



Star Myths of the World

and how to interpret them

Volume Two

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STAR MYTHS
OF THE
WORLD

VOLUME TWO

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INTRODUCTION

This volume is the second installment in a series designed to do two things.

First, the series is intended to present enough examples to demonstrate beyond a reasonable doubt that virtually all of the world's sacred traditions are built upon a common system of celestial metaphor: that the sacred myths and scriptures of the world are, almost without exception, Star Myths.

Second, by virtue of the format of these volumes and the focus on pointing out the recurring patterns and specific details found across the different cultures and associated with certain constellations and celestial cycles, the intent is to enable the reader to understand the outlines of the system and its recurring patterns to the degree that he or she can begin to identify and analyze the clues independently of an “instructor” or “answer key” – to become comfortable examining new myths and looking for the clues that will nearly always be present and which can help point the way to their heavenly archetype.

Volume One of this series examined a small sampling of representative myths from nearly every continent on our globe, and from time periods stretching all the way back to some of the very earliest writings we can analyze (such as the Pyramid Texts of ancient Egypt and the cuneiform tablets of ancient Sumer and Babylon) and all the way forward to very recent times and cultures which have continued to preserve their traditional sacred stories right up to the present day (such as certain cultures in the Americas and the Pacific Islands).

Out of necessity, that volume “left out” many more myths from each cultural heritage than could be addressed in a single volume, and even so it reached to nearly five hundred printed pages.

However, it must be kept in mind that the purpose was not to outline every single myth from every single culture, but rather to show conclusively that this system of celestial metaphor is most certainly at work throughout, with basic outlines and “rules” which appear (somewhat inexplicably, at least according to conventional paradigms) to be relatively similar across many different cultures, latitudes, and even millennia. Remember also that the second purpose was to enable *each reader* to learn to perceive the celestial metaphors at work, so that if your particular favorite myth or story was not addressed, you can perhaps use what you've learned, to see the patterns at work in those myths and stories that were not included in the first volume.

This volume continues that project, and continues the same process, now proceeding to myths that have formed a foundational part of the fabric of the cultures descended from Europe's Mediterranean region: the myths of the peoples known today as the ancient Greeks.

Future volumes will examine the stories preserved in the scriptures of the Bible, the canonical texts of the Old Testament (the Hebrew Scriptures) and the New Testament – as well as some texts from the same “New Testament” period which were rejected when the current canon was being determined, and which were actually outlawed for many centuries, but which have survived through a variety of fascinating channels to re-emerge for our consideration in the present era, like a stream or river which traveled underground for great distances, to resurface at a later point. Some of these include the so-called Gnostic Gospels preserved in the Nag Hammadi collection, as well as certain Hermetic texts preserved in that tradition.

I believe that an examination of these myths and scriptures will demonstrate quite powerfully the operation of the very same system of celestial metaphor which can also be shown to be operating in the myths and texts and traditions of ancient Egypt and Sumer and Babylon and India, as well among the different nations and cultures and peoples of Australia, Africa, the Americas, the Pacific, and in some of the texts and traditions examined in Volume One from ancient China and Japan.

The purpose of this continued examination is to demonstrate even more conclusively that this world-wide system of celestial metaphor does indeed form the foundation for virtually all of the world's myths and scriptures. Additionally, by examining bodies of mythology in which very large collections of stories have survived – such as the stories in the Greek mythological corpus, and the stories in the Old and New Testaments – we can greatly advance our awareness of the special characteristics assigned to different constellations and greatly expand and confirm our “vocabulary,” our glossary of mythical characteristics which point towards aspects associated with specific constellations.

For instance, the Hindu deity Shiva (or Siva) is typically associated with the act of dancing, and there are certain other characteristics associated with Shiva which help us to identify which constellation to which he almost certainly corresponds. By noticing that the Old Testament figure of David is *also* described as vigorously dancing (in a specific and fairly well-known passage in the Hebrew Scriptures, after he slays Goliath), and by noticing that David

also shares characteristics which indicate correspondence with the same constellation that we suspect corresponds to Shiva, our understanding of the Star Myth pantheon is greatly enhanced and confirmed.

