



JOURNAL OF TALES

Volume 1 Issue 1 March 2023



A Publication by Phoenix Feather Books & Curios
www.PhoenixFeatherBooks.com

Founded by April Lynn Downey

Welcome to Journal of Tales

Journal of Tales is a free, quarterly publication dedicated to history, mythology, and ancient and vintage art. Please feel free to share this publication! Every issue will contain the following sections:

The Journal: articles, historical facts, and world holidays

The Archives: interesting, old publications, "lost" in the public domain

The Museum: collections of artifacts and their stories

The Gallery: beautiful photography from around the world

Activities: history related colorings pages, word finds, etc.

Additionally, throughout the newsletter will be media, resource, and business highlights for all things history and religion related.

Journal of Tales also produces fascinating videos on YouTube!

www.YouTube.com/AprilLynnDowney

April Lynn Downey is an independent historian living in Maryland and has been studying history for over 25 years. After receiving her bachelor's degree in Religion from American Public University, she went on to get her master's degree in Ancient Biblical Civilizations from Towson University. In 2021, she published her first book *Images of America: Manheim*, a book about the history of her hometown. In addition to her independent articles and educational videos, she has also produced articles for the World History Encyclopedia and book reviews for Reading Religion.

A note about copyrights: The photography, art, activity sheets, articles, and videos produced by Journal of Tales and Phoenix Feather Books & Curios were created by April Lynn Downey, founder, are copyrighted by her and may not be edited, published, or sold. All other artwork, publications, etc. in the journal are under the public domain or are properly attributed.

Please email "subscribe" to JournalOfTales@gmail.com to receive this quarterly publication.

Table of Contents

The Journal.....	3
Necromancy in the Bible	3
The Blue Dragon Festival	9
Mardi Gras / Carnival.....	10
The Archives	16
The Newly Illustrated Manual of Acupuncture Points on a Bronze Figure, with Supplemental Annotations	20
Love Letter from William Congreve to Mrs. Arabella Hunt	21
Hand Book of the Carnival, Containing Mardi-Gras, its Ancient and Modern Observance 1874	23
Mistick Krewe of Comus Mardi Gras Designs.....	25
The Museum	26
Ukrainian Motanka Dolls	26
Head of a Crozier.....	27
African Figure.....	28
Garuda.....	29
The Gallery	30
Villers Abbey – Villers-la-Ville, Belgium.....	30
Monschau, Germany	36
Activities.....	40
Assyrian Fan Handle – Coloring Page.....	40
Assyrian Panel – Coloring Page	41
Mesopotamian Word Search	42
Stained Glass Hidden Objects.....	43

Congratulations to Night P. for winning our contest!

Please keep an eye out in our May issue for the next contest.

Let the Journey Begin!

The Journal

Necromancy in the Bible

The 28th chapter of 1 Samuel is an intriguing story of a distraught king, a female outlaw, and a disturbed spirit called forth from beyond the grave. The drama that unfolds is a tale of elaborate mysteries. The story has elicited research and debates within Biblical studies across the centuries, resulting in very few conclusions as to what exactly is going on in this passage. The story offers a brief glimpse of an enigmatic practice known as necromancy, a means of prophecy by way of talking with the dead. Divination and consulting the dead were denounced throughout the Bible as terrible sins. This biblical aggression towards the practice is so heated that it has led some to believe it was common in ancient Israel, despite the lack of archaeological and literary evidence. This article explores the possible basis for the 1 Samuel 28 necromancy story and to give context to an ancient practice shrouded in mystery.

The story finds itself wedged in the middle of the history of the very first king of Israel: Saul. King Saul is distressed over David, the young man who quickly rose from shepherd to war hero. Saul believes David may overthrow him and this fear leads him to try (unsuccessfully) to kill David. But Saul's unfounded anxiety about David is not his only problem and Saul is also about to meet his enemies, the Philistines, on the battlefield again. At this point, Saul is frantic and all the traditional means of communication with God have been severed. Neither prophets, dreams, nor divination was of any use. Desperate for guidance, he decides to visit a woman who was known for raising spirits of the dead. He had banished all mediums and wizards from the land, but King Saul found one in Endor and went to seek her out. The woman conjured up the angry spirit of Samuel, the king's former prophet. Despite Samuel's outrage about being summoned from the grave, he speaks to Saul and tells him that God will no longer communicate with him. Saul's kingship will be taken from him because he failed to completely wipe out all the Amalekites after his victory over them, as he was commanded by God to do. Saul had gone to great and immoral lengths to seek Samuel's wisdom, but this was not new information; Samuel had told him this before the prophet passed away. Samuel's ghost then informed Saul that he and his army will be defeated by the

Philistines on the following day. The supernatural event left Saul shattered. Tired and hungry, the medium took care of the king and his men who then leave her the following morning to face their fate: death on the battlefield.

THE STAGE

The dating of this necromancy narrative (often called the “witch of Endor story”) is thought by some to have been written before 750 B.C.E along with the rest of 1 Samuel. However, in his book *Israel’s Beneficent Dead*, Brian B. Schmidt contends that the witch of Endor story (specifically verses 3-25 in 1 Samuel 28) is a later record added to 1 Samuel, probably after the Deuteronomistic writings. One of the points he offers as evidence for this is that 1 Samuel 29:1 picks up the story where 1 Samuel 28:2 leaves off, making the witch of Endor story a disturbance in the narrative. Additionally, necromancy only appears in Mesopotamian texts by the mid-first millennium, making an earlier date less likely. Also, in his contribution to *Ancient Magic and Ritual Power*, Prof. Schmidt again provides a detailed argument for his post-Deuteronomistic dating and places 1 Samuel around the mid-first millennium B.C.E. Brian Schmidt also postulates that necromancy in the Bible only began with the reign of Manasseh, after the Assyrian invasion of Judah. Although condemnation of necromancy occurs in First Isaiah (traditionally thought to have been written before Judah became an Assyrian vassal), Schmidt contends that these were redactional edits from a later time. Schmidt’s dating of the passages could mean that earlier condemnation of necromancy was added into the Deuteronomic Theology to give a foundation for judgment against Manasseh’s activities, which included worshipping foreign gods, practicing divination, and working with familiar spirits and wizards, or *’ôb weyiddē’onîm*, a term discussed below relating to necromancy. See 2 Kings 21:6 for a list of Manasseh’s iniquities.

In the book of Joshua, Endor is one of the cities which the Israelites were unable to take over completely. It is possible that this lingering Canaanite culture in Endor is why the medium in 1 Samuel 28 is located there. “Canaanite” is a generic term used in the Bible to describe the people who were in the land before the Israelites came on the scene. The indigenous people of the area were assigned that name by Biblical writers. Canaanite religion and various forms of divination, including necromancy, were expressly prohibited in the Deuteronomic Theology of the Hebrew Bible. (A list of prohibited divination techniques can be found in Deuteronomy 18:9-14.) Linking Saul’s ritual at Endor with this remnant of Canaanite culture may have been deliberate in the text.

In the chapters immediately preceding 28, the book sets up distinct and moral reasons why the kingship was being stripped away from Saul. The summoning of Samuel is the climax of Saul's iniquities, and it is fitting it occurs in a place believed by Biblical writers to have had sacrilegious roots. However, it is interesting to note that there have been no records found in Syria or Palestine which corroborate the Bible's accusation of necromancy in the indigenous populations from the late 2nd to the mid-1st millennium B.C.E.

THE PLAYERS

This necromancy story is mysterious on multiple levels. On the surface it would appear conjuring of Samuel involves three parties – Saul, the medium, and Samuel. However, on further inspection we can see that perhaps there were four – Saul, the medium, Samuel, and a summoned god to aid the medium in conjuring Samuel. This possibility arises when one looks at specific Hebrew words and phrases which stir up questions.

