painting the picture on the drying plaster ensured the integrity of the painting for many years by design. Fifty years after it was finished, it was said already to be ruined. Now for a man of unrestrained genius as DiVinci was to spend 4 years, on and off, to paint a masterpiece that he intentionally created to fall apart is very suspect.¹⁷⁹ Why would he intend for his masterpiece to fall apart, unless by falling apart it revealed the true message of his picture? Perhaps he manipulated certain areas within the picture to fall apart faster than others, taking a page from Sostratus’ falling plaster. DiVinci demanded maximum liberty while creating arguably the most celebrated scene in the Bible and tackled the affair in bits and spurts creating his menagerie of chromatic effects and covert symbolism. The symbolism to the far left hand of the painting is the chalice which held the blood of Christ, but it is turned toward the wall, just as the painting would have to be for it to sit on top of the table, making the many holy Alephs of Adonai, and “a’hyah asher a’hyah”,¹⁸⁰ and Elohim, and Akhenaten, Amenhotep,

¹⁷⁷ Again, two gods by one name, comprising various elements of the Bible from Adam to Amen.

¹⁷⁸ And perhaps by their proximity alone that they were essentially god creating for us more than anyone else has, the rules and customs’ which have in turn since their time guided our behavior.

¹⁷⁹ It could be considered outlandish in certain circles to propose such an idea, yet to even consider that Leonardo intended us to invent the Xerox machine and superimpose the images to find the true meaning of the picture would appear to be a million times more egregiously preposterous.

¹⁸⁰ “I am that I am”. In Hebrew, each word begins with the holy

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and Alexander to follow suit and be turned to the left, as the holy Aleph, the symbol of the golden ox was, so as the symbol of royal blood was, the lamb-vulture Aleph in Egyptian times nearly indistinguishable in feature from many Moses royal born within the Pharaohonic lineages; Gods of light.



The “light bearer” on the back wall with the face above it is surely as the ‘Architect of our Universe’ was, covered in plaster, above the light of the Lighthouse of Alexander, Sostratus; and conversely Sostratus is by being the Architect of this great light, symbolic for Alexander himself. As Alexander the messiah was covered by the thin veiled plaster of history, as Akhenaten was by the thin veil of “Moses”, as Dionysus was by his many names, so too are the many references in this picture, but what becomes startlingly clear is that it is definitely not about Christ the man/god, but Christ as the Euripidean play played out so many times to withhold the pearls of true wisdom from the unworthy swine. “A prudent speech sleeps in a foolish ear”, the words of Dionysus.¹⁸¹ In this work, we have a key to the meaning that Leonardo had hidden into the picture by the analysis of 2 things in particular; symmetry and asymmetry. Geometrical symmetry pervades the works of Leonardo DiVinci, and points to what he was driving at, and yet ironically because of this, when it is absent it reveals something about what the artist was interested in conveying to us because it tends to stick out like a sore thumb. Symmetry, as by how the lines in the floor meet with the line of Christ up to the lines of the decorative hanging ceiling lattice to form an

Aleph.

¹⁸¹ Bacchus of Euripides

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invisible cross which “Jesus” wears on his back, the bottom of which are the two lines beneath the table bearing the two feet which could not belong to any other people within the picture but are symbolic of feet driven with nails into the cross: or again how Christ/Moses and Magdalene/Nefertiti appear to be dressed as mirror images of each other. Asymmetry, as to how the detailed rosettes appear higher on the left side of the picture which is the darker side; how only the front left side pier is the only one which shows any definitive detail, or how there is only one torch bearer, (whereby if this had been symmetrically laid out Leonardo would have placed one to either side of the center window). These incidences should not be taken lightly because they were clearly not by unintended happenstance.

As for the figure normally ascribed to Simon Peter,¹⁸² with the knife; he is not threatening Mary Magdalene, but comforting the wife of Moses/ A:A, either Nefertiti and/or Zipporah¹⁸³ his Hebrew wife or an admixture of the two as she leans on him and is visibly comforted by him. The knife is thought to be held by Simon Peter because, otherwise the arm of Nefertiti/ Magdalene would have an arm which was too long to be proportionate. This however is slightly dishonest because the purpose of DiVinci’s painting was not a straight realism, but instead to convey a meta-historical or mythological realism by the use of the figurative metaphor. Mythological thinking is mythological thinking and only mythological thinking. If DiVinci intended to convey strict bodily proportionate realism then there would be no answer for whose feet are seen at the bottom of the invisible cross, which by geometry is a cross which Christ is bearing on his back, other than that DiVinci swayed from other works in which geometry alone was his master, or at least appeared to be his master. By contrast, within the Last Supper, the greatest tool of one of the greatest

¹⁸² Some would argue that Simon-Peter is modeled on the figure of Plato, Aristotle’s teacher; (Aristotle in turn was Alexander’s teacher).

¹⁸³ Or yet again perhaps his Ethiopian wife “Aten-it”.

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masters of tools¹⁸⁴ was the cryptic metaphor.

The knife that Nefertiti/Zipporah¹⁸⁵ holds and the reason Simon Peter is comforting her is because her child is to be circumcised,¹⁸⁶ and though resigned to it; she is visibly not at ease. This is signaling the birth of a new age, the portal open between, the wombed vessel before them, (V made by Nefertiti/Magdalene slash the Sun-prism/Dionysus), and a people and religion and relatedness to god that they would forever transform. The figures of Nefertiti/Magdalene and the Sun-prism/Dionysus of the Jesus-motif are mirroring images of each other as are the images of Amenhotep IV and his wife Nefertiti, likewise the many manifestations of the mirroring images of Moses/AA/Dionysus/Lucifer/al-Sikander/Alexander and how they all seem to morph into that mirroring between the Sun-prism/ Dionysus. Perhaps it is really the feminine side of Christ rather than the actual personage of Mary Magdalene, hence a double back reference to the truth underlying Alexander/al-Sikander and Moses/AA/Dionysus/Lucifer. It doesn't appear to be in any way implausible that DiVinci would have had access to the Egyptian images of Akhenaten and Nefertiti and their extremely close physical resemblance. Next to Cleopatra, Nefertiti is known for her incredible beauty, even her name implies beauty as like Akhenaten's name which implies a certain femininity; and yet she was said to be very strong and there is a chance that after Moses/AA's exile that she may had served in his place as Pharaoh or co-regent with Semenkhkare for a short time.¹⁸⁷ Hence, the everlasting mirror image as was displayed and the space between the prism of the Sun-God/Dionysus and female Christ-Nefertiti/Magdalene image seen in his Last Supper might really

¹⁸⁴ DiVinci was an expert designer of war weapons.

¹⁸⁵ And/or “Aten-it”, Moses/AA’s Ethiopian wife of the Talmud.

¹⁸⁶ Either in expectation, or conversely that he was already; either way the metaphor remains intact.

¹⁸⁷ The evidence for this is that Semenkhkare appears to have changed his name to Nerfertiti's after gaining office. The other options are that of a co-regency with Nerfertiti, or a sole rule of Nerfertiti, which would have been unusual however not impossible.

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be the birth canal which birthed not only the god and gods of the Old Testament, but Monotheism and every other religion and deity that was birthed by such an Egyptian pair of mages. Perhaps they were brother and sister or perhaps the infinite had found each in each other. We will not ever know a one reason why; which makes it ever more prescient for the magic of the duad, that the circumcised Son that they bore represented the divine Sun of Aten.



The modern day Aleph ☚ is composed of two Yods (remember Yoda?), one pointing upward, the other downward, separated by a slanted ‘vav’, symbolizing the geometric intricacy and patterns of complexity of God’s infinite wonder and meanings own meaning. The spiritual significance inherent within the meaning and meanings of letters for the Kabbalist cannot be underestimated. They were how god made himself manifest, and how an adept at understanding the meaning behind meanings could enter a higher plane in touch with god. Even possessing the correct names of deities was said to convey great power on those that beheld them. The Aleph, along with the “mem”, and the “shin” were essentially the primordial letters out of which all other letters could be made, and thereby they served as a channel to god’s divine energy.

The numerical significance is that given proper Hebraic values, the constituent parts of the Aleph equal 26, the same as YHWH, the unspoken name of God; or put another way it is the Aleph that begins all three words of Gods response to Moses as to his name (“I am that I am” or “a’hyah asher a’hyah”). Every single word for god in the Jewish religion begins with the Aleph; Adonai, El, Elohim, Aluph;

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and not to be underestimated as well the Hebraic words for fire, water, and **light**. Moses/AA forms with the Sun-prism/Dionysus a holy Aleph as the Egyptian counterpart of Moses/AA is seen to be holding up the index finger forming the upper yod, the Hebrew constituency with an arm slanted forming the Hebraic ‘vav’; and the bottom yod being formed by the empty outstretched empty palm of Sun-prism/Dionysus signifying the unity of Moses/AA and their Sun-prism/Dionysus because they were one and the same. This is why and what the Sun-prism/Dionysus may ultimately be looking at, the unspeakable infiniteness of god through the symbol of the Aleph. So, it was not at all any group called the “Priore of Sion”¹⁸⁸ but rather that had DiVinci placed the meaning of his painting in a more overt way, than the church might have burned him along with his paintings defeating the very reason that he painted it in the first place, or alternatively that he painted it to strategically fall apart revealing the truth hidden by both symbolic means and strategic ingenuity, ala Sostratus beneath the plaster.