Thus, I believe it is important to continue the examination of the Star Myths of the world which was begun in Volume One, and to spend some significant time looking at the Greek myths, the Norse myths, and the Bible stories – because doing so will tremendously reinforce both purposes mentioned above (the purpose of demonstrating beyond any doubt the operation of this system of celestial allegory, world-wide, and the second purpose of helping those who wish to analyze the myths for themselves to gain the “vocabulary” and the skills of “pattern-recognition” that will help them to do it on their own).

But there is a third major reason to continue our investigation into the Star Myths of ancient Greece and of northern Europe and of the Old and New Testament scriptures, and that is to demonstrate that the myths of the world are all part of the same celestial family – that the artificial distinctions which have been erected over the centuries by those who wish to elevate one group at the expense of the others are erroneous at best.

When we see that the myths of ancient Greece and of the Bible are built upon the very same universal system of celestial metaphor that informs the myths of Australia and Africa and India and Japan, of the Maya and the Lakota and the Norse peoples of Scandinavia and the Maori of Aotearoa, then the artificial superiority which some have claimed for certain cultures or regions of the globe – such as the superiority of western culture stemming from the supposed superiority of the dignity or beauty of Greek myth over the forms that had prevailed in Egypt or in the Mesopotamian civilizations, or the superiority of religious codes based on literalistic interpretations of the Biblical texts over everyone else (collectively derided as “pagans,” etc.) – can be seen to be grossly mistaken, because such claims ignore the fact that all the world’s myths and scriptures share a single, unifying underlying celestial pattern.

If all of the Star Myths of the world are all understood as different ways of dressing up or allegorizing the very same heavenly cycles, for purposes that were mentioned at the end of the previous volume and will be touched upon again at the end of this one, purposes designed to impart powerful spiritual truths about *invisible* subjects through the use of analogues or analogies built upon the most majestic and awe-inspiring *visible* teaching aids conceivable (the infinite heavens, with their circling stars and planets, sun and moon and

seasons), then it is absolutely pointless to say that one group of metaphors is qualitatively “better” than the others, or “in a class by itself.”

Each set of metaphors certainly has its own character and flavor, but if all of them are attempting to project the same underlying spiritual truths, through the description of the same heavenly motions and players, albeit allegorized in myths in which the characters are superficially different, wearing different costumes and appearing on differently-decorated stages, then the real question is “how can *this* myth point me to the ancient wisdom it was designed to convey?”

I believe that all of them are eminently capable of transmitting profound insights and life-changing knowledge (doing so using different outward forms but conveying the same spiritual truths). I also believe that their ability to do so is greatly enhanced by the understanding that they are celestial, esoteric, and allegorical in nature.

Once the basic outlines of the system are understood, I believe it frees us to plumb the depths of the Norse myths, or the Greek myths, or the Vedas, or the Gnostic scriptures, and encounter an endless series of ever more profound gnosis that will benefit our lives here in this earthly sojourn. Indeed, one lifetime may be inadequate for the exploration of the riches available in any single one of these precious traditions given to the human family. But an understanding of their allegorical nature frees us to dive into the pool that seems to call to us most strongly, and to find what we need therein.

Without further elaboration, then, let us turn to the Star Myths of Volume Two – the myths of the ancient Greeks. Just as with Volume One, a series of illustrations of the most-commonly-encountered constellations will be provided, but this time the descriptions of each constellation will be greatly abbreviated compared to that found in Volume One. As discussed in Volume One, the outlines presented generally follow the system published by H. A. Rey in the 1950s, the celestial outlines of which seem to comport remarkably well with the characteristics and clues contained in the various ancient stories and scriptures of the world (just as nearly all the other systems seem to be almost deliberately designed to obscure the crucial details and distinguishing features of each constellation).

In Volume One, the discussions were deliberately constructed to start out with just a few features, and to become more involved as the book went along and as the reader’s “vocabulary” of celestial connections became larger and larger. In this volume, however, we pretty much begin with the assumption that the

reader has absorbed the discussion from the first volume – and it may be worthwhile to go back and have a look at Volume One before embarking on this volume, if you have not done so.

Otherwise, you may encounter some “spoilers” that “give away” the myths that you will find presented in Volume One – or, perhaps more importantly, you may find the jump into the full-on analysis of the myths in this volume to be less gentle than if you had built up to them through the progression of Volume One.

However, this volume is designed to stand on its own as well, and if you don’t have access to the first volume for whatever reason, you should be able to enjoy this one anyway. That’s part of the reason the constellation identification section is still included here (now moved to the end of the book instead of the beginning, and in slightly abbreviated form).