One of the mysteries found in this passage is in the title of the woman in Endor: *'ēšet ba^ʾlaṭ ʾôb*. In Deuteronomy 18, *šō'el ʾôb weyddē'onî* (literally "an inquirer of an *ʾôb* or a *yiddē'onî*") is listed among the condemned divinatory practices, along with *dōrēš el-hammētîm* – "necromancer, one who calls up the dead". The word *yiddē'onî* has an unclear meaning. When it appears in the Hebrew Bible it is always associated with *ʾôb*, but researchers are not sure of the relationship between the two words. *Yiddē'onî* appears to possibly come from the root *yd'* (to know), but scholars are unsure whether the term *yiddē'onî* ("one who knows") refers to the summoned spirit or the medium. Like *yiddē'onî*, scholars have not been able to come to a definitive translation of the word *ʾôb*. Depending on the various contexts it appears in, *ʾôb* could mean "spirit, ancestral spirit, a person controlled by a spirit, a bag of skin, the pit from which spirits are called up, a ghost, [or] a demon". It is interesting to note that in 1 Samuel 28:7 the witch is not called either a *šō'el ʾôb weyddē'onî* or a *dōrēš el-hammētîm*, but an *'ēšet ba^ʾlaṭ ʾôb*. Brian Schmidt translates the woman's title in verse seven as "a woman, controller of One-who-returns"; however, in The New Oxford Annotated Bible it is simply translated as "medium". Another possible translation is "a woman of a master of a ghost". The word *'ēšet* is the construct form of "woman" and *ba^ʾlaṭ* is the feminine construct form of "master". This would imply that a third entity was involved, the controller or master, separate from the woman and the conjured spirit. This would be a fitting corollary to the common ancient Mesopotamian practice of eliciting the help of a deity to conjure a spirit of the dead. In Neo-Assyrian texts, incantations were used to call forth gods to request them to summon

the deceased from the netherworld. There are other correlations between the Endor story and other ancient Mesopotamian necromantic rituals. For instance, in verse 14 Saul requests a description (an identification) of the spirit seen by the medium. This might correlate to first millennium Mesopotamian necromancy in which only the conjurer could see the spirit.

Verse 13 also creates some interesting debates in interpretation and translations. In it, the woman says she sees *'elôhîm* coming from out of the ground. The word *'elôhîm* in the Bible can literally be translated as "gods" but it is often used to designate the one God (also known as YHWH). When used in the monotheistic sense, its connecting verbs are in the singular. In verse 13 of chapter 28, *'elôhîm* is used with a plural verb when the medium says there are *'elôhîm* coming up out of the earth. In the very next verse, Saul asks "What is his appearance?" and the medium tells him of one old man in a robe. In verse 15, Saul uses *'elôhîm* with a singular verb to say that God has turned away from him. The jumping back and forth between singular and plural raises questions as to what is going on here and what is really meant by *'elôhîm* rising up out of the ground. According to some interpreters, the ancient Hebrews knew the spirits of the dead as *'elôhîm*, a form of deified ancestor. If this theory is correct, then it is entirely plausible to envision the medium conjuring forth a host of the dead. Immediately though, her and Saul focus on their intended target, ignoring the rest. However, Brian Schmidt gives a logical argument that the *'elôhîm* in verse 13 could be summoned gods used help conjure up the deceased, as mentioned above.

To delve deeper into the idea that gods were summoned to aid in necromancy, we can look at what we know of the Neo-Assyrian and Canaanite religions. Little is known about necromancy in the ancient Near East due to the lack of physical remains of texts and inscriptions on the subject, but some primary texts have been found.

In the Neo-Assyrian Empire which existed from around the 9th century into the 7th century B.C.E. divination was very important and used frequently. During the mid to late 1st millennium, the use of necromancy seems to have increased; very little has been found regarding necromancy prior to this time. In some of the necromancy incantations, the sun god Shamash was summoned in order to conjure up the deceased. He was believed to have been able to bring down recently deceased souls from above and the long dead up from below. In addition to being the sun god, Shamash was also a god of justice.

For a long time, most of what we knew about Canaanite religion came from hearsay through the Bible and small nuggets of discoveries. However, in more recent times with the finding of the city of Ugarit in Ras Shamra we have learned a lot more. The Israelites seemed to have taken some of their funerary practices from the Canaanites. For instance, feeding and consulting the dead were apart of ancient Canaanite religion and are referenced in the Bible. As Mark Smith says in his book *The Early History of God*, "Concern for the dead and belief in the dead's powers derived from Israel's earliest Canaanite heritage, as reflected in the Ugaritic texts." Additionally, both the Hebrew Bible and the Ugarit texts share an affinity that there were only male diviners but prophets could be either male or female.

In Canaanite mythology, the god Shemesh, like the Assyrian god Shamash, is not only the sun god but also the god of justice. He has a female counterpart named Shapash. In a fascinating corollary to the Neo-Assyrian incantations, the Ugarit texts tell a story about this sun-goddess Shapash being called upon by 'Anath, Baal's sister, to help her to raise Baal from the Nether-World. Note that in the woman's title in 1 Samuel 28 *ba⁷a^lat* ("master of") is feminine. It might be plausible that this feminine master is a lingering remnant of the Ugarit tradition in which a goddess is the retriever from the Nether-World.

The correlations between the Ugarit, Neo-Assyrian, and Bible texts do not align perfectly, however. For instance, in the Ugarit traditions, the practitioners were only males whereas the necromancer in 1 Samuel is a woman. Additionally, there is a discrepancy between linking the *'elôhîm* with the Shamash and Shapash traditions in that sun deities never actually entered into the Nether-World and therefore would not be called to rise out of it like the *'elôhîm* in 1 Samuel 28. However, it is not hard the fathom each culture defining a shared practice it their own unique ways.

SHEOL

1 Samuel 28 says the *'elôhîm* were rising out of the earth (*'ôlîm min-hā'āreṣ*), but it would seem there has to be a deeper context for what that specifically means. While one could imagine Samuel's physical body being re-animated, the idea of a physical ascension of the *'elôhîm* - whether "gods" or deified deceased humans - does not make sense. There needs to be a supernatural ascent going on in this scene. That Samuel was forcibly taken from the afterlife may be a confusing point in the story, but it should be understood that ancient Israel did not have the same perception of the afterlife as the majority of the modern world. The people of ancient Israel did not believe in a heaven or a hell the way it is understood today. They believed that after death souls continued to

exist in a place called Sheol. But this nether region was a place of little action, where souls dwelled without much substance or purpose. It was a place where originally in the biblical text YHWH did not have authority and where people could no longer praise Him; the dead slept eternally. Over time, the representation of Sheol changed slightly in scripture. Around the 8th century, YHWH's authority was canonically extended into Sheol within biblical literature. It was not until the 2nd century BCE that Biblical writers began to develop a positive view of the afterlife. Before that time, rewards and punishments did not exist beyond the grave. Some scholars believe that Sheol derives from the verb *sha'al*, "to ask," which may relate to the practice of speaking with the spirits of the deceased. However, others believe the word simply describes "the deepest part of the earth". Either way, the ancient Israelite view of the afterlife makes it more plausible for Samuel to be aroused from a passive, sleep-like existence rather than to be forcibly torn out of Heaven.

EPILOGUE

The story of Saul, the necromancer, and the chthonic Samuel lingers in an aura of spiritual mysteries and academic questions. However, as seen from this brief introduction, the story is not without context. Necromancy as portrayed in the Bible cannot be proven to have been practiced and even more so whether such an endeavor was ever truly successful. However, there are enough common threads throughout the ancient Near East to say that it was not just a fairy tale arbitrarily placed in the middle of biblical history. For at least some of the people of the ancient Near East, ghosts were real, and they could be pulled from the ether to speak and to guide us, and to warn us when our past failings are about to call in their debts.

Written by: April Lynn Downey

Sources:

- Baab, Otto J. *The Theology of the Old Testament*. New York: Abingdon Press, 1949.
- Black, Jeremy and Anthony Green, *Gods, Demons, and Symbols of Ancient Mesopotamia*. Austin, Texas: University of Texas, 2011.
- Blenkinsopp, Joseph. *A History of Prophecy in Israel*. Louisville, KY: Westminster John Knox Press, 1996.
- Coogan, Michael D. *The Old Testament: A Historical and Literary Introduction to the Hebrew Scriptures*. New York, NY: Oxford University Press, 2006.
- Gaster, Theodor H. "The Religion of the Canaanites" Pages 113-143 in *Ancient Religions*. Edited by Vergilius Ferm. New York: The Philosophical Library, 1950.
- Harris, Stephen L. *Understanding the Bible, 8th Edition*. New York, NY: McGraw-Hill, 2011.
- Kuemmerin, Joanne K. "Magic (OT)" in *The Anchor Bible Dictionary Vol. 4*. Edited by David N. Freedman. New York: Doubleday, 1992.
- Marsman, Hennie J. *Women in Ugarit and Israel: Their Social and Religious Position in the Context of the Ancient Near East*. Boston, MA: Brill, 2003.
- McKenzie, Steven L., ed. 1 Samuel. Pages 399-444 in *The New Oxford Annotated*

Bible, 4th Edition. Edited by Michael D. Coogan. Oxford: Oxford University Press, 2010.

