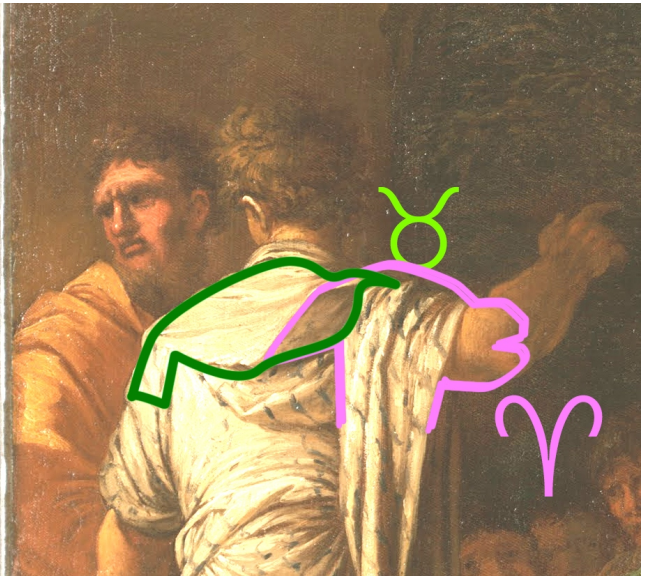
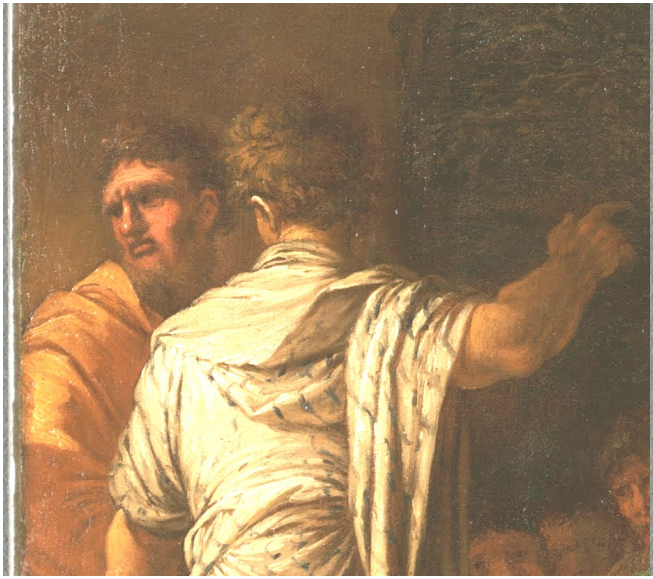
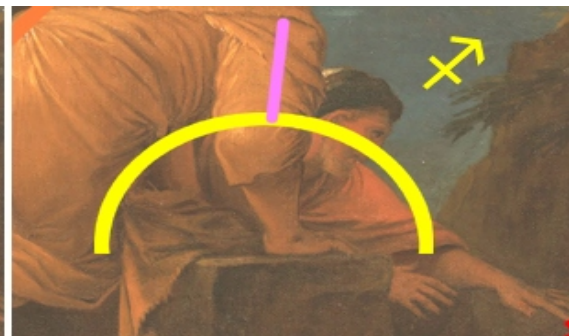
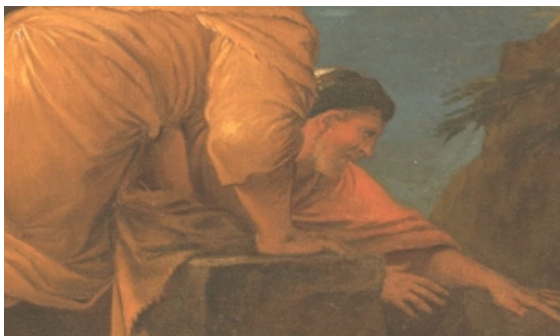