And here is where we truly come full circle. The Egyptians also had a letter they called the Aleph, which was the basis of the Hebrew letter, only the hieroglyphic which was used to depict it was a vulture(see image above), most probably what we would today refer to as the Lammergeier, or Bearded Vulture; an old world vulture of the genus ‘Gypetus’, a family of raptors. Linnaeus in his Systema Naturae called it the “Vulture barbatus”, which can be translated as “lamb-vulture”¹⁸⁹ or “lamb-hawk”. Interestingly, this is most probably the

¹⁸⁸ Which was really probably an elaborate hoax engineered by the conspirator who made known the names of its members in the first place.

¹⁸⁹ I find it delicious to consider the implications inherent within the

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progenitor of our own Bald Eagle, as it was noted that as they used to drop the turtles from high in the sky to crack their shells that one of them appeared bald by Herodotus.¹⁹⁰ The bird as well as the letter were for the Egyptians, a religious symbol and the Vulture was a synonymous sign of royalty recognized by the Pharaohs and Priests as both were unchallenged Kings of the own realms and had with them a certain distinctive mythological longevity.

It is absurdly ironic to imagine that the symbol for royalty, a “lamb-vulture” would be translated and transformed as Moses himself was, as with the Egyptian sign for duplicity, the double horns as with and for their own symbol of ‘Aleph’ within the image of the ox, no longer a symbol of royalty but a beast of burden many times depicted in Egyptian hieroglyph solely for the purposes of taxation, and confluent with the very creation of the written language in Sumerian times, or as the Egyptians would call it once again “the word of God”. Hence this doubles back to note 114 regarding the many similarities that had evolved where god and the number 2 are inextricably tied together in a countless number of languages throughout the history of the world, but as we see within the transformation of Moses/AA and the Egyptian Aleph and its morphing into the Hebrew Aleph, much as Akhenaten morphed into Moses, or that Moses and Lucifer were one, that this was the most probable catalyst for such an identification that the number 2 rather than one has with god.

Egyptian Aleph being translated as the “lamb-vulture” as Christ was said to be the “lamb of god”.

¹⁹⁰ The Histories.

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And so we arrive back at the chosen vehicle for our hero-Stars in flight: the Millennium Falcon. This name is significant both by the Crest of the Maltese Falcon and the ciphers of the Templar Knights, and their ciphers; its speed and ride of “light”,¹⁹¹; and the crossing and realignment of the galaxy with the Sun as something new, something old, and at last a Mace Windu into the very beginnings of language, and meaning and the ciphers itself to the very root of the translation of god from one to the many and back to the one. The Falcon animal totem is said to represent visionary power, wisdom, guardianship, and transmutation. The messianic Horus is symbolized by the Falcon. A Falcon crest can be found in the symbolism of the illuminati as being of twin heads looking out to each side. Perhaps the most prominent feature on the Millennium Falcon, the thing which would more than anything else tell us that that is the Millennium Falcon and not another ship of Galactic origin, are the two giant protrusions in the front of the ship¹⁹²; they are our going back to time when the Holy and Royal

¹⁹¹ Or is it perhaps the ‘rite of light’?; and to emphasize yet again as Einstein showed that when one rides at the speed of light, time itself ceases to exist, hence the motif inherent within Star Wars as being both ‘timeless’ and ‘beyond time’.

¹⁹² These protrusion are also seen in the LAAT/1 scene in the Passion of Star Wars. Again, the eagle-metaphor as the LAAT/1 composed and completed the tetramorphe, falling to earth as the “light one” inherent within its name, the protrusions on the face of the Millennium Falcon confirm that this is not a mere coincidence, but consistent in its

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Aleph, and the many gods of the Egyptians became one Hebraic god; the heir apparent, slave-god magician ‘Gladiator’ who would lead them from bondage and claim a nation, a people and a one god who was “I am that I am”, which was derived almost directly from the Egyptian education that Moses received as heir apparent of the Book of the Dead which reads “I am he that was, and is, and shall be”; even his name still forbidden, “born of”, MS, Mos, Moses, his birth name Amenhotep 4th, and the magical name he gave for himself Akhenaten; and the many phrases which would in turn hide the name which could not be said; “the fallen one from Akhenaten”, “the rebel from Akhenaten”, Lucifer, Khepri, Dionysus; the god of many names, and the many gods in One.



And at last, I awoke from my dogmatic slumber guided by the nightmares of my Sun, Kevin, to realize I had seen with him the night before not one image on the wall behind but instead two faces within

application of metaphors. The circle is made yet complete again in the many manifestation of Moses with horns that are not dissimilar to those worn by Lucifer himself. Strangely, many Christians will point out that pointing these things out is somehow “evil” and “satanic” as they say, rather than looking at the object facts that 1 it is the Christian religion which inherently accepts, embodies, and holds with reverence Moses/AA and Moses/AA is an embodiment of Lucifer as well; and that knowing this, ones conception of “evil” as manifested and taught as being related to Satan and hell must, in the end analysis accept a rebirth of radical proportions.

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the plaster above the ‘bearer of light’. And there out of the bloody red colors of the earthen womb, the unseamed and unseen loined cloth they arose. The larger face is much like the coins of Alexander’s day, and to the side wearing the ram horned headdress as Alexander did was the larger apparition cut into the back wall, and inset into the bottom left of his image a man looking out as like a ghost or prophet unreceived, undeceiving, who died not forsaken, by bearing ever his musty secret; Sostratus. Perhaps the lines in the floor, the ones behind Dionysius seat would go up to meet the M formed by the outline of Sun-prism/ Dionysus and Nefertiti/Magdalene as a W forming a diamond shape and where the two center protrusions meet, thus the alchemical sign for glass, (shown above). How perfectly placed between the womb and those two windows was not a glass at all but a holder of a torch, but the torch was not there.

Leonardo DiVinci painted this picture between 1494-1498. The Lighthouse of Alexander had crumbled nearly 200 years before so one could not see “through the looking glass” but only the shallow and marked shadows and hollow men that painted themselves on Plato’s caved walls, not ever the fire which was behind them, (thus the reason for Simon Peter’s resemblance of Plato). Without the torch to light the way for the weary seafarers, we had come to live not by the consciousness of reason, but as if caught in the belly of the Whale and swimming as lonely fish slumbering in as Homer would write “*επι οινοπα πόντον*”, **Ἐπι Οινοπα Πόντον**, “the wine- dark sea” of our shadowy unconsciousness. But at last analysis this deduction too failed because the more obvious and prescient symbolism shows a line not jagged as the symbol for glass would portend, but instead continuous from the hanging ceiling lattice through the steady line of the Sun-prism/Dionysus right side which whereby it conjoins with the lower yod formed by the vessel image projected where the Sun-prism/Dionysus and Nefertiti/Magdalene meet and where by the upper arch above the center window portal becomes the upper yod. The conjoining features of the large Aleph are the very window casings which combine the elements as the picture of the messiahs; Moses/A:A/Dionysus and Alexander are at last reframed as it were within the inset of the Sun-prism/Dionysus on the side of

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Nefertiti/Magdalene and as well surrounding him, forming the center ‘vav’ which conjoins the Holy Hebrew modern day version of the

Aleph  . There is likewise a line created on the opposite side of the Sun-prism/Dionysus between the hanging ceiling lattice and the lines in the floor, which when it meets the first line creates a giant x, similar to the x or cross seen in Picasso’s Guernica. With this x, we have conjoined the alchemical elements of Fire  and Water  , which serve as the birth of many gods and thus we have the sacred marriage and Purple Reign of where father sky meets mother earth, and yet at the same time we have the x of the original Cipher Codes of the Knights Templars, invisible, centered, and surrounding the God of many names and the many names of God, the Sun-prism/Dionysus. And befittingly, the fifth holy Aleph is formed, in ancient fashion by where the triangular pyramid of where the Sun-prism/Dionysus is crossed by the plane of the table. And thus, at last we may apprehend the light and truth of Freemasonic savior, number 555; 5 ceiling lattices down to either side creates the invisible cross, crossed itself throughout by the 5 holy Alephs.



Magic, Rites, and Spheres

When George Lucas commenced in making the epic saga, he created his own special effects company, which he named “Industrial Light and Magic”. It is an apt name as we shall see because it displays two of the truly keen interests of Lucas in the epic-stage play of Star Wars; Light and Magic. All throughout the production of Star Wars,

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George Lucas was more motivated by one concern that overrode all others, and it was this: he wanted to make sure that he could continue to make Star Wars and that he could make them exactly as he wanted to make them without the interference of the bigger movie making establishments that would have watered down the content and the message of his work. To this effect his chief concern was that he would retain all rights for future movies if and when he was successful with the movie that he was working on. When he produced the first sequel, he actually divided up the earnings from the movie with the cast and crew because for the wealthiest director in movie history, money truly was not an end in itself. Since money was not the goal, as it is in most people's lives, I would ask what was George Lucas' goal? Funny thing I should ask.