Oppenheim, A. Leo. "Assyro-Babylonian Religion" Pages 65-79 in *Ancient Religions*. Edited by Vergilius Ferm. New York: The Philosophical Library, 1950.

Schmidt, Brian B. *Israel's Beneficent Dead*. Winona Lake, IN: Eisenbrauns, 1996.

---. "Chapter Seven - The "witch" of En-Dor, 1 Samuel 28, and Ancient Near Eastern Necromancy." Pages 111-130 in *Ancient Magic and Ritual Power*. Edited by Marvin Meyer and Paul Mirecki. Boston, MA: Brill, 2001.

Smith, Mark. *The Early History of God: Yahweh and the Other Deities in Ancient Israel, 2nd Edition*. Grand Rapids, MI: Wm. B. Eerdmans Publishing Co., 2002.

Paton, Lewis Bayles. "The Hebrew Idea of the Future Life: IV. Yahweh's Relation to the Dead in the Earliest Hebrew Religion." *The Biblical World* Vol. 35, No. 4 (1910): 346-258.

The Blue Dragon Festival

Varies - February & March, China

The Blue Dragon Festival, called Zhonghe in Chinese, celebrates the waking of the Dragon King, god of water and weather. It takes place on the first day of the Chinese second lunar month, which is around February or March and was the official festival of the Tang and Song Dynasties. On the following day, Longtaitou is celebrated - the Dragon-Raising-Its-Head Festival. To celebrate and to ensure a favorable planting season, multiple traditions are practiced including paying respects to the Dragon King, cleaning the house and getting haircuts, and eating "dragon" food such as *long xu* (dragon's beard) noodles, *long er* (dragon's ears), and more. These celebrations are also associated with the Ching Che, when the dragon awakens the insects. (This time is celebrated in Korea as the Kyongchip festival, which means "excited insects".) In Chinese mythology, dragons controlled the weather and therefore it was important to pay respects and celebrate the waking of the Dragon, as he would bring plentiful rain for a fruitful spring sowing.

Written by April Lynn Downey

Sources:

"Everything You Need to Know About the Blue Dragon Festival." <https://www.chinoy.tv/everything-you-need-to-know-about-the-blue-dragon-festival/>

"February, March: Zhonghe Festival / Longtaitou Festival." <https://web-holidays.com/blog/2016/03/09/february-march-zhonghe-festival-longtaitou-festival/>

McDonald, Margaret Read, editor. "The Folklore of World Holidays." Gale Research Inc., 1992.

Mardi Gras / Carnival

Varies - February & March, World

Mardi Gras first enchanted me as a little girl. My family went to Disney World and, on one of our days there, we took some time to explore the new hotels, checking out the décors and scenery. When we walked into Port Orleans French Quarter hotel, we fell in love with the captivating motifs and grand decorations. Colorful, bright faces hung over us in the dining hall as alligators playing instruments stood along the path that led down to an amazing swimming pool, complete with an enormous dragon whose tongue was a slide. The colors, the music, the elaborate ironwork, the whimsical characters - it was all so magical. So much so, that my parents switched hotels and we stayed at Port Orleans for the rest of our trip.

It is more than 30 years later and I am still in love with masks, French Quarter style, vintage entertainment, and Mardi Gras. But where did this mesmerizing tradition come from? Is there a deeper meaning aside from just merry making? And why does Venice have Carnival masks so similar to New Orleans' Mardi Gras masks?



Carnival masks on display in Venice, Italy. Photo by April Lynn Downey.

WHAT IS MARDI GRAS?

Mardi Gras (also called by other names, depending on the region) is the conclusion of the long Carnival season, which is traditionally from Twelfth Night (January 6th) until Ash Wednesday, the beginning of Lent in Catholicism. (However, note that this celebration is called by other names in different regions and sometimes has different dates.) "Carnival" comes from the Latin *carnelevamen* "farewell to flesh". The words "Mardi Gras" comes from the French words for "Fat Tuesday", and it is also called Shrove Tuesday or Shrove Tide in Catholicism. Shrove Tuesday is traditionally the day to go to church and confess all of one's sins and to prepare for the Lent season of prayer and restraint. *Shrove* comes from the English word *shrive*, which means to receive absolutions from sins, in other words, to receive a *shrift*. After confession, people would spend the rest of the day in merriment and feasting to strengthen their fortitude for the self-denial of Lent. It was called Fat Tuesday because also on this day people would empty their pantries and larders of sugar and other indulgent ingredients just before Lent. In German, Fat Tuesday is called Fast-Nacht ("fast eve"). The Pennsylvania Dutch have a popular confection called a Fastnacht donut, a fluffy donut sometimes covered with sugar and/or filled with cream.

CARNIVAL IN EUROPE

Carnival was adopted into Catholicism in the Middle Ages, but the tradition stems back to ancient European pagan festivals such as Bacchanalia, Lupercalia, Saturnalia, and possibly Spurcalia. Bacchanalia was a celebration of the Roman god of wine, Bacchus, but it originated in Greece as Dionysia, as the Greek name for the god of wine was Dionysus. However, it is believed that its origins may have stemmed from fertility rites. In Greece, Dionysia was a time of great feasting, processions, and theatre. When Bacchanalia first began in Italy, it was a secret party for women only, but eventually it included men. In 186 BCE, the Roman Senate outlawed most Bacchanalia celebrations because of their association with orgies, but the festival was kept alive in some areas anyway.

Lupercalia was celebrated on February 15 and involved a bizarre ritual which began with sacrificing a goat and a dog. The bloody knife was then smeared on two of the participants, who would then laugh as wool dipped in milk wiped the blood away. They would then make a strap out of the sacrificed animal's skins and run around whipping any woman they saw. It was believed that being struck by the whip would ensure fertility for the woman.

Saturnalia was a festival in Rome very similar to Kronia in Greece and was a time of great festivities. It was originally observed on December 17, but it was extended to three and then, even later, seven days. It was associated with the winter sowing season. The revelers would choose a "king" to reign during the celebration and slaves were given complete freedom. Craftsmen, called Sigillarrii, would make candles and wax fruit and statuettes which were given as gifts.

It is quite often stated that Spurcalia was a Germanic pagan solar festival that took place in winter that was eventually overtaken by Carnival. However, that theory is not without contention.



Fastnachsumzug (Shrovetide Parade) in Germany. Photo by Marc Lautenbacher.

AMERICAN MARDI GRAS

American Mardi Gras originated in 1702 in Mobile, Alabama. In 1711, the Boeuf Gras Society was founded in Mobile and lasted until 1817. The Boeuf Gras is the "fatted bull" which represents the last meat to be eaten before Lent. This was an important part of the celebration in France since at least 1512, but it is thought it may be derived from Druidic times.

By the 1730s it had spread to New Orleans, Louisiana. In the early days though, Mardi Gras celebrations were mostly un-organized. That is until 1857, when a mysterious secret society sprang up in New Orleans, which magnified the celebration in scope and grandeur - the Mystick Krewe of Comus. (Comus being the Greek god of festivities.) At around 9pm on Mardi Gras evening, the merry band of revelers dressed up as characters from mythology and demons and paraded through the street. They displayed fascinating tableaux (stationary figures representing a historical scene). After the grand public display, certain people were fortuitously invited to a ball at the Gaiety Theatre. The event was a huge success and what followed was a yearly extravagance of mirth and merry. The years of 1862 through 1865 saw a break in the festival as New Orleans was in grip of the Civil War. However, in 1866 the Mystick Krewe once again took to the streets and reinstated their yearly display, one that would capture the interest of the entire nation. By 1870, visitors would come from all over to see the show. Other Mardi Gras organizations sprang up, such as the Krewe of Momus and Krewe of Proteus. Aside from select times of absence (due to

war, epidemics, etc.), the Mystick Krewe of Comus ran their parade every year up until 1991; however, they still host a Mardi Gras ball.

In 1872, a new tradition was added by the city of New Orleans - the arrival of the King of Carnival! An organization named the Rex Organization was founded (with "rex" being the Latin word for "king"). Where the Mystick Krewe of Comus ruled the night, Rex ruled the day. The sporadic day time processions were starting to be replaced with a bit more organized procession, featuring the King of Carnival, around whom a mythology was composed. It was said that he was the son of Old King Cole and the Greek muse Terpsichore and he was hundreds of years old. The first person chosen to be the Rex of Carnival was Lewis J. Solomon. Along with this new event, symbols and traditions were established that we forever since associate with Mardi Gras. The colors purple, gold, and green were picked as the official colors. An anthem was chosen - "If Ever I Cease to Love", from the musical comedy "Blue Beard". In 1872, this song was very popular among the bands because of a rumor that was circulating about Russian Grand Duke Alexis Romanoff. It was said that while visiting St. Louis he fell in love with a performer named Lydia Thompson while she was singing this song. The Grand Duke made his arrival in New Orleans in time for Mardi Gras and all the bands played this song, alluding to the rumor. Ever since then, the song has been linked with New Orleans and Mardi Gras.