The Hungarian triple animal wheel system of the Astral mythical symbols.				
RULER	LUNAR MANSIONS 	LUNAR MANSIONS		zodiac signs
		western	eastern	
	Dog Wolf (Sheep) Two headed bird	ARIES	DOG	 1
	Pig Pigeon	TAURUS	PIG	 2
	Rat, Mouse Owl, Bat	GEMINI	RAT	 3
	Ox, Buffalo Stork, Unicorn	CANCER	OX	 4
	Panther Tiger, Lion Fox	LEO	TIGER	 5
	Rabbit, Cat Bear	VIRGO	RABBIT	 6
	Dragon Horned snake Worm	LIBRA	DRAGON	 7
	Snake Deer	SCORPIO	SNAKE	 8
	Horse Stag (Dama dama)	SAGITTARIUS	HORSE	 9
	Sheep, Goat Barb, Jackal	CAPRICORN	GOAT, SHEEP	 10
	Monkey Youngster Crow	AQUARIUS	MONKEY	 11
	Rooster Peacock	PISCES	ROOSTER	 12





The man holding out his hand at the edge of the chasm (which probably plays the role of a pit in one of the legends) is shown with a horizontal semi-arc, the reflection of which can be recognised as the outline of a shadowy detail of a garment on the left. This is a bow shape, which encodes the Sagittarius, but mythical painters often combine it with an 'arrow', which is usually positioned in the middle, roughly perpendicular. The latter role is apparently played by the forearm, upper arm or both of the man on the left (I marked the upper arm).

The zodiacal signs of Capricorn, Aquarius and Pisces are shown in Figure 7.



Fig. 7 [3]

In the figure, I have included the sure representatives that are confirmed by the ED system. I should note that other solutions are possible too, but they are not very concrete. For example, stone, ice, bone, i.e. solidified, hardened materials, tend to bring Capricorn, which starts winter, and on this basis even the stone slab in the bottom right-hand corner of the painting could be a Capricorn-code, or even other stones or a combination of stones at the bottom of the whole painting. In that case, the fractional line written on the figures at the bottom of Figure 7 could also be Aquarius code, but in fact the proportional triple half-wave or triple fractional line is a good representation, so I would stick with the trapezoidal stone (= Capricorn), the fish figure (Pisces) recognizable on the white cloak of the man standing with back, and the young face (Young = Aquarius) under the fish, partly covered by it. The trapezoid, which almost forms a triangle, needs the most explanation. It is a stone that can itself be a Capricorn code, but Capricorn as the initial sign of winter is often represented by a white triangle (symbolizing a goat's head), usually with a horizontal horn. Here, the horns are not separated, but the one on the right is slightly hinted at, and this horn could even be seen as an smaller lamb's head, which is also Capricorn code. As for the typical depiction, the horizontal (straight) horned, triangular-headed "goat", I would note that this is an established code used by mythical painters to distinguish the animals of the zodiac. The branched horn represents the Stag or Deer (lunar mansions of Sagittarius or Scorpio, see table), the outward leaning horn represents Aries, the inward leaning horn Taurus, leaving the straight horn for Capricorn.

The next component of the EDM system will be the **exile-domicile axes** assigned to the planets. We have mentioned that these are lines, on each of which, an astrological planet and its exile and domicile sign (or

signs) lie. The Sun and Moon have only one exile and one domicile sign, the other five planets have 2-2. The exile and domicile signs of the planets are given in the table in Figure 8. Note that Mercury and Jupiter have the same exile and domicile signs overall, only where one is exile, the other is domicile and vice versa. This means that the exile-domicile (ED) axes of the two planets can be merged. Their resulting common ED axis should have the representatives of Sagittarius, Gemini, Virgo and Pisces in addition to the representatives of Mercury and Jupiter. Similarly, the ED axes of Mars and Venus can be merged, and the ED system of Saturn also includes the ED systems of the Sun and Moon. Thus, with a strong merging, the seven astrological planets can have up to three axes, while the number of axes can be increased by one due to the Milky Way - an additional secret axis - which painters most often encode on the Sagittarius-Gemini axis..

PLANET	☉	☾	♊	♋	♌	♍	♎
DOMICILE	♌	♍	♈, ♏	♊, ♎	♈, ♏	♈, ♏	♈, ♏
EXILE	♋	♊	♈, ♏	♈, ♏	♈, ♏	♈, ♏	♈, ♏

Fig. 8

The exile-domicile axis of the Sun is shown in Figure 9. To save space, I have included only the two ends of the ED axis, marked in white, where the Sun's exile sign - Aquarius - and domicile sign - Leo - are located. As you can see in Figure 1, the Sun itself is not attached to a character (human figure), it is physically visible in the brightest part of the painting, behind the clouds. We will return to this solution in the interpretation of the hidden story.