The influence of light and magic in the studio effects in every respect can in no way be down played or underestimated. Who can lead you through an initiatory rite without even your own knowledge of it? George Lucas can. With the Essential Golden Dawn, a book of "high magic", the authors¹⁹³ highlight the difference between ancient Greek dramatic tragedy and that of Golden Dawn ritual drama is as follows: whereas in the Greek drama the progression of the play follows a line of transgression, usually created by the protagonists over excessive pride, and the vengeance that this tragic flaw brings down upon the protagonist; the ritual within the Golden Dawn system of high magic and the Kaballah where a "story pattern revolves around the themes of purification and sacrifice, the quest for knowledge, adversity followed by victory, order overcoming chaos, death followed by resurrection, and the discovery of secret wisdom at the end of one's journey".¹⁹⁴

¹⁹³ Chic Chicero and Sandra Cicero

¹⁹⁴ The Essential Golden Dawn Chic Cicero and Sandra Tabatha Cicero

Brief Outline

- I. The Phantom Menace is the Neophyte stage.
- II. The Clone Wars is the sphere of Malkuth, the Zelator.
- III. Revenge of the Sith is the sphere of Yesod, or Theoricus.
- IV. A New Hope is the sphere of Tipareth, or Adeptus Minor.
- V. Empire Strikes Back is the sphere of Da'ath.
- VI. Return of the Jedi is the sphere of Kether, the Crown.

Episode 1, Phantom Menace is the Neophyte stage.

In it we see young Anakin Skywalker endure the initiatory trials of spirit which bring him from the dark cave of the shadows to the world of the light. He has proven himself and his heart in acting selflessly. He has shown compassion, bravery, skill, depth of perception, diligence and mastery. He has protected his elders when a sand storm arose by offering safety within his own home, later he risked his life to ensure that they could continue on their mission by winning a pod race against the dangerous Sebulba. At the end we see that young Anakin is before Yoda,¹⁹⁵ and accepted into the order to be trained. He has completed the initiatory phase wherein he has gone through a rite of passage which has transformed him from a slave to a one with liberty.

Ani, the boy, is Ani of the Book of the Dead; lead through the various trials where his metal is tested. As Alexander was the true messiah, so Lucas plays a bit whilst having Ani building the “prototype droid”. It appears to be just as he has said it to be, for his mother, when in the land of metaphor, what he really means is that he was building his own “prototype droid”, meaning Jesus Christ. As such C3PO is featured as a translator and takes on the golden hue of the Sun. R2D2 is literally the silent depiction of YHWH, configured

¹⁹⁵ The Yod which is the president of the Kabalistic world of Atziluth
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as the Sun's less brilliant friend, the Moon.

Qui Gon is left feeling there meeting young Ani Skywalker was not coincidence, “there is something about this boy”. He asks his mother about his father and she tells him that there was no father, thus the myth of the miraculous birth, or chosen one. Ani goes on to prove what he is made of by winning the part for their ship in his self built pod. The race is really something to behold, when Ani put his helmet and goggles on in that super age vehicle it harkens back in cinematographic history to the very look of Peter Fonda himself in Easy Rider. Eventually after Qui Gon’s death Obi Waenre is able to convince Yoda that he can be trained, despite his age.

Many slight and not so slight similarities carry the movie together in ritual and link it across the generations of characters. C3PO is the first Cyborg to great the Jedi just as he had in the episode 4. Padme cleans R2D2 in the same position as her daughter in episode 1, an alchemical allusion, “as above so below”. Ja Ja Binks is a fish in the water, that Qui Gon and Obi Waenre go through thus symbolizing a baptism; the threshold of which is an inner sanctum and plenum achieved by going through this water, mimicking in some ways the water sac which surrounds a baby. This is allegorical to the stage of Neophyte. Best line in the first movie had to be: “Your focus determines your reality”, Qui Gon to Anakin.

Episode 2, The Attack of the Clones is the sphere of Malkuth, the Zelator. We see the zealousness in his feeling for Obi Waenre pigeonholing his superior talents. The death of his mother also turns him to hate, he kills his mother’s capturers, in a spiritual crisis and it was for him a breakdown of his Jedi Oath, typical of the youth of the zealot. He says goodbye to his mother’s grave and picks up a handful of earth, while he makes his oath to his mother to not let it happen again, an oath that he will determine life and death which will of course affect his destiny and the rest of the saga. This is also

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symbolic of the initiatory oaths as he is passing into the next level of becoming a magician/alchemical warrior. Anakin rescues his mother as she is tied up in a cross like scaffolding, but on closer analysis it is an upright A representing the holy Aleph, and more properly the top section of the upper pentagram in the Tree. Anakin burying his mother is symbolic of his passing into Yesod¹⁹⁶, at the same time he embraces his love to Padme. Anakin experiences some issues in Malkuth, with his connection to and need of Earthly temptations such as those revolving around love and unconditional love in his courtship with Padme.

Also of interest, Obi Waenre provides exactly the same scene in Star Wars IV where he cut off the arm of someone in the bar intending to kill Luke, he does exactly the same thing for Anakin, “As above so below”. R2D2 provides his next miracle by stopping the molten steel from killing Padme within seconds of her eminent death.

¹⁹⁷ Dooku proves too much for Obi Waenre and Anakin, slicing off Anakin’s hand whilst he holds on to his light saber. Dooku finished with Yoda. Anakin enters the sexual Union of Yesod by marriage to Padme at the last scene, somehow resembling the Empire Strikes Back by way of the incompleteness and fragility of the love story. We are left with the restless forlorn scowl of a broken man touching the hand of his love Padme with a prosthesis instead of his own flesh. ¹⁹⁸

There is a sense of the play “Everyman” in the trials of Anakin. I am reminded of yet again Atrieu, the young boy hero in “The Never Ending Story” battling the spreading numbing Nothing, the deadness

¹⁹⁶ The sphere of the phallus and family.

¹⁹⁷ The first such miracle was by overriding the power to fix gthe generator, how did he do that? Obviously, the godman-ship of R2D2 is unquestioned.

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in the interminable deadness in heart when like somebody you love kicks your guts out and leaves you to die. How is one to pick oneself up again? As we know, only slowly and earnest of heart. In the never ending story Atrieu was said to go through a rite of passage that only the purest of heart could get through the gates. He had seen a warrior carried on horseback make the feat before his eyes and was struck down. Atrieu felt fear, but it was the spirit guide which pushed him onward, and led him. As if emptying himself before the gate, he became light, he walked with a conscience gait, awake to the dangers, trusting in his own instincts. And there, when he saw the eyes flash, a sign of danger, he ran as fast as the wings beneath his feet could carry him. He was pure of heart. He had passed through the gate.

The generalized question imparted is why did Anakin lose his arm, and what could he have done different? In this case, we are given a clue by Obi Waenre's admonition to Anakin "we will take him together". Anakin did not listen to the spirit guide of justice because he was "overzealous". Anakin and his guiding spirit Obi Waenre were separated and so the Impaler Prince Dooku had completed the schism between him and his master¹⁹⁹ by collapsing an aperture to pin Obi Waenre down leaving Anakin ultimately defenseless. This ultimately foreshadows his son Luke's own training on the planet of Naboo. Luke Skywalker is lured into a trap on cloud city.²⁰⁰ Remember Yoda's advice to the young Padawan, that he must first finish his training before meeting the likes of Darth Vader. Again in this instance the hero's courage has outweighed his sense of patience and better judgment.

Episode 3, Revenge of the Sith is the sphere of Yesod, or Theoricus which culminates with Anakin's journey into the mythic sphere of Tipareth as by way of the Chancellor, the 6th sphere or second rung of Jacob's ladder as when he takes the Emperor to be

¹⁹⁹ A metaphor for separating one from all that they had learned.

²⁰⁰ Much as Pentheus is lured into a trap only to face Dionysus.

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his master. Passing into the sphere of Tipareth has been termed a “Baptism of Fire”.²⁰¹ Within the realm of Yesod, Anakin confronted the polar forces of reason and emotion as represented by Hod and Netzschach respectively on the Tree of Life. Having had the chance to slay the evil Emperor, he succumbs to the power to the dark side by the fear that he will lose Padme, his love. Padme here takes on the alternate meaning of which her name eludes; the Lotus and the beginning of myth. This is in my opinion by far the most exciting, provocative, illusory, and mythologically dense of any of the Star Wars.

Waenre and Anakin go to rescue the Emperor and face off against Dooku. When Anakin slices the head off Darth Tyranus at the Emperor’s bequest acting against the oath that he took as a Jedi, to the blind allegiance of the emperor, and implicitly the theological undertones²⁰², that of Constantine. Mace Windu’s one chance to destroy Constantine and his failure mimicked the battle of Gnosticism in Constantine’s own time, in particular Valentinus and Arianism against that which was established by the Nicean creed. Once more Kenobi²⁰³ and Anakin are referred to as “Negotiators”. What is the symbolic meta-meaning behind this? Negotiations between good and evil?, god and man?, the battle for one man’s soul?

²⁰¹ This Baptism by Fire is said to represent a mastery over the individual’s will and a connection with the divine.

²⁰² Dooku is decapitated with swords crossed, on bended knees.

²⁰³ Kenobi is “Canopic”; Egyptian for a jar that one would store the entrails of the dead in the embalming and mummification process; thus the simplicity that he is in fact Moses/AA as Tomb #55 revealed that it was Semenkhkare who was hastily buried in the cask meant for Akhenaten, as Semenkhkare’s coronation name implies, “Waenre lives”, that is Akhenaten lives, in exile, but alive, much to the displeasure of the Egyptian priestly class.

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The birth of the children²⁰⁴ represents the end of a particular myth, that of the lotus; the death or transmutation of a love that he shared with Padme and the deep purging from Yesod into the realm of Tipareth²⁰⁵. Anakin meets Yoda to talk about Anakin's dreams of the future and his fearing Padme's death. Yoda tells Anakin that: fear of loss is the "path to the dark side". Yoda : "train yourself to let go of everything you fear to lose". Anakin next meets with the Chancellor (Tipareth), and tells him that he wants Anakin to be his personal representative on the Jedi Council. The Jedi Council denies Anakin the rank of Master. Kenobi asks Anakin to keep an eye on Palpatine. This is followed by the tender scene with Anakin and Padme. Padme asks Anakin to hold her like he did on Naboo, thus his desire to stay bound to Yesod wavers through the conflicting forces which are tearing him by Hod and Netzach to the realm of Tipareth, the chancellor.