The first Rex parade was fairly modest. The King rode a horse and many of the maskers in the procession were those people already on the streets. The following year in 1873, the parade became more organized and grand. A Carnival Queen was chosen to rule alongside the King as well. The King would send "edicts" across the country, inviting visitors to New Orleans for his festival. Eventually the Rex Organization was incorporated as the School of Design. Like the Mystick Krewe, they too would add a ball to their program. Every year Rex produces a pageant with a different theme, but they do have a couple of floats that return every year; one of these is the Boeuf Gras. Originally, the Boeuf Gras was a live bull in the parade, but this tradition stopped in 1901. In 1959, the Boeuf Gras returned only in the form of a paper-mache float.

The Rex Organization's motto is "Pro Bono Publico" - "for the public good" - and they had a chance to really prove they mean it during Hurricane Katrina, when Rex started up three programs to help the city and its residents during the crisis.

Today, 149 years later, Rex and their fantastic displays are an integral part of Mardi Gras in New Orleans.



Mardi Gras parade float in New Orleans, Louisiana. Photo by Sergey Galyonkin.

MODERN MARDI GRAS

Today, many people join in Mardi Gras festivities, whether Catholic or not and with the observance of Lent being unnecessary for participation. The pagan ritual sacrifices are all but memory. It is an amazing thing for such a festival to have survived over 2,000 years, yet it does represent a primal truth we all must face - the long cold winter of deficiency (whether imposed by Fortune or oneself) will come to everyone at some point, but until then, why not have a little fun?

Written by April Lynn Downey

Sources:

Ann, Jackie. "The History Behind New Orleans' Oldest Mardi Gras Krewe Will Fascinate You." *Only In Your State*. January 11, 2019. <https://www.onlyinyourstate.com/louisiana/new-orleans/comus-nola/>

"Carnival." *The Encyclopedia Britannica*. <https://www.britannica.com/topic/Carnival-pre-Lent-festival>

Galyonkin, Sergey. "Mardi Gras 2020, New Orleans, Louisiana - Float Figure."

https://meta.wikimedia.org/wiki/File:Mardi_Gras_2020,_New_Orleans,_Louisiana_-_Float_figure.jpg

Hardy, Arthur. "Rex's 'Boeuf Gras' Linke Carnival to Ancient Celebration." NOLA.com February 27, 2017.

https://www.nola.com/entertainment_life/mardi_gras/article_e267648c-4e14-55ee-8499-5a73ebbf1c6.html#:~:text=The%20boeuf%20gras%20was%20a%20prominent%20figure%20in,founded%20in%201711%20and%20was%20active%20until%201817.

https://www.nola.com/entertainment_life/mardi_gras/article_e267648c-4e14-55ee-8499-5a73ebbf1c6.html#:~:text=The%20boeuf%20gras%20was%20a%20prominent%20figure%20in,founded%20in%201711%20and%20was%20active%20until%201817.

Lautenbacher, Marc. "Fastnachtsumzug, Rottweil, Sueddeutschland."

https://meta.wikimedia.org/wiki/File:Fastnachtsumzug,_Rottweil,_S%C3%BCddeutschland.jpg

Madden, John W. *Hand Book of The Carnival: Containing Its Ancient and Modern Observance; History of the Mystick Krewe of Comus, The Twelfth Night Revelers, and Knights of Momus, with Annals of the Reign of His Majesty, The King of the Carnival in New Orleans*. New Orleans, LA: Kain & Co., 1874.

Rex. <https://www.rexorganization.com/>

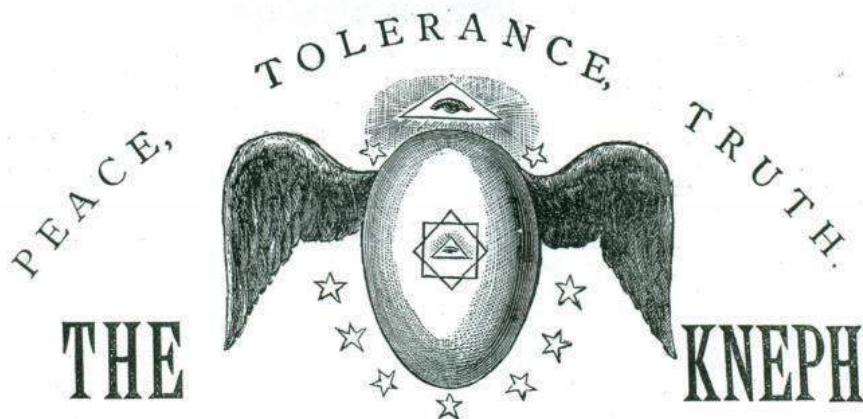
Ristuccia, Nathen J. "The Rise of Spurcalia: Medieval Festival and Modern Myth." *Comitatus*: Vol. 44, 2013.

<https://www.medievalists.net/2019/12/the-rise-of-spurcalia-medieval-festival-and-modern-myth/>

Tricentennial Music Moment: If Ever I Cease to Love: <https://youtu.be/hueRGugdR0s>

The Archives

The Kneph: Official Journal of the Antient and Primitive Rite of Masonry



Official Journal of the Antient and Primitive Rite of Masonry.

Published under the Authority of the Sovereign Sanctuary for Great Britain and Ireland.

EDITED BY BRO. KENNETH R. H. MACKENZIE, IX^o. LL.D., 32^o.

VOL. I., No. 2.]

FEBRUARY 1st, 1881.

(Subscription, post free, rs. 6d. per Annum. Trade Price, 1d. each.) [MONTHLY.]

EDITORIAL.—THE KNEPH.

When, last month, we launched this Journal, we were well aware of a difficulty likely to beset us. And that difficulty consisted in the strange, unheard of title that the promoters had bestowed upon it. We think it right, therefore, as soon as possible, to show that this title is quite reasonable, by no means inappropriate, and that actually no better title could have been bestowed. That it is reasonable, can be proved by the fact that THE KNEPH is the most valued and ancient symbol, not only in Antient and Primitive Masonry, but in the archæological systems of Egyptians, Hindus, and Japanese. That it is by no means inappropriate, will be admitted when it is considered in its grave historical importance. It is blazoned on every Egyptian temple, it is continually alluded to in the Jewish Scriptures with awe and reverence, it is apostrophised by prophet after prophet, and embalmed with religious care in the cerecloths of every mummy of the Egyptian adepts. Probably, among the many emblems of archæological faith there is none so touchingly sacred.

It has pleased the S.A.O.T.U. to constitute the innumerable galaxy of worlds in such a way that the sphere and ovoid form the two truest mathematical and physical facts in Nature. Whether we search microscopically or telescopically, we find these two forms eternally repeating themselves, and, combined with the archetypal idea of motion, symbolized by our Egyptian brethren in the Winged Sphere, we find a complete reve-

lation of matter in motion guided by the Eternal Hand.

Within the spheroid or ovoid of the Kneph exist the possibilities of infinite good, and it is, therefore, the fitting emblem of an Order, whose watchwords are Peace, Tolerance, and Truth, and it would be a very bold person indeed who would deny the appositeness of the emblem. Whether we look at one form of faith or another, we continually find the Egg held in high esteem, and if we look into the Kingdoms of material nature, the same shape is given to the germs of the countless creations of the Almighty from the very beginning. This is equally true of the mineral as of the animal and vegetable kingdoms. Nor is it in any way modified by the doctrines of crystallography, for although a multiplicity of mathematical forms of a highly interesting nature are assumed by different bodies in a variety of chemical conditions, they are plainly the result of secondary combinations, the original atomic forms of each and every of them being subject to the attrition of motion, and so spheroidally or ovoidally reformed.

It is in such wise that we justify the title of our Journal; we are supported, theologically, by the Sacred Scriptures, archæologically, by the true history and traditions of the most anciently recorded civilized communities of Egypt and Hindustan, and scientifically, by the researches of Galileo, Leuwenhoeckh, and Dalton, as well as by the speculations of Behmen, Swedenborg, Mesmer, and many others. We shall return to this.