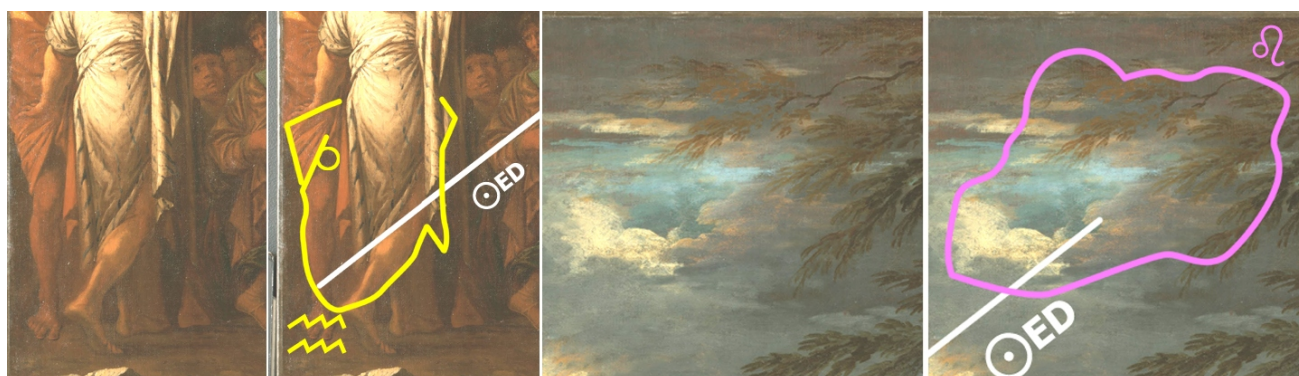


Fig. 9 [3]

On the left side of Figure 9 is a representation of Aquarius. Here, the painter uses the young face discussed at the wraparound zodiac, while the white ED axis passes through the mouth. The other end of the axis passes through the mouth of the "cloud-lion". In Figure 1, I have marked another possible Aquarius representation too. The profile of the mountain behind the clouds gives a wavy line at the Sun, which also brings Aquarius, via its graphic symbol. The axis "by rule" must pass at the end of the graphic symbol, and there are more than three half-waves, so this was probably intended by the painter as a confirmation, secondary code.

The Moon has a common ED axis with Saturn, but I'll just discuss the Moon's system first.

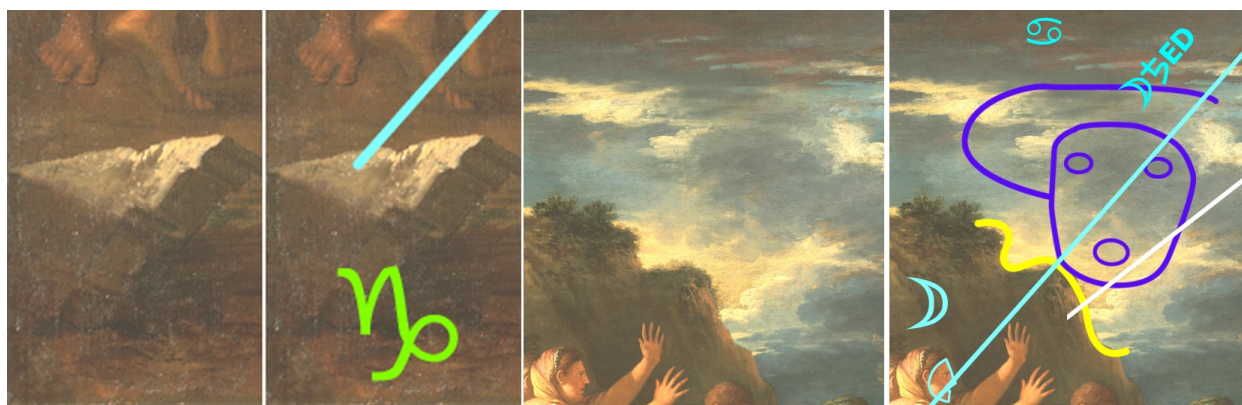


Fig. 10 [3]