Anakin visits Palpatine again, they watch the Prism-Orb representing Yesod, much as the leader of the Gungans held aloft in episode I.²⁰⁶ The Chancellor tells Anakin that the Sith are similar in almost every way to the Jedi. He tells Anakin about the "myth" of Darth Plagous²⁰⁷ the Wise, instilling in him that the power over life and

²⁰⁴ The children that would be borne by Padme; the Hero twins of the Sun and the Galaxy, are as if "eclipsed" by their removal from each other and their own loving parents at the climax of episode3. They symbolize the transition of Vader, "father", from the sphere of sexual union, to Darth Vader, a phonetic play on words. Padme had said that she had wanted to have the babies back where the two fell in love, on Naboo, in "Lake Country", thus satisfying the rebirth in the sphere of water, and likewise as this was not to be, it symbolizes the failed baptism or failed rite. As a failed rite, we are reminded of Pentheus. In return of the Jedi, brother and sister are brought back into realignment, thereby fulfilling the prophecy of Quetzalcoatl.

²⁰⁵ Thus it is a exile from family; the dark death ("derke") in the rite of the father.

²⁰⁶ Foreshadowing that the path of Yesod would follow.

²⁰⁷ Darth Plagous the wise is modeled after the real life personage of

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death can only be learned from a Sith. Thus the prism-orb again satisfies the need for baptismal water within the mythological and magical transition from this realm to the next along the arrow of consciousness, the central column of life.²⁰⁸ Kenobi and Anakin part for the last time as fellow Jedi, master and apprentice. Anakin apologizes mightily for being so arrogant.²⁰⁹ Kenobi tells him that he, Anakin will one day be one of the greatest Jedi. This is four fold in meaning. It is a further breaking from his father figure and mentor such that he is now a master. It has spherical portent that in the leaving of Yesod for his new master and the sphere of Tipareth, and it is the metaphorical divergence and spiritual communion of Moses/AA and Alexander. Much as Solomon is exiled from his reign as King by the demon Asmodai to walk the earth lonely for three long and hard years, likewise Moses/AA would be ruled by the demon Osarsith. For Alexander/Anakin, the spirit which is to conjure by force his body is that of Dionysus himself.²¹⁰

Pope Pelagius, Circe 590, for whom the word “Plague” is derived. Pelagius believed that he through god was in control of the plague that was killing so many people at the time. Ironically, as Palpatine states, “he could not save himself” as he too was struck by the plague in the early 7th century. Thus again, we see Lucas’s use of time reversal to confuse the issue, saying that Constantine (Palpatine) learned from Pelagius (Plagous), much as he had reversed Moses/AA (Kenobi) and DeMolay (Qui Gon Jinn).

²⁰⁸ The Separatists attack the chewbaccas (ewoks) by **water**.

²⁰⁹ His apology could be interpreted as either a psychological one, or one which is thinking towards the future. Were he to apologize in true, then he would be less arrogant. His turn towards the dark side points to an interpretation that was a combination of the two. He was in a sense apologizing for the arrogance that he would display by turning toward the dark side and going against the Jedi order.

²¹⁰ Alexander has long been associated with the god Dionysus, and as mentioned the Hindu version of Skanda-Murakan is the union of

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Now Kenobi, as the spirit of justice, goes to lead the fight against General Grievous. As this is directly representative of the rite of passage in a Dionysian festival, we must understand that the name General Grievous is in fact a direct reference to the Greek “Pentheus”, meaning “grief”. It is Anakin’s spirit guide therefore, as Moses/AA Waenre Kenobi that must battle the demon grief as he, as Pentheus before him, is torn as if limb by limb, in the Baptism of Fire, which demarcates his sundering from the sphere of Yesod and the union of man and woman (family) to Tipareth. Anakin meets Padme, senses Kenobi’s presence²¹¹, and tells her that he will not lose her.²¹² He has at this point planned to leave the Jedi order for Palpatine, into Tipareth, thus through the metaphor of Qabbalistic language, by saying goodbye to her in this way, he is accomplishing yet another step along the path to Tipareth, and abnegating the sexual union of Yesod.

Anakin meets with Palpatine again. Palpatine reveals for the first time that he is a Sith Lord and tells Anakin that he can save Padme only through him.²¹³ Anakin is having reservations, as part of him wants to stay in Yesod while the other is being pressed through the poles of Hod and Netzach, emotion and intellect, into the realm of Tipareth, while having reservations about this passage Anakin cannot slay Tipareth (the Chancellor), and thus in metaphor he cannot or does not

Alexander and Dionysus.

²¹¹ It is his own guilt he senses, his own arrogance, and hubris that he, as in episode two when he fights Dooku, fights him without Kenobi’s assistance.

²¹² He has illustrated by this a selfishness and in Buddhist terms, attachment to things fleeting.

²¹³ This appears to again be another underlying allusion to Greek society under the iron hand covenant of Ayn Rand’s “I swear, by my life and my love of it, that I will never live for another Man, nor ask another man to live for me”. Hence, under Greek rule, such as this is, you can save nobody but yourself.

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avoid Tipareth;²¹⁴ so goes he to the Jedi Council and tells Mace Windu that Palpatine is in fact the Sith Lord that they had been looking for. Mace Windu tells Anakin to stay behind because he understands how torn²¹⁵ he is, but Anakin cannot resist.²¹⁶ Mace Windu confronts the Sith Lord, and thus the primary purpose for his sword being itself purple, the color of royalty and the blended assimilation of the meeting of heaven and earth²¹⁷, red and blue as is representative of the trial of Anakin at this stage, or the battle of good versus evil as he squares off against Sidious's sword of fire. This is the necessary symbolization for his transformation into Tipareth. In the end, Anakin breaks under the intensity of pressure and rescues Palpatine²¹⁸. Palpatine kills Mace Windu, and on bended knee,²¹⁹ Anakin vows to be the Emperor's apprentice. The Emperor exalted, pronounces to Anakin the ineffable, his new name; the name he shall carry with him as it will carry him; and what carries forth? The numbing spreading nothing,²²⁰ his life alone has meaning; meaning itself has no meaning, love, family, and friends, hope; they are all dead; the pronouncement of ownership is

²¹⁴ This is ironic though I must say, for the man that would rule all of Asia, Alexander having severed the Gordian knot as he did, this would have been a perfect opportunity to sever the knot of Constantine. Had he, perhaps we could have avoided the next 3 episodes, and next three socio-psychological-spiritual spheres along the column of consciousness.

²¹⁵ He is literally being torn over the rung of the second rung of Jacob's ladder.

²¹⁶ He is unable to put his hands in fate.

²¹⁷ I can't help but think of Prince's performance at the halftime of a super bowl, signing those powerful words as his guitar cries tears ever sweet "Purple Rain, Purple Rain".

²¹⁸ Said another way, he rescues evil or the part of him that he was supposed to leave.

²¹⁹ And with inherently homosexual overtones, or to be blunt, Anakin looks as though he is about to give the Emperor fellatio..

²²⁰ This is another a reference to the "Never Ending Story".

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orated: Darth Vader. His eyes are changed hurt by all the evil not only that he must exact, but that which he must endure by becoming as such. His heroic flaw: fear. Perhaps the most human element out of all our emotions, the desire to protect, the desire to hold on to; it is the very need to be human.²²¹ What kind of meaning can we make out of all this? Just as the spirit of justice Moses/AA Kenobi battles the grief of Pentheus/General Grievous, so Yoda/God must do battle with Sidious²²². These are the battles that are being waged within the soul of one man.²²³

And so at last we have the final battle between Kenobi and Anakin, seen as if on bridges and towers collapsing into the molten lava which is digesting less then amiably man's past erections and meaning. Bridges and towers are used to represent the edifices of a forlorn reality of youthful fantasy collapsing as the individual collapses both unto himself and adulthood. The space age skateboard like projectiles that the heroes use to hover over the river of fire as

²²¹ I am reminded of Nietzsche's line "all too human".

²²² Yoda admits his failure. "Into exile I must go". Thus, God is in exile.

²²³ I have to wonder though, by way of some mass collective unconsciousness, if they are not as well being waged on a much larger level; at the very level where we are spiritual beings before all else. Remember Anakin flaw of fear, all too human. The council of the wisest Jedi Yoda to all is that we must always be ready to give everything up. It is this key distinctive feature which allows us to be conscious of the fact that we are spiritual beings, ever in a battle of spirit, for peace, love, family; the love in our child's eyes, and for every child that will ever walk the earth; for them if not for us, we must free ourselves of fear; not on a day, a week, or a minute; but in every minute and every breathe; we must breathe in the fear and breathe out ever the courage to face and conquer by spiritual fiat, humility, and ever the guidance of the spirit of Waenre, divine judgment. And if there comes a time, when we can accomplish this, as a people; then and only then may we at last dance the dance seen in the last episode of the Return of the Jedi, rebirthed and free from the fetters of Moloch.