If you have not yet worked your way through Volume One, and are not yet fairly familiar with the constellations that make up our night sky, you may wish to turn now to the back of the book and look through the discussion of the constellations and their characteristics, which will constitute such an important aspect of the analysis in the discussion which follows.

If you’re already familiar with the outlines of the major constellations (and the system of H. A. Rey), then feel free to proceed directly to “The Invocation of the Muse.”

PART I:

THE MYTHS



The Invocation of the Muse

From the Heliconian Muses let us begin to sing, who hold the great and holy mount of Helicon, and dance on soft feet about the deep-blue spring and the altar of the almighty son of Cronos, and, when they have washed their tender bodies in Permessus or in the Horse's Spring or Olmeius, make their fair, lovely dances upon highest Helicon and move with vigorous feet. Thence they arise and go abroad by night, veiled in thick mist, and utter their song with lovely voice, praising Zeus the aegis-holder and queenly Hera of Argos who walks on golden sandals and the daughter of Zeus the aegis-holder, bright-eyed Athena, and Phoebus Apollo, and Artemis who delights in arrows, and Poseidon the earth-holder who shakes the earth, and reverend Themis and quick-glancing Aphrodite, and Hebe with the crown of gold, and fair Dione, Leto, Iapetus, and Cronos the crafty counselor, Eos and great Helios and bright Selene, Earth too, and great Okeanos, and dark Night, and the holy race of all the other deathless ones that are for ever. And one day they taught Hesiod glorious song while he was shepherding his lambs under holy Helicon, and this word the goddesses said to me – the Muses of Olympos, daughters of Zeus who holds the aegis¹

Thus begins the ancient poet Hesiod, thought to have lived sometime between 750 BC and 650 BC, at the start of his *Theogony* (literally the “geneology” or the “genesis” of the gods), an extremely important source-text for the mythology of ancient Greece.

By beginning his work in this way, he is explicitly giving credit for all that follows to the inspiration of the Muses – as do almost all the other ancient poems dealing with matters having to do with the gods, including the inspired texts of the *Iliad* and the *Odyssey* (each examined at length later in this volume), which begin by exclaiming, “Sing in me, Muse” or “Sing, Goddess.”

The implications of this standard invocation of the Muse or Muses by the ancient poets are many-layered and noteworthy.

First, it implies that the information which follows depends upon the agency of divine entities, the Muses. In order to speak of the matters which touch upon the realm of the gods and goddesses and their interaction with human beings, we must receive word from that realm.

Second, and very noteworthy, is the observation that the Muse sings through the poet: the Muse is in some sense asked by the poet to “sing in me.” The poet cannot convey the knowledge without divine assistance, but that divinity is in a very real sense *present in the poet*.

Third, note that in the Theogony and in the Iliad and Odyssey and other ancient invocations of the Muse, the poet asks the Goddess to *sing* in him. Sacred knowledge is conveyed in verse, and not just in verse but in *song*.

Of course, it is worth pointing out that from the name *Muse* comes our modern word *music*. But, the Muses were described as giving to men and women not just the gifts of music but also of the different categories of poetry, of dancing, of history, of astronomy, of acting, and of other graces seen as divine gifts.

Hesiod states that the Muses are nine in number, and certainly this is the number most often associated with the Muses, but they are also described by other ancient sources as being three in number, as well as seven and also eight in number, as well as the more common nine. And this confusion – as well as the fact that there seem to have been between seven and nine – is probably our first clue regarding the identity of these vitally important divine figures.

The Muses are very closely associated with the god Apollo, who is sometimes referred to as the Mousagete (or “Leader of the Muses”). This will be an important clue to their identity, especially if we can identify which celestial actor plays the role of Apollo, since that will help us with the identity of the Muses.

Notably, they are also associated with Dionysus, as well as with Heracles (who is also sometimes referred to as a Mousagete) and with Orpheus, who was divinely skilled at singing and playing the lyre, and who was generally understood to have been the son of one of the Muses.

Clearly, the Muses may not be the very easiest mythological figures to analyze, but because they are invariably invoked first, it feels appropriate to begin here. And the message they teach us, as we are already beginning to see, is a powerful one, and a message that is full of implication for our personal lives.