It is not known exactly when Freemasonry began, but we do know that the first Grand Lodge was founded in 1717 CE in England. Although, undoubtedly, Freemasonry existed for quite some time before then, possibly even as far back as the Middle Ages. It is a secret society about which much has been written. The article on the previous page comes from one Freemasonry journal called The Kneph. Kneph was an ancient Egyptian god, believed to have been the egg in which all of existence was born. In addition to the egg with wings, he was also represented by an egg held between the head and tail of a snake. In the journal, the S.A.O.T.U. stands for Supreme Architect Of The Universe, a title for God in Freemasonry. They also use G.A.O.T.U for Grand Architect Of The Universe.

Sources:

Encyclopaedia Britannica. "Freemasonry". 18 Oct. 2022. <https://www.britannica.com/topic/Freemasonry>
Internet Archive. "02 The Kneph Vol I No. 2 Feb 1881". <https://archive.org/details/02TheKnephVollNo.2Feb1881>
McClintock and Strong Cyclopedia. "Kneph". <https://www.biblicalcyclopedia.com/K/kneph.html>

The Sun

THE SUN.

By J. M. Ensminger.] MANHEIM, Pa., FRIDAY, SEPT. 17, 1841. [Vol. 1. No. 1.

Terms of the Sun.

Published every Friday at
50 Cents, for 1 copy or
6 copies for \$2 50 Cents.

White thousand fall by clashing swords
Ten thousand fall by corset boards,
Yet giddy females thoughtless train,
For sake of passion, yield to pain,
And health and comfort sacrifice,
To please a dandy coxcomb's eyes:

From Harrisburg Chronicle.
CORSETS.

MANHEIM, MARKET.

Wheat	at	135	cts p. bush
Rye		55	
Corn	from	55 to 58	
Oats	at	37½	cts. per bush.
Flaxseed		150	
Butter	at	11	cts. per lb.
Bacon		5	
Ham		8	
EGGS.		8cts.	per doz.

FLOUR, & GRAIN.

As we expected the price of flour has fallen. On Saturday it sold in Philadelphia at \$6.62½. Holders ask \$1.48 for wheat, but there are no buyers at that price.

A London paper has this remarkable assertion—

EAGLE HOTEL.

The Subscriber Respectfully informs his friends and the public in general that he has taken the

EAGLE HOTEL.

In the Borough of Manheim (Lately occupied by Mr. P. Arndt.) Where he is prepared to accommodate those who may favour him with their custom. Every exertion will be made to please customers; and all favours will be thankfully received:-
JACOB SUMMY.

MANHEIM POST OFFICE.

The Post Office will be kept open on Sundays, for the delivery of letters, &c. during the following hours viz.—From 8 to 9 o'clock, A. M. from 12 to 1 o'clock P. M.: and from 5 to 6 o'clock, P. M.:—
S. ENSMINGER, P. M.
Manheim, Sept. 1, 1841.

LOW LIVING.

In France, out of a population of thirty-two millions, twenty-two millions have it six cents a day to defray a expenses— food, lodging, rent and education. England and Ireland are in a better condition

BEAT THIS WHO CAN

We received...

the world for big tomatoes & anti-Porter majorities
L. Union.

Bless my SOUL.

What a row I'm kicking up in this goodly community! Every body is after me, every body wants me—I Can't serve you all now, but next week I'll be ready for any ting. I'll be the prettiest, funnest, curiousest paper in the county
If I don't I'm a fish
L. Genies!

I hope't wont rain to-morrow. I'm going to hoist in my new equipments and I should like a clear day to show off in. There's nothing so provoking as to get a new suit of a Saturday brought home— fit you to a notch— lay all night thinking what a swell you'll take with your "cher amies" to church— get up at day light— look out of the window and see it raining like thunder. I've no doubt that many a feminine committed suicide from such a circumstance;
L. Genies!

A noble white oak cut within a mile of the state house in Columbus, OHIO, recently, made 365 rails & 3 cords of wood.
P. Ledger!

The image to the left is from 1841 and was the first issue from *The Sun* - Manheim, Pennsylvania's first newspaper. This newspaper was created by John Michael Ensminger and subscriptions were .50 cents per year. Note the fun and interesting blurb "Bless My Soul", declaring to make *The Sun* the "prettiest, funnest, curiousest paper in the county."

Manheim is a small, historical town in Lancaster County and was founded in 1762 by Henry William Stiegel, one of America's first glass manufacturers.

Source:
The Manheim Historical Society

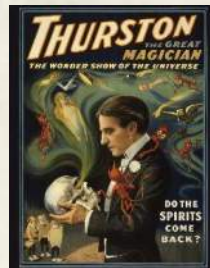
A New Treasure Trove for History Lovers!

Est. 2023



www.PhoenixFeatherBooks.com

Used & Antique Books - Vintage Prints - Curios – Photography – Inspired Gifts



Educational Resource Highlights:

~ **Internet Archive:** <https://archive.org>

A non-profit library of millions of free books, movies, software, music, websites, and more.

~ **Religion for Breakfast:** www.youtube.com/@ReligionForBreakfast

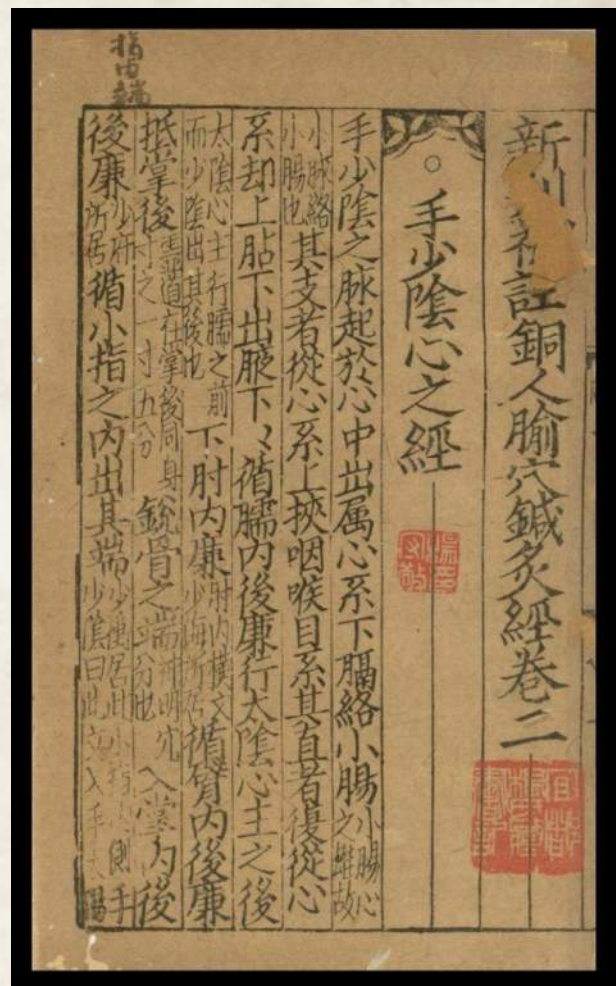
"An educational channel dedicated to the academic, nonsectarian study of religion. We promote improving the public's religious literacy by exploring humanity's beliefs and rituals through an anthropological, sociological, and archaeological lens."

The Newly Illustrated Manual of Acupuncture Points on a Bronze Figure, with Supplemental Annotations

Xin kan bu zhu tong ren yu xue zhen jiu tu jing

Wang Weiyi (987 - 1067 CE), in China. The Library of Congress states: "To demonstrate his manual visually and not just in words, in 1027 Wang Weiyi had two human-sized bronze figures cast, each figure with organs placed inside. The 354 acupuncture points were marked on the bronze bodies, with mercury infused in them and then sealed with wax. With the increasing use of acupuncture and moxibustion during the Song dynasty, it became necessary to formulate a national standard of meridians and points. This illustrated work, in five juan, was intended as an aid to acupuncture education and practice. It provides the standardized course of the 12 regular meridians, the vessels, and the points along the meridians. It introduces images of the main and collateral channels in hands and feet, instructs how to guard against errors in acupuncture, explains each point along the 12 meridians, and gives various methods according to the four seasons, the five primary elements, and breathing methods. The text often uses a question-and-answer dialogue between the Yellow Emperor and the God of Thunder." Excerpt from:

https://www.loc.gov/resource/gdcwdl.wdl_11421_003/?st=gallery



Love Letter from William Congreve to Mrs. Arabella Hunt

From "Old Love Letters" by Abby Richardson, J.R. Osgood and Company, 1883

<https://www.loc.gov/item/12038065/>

William Congreve to Mrs. Arabella Hunt.