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they do battle and the entire scene is the final epitaph in the process and initiatory Baptism of Fire before the initiate is marred, re-borned, transformed and transmuted²²⁴ and is shown by alchemical²²⁵ motifs upon completing the second rung of Jacob's ladder on the Tree of Life into Tipareth. Within this level of rite of passage there are two crucial paths of fire that the initiate must cross to go forth from Yesod into Tipareth. As Anakin crash landed the ship broken and deteriorated by the atmospheric drop, safe with only the Emperor, Kenobi, and R2D2, this satisfied the necessity of the fire path to judgment, that of a "falling" to earth. The second path of fire, that of "resh" represented by the Sun, would be the eminent battle between Anakin and Kenobi on the Fire planet in and between the flowing molten lava, the last leap from the path, or river of fire literally is that which disfigured him.

²²⁴ Accordingly, alchemy implores the use of distilling of herbs in order to draw out that is referred to as the "life-force". The oils are then drawn out and what remains is burnt to ashes. The reddish ashes were then subject to another process with the use of acids and alkalis "in which the red salts turn into... "the secret salt", the 'spiritualized salt', the 'raised salt'. It was the secret salt because only the master craftsman would be able to look for it and find it", Tim Hogan, The Alchemical Keys to Masonic Ritual. This explains the disfiguration of Anakin and as well how and why Sidious knew that he was in trouble, where to find him, and how to "fix him".

²²⁵ Kenobi has the high ground. He tells Anakin not to jump, but Anakin flies through the air anyway. Kenobi, guardian of justice is seen to cut him in mid flight. He "falls" back to earth only to be burned alive in what reminds me of the processes of destroying the herb in order to make anew a tincture, an oily resin, and eventually the formation of a white powdery salt; an allusion to the holy manna dispersed by Moses, the "what is it" of spiritual communion with the infinite and divine. The process destroys what was before, and it is the new integration of the uniform and mask (personas) that he will don as Darth Vader that becomes the new being. I don't know about you, but this scares the shit out of me.

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The disfigurement itself is representative of the necessity of change, of changed nature as a direct break with the past. These are all ritualistic stages in the initiation to deeper levels, of which no one ritual may determine the passage, but that the rite is complete when the individual passes all the tests. What is so amazingly special about Star Wars is that one can discern and recognize the steps of ritualistic passage, which are so beautifully veiled within the body of entirely different stories.

Episode 4, A New Hope

The often missed opening scene of the original Star Wars is a scene where C3PO and R2D2 are in the hallway of a rebel ship which is being boarded by the Empire. In it the most curious and most often unnoticed thing happens. C3PO has a twin. While R2D2 and C3PO try to make a getaway, this twin slips behind C3PO never to be seen again in any of the Star Wars. So strange it seems almost to parallel by metaphorical allusion the two Suns that Luke is seen gazing at after talking with Obi Wan and his father, which again seems quite the image of the two suns of Thebes portrayed in Euripides Bacchae. As I have not dealt more properly with the all important characters of the two droids I will do so here forth. Being a translator is one of the most crucial clues in understanding who the meta-historical identity of C3PO is. While getting into the escape capsule with R2D2, C3PO is heard responding to R2D2's comment that he is a "mindless philosopher". So he is both a philosopher as well as a translator who has a certain degree of knowledge in humidifiers; a vague allusion to knowledge of Alchemy. And who is he mostly translating throughout the hexalogy? Well that would be R2D2²²⁶.

²²⁶ God in 26 letters, R=18, 2=2, D =4, 2=2; 18+2+4+2= 26. I2D2 has what is referred to as alchemical gematria or qaballic gematria which and has to do with the grouping of certain words and the significance of that words by the corresponding number to which they sum. Likewise the sephiros in the central column likewise add up to 26 (1st+6th+9th+10th), likewise YHWH =26, as there are 26 letters in our alphabet. Timothy Hogan in his 32 Secret Paths book found in the

As I have already mentioned, the two are at their base, allusions to the paths of the Sun and the Moon, both by their colors and metaphorical references to what these planetary orbs mean to us symbolically throughout the ages. The names given to R2D2 and C3PO are codes, this much is certain through the body of the rest of this book, this in fact it is the only true and sensible interpretation that can be applied to them. The question is, how do we go about as code breakers to crack the ciphers which hide from us their identities and the meta historical story that they are concealing? R2D2 was the easier to crack because the ciphers provided a repeated pattern through the use of the number 2 and their placement within his name. Ultimately, and horrifically entertaining, they reveal that R2D2 is essentially the God of the Old Testament. The R2D2 is symbolic for the tetragrammaton of the Old Hebrew bible, the name which could not be said, nor is it ironically said within the body of Star Wars but hid through the little beeps of the omniscient three legged wonder droid that seems to have the keen ability of accomplishing various miracles throughout the hexalogy to get our heroes out of what ever particular jam that they are in. Through the Qabala we learn that in every Hebrew letter there exists a numerical equivalent and when the numbers are added up they are said to symbolize various things.

As demonstrated previously, the Hebrews were not only not allowed to say the name of Yahwah, but they were not even allowed to write his whole name. Thus when reading the Torah, when they came to His name they would say not Yahwah, but instead Adonai, the Hebrew equivalent to the solar deity of Akhenaten, Moses/AA; namely “Aten”. When they would write the name of God it would

reference section offers an excellent listing of similarly composed Hebrew and Greek works that apply this secret form of numerical gematria.

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correspondingly be inscribed neither as Adonai, nor YAHWAH, as throughout the paths of Alchemy, which have their roots in the land of Khem (Egypt), as the name of the true God would contain a true power for those that knew it; the name of God was concealed through the tetragrammaton of YHWH. If you have not already noticed the similarity of the patterns within the names of R2D2 and YHWH, they both contain 4 letters with the 2nd and the 4th being the same, and most importantly they both have the numerical value of 26, a deeply reverential number in Qabalistic mythology, for it is precisely the number of God himself. Thus we can understand why R2D2 would need an interpreter; for the God of the Old Testament used interpreters, prophets and seers to interpret what He was saying. The 3 legs of R2D2 are the 3 parts of the Old Testament: the prophets, the Torah, and the Writings.

So to check our hypothesis, as to the allusion as R2D2 being the god of the Old Testament as well as the moon, we should find that a corresponding relationship must exist between R2D2 and C3PO by way of Cipheric analysis, and amazingly, it does. The key to understanding the meta-historical identity of C3PO is that of what would be referred to as the “laborum”. In 313 the Emperor Constantine, or Constantine the Great as he would be called, the first great Sith Lord not of the Sethian branch of Gnosticism which was derived from the Old Testament interpretation as opposed to the Valentinian form of Gnosticism, but instead of a literalist rather than metaphorical view of the bible²²⁷; would defeat an army on a bridge and would give credit for this victory to the God of the newly established Christian religion. It was recorded in Tacitus that Constantine had a dream the night before that the Laborum symbolized by the chi and the rho, (an early representation of Christ) and on the shields of his men they painted this symbol, with the words “defeat with this”.

²²⁷ Thus the Sith that he references is instead laid out between the Ancient battle of Osiris and brother Set, a Egyptian precursor to the story of Cain and Abel.

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At the time, the most prominent heresy was that of Arianism which held that the Father was subordinate to the Son. It was Constantine who would convene the Council of Nicea in 321AD, which would establish the Nicene Creed and a dogmatic understanding of God as a Trinity, 3 entities in one and their consubstantial nature, that which they would refer to as “homoousias”.²²⁸ The chi and the rho were the first two letters which symbolized the name of Christ within the Greek language, and as such Constantine had them crossed or interposed over each other on the crosses of his men. The chi was the Greek x and the rho was the Greek p. Hence in the name of C3PO we have both the labarum and the Trinitarian theology that Constantine was in major part responsible for establishing. So if this theory is right, we should expect to see that the letter o would as well have a corresponding meaning which would tie together this synthesis of interpretation. C is the English translation of X or chi, 3 is by form nearly identical to the Greek letter heta which is close to a more silent version of our own H, P is the Rho establishing the first three letters CHR , thus as the first 3 letters of Christ’s name and his relation to the God of the Old Testament are made plain through the Greek alphabet we should find a correspondence with that of the forth letter O, and in fact the symbol of the circle is found in 3 letters in the Greek language, (which would serve as a complementary reason for Lucas use of the number 3) and they are o which was the

²²⁸ Later in Church history it is said that 7,000 people would murdered by mass execution in Thessalonika, Greece by the Emperor Theodosius I in the late fourth century to quell an internal debate within the church between those that believed in ‘homoousias’ and those that preferred ‘homoians’ as a preferable church doctrine as it related to the relationship between the father and son being of the same substance or a substance which is merely similar. Thus is the insanity inherent within the doctrine of the Catholic Church revealed, and further satirized lengthily by the Joyce’s Staffened Hero in Portrait.

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vowel, s which was the sigma, and t which was the theta, thus we have as the interpreter of the Old Testament in the New Testament, written in Greek the secret identity of which C3PO is within the saga of Star Wars, and it is CHRIST²²⁹.

At this point we can trace back to the words of Qui Gon Jinn, the Taoist version of Jacques De Molay and more fully understand what he meant when he said that the Sith haven't existed for a thousand years when he was referring to Darth Maul who was representative of the dual nature of Phillip the 4th and the papacy which would persecute the Knights Templars and martyr Jacques De Molay. The thousand years between 1313 is precisely 313, and thus the identity of the other Sith Lord within the story is made plain, the Emperor/Chancellor Palpatine was not only representative of the 6th sphere on the Tree of Life, as Chancellor, but had the alternate meaning of Constantine, the artifice of the Holy Roman Empire.²³⁰ The name that was given the great "city of god" as Augustine would write and of which Constantine would construct, was modern day Istanbul, or what was named Constantinople. Through the suffixes of Constantine and Constantinople we have arrived at the inherent meta-historical identity in the saga for man's soul, and it is "Palpatine", the palpable.