The left half of Figure 10 shows the Moon's exile sign, Capricorn, with Capricorn brought by the goat's head discussed at the wraparound zodiac, the Moon's ED axis in turquoise running through the goat's eye. The Moon itself, as an astrological planet, is represented by the Moon-shaped face of a middle-aged woman with her hands raised. The Moon shape of the headscarf may also be a reference to it. The axis passes through the eye of the "mother" encoding Cancer in the wraparound zodiac. In the same figure, we can also see the position of the Sun and the wavy mountain profile with the position of the Sun's white ED axis.

Figure 1 shows that the Sun, Jupiter and the combined axis of Mars, Venus and Mercury are involved in the formation of the Jesus monogram. Let's continue the analysis with the ED axis of Jupiter (Figure 11), which is the angular bisector of the "X" of the Jesus monogram.

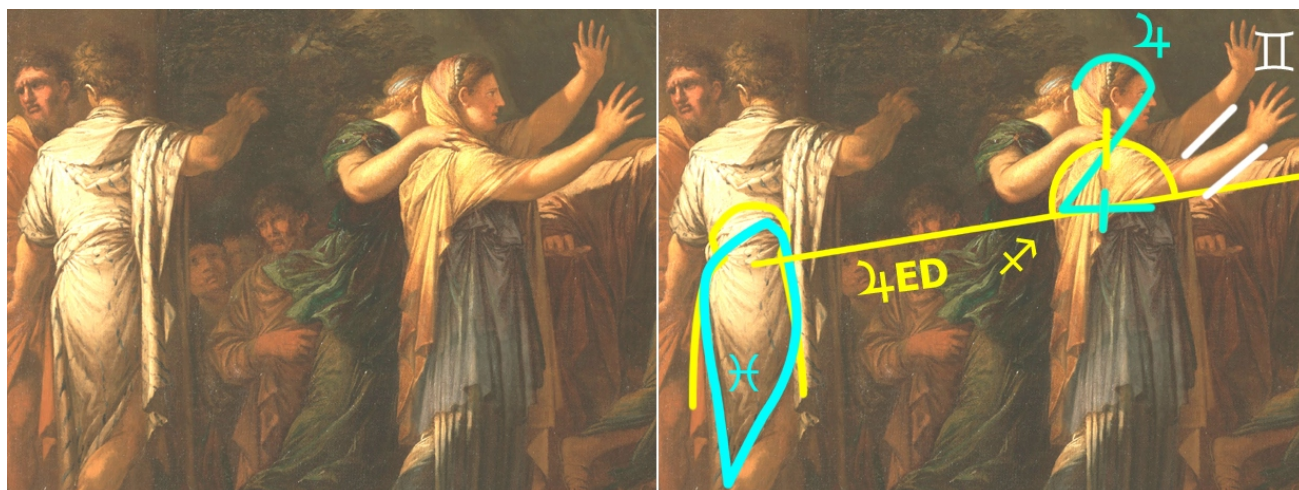


Fig. 11 [3]