Also, if you have already made your way through the progression of Star Myth “vocabulary” and characteristics presented in Volume One, then you should be ready in this second volume to be stretched further in your ability to see the patterns in the sacred traditions of the world!

Let us continue to examine the clues that have been provided to us by the ancient inspired authors.

Callistratus, a Greek author who lived sometime between 399 BC and 300 BC, tells us that the Mousai (the Muses) were the same in number as the notes of the lyre (and implies that the lyre was given the number of its notes to reflect the number of the Muses).² Other ancient sources specifically number the strings of the lyre at seven, but note that it also was described as being composed of a frame made of two horns and the shell of a tortoise or turtle, and so the strings plus the two horns would number nine.

Callimachus, another Greek writer who lived about a hundred years after Callistratus (between 299 BC and 200 BC) says that the seven strings of the lyre come from the fact that when Apollo was born, swans came to the location of the birth of the god and flew seven times in circles around the spot to pay homage to him.³

The location of the birth of Apollo is most-commonly said by the ancient writers to have been Delos – and indeed Callimachus so states in the hymn about the swans at the birth of Apollo that it was Delos, and he titles that hymn *To Delos*. In that song, he calls the swans “the birds of the Mousai” (the birds of the Muses).⁴

We will have occasion to determine the heavenly identity of the god Apollo very soon, but clearly **this mention of swans** in conjunction with the Muses is an important clue, as is the reference to Delos. The ancient artistic representations of Delos almost invariably show a single **palm tree** marking the island and the birthplace of the divine twin divinities Apollo and Artemis (see image at right). Note the very interesting detail that the palm tree in that ancient image appears to be set on top of a block or short column.

We have already seen a very important pattern in myth in which a distinctive celestial column is allegorized as a palm tree: think back to the myth of Hina and Tuna from the peoples of the Pacific Islands, a myth that was analyzed in Volume One. There, the palm tree was said to be growing out of a coconut, or out of the head of the great eel after he was slain.⁵

Note also that in the invocation at the beginning of the Theogony of Hesiod, the poet describes the Muses as “dancing on soft feet about the deep-blue spring and **the altar** of the almighty son of Cronos” (in other words, the altar of the god Zeus, who is the son of Cronos). Could this altar being described have anything to do with the block beneath the tree in the image at right?



Somehow, this altar and this palm tree on Delos, as well as the reference to the swans, must all be related to the identity of the Muses. Equally important is the identification of the number of the Muses with the number of notes in the lyre, and the description of the lyre as being composed of **two horns** and **seven strings** (as well as a **turtle shell**).

And, we have also seen the clues that the Muses are associated with Apollo (whose identity we will examine in an upcoming chapter) but also with Dionysus (whose identity we will likewise investigate soon) and also with **Hercules** (a seemingly odd choice, but one which may give a clear hint as to just which part of the sky we are dealing with in our examination of the identity of the nine Muses).

There are also mythological references which seem to **connect the Muses to birds**, such as the stories in which the maidens known as the Seirenes or Sirens challenged the Muses to a contest of musical skill and, being defeated, were turned into birds. The Muses were sometimes depicted wearing a few feathers as ornaments, in reference to this victory over the Sirens. Ovid tells another version of a similar contest in which a group of nine sisters, the

daughters of Pierus, arrogantly challenged the Musae to a contest and, being defeated, proceeded to shout insults at the divine Muses, after which they were transformed into magpies as punishment. It may also be significant that the song Ovid says the Pierides sang during the contest had to do with the attack on the gods by the **many-headed monster Typhon**, whose myth is almost certainly related to the same part of the sky.⁶

While the Star Myths of the Bible will be examined in a different volume (they simply could not fit in the same volume with this one), it is very noteworthy that the New Testament texts describing the gifts of the spirit (discussed in multiple epistles, including 1 Corinthians 12: 8 - 10, Ephesians 4: 7 – 13, and Romans 12: 3 – 8) sometimes contain nine gifts in their list. The list found in 1 Corinthians, for instance, includes the “word of wisdom,” the “word of knowledge,” faith, the gifts of healing, the working of miracles, prophecy, the discerning of spirits, the gift of diverse tongues, and the gift of the interpretation of tongues.