Comically, we find as Christian theology would attenuate, that God; in this case, "C3PO" would walk among us, but not as a man, but as a cyborg relation that bore the color of Constantine's true god, for it was not until Constantine's death do we see a conversion to Christianity. Constantine was as Akhanaten was, a solar worshipper, thus the true reason why C3PO is engraven in gold is that while we

²²⁹ Thus is serves my amusement greatly when I recount how very many of the Star Wars interpretations have missed the point so greatly by attributing to Luke the veneration of a messiah like metaphor.

²³⁰ Constantine both brandished and exploited the mythology of what would come to be known as Christianity for his personal power and this alone.

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was the Son, he was also the Sun, consubstantial to his father. Interestingly Constantine's own sister was named Anastasia which meant literally "the resurrection". That Constantine continued to print coins with the image of the solar deity until 324, 11 years after the battle on the Miluvian Bridge would indicate that the resurrection which was so formative and meaningful within the heritage and life of Constantine was itself the Sun's rising everyday rather than that of the Christian gods mythological imitation of the story of the Egyptian god Horus, rising from the dead. Constantine's own life would mock that of the story of the Emperor, by having both his wife and his Son killed, we can glimpse into the true nature of evil that would hold an allegiance for no one, not Darth Tyranneus in Episode 3 when he instructed Vader to kill him, nor to Vader when he instructs Luke to kill his own father. In episode 3 the words from the emperor to the transformative Anakin were that "I often think of you as my own Son".²³¹

It is of the greatest irony that Constantine whose sister took the name of the resurrection, would name his eldest son Chrispus, a near replica of the Son whom he would make a God, as like Anakin's initiation into the Qabalistic realm of Tipareth, and the Son and God that he would kill, much as the wings of Icarus would melt as he got too close to the Sun, the Solar Deity. That his wife that he had murdered was named Fausta provides a further elaborative understanding of reading Goethe's own Faust where the lead character makes a deal with a character named Mephistopheles, representative of the Devil. Thus is conveniently the hidden nature of Christianity as illustrated by one of its seminal and key artificers, an evil which knows no bounds but thrives on fear itself. As Yoda said, "fear is the path to the dark side", and thus is the true nature of a fearful god. It was the heretic

²³¹ Which again reminds me of Francis Costello words to William Costigan Jr. in Scorsese's The Departed, "I look at you and I think, I can I use you for?".

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Marcion who would assert that the god of the Old Testament and that of the New Testament could not possibly be representative of the same god, but as we have learned, they are. Aten/Adonai of Akhenaton, Obi Waenre Kenobi/Moses/AA-Lucifer/Dionysus is precisely that which Constantine fashioned his wings of Nicene wax, the walking talking human cyborg and true interpreter of the solar deity, C3PO.

Crucial to understanding Lucas own depiction is the very divergence of the types of Gnosticism of which they are representative. Clearly, the Cynthonic based god of the Siths or Sethian Gnosticism is widely dissimilar from that as represented and understood by the god of Valentinian Gnosticism. Valentinus, from which we get Valentine's Day, was the believer in love as opposed to fear, and for the Valentinians, the god of the Old Testament was precisely the representation of an evil craftsman, or "demuirge" that fashioned the spiritless from the fullness of what he referred to as the Pleroma. The Pleroma is very similar to that as represented in the Qabala as the Ain Sof Aur, or limitless light, above and beyond the realm of the Tree of Life, that which abides within the world of he Atziluth, the world of spirit not tainted by the spiritless matter. For Valentinus and other Gnostics that took his lead it was precisely the knowledge or "gnosis" that one was divine that was the cause of one's salvation, and one needed no intervening of any priestly figures to further confirm or affirm this. This gnosis was a form of nirvana or awakening that transformed one from spiritless matter to that of the divine. It was a rebirthing and a rite of passage that through this gnosis would free one and set them further on their path of spiritual evolution that they themselves would define, and crucially distinctive, that they would not be behold accountable to the evil demiurge of the Old Testament that would take pure spirit and fashion from it spiritless matter. Once again, the voice of Valentinian Gnosticism rings true through the 900 year old voice of Yoda, "fear is the path to the dark side", and truly it is.

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As one was through Valentian Gnosticism, not accountable to the god of Fear, nor to the priestly classes, and therefore not to the emperor and the first true pope of the Holy Roman Empire, Constantine himself, they were accountable by the standards that they set forth themselves. Spirituality was through Valentinian Gnosticism, alive, growing and transforming. It was precisely this spirit which the Christianity that Constantine fashioned; sought at its essence to kill the fullness of the spirit, by the deadness of encapsulating it within an accepted canon of a fearful and wrathful god which subordinated not the Son to the father, but instead everyone else to an idol whose true name they knew not, the Aten, and the Amun which were Sun and Moon covertly hidden within the body of the Old and New Testament; one through the spoken word for God²³² and the other as a form of credence, “Amen”. They were in essence the “dhul-Qarnaya” as exemplified by the Koran’s “two horned” reference to Alexander, the conquest not by land or sea, but by the very soul of man by making him believe that he was not of spirit; thus killing the very consciousness to this higher state of consciousness, and branding everyone who would believe otherwise as a heretic and burning them or crucifying them for this act.

C3PO is a translator who has knowledge of humidifiers which is an allusion to the alchemical process of distilling water. Alchemy is the sport more popularly known for transforming lead into gold, or as someone has said, “not all that glitters is gold”. Much is the case with C3PO, as though glitter he does, as the resurrection of Christ did glitter eternal salvation, it was little more than the poisonous lead that it was composed from. In what has been called one of the most “indelible moments in cinematic history”(reference “Jesus Star Wars”), Luke Skywalker has just emerged from the cave with Obi-Waenre Kenobi. The cave is most certainly symbolic for Plato’s

²³² Adonoi

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allegory of the cave; Plato himself was a common favorite amongst Gnostic philosophers. Thus Luke has discussed with Obi Waenre the death of his father and the power of the force. His aunt and uncle who raised him²³³ have died and with them the myths and childhood that he could not go back to, much as Thomas Wolfe would pen that one can not go home again.

Luke's²³⁴ exiting the cave and talking about his true nature and potentiality and how the Dark side has killed his father awakened in him an inspiration and a longing to be with and know his father again. When he glimpses that awe shattering view of the two sons, he is looking at his place on the tree of life, as he is Luke, lux, and therefore Kether, and that of his father, the abba of chokmah as they would be exactly positioned as such within the tree of life²³⁵. It is his father and spirit that he is longing for and that which is calling him back, and this is precisely the Gnostic representation of the solar deity as through the Gnostic understanding of the Pleroma, or Ain Sof Aur “limitless light”, or the fullness of spirit which has awakened to its identity; or put another way, it is that of a ‘Finnegan’ that awoke that he is in essence exhibiting. Necessarily within this spiritual awakening, his understanding of evil changes, the evil which is comprised on everything which has held him chained for so long within Plato's cave of the shadows, the Christian church and everything that it stood for, the evil empire which killed the spirit of his fathers and spirit itself. Luke was at that moment, in the realization of the two Suns, the two spheres and their relationship to one another, the two Gnosticism awoken and made as like a bodhisattva ready to claim and save the others still chained within the cave of the shadows and to defeat the evil empire. The picture of the two sons is also a foreshadowing of the

²³³ Thus as we the children being raised by adult figures who are not the parents of the children is yet a further reference to both Plato's Republic and therefore its continuity as displayed in Ayn Rand's *Atlas Shrugged*.

²³⁴ And therefore lux's or lights exiting the cave.

²³⁵ And as mentioned this is a direct reference to Euripides's tragic play in the Bacchae as being the two Suns of Thebes.

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climactic event in return of the Jedi, when the son the supernal father Han Solo and the Galaxy, Princess Leia are realigned by the eclipse and crossing within the sphere of Darth

Episode 5, Empire Strikes Back is the sphere of

Da'ath, the invisible sphere. I must say, this fifth episode is an odd one to be sure. So strange is it, and yet so short at the same time. It begins in the frozen tundra on a hidden rebel base and Luke has found himself in a cave hanging upside down by his legs while he is waiting to be eaten by a snow monster. This is both appropriate and symbolic through the Tarot cards for the "hanging man", the beginning of a transformative initiation process.²³⁶ It is an episode fraught with identity issues, key of which is the relationship between Anakin and Luke Skywalker. Interestingly, to get the effect that he was looking for onstage, Lucas withheld this crucial information regarding the relationship between these two characters until less than a half hour before they would do the scene. He thought that it would spoil the effect of surprise had the characters known all along that the relationship existed. I think that he was both right and that he succeeded admirably in this endeavor. And there on the bridge catacombing across the abyss of DA'AT, Luke meets his father Darth Vader. Dressed in the fine regalia that we have come to know as Dionysus, Spartan crowned, Darth awaits his child. The flowing blond hair of Luke drapes his head resembling the jungle lion, his clothes are those worn on a hunt in the savannah. And thus we see in episode 5, something quite similar to that which we saw in episode 2 where during the course of saber-play Luke's hand is severed. Luke is ultimately distraught by the actions of the play; and then we see a very

²³⁶ In the Golden Dawn, this is highlighted by a death by dramatic or metaphorical means. Fittingly, the hanging man prominently declares ones initiation into the realm of Da'ath, as this episode itself serves as the metaphor for.