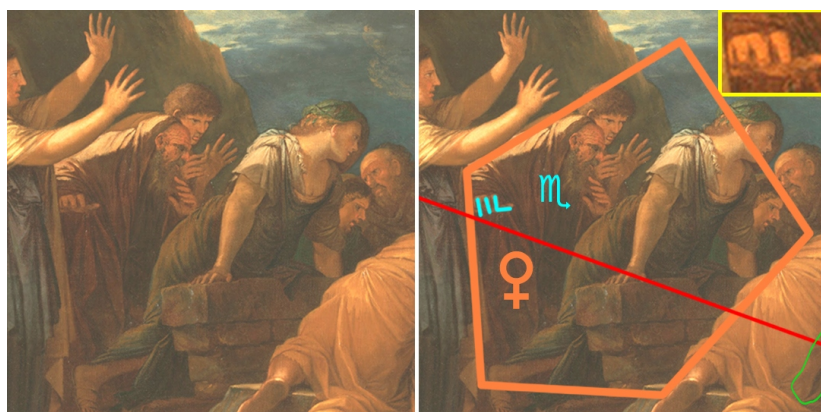
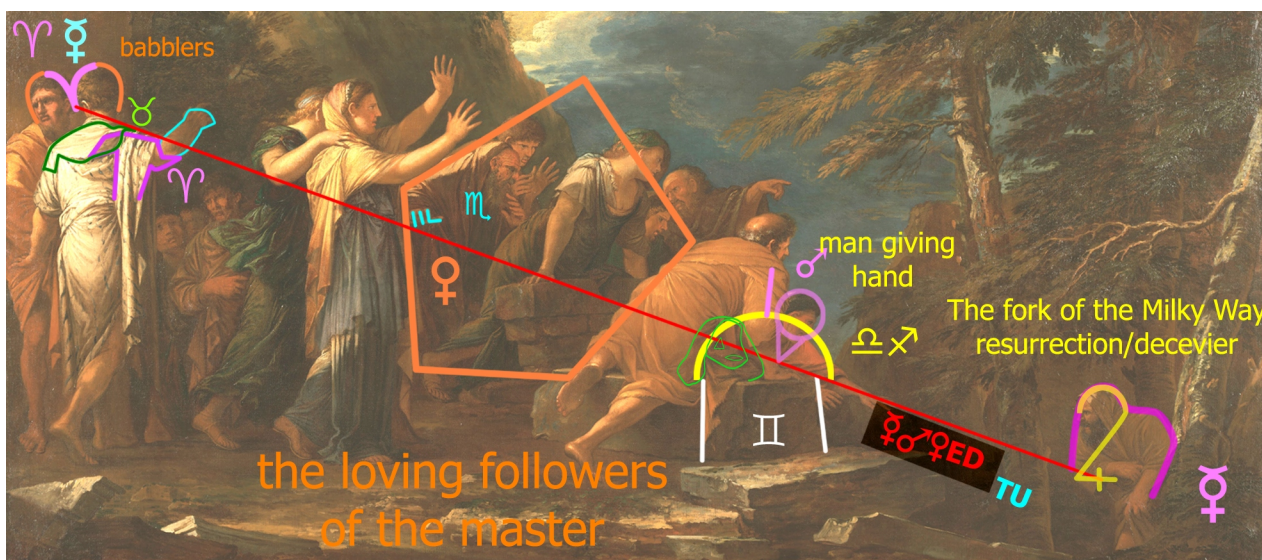
In Figure 11 we can see the representation of Jupiter, Pisces, Sagittarius and Gemini. Only Virgo, which is at the far end of the axis, is missing from the entire ED system, brought by the maiden head, which is clearly visible in Figure 1 and has already been discussed. Pisces is represented by the vertical fish shape discussed in the wraparound zodiac, the ED axis of Jupiter in yellow passes through its eye. A fainter owl's head is also visible at the top of the fish, which is Gemini code. This is also one of the necessary signs (Jupiter's exile sign), but a more striking representation is the two roughly parallel arms of the woman with her hands raised, the lower line of which I have marked in white. I note that the slant of this symbol is not typical. Jupiter itself is traditionally represented by its handwritten graphic symbol. The upper arc of the graphic symbol starts from the woman's head, the 'swan's neck' is indicated by the line of the dress at the shoulder, the cross of the graphic symbol is written on the line of the upper arm and a characteristic vertical fold of the dress. This vertical can be traced upwards and also provides the 'arrow' for the Sagittarius representative. The "bow" that brings Sagittarius is derived from the woman's very rounded shoulder line. Thus, all the necessary signs have been produced.

Saturn shares its ED-system with the Moon (Figure 12).



Fig. 12 [3]

Traditionally, Saturn is brought by its graphic symbol (in the middle of the figure, it is in grey). The



The most common representation of Venus is a pentagon, which I have marked in orange. This also includes the representation of Scorpio required for the ED system of Venus and Mars, encoded by the fingers of the bald man leaning forward to the right of the woman with her hands raised. The graphic symbol of the Scorpio is usually represented by three vertical and a 'forward' arrow, the latter by the thumb. I have framed the hand encoding the Scorpio in yellow in the upper right of the figure. It is worth noting that the position of the red axis is also confirmed by three hands on it. One of these is the hand of the woman leaning on the stone.