While the exact definition of these gifts can be debated, it is clear that the number of gifts in the list is nine. It is equally notable for this discussion that these gifts are specifically described “of the spirit,” and that the Spirit when described in the gospels is described as a dove coming down from heaven to earth. In other words, the Muses (who give different divine gifts to men and women) *are associated* with bird figures (most notably swans), as is the Spirit in the New Testament, who also is specifically described as *giving different gifts* to men and woman (and those gifts are *nine in number* in some scripture lists).

And, while we are on the subject of clues that we might be able to glean regarding the identity of the Muses, it may have struck some readers as significant that the name of the Muses was anciently given variously as the Mousai, or the Musae, or even the Moisai.⁷

As I discuss in my earlier book *The Undying Stars*, the Reverend Robert Taylor of England (1784 – 1844), one of the most important early contributors to the study of “Astronomico-Theology,” found this name of the Muses to be linguistically very similar to the name of a very prominent figure in the Hebrew Scriptures – Moses -- and he argued that the Muses and Moses had many points of important symbolic connection (he also argued that Moses, who was often depicted as a horned figure, was related to Bacchus or Dionysus, who was also sometimes depicted as horned).⁸

Taylor argues, and I agree, that the fact that Moses was described as having been “drawn out” of the Nile, which is given as the origin of the name Moses in Exodus 2: 10, may be an important clue as to the celestial identity of the Muses themselves. Significant too is the important episode when Moses lifts up on a pole a certain animal in the wilderness, and one whose celestial counterpart seems to have some connection to the clues we have been finding and pointing out in the foregoing examination of the ancient discussions of the Muses.

And so, somehow the Muses are associated both with the “**bringing down**” of celestial gifts and celestial knowledge (which is why the poets must invoke the Muse in order to sing rightly about sacred matters), but they are also associated with the “**raising up**” that is depicted in the important episode of Moses in the wilderness (as well as the fact that they are said by Hesiod to dance beside **the altar** of the most-high Zeus, which presumably raises its smoky column as an offering to heaven-ward).

Clearly, the divine Muses are figures of tremendous importance, and equally clearly, they are not exactly easy to identify – although the myths do provide clues. Before turning to the celestial analysis, please read the *next* section!