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curious mirroring which happens on screen. On the one hand we are drawn to Luke's rebellious fall from grace down into the abyss Da'ath as a means of escape, and yet the words of Darth Vader ring true, that he cannot escape his destiny.²³⁷ True enough, he did not take Darth Vader's hand into the empire, his fall was his own. It is this fascinating mirroring in rite of passage which has made Lucas truly the greatest at what he does.

Han Solo is put into a carbon freeze, and loaded into a ship by Bubba Fet and carried away by the majestic ornament of time's destiny. Han Solo, who through the cipher of "One Hunapu", represents the time of waiting when the culmination of the prophesies would ring true regarding the anticipation of the return of Quetzalcoatl, or One Hunapu.²³⁸ Indicative of the play within the Tree of Life, the romance between Leia and Han Solo takes shape. As first Father, Solo corresponds to Chokmah, the supernal father or Abba (from which we get our word "Abbot"). Like wise, therefore, Leia is Binah by her relationship to Han Solo within the eclipse and realignment of 2012. She is likewise the supernal mother or "Amma". Indicative of the play within the Tree of Life, the romance between Leia and Han Solo takes shape, thus providing the backdrop for the upper pentagram in the Tree of Life
C3PO is shattered symbolizing the end of the Age of Pieces and the death in the mythological significance of Christianity.

Episode 6, Return of the Jedi, Anakin throws off his Da'ath sphere and accepts his true self again, by the light of Ayn Sof, that of Arik Anpin, or Arikanpin. By the name itself we can see that this was in fact the "destiny" of Da'ath Vader. Ironically as he is

²³⁷ Indicative of Darth Vader's trials at this stage was his own attempt to bring Kether Luke down to him rather than rise to Luke, Kether as he will in episode 6.

²³⁸ One Hunapu is first father in the dawning of a new age of spirit.

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known for trying to bring Luke, the light to the dark side, and saying to Luke that “it is your destiny”, this was an expression of the Gnostic laden chaos inherent within the sphere of Da’ath, the hubris that he believed that he would bring the light down to him, rather than rise up to meet the light. As we know, he was wrong, and the light of Arikapin, or Anakin was too powerful for him to stay within Da’ath. Fittingly it is within this episode that Yoda, president of the Atziluth, and god dies just prior to Luke learning that his sister hero, is the mother-galaxy Ama/Leia. Luke confronts Obi Wan about his lying to him, a metaphor for the trickery inherent within the mythological mosaic within the story and origins of Moses. “Why didn’t you tell me he was my father? Why did you lie to me?” To this, the spirit of Waenre Kenobi replies that he didn’t lie, but he spoke by way of metaphor. Waenre’s analysis is that the essence of Da’ath Vader killed his father because when he became Da’ath Vader (when he went through the rite of passage which forever changed him) then his father ceased to exist. Hence we can make the following metaphor that when god, Yod/ Yoda dies, and the metaphor of the realities behind the bible are revealed, one questions Moses Kenobi, why he mislead them suchly; and so he answers that it was all part of a rite of passage, to be fooled and to grow, as the roots of a plant potted searches the depths of the clay cavern that holds and molds it. Hence we can see that as light becomes stronger by this analysis and understanding, when Da’ath throws off his Da’ath nature he is not dying the normal death of a man; but a man ceasing to exist as a man and entering the new world as a god.

C3PO is resurrected and made the false king of the Ewoks. The slaying of the demon Jabba the Hut is a further mythological allusion to a story within the Bhagavad Purana. R2D2 accomplishes yet another miracle; the slingshot of the lightsaver out to Luke leaping²³⁹ into the air from the plank of certain death. Bubba Fet/

²³⁹ Leap of faith.

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Tamerlane met his death as a spiritless being of the materialistic world by way of being digested slowly over the course of a thousand years, as opposed to the fate of Genghis Khan who would die with the nobility of an unmarked grave never to be disturbed. Paralleling the fate of Darth Maul in episode 1, the Emperor falls into the Abyss as Anakin Skywalker throws off his own Darth nature to accept the divine light and salvation of Kether, and at last the mask is lifted when he sees his son for the first time, with his own eyes.

Song of our Universe

And there seated at the Diner as Obi Won quandaries a fellow friend about a bullet he found in search of **Cipher-Dios**, we again find ourselves as circling through the spiral of time; perhaps as the shadow's span of the lamb-vulture might have eclipsed the sun and grazed onto the hot rock prisms of ancient Egypt, casting the fly-falling lead of our young warrior-philosopher-king and his loyal Bucephalos to their destiny at the Oracle of Siwa. As the ballistics laboratory could not place the origin of the bullet, this fellow smiled to him and said that ballistics experts go by "symbol" but it was the marked lines on the bullet which told him where it was from, a place called "Camino", which in Spanish is a vehicle, like the Mahayana or the Hiniyana of Buddhism is the big vehicle or the small vehicle that may carry one on their path. In my life, my father's favorite vehicle was the "El Camino", a combination of the car and truck, a smooth low riding Chevy with a bed in the back that allowed it to work like an old ox headed horse. "El" made it specifically the vehicle of God and that is how I would like to think of it, because in its own circular way, it is the vehicle that brought myself back around again to God.²⁴⁰ The

²⁴⁰ This could have quite possibly been in Lucas's mind as well, consciously or unconsciously. Camino, and Dios (the deciphered

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fellow that sat across from Obi Won smiled and said that he thought *Jedi's should know the difference "between Knowledge and Wisdom".* And there again we see a light shine into a water that looked so murky. Knowledge is what you can share with another, Wisdom is what you alone internalize and can internalize for no one else but yourself, that which is beyond even symbolic recognition but is instead like a single thread which binds your being to its own relatedness.

Man can be a God, man can be a man, man can be a woman, man can be a child, or man can be an animal; these 5 elements exist in all of us and we are never beyond anyone of them; but there is that thread and only that thread of binding relatedness which may serve as our light within the timelessness of our souls, and our souls-wise evolution that allows us to rise from the murky depths in which we swim guided by the shadows of symbol, to the time when we may surface and breath air not through gills-filtered but clean as it is, and look not through the murky dark wine waters of night, but gaze to the heavens and slither not away back into the comfortableness of sleep but to fin on fin walk on land not because it was the most natural thing to do, but because it was that which in our spirit separated us from the waters as a Baptism of Fire screaming into the wind a spirit to be born and walking so far and so long until there came a man perhaps a billion or more years since first fish we crawled from the sea, and with an army and will, a spirit bound with thread to the sages of old, he reached into himself all that is great in us, to evolve yet again, and as the fish learned to crawl, he took the first steps not in water but atop it, and rode in rising towers to defeat the dark fortresses not only of Darius and the Persians, but yet as the minotaur in the labyrinth of our souls guarded us from the divine spirit and not merely as the gods-

“dias”) are both of Spanish origin, and as noted previously, we could assume that the characters that played the Fets stationed on Camino were of Spanish origin as well.

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manship that lied beyond knowledge, but that which only the devoted sage could at last not only face but conquer and by conquering: *become*. It was no less magical then the first fish using their fins to crawl up, and that which began only as Christ's mustard seed was not the one that believed in the knowledge of shadows and the godsmanship of another bearing a cross, but one who would discern it first within himself, and if need be show the unbelievers that he will crucify them for their lack of faith.

Why was it that the advent of Christianity emanating as it did within the Holy Roman Empire, ran congruent in history with the de-evolution of civilization and the beginning of the Dark ages? Why does the obvious hoax of the shroud of Turin date back to the fall of the Templar Knights and an ascendency of the Vatican? It is said that you don't want to watch sausages nor law being made; but deciphering the remnants of history and their meaning independently from our own implicit centrifuges of societal brainwashing can be even more precarious than a little hot oil in the eye. And yet, perhaps the greatest approximates and tools at the hands of the amateur historian's use, (and we are all amateur historian's in a sense), are the great works of art that transcend time and the Gnostic secrets imparted within their symbols, a sense of what the history of things are beyond the things that we have been taught growing up in a controlled educational environment for the last millennium or 3.

Less is known of the period of the Dark Ages, comparatively speaking, than of any period since before the time of Alexander the Great in the 4th century BC. It was like it was lost in space, obliterated purposely. The great philosophical minds of these nearly 500 years can be counted on a single hand, and they resided nearly exclusively in the halls of monasteries the only place which left a select group of individuals any intellectual freedom. Why? The answer appears obvious, to quote Alfred Korzybski again "he who controls the symbols rules all", and who has controlled the symbols more than the Vatican? To even insinuate differently than as a believing Christian was blasphemy, heresy, and punishable by flaying, frying, torture,

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excommunication, hanging, drowning, boiling, crucifixion; or any number of these combined as the symbol makers saw fit. When the Templar Knights were assassinated in the 1300's, the few remaining Jedi's within the order went underground, the church had become the apex of power, and ruled with an iron fist insidiously controlling the Kingdoms and ruling families with an insipid morality which was nothing less than an utter fraud. History and the people who control its distribution have told us many things, but in the end it is up to only us to make sense of it all and choose to believe what makes the most sense.