WILLIAM CONGREVE, whose tragedy of the "Mourning Bride" Dr. Johnson thought contained some lines unequalled in English poetry, was contemporary with Farquhar as a dramatist, and was a friend of Pope, Lady Mary Montagu, Swift, and the other celebrated writers of this period.

He had several affairs of the heart, the most notable among them his affection for Henrietta, Duchess of Marlborough, to whom he left at his death most of his fortune. On her part, the Duchess erected a splendid tomb for him in Westminster Abbey, and had an effigy of the poet, dressed as in life, made exactly to resemble him; and this image (so common report of the time averred), "she ordered brought to the table when she took her meals, and would talk to by the hour together." The force of devotion could no further go!

There is very little of Congreve's correspondence preserved, and none of his letters to the Duchess of Marlborough. The following note, which gives very little idea of the wit and vivacity which flavour his comedies, is written to Arabella Hunt, a public singer of the time.

WINDSOR ; no date.

ANGEL, — There can be no stronger motive to bring me to Epsom, or to the North of Scotland, or to Paradise, than your being in any of those places ; for you make every place alike heavenly wherever you are. And I believe if anything could cure me of a natural infirmity, seeing and hearing you would be the surest remedy ; at least I should forget that I had anything to complain of, while I had so much more reason to rejoice. I should certainly, had I been at my own disposal, have taken post for Epsom upon receipt of your letter, but I have a nurse here who has dominion over me, a most unmerciful she-ass. Balaam was allowed an angel to his ; I'll pray, if that will do any good, for the same grace. I am having great experience in the slowness of that animal ; for you must know I am making my journey towards health upon that beast, and find I make such slow advances that I despair of arriving at you or any other blessing till I am capable of using some more expeditious means.

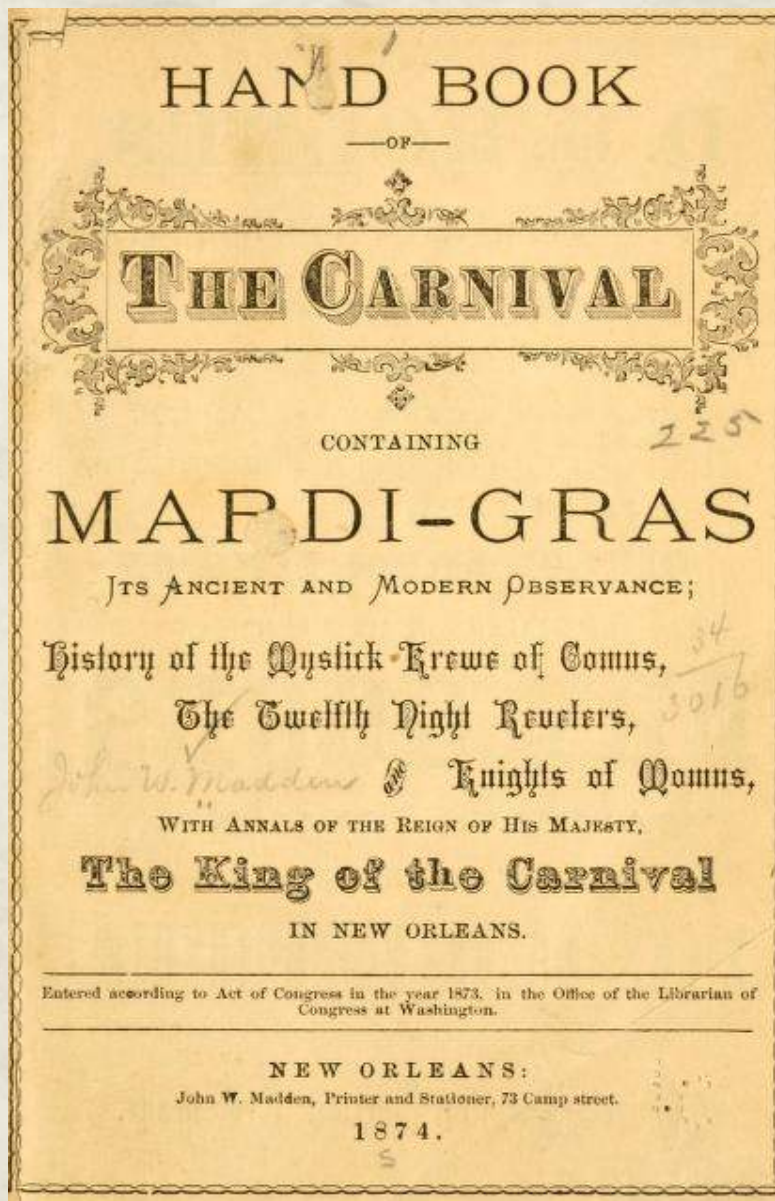
I could tell you of a great inducement to bring you to this place, but I am sworn to secrecy ; however, if you were here I would contrive to make you one of the party. I'll expect you, as a good

Christian may everything that he devoutly prays
for. I am, Madam,

Your everlasting adorer,

W. CONGREVE.

Hand Book of the Carnival, Containing Mardi-Gras, its
Ancient and Modern Observance 1874





MARDI-GRAS.

The Carnival, properly speaking, begins with the first of the new year, and the festivities commencing with the congratulations and friendly wishes appropriate to that time, increase in fervor until they end in the wild whirl of the grotesque and merry parades and shows of *Mardi-Gras* (Fat Tuesday) so-called in France, the "favorite child of the church" because it is followed by Ash-Wednesday, ushering in the solemn season of Lent.

In the Catholic church the day is known as Shrove-Tuesday, or Shrove Tide (Ang. Sax. *Scrifan*—to confess) because "in the good old times" of the church, her faithful children were wont on that day to make their shrift, confess their sins, and prepare to enter upon the season of fasting and prayer with proper spirit. After confession they were accustomed to spend the remainder of the day in amusements, all kinds of which were tolerated by the church, provided of course, these were within the bounds of reason.

In olden times, in merry England, after making their confession, the people commenced their festivities with a dinner, of which pan-cakes or fritters formed an important part, and hence the day was vulgarly known as Pan-Cake Tuesday, and the bells rang on that day as Pan-Cake Bells.

Mistick Krewe of Comus Mardi Gras Designs

The Mistick Krewe of Comus was founded in New Orleans in 1856. Ever since, it has been one of the principal organizers of Mardi Gras festivities in New Orleans. Below are some of their late 1800s costume designs.



The Museum

Ukrainian Motanka Dolls



Motanka is an ancient Ukrainian folk doll, a symbol of female wisdom. In its essence, it is a small work of art, a combination of the past and the present, it is a connection with ancestors, an intermediary between the older and younger generations. In the culture of the Ukrainian people, the making of a talisman is on a par with the art of embroidered towels, weaving, ceramic art, pottery, and many other beautiful crafts. The motanka doll is one of the most ancient symbols that accompanied our ancestors for hundreds and even thousands of years. The mother would put the doll in the baby's cradle, in the chest with towels and shirts, when the daughter was getting married. Motanka protected and protects the homes of Ukrainians. The silent doll keeps the secrets of the whole family, because it passes from generation to generation, from mother to child. Motanka differs from a regular toy in that it does not have a face. Motanka dolls have never had their faces painted. According to ancient beliefs, it is through the face that the soul enters the doll. And the soul can be good or evil. The motanka is faceless, it has no face, instead of eyes, a mouth was wound from threads into a cross - a solar sign, a sign of the sun, a sign of well-being, a very strong charm.

Оля Диць is an artist from Ternopil, Ukraine. To purchase one of her beautiful Motanka dolls shown here, you can contact her at:

https://www.instagram.com/etno_motanka

<https://www.facebook.com/profile.php?id=100014144109836>



Head of a Crozier

Southern Italy (Sicily), Europe, 13th Century

Found at the Walters Museum of Art, Baltimore, Maryland, USA

"A crozier is a staff shaped like a shepherd's crook and carried by a bishop or abbot as a sign of office. This example is decorated with the symbol of John the Evangelist, a fierce eagle that clutches a Gospel book. The bird turns to face a dragon's head on the top of the spiral curve, called a volute. The crozier was originally painted, like many ivories at the time."