The middle right section of the red axis is shown in Figure 16.

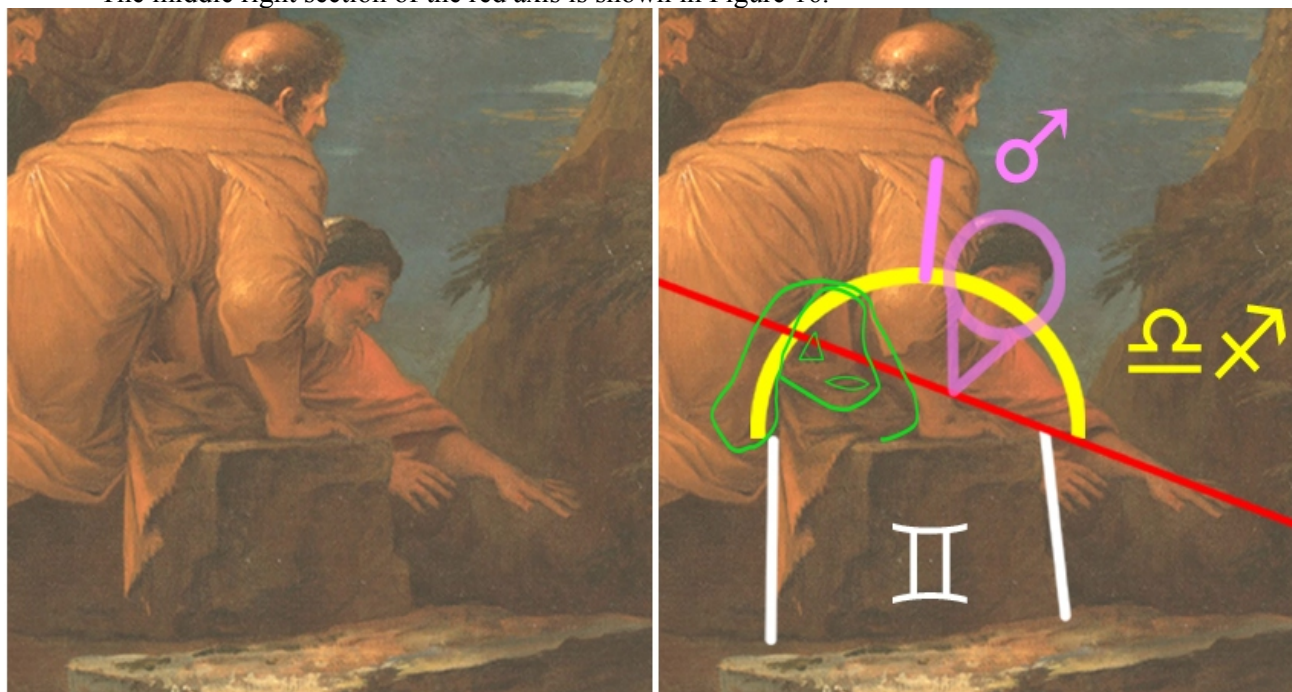


Fig. 16 [3]

The girl's head, outlined in green, encodes Virgo necessary for Mercury's ED system (the axis passes regularly through her eye), but here you can also see the Gemini and Sagittarius representatives that are still missing from the planet's ED system. The Sagittarius representative was taken by the painter from the wraparound zodiac, which has already been discussed. Gemini is brought by the two vertical edges of a stone block (marked in white). The axis passes through the corners of the representatives. The recumbent arc of the Sagittarius representative also brings the Libra, still missing from the ED system of Venus and Mars (we have already discussed the representations of Aries, Taurus and Scorpio). Mars is encoded by its graphic symbol, the circle of which is inscribed on the head of the man with his hand outstretched toward, the arrow of the symbol being indicated by a darker triangle pointing slightly down to the left. One more important point is worth noting here. With the Sagittarius-Gemini axis, painters usually code the Milky Way. Here we see both signs, although close enough together to make the position of the axis indeterminate, but the context of the interpretation of the work shows that the Milky Way also runs along the red line.

Finally, I would like to discuss the right end of the red line as shown in Figure 17.