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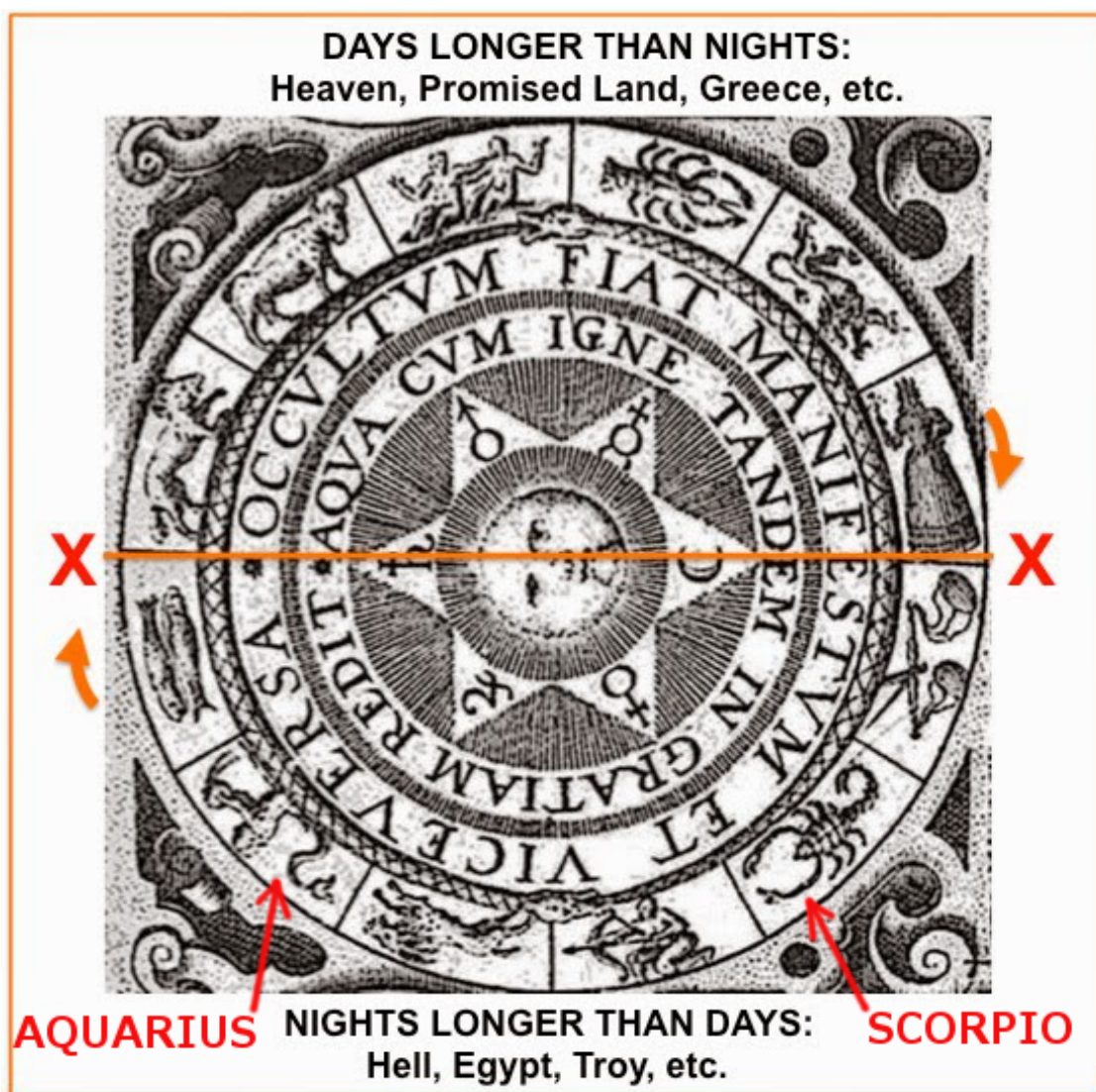
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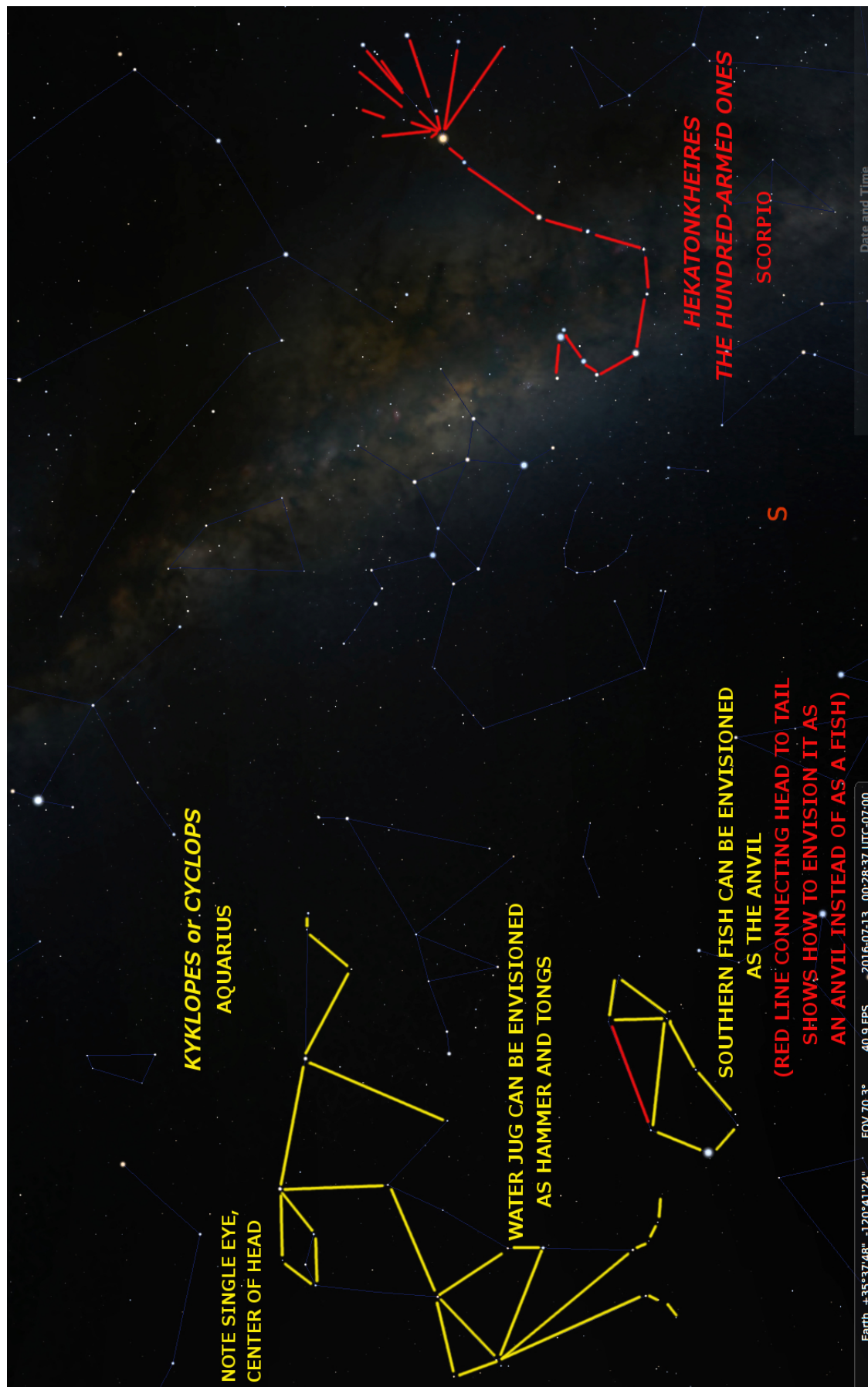
THE STARS