African Figure

Vili culture, Angola, Africa, Late 19th-Early 20th Century

Found at the University of Pennsylvania Museum of Archaeology and Anthropology

"Human figure, much weathered; incrustation of kola juice on face and upper part of body. On abdomen, protruding receptacle for medicine, in the front of which is a mirror. Thickly studded with nails and other pointed iron objects. Surrounding face, remains of a grooved flange intended to hold [a] beard."



Garuda

Thailand, Asia, ca. Late 12th Century

Found at the Metropolitan Museum of Art

This is a gilt bronze finial of Garuda. Garuda originated as a god in Hindu mythology and was featured in the epic Mahabharata. In the story, among other adventures, Vishnu granted Garuda immortality as compensation for carrying Vishnu through the skies. In later Buddhism, Garuda became a generic name for a species of mythological creatures that would often protect temples. In 1911, Garuda became the official emblem of Thailand.



The Gallery

Villers Abbey – Villers-la-Ville, Belgium

The abbey was founded in 1146 AD with a Cistercian order of Roman Catholic monks, in the town of Villers-la-Ville in what is now Belgium. The abbey was originally built in the Romanesque style. As its name implies, this style of architecture which flourished from about 800-1200 AD looked to Roman architecture for its influence. Byzantine and Islamic art also provided inspiration. With new construction in 1197, the abbey adopted the Gothic style, born near Paris in 1140. This style opened up interiors with dramatic vaulted ceilings and stained-glass windows while stone decorations and statues adorned exteriors in complex arrangements. To learn more about the abbey, please check out the full article at:

<https://aprildowney.blogspot.com/2018/11/villers-abbey-villers-la-ville-belgium.html>

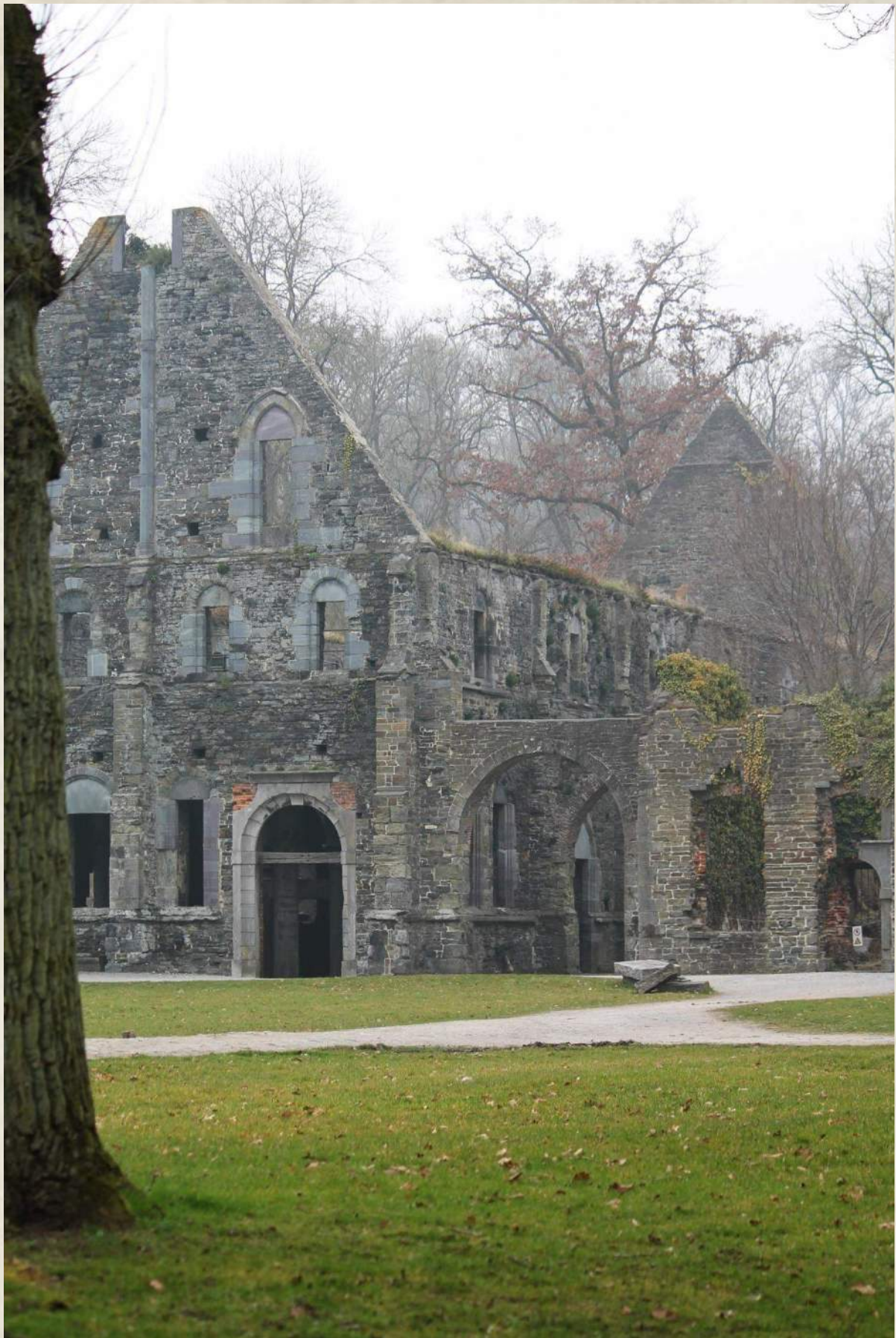
Written and photographed by April Lynn Downey













Monschau, Germany

"The city originated around 1195 and takes its name from the castle situated on a mountain spur above the Rur River. It is mentioned for the first time in 1198 as Mons loci and then in 1217 as Munioie and as Monjoje in 1226. The name is a typical castle name from the setting of the Crusades. Walram of Limburg-Monschau, the first lord of the castle and subsequently the Duke of Castle Lim, is known as a crusader in the Holy Land in 1197.

Monjoje dominated the written form during the Late Middle Ages and in the Early Modern Times. Around 1800, the Montjoie form arose during the French rule in the Rhineland. By official decree, the name was "Germanized" into Monschau in autumn of 1918 as the result of the lost First World War and the ensuing Francophobia.

A formal bestowal of authorisation as a town does not exist, but there have been multiple confirmations of the customary rights as a town since 1476.

The town of Monschau had gained its municipal structure of today through the integration of the independent municipalities, Höfen, Imgenbroich, Kalterherberg, Konzen, Mützenich und Rohren on January 1, 1972."

Excerpt from: <https://www.monschau.de/en/experience/city-history-and-town-districts/>

Photos by April Lynn Downey



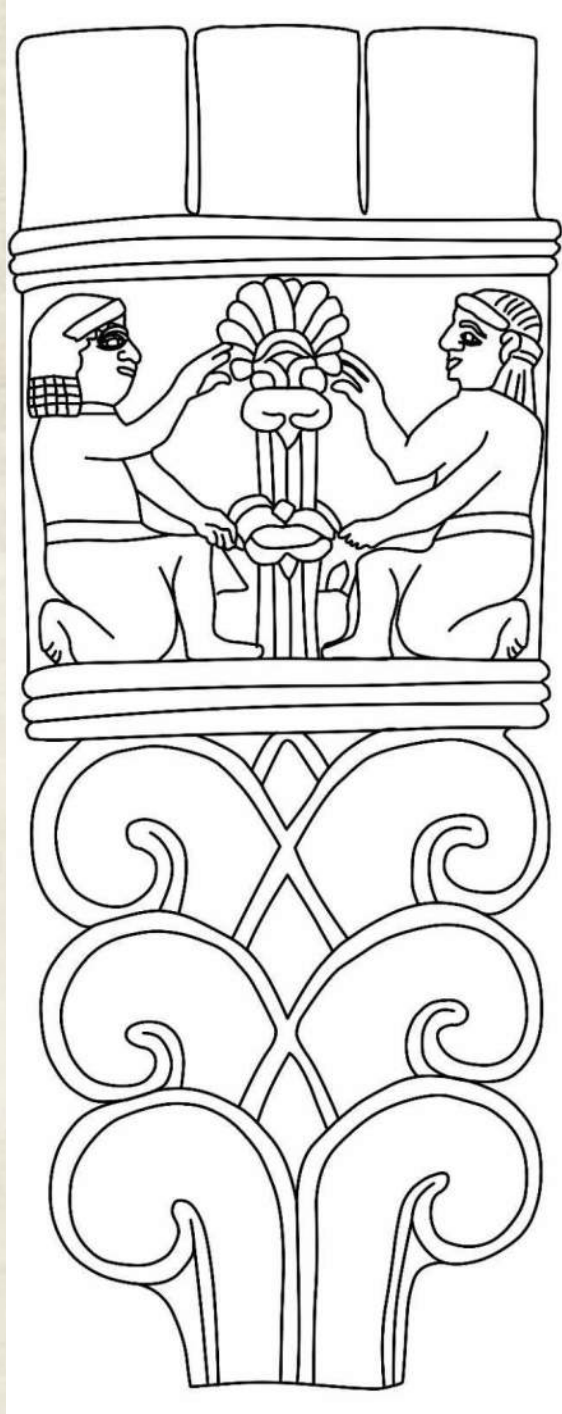






Activities

Assyrian Fan Handle – Coloring Page



Copyright April Lynn Downey©

An 8th-7th century Assyrian handle of either a flywisk or fan. It was made of ivory and shows two people grasping a fruit, which may be a pomegranate, a fruit associated with fertility.