We are told that that which I have playfully described as the seat of Dionysus in DiVinci's Last Supper, was really the work of a vandal, or where a door was cut through the bottom of the painting and bricked up to create as we can see the seat before Christ. This doorway was cut into the center after the painting had dilapidated. Why was it really bricked up? It is to my knowledge the first instance of a work of this nature and importance being purposely bricked up, by a vandal or otherwise, and *at the feet of Jesus?* Regardless of whether my seat of Dionysus existed before the advent of this bricking, or hidden beneath the layers of paint applied atop, or merely by my imaginative conjecture, what is apparent beyond the looking glass, inside the very looking glass, that high atop, from the womb of myth, there arose the split figure seen only by light, and that split image is the manifestation of the true messiah and architect of our Universe and the memorial that was designated to commemorate his life and the values that he would provide us with. Within the images of Christ resides a mirror and it is Alexander who we see looking into it, and if Alexander is the true Messiah and Christ portrayed though covertly in the stories of Jesus as being betrayed not by the kiss of Judas, but of Bagras, (or Susigupta as an Indian legend would have it), and Jesus walking on the water was all along the battle of Tyre where Alexander would cause one of the most miraculous Homeric-style legends where he literally did walk on water to accomplish the

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unthinkable in defeating an impenetrable fortress, than the stories of Christ and Alexander though they look similar as a mirror image, is similar though reversed.

It was a “let them eat cake” kind of moment in the history mankind.²⁴¹ Barabas, the robber/murderer was chosen over Christ to save. This is significant because the Greek word for “an outsider” was derived from the garbled non sense syllables that the outsider appeared to make (the speech of the foreigner sounded to them like “barbarbarbar”); they called them “barbaroi” from which we take our word for “a barbarian”. As the proverb reads “a prophet is without honor in his own country”, so saved they a barbarian before they saved thee; so likewise instead of giving us the pearls of Alexander, the barbarian they gave we. Whereas Alexander did not preach, but showed the way by the life he lived, did not ask of another to give unto him something he did not earn, but earned even by taking all that others had, by demanding and writing his own rules he himself took part in the great mystery and the potentialities which make us each godlike. How very different is this from the story espoused by Christ, though pretty on its face, insidious in nature no doubt; not ever to write our own rules and create our own meaning, to live what Sartre would term the “authentic life”, but to have others always in search to modify through their own insidious deceit our behavior, beliefs, choice and the relatedness that we take and make from life. *And if Alexander was the true Christ, what therefore is Jesus Christ (322 years removed=666) but the AntiChrist himself?*

The real reason that Leonardo DiVinci placed the chalice on the side of the wall is taken from a story in the New Testament. In order to place the bowl proper on the table he would have to do as Jesus had done in the parable of when the money changers were in the

²⁴¹ Marie Antoinette’s quote at the beginning of what would become the French Revolution. She was told that the people do not have any bread and she replied “well, let them eat cake”. She would be beheaded.

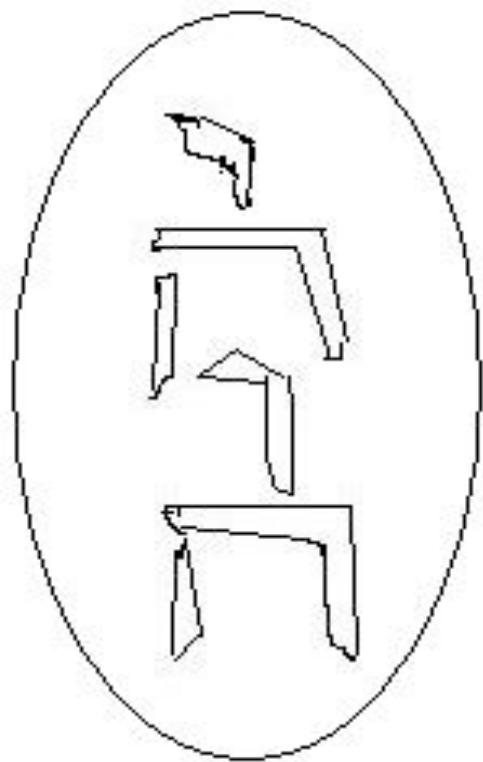
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church. Do you remember what Jesus did? He flipped the table over, thus forming 4 Alephs²⁴² inherent within the A-Framed legs of the table symbolizing the 4 figures seen clustered together in the center: AA, Moses, Alexander and Dionysus. DiVinci is hence saying through his work that the money changers are not in the church, but that they are the church. By this, he is stating that the entirety of the Christian Religion is an outright fraud and harlotry, that there was no last supper, that there is no salvation through Christ, and that we cannot rely upon the charlatanism of institutional religion in any capacity if we wish to find salvation and truth and beauty and love; that that light must come from within us ourselves; and the Pope is the palpable Lord Sidious/ Chancellor Palpatine, the infallible fallible fable, the unforgiving forgiving forgiver, the murdering moralist, and the sick disease which has been a virus unto us on this earth which is utterly unfathomable in its vile and banal nature. It is amazing that people still go to a church at all which would support the conquests of the Nazi Holocaust. How hypocritical a world we live in whilst preachers preach and call on us to give tithes to an institution which while it preaches poverty itself is one of the wealthiest on the planet, living in the golden halls of the Vatican, preaching abstinence to us all whilst it rapes children with impunity. It's all such a nauseating hypocrisy of bullshit. And yet there seems to be a sense of purity in the destruction of such maligned hypocrisy. Purity, as like how one looks out onto the ocean on a clear day and sees heaven and earth, sky and water mirror images reflecting. Purity-dashing, as like the mirrors of my perception when I can see in my mind's eye the Hero twins and Han Solo meeting and flying away in his Falcon forever with that tender furball, holy Chewbacca. Clean as a mother mirrors a father, and how when they look into their child's face it is themselves that they are so

²⁴² I am saying something slightly different than I did before. There are 5 Alephs in the picture, but presumably, if the table was tipped over, the table cloth would come off and expose the 2 Alephs which are at the back end of the A-framed table legs; so the interpretation is congruent.

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surprised to see. Egoless, like the mirror of relatedness and how it must forever relate to its own relatedness, and how there is no such thing as knowledge or self or thought, but how it is all just relatedness passing through the mirror of its own relatedness that gives life its meaning, its mirror ~ our dance, our path back to god, and the ever so gentle song that the universe breathes into us. And at the very last, I leave with you the very name of YHWH, a tree in Hebrew, standing upright; looking back at us out of this self same mirror, like a filament of clay taken from the faucet of our souls; it is at the gate of our garden that we may hear it rush, pouring into the muddy puddle that lay transfixed sundering ripples gushed and made new; our joy and our sorrow have met and become one long laugh-wept silence and a fiery stillness that has no compare nor recompense.



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About the author:

Unimportant, irrelevant and completely beside the point. However I do believe that this is quite ironic, as irony goes; that I was born in 1977, the same year that Star Wars came out in Theaters, the Dionysian Zeitgeist of our times; a very child of Star Wars you may say born not once but thrice by it and maybe this is why it was so important for me to understand its elusive nature. I began this study into mythological thinking 13 years ago while still in West Virginia writing my senior thesis and trying to understand why myths are important. I came out of college and followed the myth of Christ not in word or faith but in ~ deed by following into the footsteps of my father, a carpenter. Five years ago on March 4th of 2006 a great flame engulfed my home and I injured my hand and could no longer work as a craftsman. I knew at the moment of the injury that my life would never again be the same nor ‘I’. It was as if god were telling me to “March fourth young man” carrying me along the “ides of March” to slay my Caesar and I have heard the song carrying me back to him ever since. It was 9 months before, almost to the day that I heard the air in the walls repeating 5555555555 until I could hear no other, nor could I reason why I heard it, but as it continued to follow me, leading me about, it birthed me new after the period of my gestation. The spirit-voice told me to respect every instant that I saw my Sun and so I kissed him so sweetly and watched him wave goodbye to me in the morning before I left for work. I can still see him waving in the kitchen window. I was Daddy. And then my Mary of Magdalene met another by the well and it was 5 days later that I saw her there with him. And when the Zodiacial queen had predicted that the time had come for to cause the pangs of birth, from “thalama” on 1/31/06 it was 5 years 5 months and 5 days since first we kissed that ‘curse-blessed fierce-teared kiss’.

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There is a Buddhist proverb that says that if you find the Buddha, slay him for he is not the real Buddha. Perhaps Obi Won Kenobi was not the real master and so Darth Vader had to slay him, so Clitus was not the real master of Alexander so he slayed him. My name which has followed me around my whole life, MAR, spelled the RAM as I would see it in the mirror; was itself a mirror of myself and so I slayed it, and so slayed was I. And yet I have found myself in a town called Brighton in which I have at last found the beacon of light which has been calling to me. My mission had begun in Christ-time, and the meaning that life would make from me, and my mortal flesh... Clitus Chrysostomos Sostratus... the words of god... verbum en verbero, the words in war... and at last the deed is done, I am ruined happily and as we embrace the dawning of our collective 35rd year may we do so, gazing ever to the Stars in a wonder which annihilates and with a firmer binding-true, of where we have come from and where it is that we are spiraling ever towards: the divine “song of the universe”.

As they say, ‘Amen’.

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Films: Stars Wars all episodes, and documentary commentary associated with the series; Seven Samurai; Hidden Fortress; American Beauty, The Never Ending Story, Easy Rider, Lord of the Rings Trilogy and really too many History Channel documentaries for any one man to recount.

Internet: Far too many to name, credit or even remember, with but two sites for which I am obliged to must give credit for their commendable ideas.

Inside the Cosmic Cube @ insidethecosmiccube.blogspot.com revealed the hidden Tetramorphe within the Passion of Star Wars and Ranjit Pal for his brilliant analysis of the poisoning of Alexander through various Indian scripts in “Susigupta and the Poisoning of Alexander” @ <http://www.ranajitpal.com/alexposn.htm>.

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