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Kyklopes in the creation-account of Hesiod are also representatives of Aquarius the one-eyed constellation.

And indeed, if we are paying attention, we see that both of these “rejected sets of sons” (the Hekatonkheire and the Kyklopes) are imprisoned *in Tartarus* in some of the mythical accounts – which may begin to lead us to some ideas about the identity of that infernal region. Both Scorpio and Aquarius are zodiac constellations on the *lower half* of the zodiac wheel – and I believe it is very possible to present evidence to argue that Tartarus represents the nether half of the zodiac circle (as do the related concepts from other myth-systems, such as Sheol in the Old Testament, Hell or Hades or Gehenna in the New Testament, and many other infernal realms found around the world).





In the diagram on the preceding page, the outlines of the Hekatonkheires (Scorpio) and the Kyklopes (Aquarius) are explained. The single eye in the center of the head of the figure of Aquarius is clearly visible (and it is easily seen by the observer even without binoculars, given a clear night in a dark enough location to see Aquarius, who is a fairly faint constellation comparatively speaking).

Note that Aquarius is usually envisioned as bearing a pitcher or jug of water, which can be seen pouring out in two distinct streams (sometimes seen as three streams, if the very small stream on the left as we look at this image is noticed – it is mentioned in some myths, such as when the streams become a “three-forked beard” of an Aquarius-figure). However, the jug can also be envisioned as the head of a mighty hammer, if Aquarius is envisioned as a celestial Smith – and indeed, the Kyklopes are described as the unmatched blacksmiths of the gods.

If the jug becomes the head of a great hammer, then the “arm” of the figure of Aquarius that is usually seen as holding the jug can be envisioned as the long “handle” of the blacksmith’s hammer. The “streams” of water usually envisioned as pouring from the jug may in such an instance be envisioned as the great “tongs” of the blacksmith.

If the jug becomes the hammer of the Kyklopes, then the Southern Fish (Piscis Australis) may function as the “anvil” for the celestial blacksmith-figure. In the system of H. A. Rey, the Southern Fish has a very “fish-like” outline, with a high forehead in the front (above the brilliant star Fomalhaut, which comes from the Arabic words *Fom al-Haut*, “mouth of the fish”) and an upraised fishy-tail in the back. But if functioning as an anvil, then the fish can be envisioned as having a flatter “hammering surface” if we simply connect in our minds the peak of the fish’s head and its upraised tail (shown by red line).

End of preview.



KNOW THE STARS CHANGE THE WORLD

A COMPLETE GUIDE TO THE ANCIENT WORLD-WIDE SYSTEM
OF CELESTIAL METAPHOR, SOMETIMES CALLED

ASTRO - THEOLOGY

WHICH FORMS THE FOUNDATION FOR VIRTUALLY ALL OF
THE SACRED TEXTS, MYTHS & TRADITIONS OF HUMANITY:
SHOWING THAT THEY ARE ALL CLOSELY CONNECTED,
DESIGNED TO CONVEY PROFOUND WISDOM FOR OUR LIVES.

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