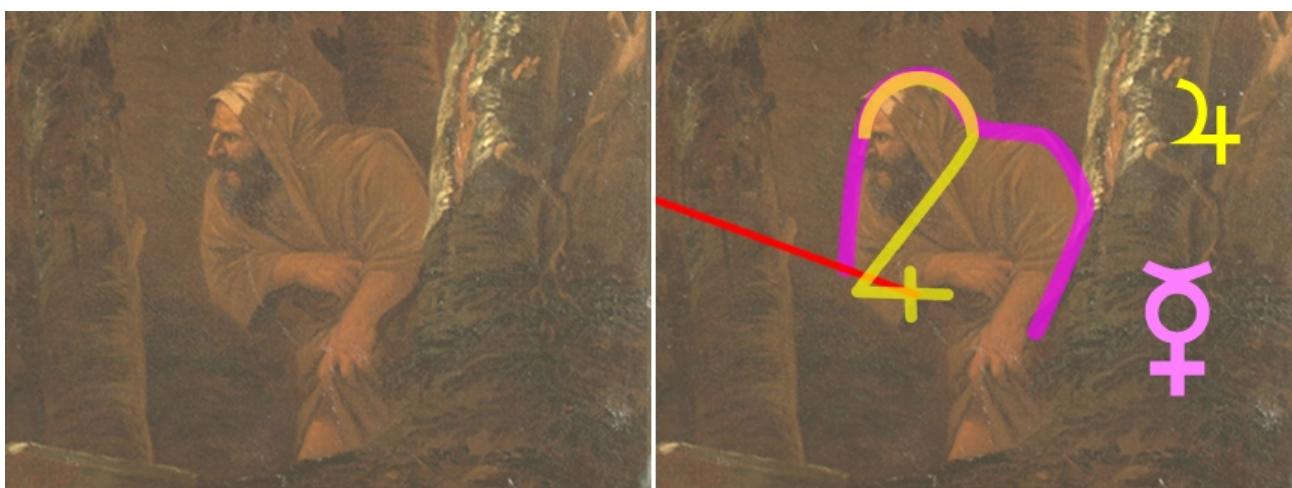


Fig. 17 [3]

The red axis leads directly to Pythagoras, who is emerging from a rocky gorge at the edge of a chasm. Behind the scientist's rather odd posture, it is not difficult for the skilled astral mythological analyst to discover a representation of Jupiter and Mercury. The representatives lie regularly on the axis, as the corner of the rounded "M" (Mercury representative) and the cross of Jupiter's graphic symbol are on the axis. The problem is that we have already found a regular Mercury representative in the painting, so this is the second one, and also a Jupiter representative that lies on a completely different axis that is involved in the formation of the Jesus monogram. This situation is of course not accidental, the painter thus associates the figure of the scientist with the red axis, and with the Milky Way among other things, and this is the point at which it is worth moving on to the interpretation of the painting.

First of all, it is worth pointing out that there are two well-known legends about Pythagoras' journey to the underworld. According to one of them, the painter spent 207 years in the underworld, where he met the souls of tortured poets, and then returned from the world of the dead, where he was honoured as a deity after his miraculous 'resurrection'. According to another legend (of Hermippus), the scientist hid in a pit, telling his mother to write down what was happening in the city every day and bring it to him. He appears in the city, exhausted, telling them that he comes from the underworld, but also that he knew everything that happened in the city. This convinced people that he was a person with divine gifts.

As far as I know, the meaning of the number 207 has not yet been clarified. I dare not give a clear explanation either, but I note that the number $23 \times 3 \times 3 = 207$ contains 9 as a divisor, which is the number typical of the Moon, together with 11 ($99 = 9 \times 11$), because of the eight-year lunisolar cycle (99 lunar months with high precision equivalent to 8 solar years). There is a simple symbolism that assigns the "upper", lighter half of the year, the day, and by analogy the "upper world" to the Sun, while the darker half of the year and the night to the Moon and the underworld. Thus, in the legends of St. George, to the dragon who rules the underworld is assigned numbers characteristic of the Moon (for example, 99, or 7, on which the lunar calendar is based). The more interesting question is what 23 symbolizes. I once came across this as a mythical number. The very first painting of the greatest Hungarian painter (Csontváry), coded astromythically, has 23 butterflies, and analysis shows that they represent the 12 zodiacal signs, the seven planets and the four seasons ($23 = 12 + 7 + 4$). So it is not impossible that 23 represents a kind of complete cycle or the whole world, and then 9 refers to the underworld half of it.