Assyrian Panel – Coloring Page



Copyright April Lynn Downey©

This winged supernatural figure, although not one of the great gods, was a common feature on the stone wall panels in the Assyrian palace at Nimrud (ancient Kalhu). On this panel was an Assyrian cuneiform inscription describing the achievements of the King Ashurnasipal II (reigned 883-859 BCE). Assyrian was a dialect of the Akkadian language.

Mesopotamian Word Search

K J I D U C K L Q K V H Z V A Q C E K B Z Q A E V W P S O V
 Y W A O B C F T L H M G V T B Q U I L D I R J H K L Z D D J
 E A Y Z N R O O S B X J R C A R R F Q P D Z X Y T P Y B S W
 W W B I G I A R C H A E O L O G Y D T I K R G B B S F T G I
 X C L G E H Y F K Q Q B H F M I N T N H N A O J U O Q K D Z
 U E E G P I W Q X B K R R B W V F J C W I M Q D L P O Y K X
 A O C U O M A P E X L U E Z S Q T C O N F P W Z I O J R N M
 I W A R I A K F S F G T U L P T X P D B A B Y L O N W X V I
 Q M O A C R K J K T N X M V D Z K F N H U O N A S H N A Z A
 B T E T R D A U R L Z D I D P T Z K N Q J N Y B I G K T A N
 E E Y S T U D M C J K S B N O O I S S F Y P D H U P B Z S I
 D R B T X K I T O A W Q S M N D I I T C K T Q H C V T B P M
 M E I Y Q H A N E H J J F F B L N B H H U F C W W A C Q E R
 R M S T K U N W W M R G J P U X C S R Y T J H W L E T B U O
 R I R E D T E K I F P X Y N R R U U R M I S C E B M R Q W D
 S K V P R I I L M X P L R H J T U P U Z G D C Q T T C W C A
 J E W E I T G G I L I J E R N W G K D W R X S C W O B K Y R
 K Q F R R V I A H Q G N E D C R Z W T H I U E H P A N R V W
 Z F E Q O S W C E Z D O E O A Q C P G L S A Y I E M S Q U R
 S Q G E X L V A A F P Y N A I S U Z X L M E N Z O C I A W S
 U T N W Z N R O W X R Q Y Y P K S F Z K F L J W Y Q E E I X
 M A V T R A F T G E O V Z M G I Q Y W G C T W I W F J K I B
 E M V V E W A R U U J S H A Z O A D R Y M Y N J F X E K G O
 R U G F L C K N J P V A N J X R K Q X I G N K W Q Y V F P H
 D O E F D E Z Y S H B E E C T A B A V S A E O E E M T R W Z
 G B W Q T B U O O R E C U N E I F O R M X R B F U D K P S L
 O Q T H W W C V W A C Q H R J G F J X D G F F D V F M L G H
 Y N T P H W E O R T C W Q X Q P A N I V S W D X F Z E L K X
 C Z Z V S I I G I E J P L R J J C O N G I K S Y E R H T K F
 P H Z E C H W U B S Q D I V X V N Q E L E U O X F V R D A C

ARCHAEOLOGY

CUNEIFORM

EUPHRATES

ZIGGURATS

AKKADIAN

ASSYRIA

BABYLON

DESERT

MARDUK

NIMROD

RIVERS

TIGRIS

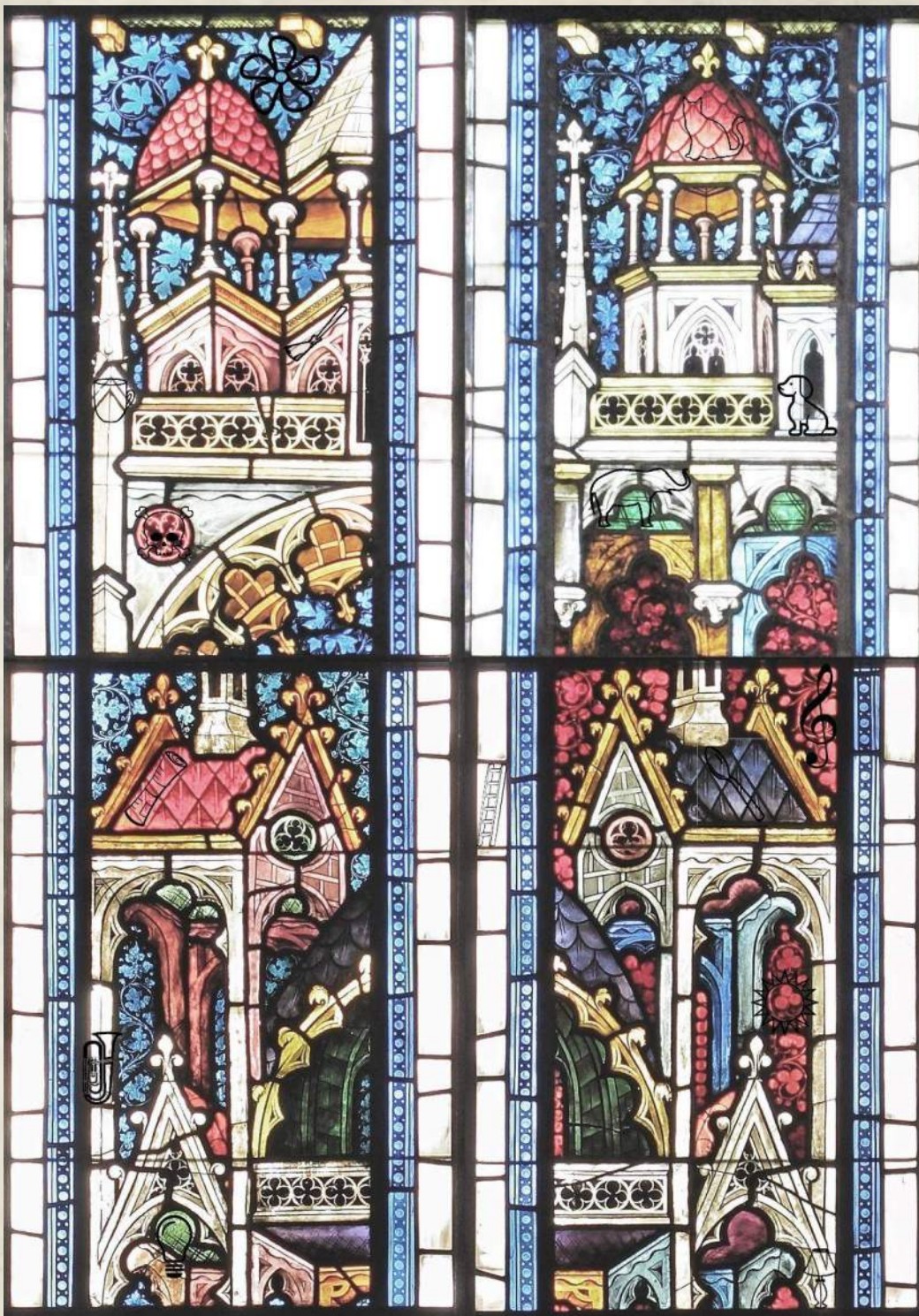
TEMPLE

SUMER

URUK

Stained Glass Hidden Objects

Below is a stained-glass panel from the castle chapel (the Schlosskapelle) at Ebreichsdorf, Austria, ca. 1390. Find the hidden objects hidden within.



SUN
LAMP
BROOM

LADDER
LIGHT BULB
SPOON

DOG
MUG
TUBA

NEWSPAPER
FLOWER
TREBLE CLEF

ELEPHANT
CAT
ELEPHANT

BROOM
SKULL