Of the three elements of the interpretative apparatus of the EDM system mentioned above, it is worth starting with the Milky Way symbolism. I have read at Marcell Jankovics, one of the (re)discoverers of the astromythical principle, that the Milky Way fork (Milky Way foot) is traditionally considered to be an entrance to the underworld (and of course an exit from there) or an entrance to the overworld (and of course an exit from there). I would add that this interpretation corresponds to the three-layered world view, which consists of the underworld, the world of humans and the overworld. It is known in the mythology of the northern peoples (Niflheim, Midgard, Muspelheim), but also in the Altai. In the two-layered world view, consisting of a thisworld and an afterworld, the two worlds are connected by the Milky Way, and in the three-layered world view, as we shall see, the fork of the Milky Way can also be considered. In the wraparound zodiac, Pythagoras is located between Scorpio and Sagittarius, as seen from the centre of the painting. As the two legs of the Milky Way run out into these two signs, the scientist is essentially in the Milky Way fork, symbolically (but also in reality) at the entrance to the underworld (or overworld). Salvator Rosa is thus speaking precisely in the language of astralmythics. The interesting thing is that the "irregularities" in the painting also describe the two legends outlined above. In one of the legends, the scientist is a near-divine being with special powers, corresponding to the wise fatherly figure of Jupiter assigned to him. According to another legend, Pythagoras is a common deceiver, which is best encoded by Mercury. Mercury can also encode behavioural duality, two-facedness. In this sense, Judas is encoded by Mercury at the painters of the Last Suppers, where this assignment is about betrayal, while Mars is also used to encode violence, and Saturn is used to encode evil in Judas. Between Pythagoras and the people (the disciples), there is a visible chasm, with someone holding out his hand at the edge of the chasm. This probably represents the pit where the "deceiver" Pythagoras spent his time. It is also worth looking at the other Mercury representative on the Venus-Mercury ED axis. I would call this one the "babblers". Babbling, talkativeness, is also a mercurial feature, and it is coupled here with a certain superficiality. Everyone is focused on the miraculous escape of Pythagoras, except for the two of them - they are looking in a different direction, and, like Mercury-ruled Gemini, they are not in contact with the environment but with each other. Likewise, one might ask what role the other Jupiter in the work, assigned to the middle-aged woman with the raised arm, might play. To clarify the role of the Lady, it is worth noting that the planets Saturn and the Moon are also associated with her. But she is also in contact with the representative of Venus. To all this, add an interesting fact: the Sun is not assigned to any actor identifiable from the EDM system, it is the physical Sun as a celestial body, looking out

from the clouds. Since the Sun as the main character (protagonist) is usually the lord of the Moon, having a supporting role, here the Sun is apparently the "lord" of this woman. Let us not forget that Pythagoras has a Sun-worshipping sect. In Fyodor Bronnikov's painting of the Pythagorean hymn hailing the rising of the sun, the celebrant is shown holding just such arms. This implies that the woman, in whom, paradoxically, the fatherly quality of Jupiter is hidden, is probably the priest serving the Sun, which is confirmed by the "bringing to heel" quality of Saturn. In the other story, where Pythagoras is an impostor, this middle-aged woman may also be the scholar's mother, who welcomes the returning son. This is implied by the fact that she touches the Venus representative, which is basically the planet of female love. In the pentacle bringing Venus, there are probably disciples turning towards Pythagoras, so this could be a representation of the scholar's loving community. There is only one figure acting in a narrow sense, the man holding out his hand. Action is most closely associated with Mars, this could be the reason why this figure is encoded for Mars.

Finally, I would note that the Jesus monogram is also on the woman with her arms raised. This may also highlight her as the priest of the sun worshippers, and in the case of the mother, it indicates "luck", the will of the heavens that the son may see his mother again.

Literature and illustrations

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The work is also included in processed form.