

Mary Magdalene: Hairy Mary and the Woodwoose

by Noel Joshua Hadley

6/16/2022

RIGHT about now you might be saying to yourself, “My poor eyes. What in the world did I just scroll past? Think about the children!” That was my first reaction when digging up this memory capsule as well. They are all attributed to Miryam of Migdal, aka **Mary Magdalene** and she’s.... *hairy*. It’s not like we’re dealing with one artist either. Picture after picture, carving after carving, and to the point that it’s practically a genre unto itself—a genre which people today refer to as ‘**Hairy Mary**.’ But then look closer. The hair isn’t simply flowing from her head down to her toes. Well, sometimes it is, but that is not the usual case. No, Hairy Mary is a hairy creature. There isn’t a razor on earth that could shine those legs.



Part 1: Hairy Mary of Egypt

[**UPDATE** 3/4/25: ACTUALLY, that’s not entirely true. Not every Hairy Mary depiction can be attributed to Miryam of Migdal. A case of mistaken identity is sometimes at play, and as I intend to show, there is *another*. It took me nearly three years to figure that out, and this is the

illustration that finally managed to tip me off. You're looking at it. Tell me what you see. Keep looking. If that is Mary Magdalene in the middle, aka Hairy Mary, then who is the woman staring at her, stage left? She's holding an alabaster jar, as in [Mary Magdalene and the Alabaster Jar](#). Some of you will tell me it's evidence that Miryam of Migdal and the Woman with the Alabaster Jar is a composite of two separate women, and that I am the one confusing them. That's what I thought might be at play as well.

But then, look again at what Hairy Mary is carrying. Is that a rock? Difficult to tell. All four women are holding a MacGuffin which is deemed necessary to the plot and the motivation of their characters. For example, the woman to the right of Hairy Mary is slaying a dragon with a crucifix lance. That's bad ass. I did a little digging and discovered that **Margaret of Antioch** did the very deed. She was a Reptilian hunter. Again, bad ass. As a feminine duality of Saint George, she is also known as **Margaret the Virgin**, indicating that another of the [144,000](#) is potentially being identified. She was also said to have been martyred in **304** at the age of **15**. To her right, the woman holding the palm branch is very likely **Agnes of Rome**, another virgin. I *checked*. After refusing to deny Christ, Agnes was dragged naked through the streets to a brothel, then tried and sentenced to death, again in the whereabouts of **304**. The palm branch signifies her martyrdom.



It was **bread**. Hairy Mary, that's what she's holding. I'm counting three loaves in total. It took some additional digging, but there is only one saint attributed to the bread MacGuffin and it's **Mary of Egypt**. At the threat of getting ahead of myself, she is typically noticeably different from many of the Hairy Mary Magdalene depictions in that Mary of Egypt simply has long hair, whereas her counterpart, Mary Magdalene, is hairy all over, resembling a **woodwose** creature. Notice that I included '*typically*' in my

speil. Sooner or later, I will show you that not even Hairy Mary of Egypt is fully exempt from the woodwose genre. So, why is Mary of Egypt's hair typically so long, and why is she sometimes Hairy in general? The reason I'm taking the time to tell you about her is because I believe she will help in the overall Hairy Mary Magdalene investigation.



Retrieving my information from her 2025 iteration in [Wikipedia](#), here is what I've come to learn. Mary of Egypt, also known as Maria Aegyptiaca, ran away from home at the age of **twelve** to live the life of a whore in Alexandria. Her bio states that she often refused money offered on the basis that sexual favors were enough of a thrill, and begging for money as well as spinning flax was enough. Seventeen years later, she traveled to Jerusalem for the **Great Feast**, but only as an “anti-pilgrimage.” Apparently, finding sexual partners among the Kingdom seekers helped to iron out her kinks and satisfy the lust. It was certainly enough to pay her cab fare to the Holy Land. Finally, upon entering the Church of the Holy Sepulcher, she was barred by an unseen force. Realizing she was being penalized for her impurity, Mary was struck with remorse, and upon

seeing an icon of the **Theotokos** outside of the church, she prayed for forgiveness and promised to take up the life of an ascetic. *Um*, was the Theotokos inhabited by the unseen force? Sounds like an idol, but let's keep reading.

She attempted again to enter the church, and this time, no unseen force sought to stop her. After venerating the relic of the True Cross, a voice told her, "If you cross the Jordan, you will find glorious rest." From there, she immediately went east towards the monastery of Saint John the Baptist on the banks of the Jordan, where she received absolution and afterwards Holy Communion. The next morning, she crossed the Jordan, taking only three loaves of bread with her, and retired to the desert to live her life in penitence and become a friend of the wild animals.

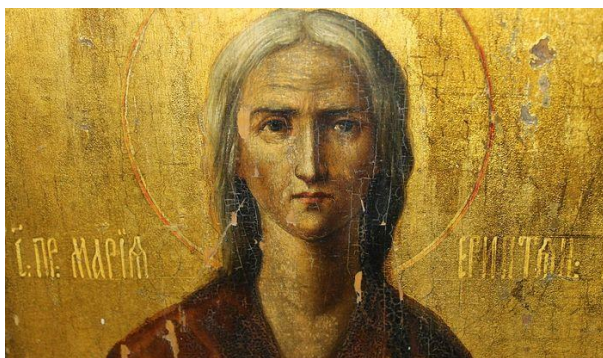
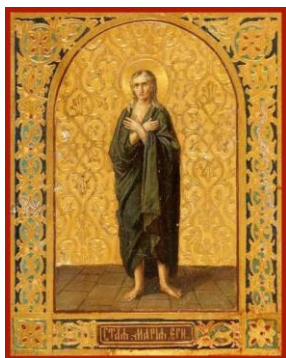


Years later, Mary of Egypt was unexpectedly discovered by **Zosimas of Palestine**, wandering naked in the desert and nearly unrecognizable as human. She asked Zosimas if he might toss his mantle to cover herself with, by which he obliged, and then she began narrating the story of her life. Well, there she is, Mary of Egypt as promised, depicted as a wild woman of the woods, a woodwose creature; a saintly one at that, given her halo. I haven't even gotten into the woodwose narrative yet, but

already, I'm wondering if we're dealing merely with an esoteric idea rather than a material one. Hmm, that can't be completely true, because she is painted in supernatural strokes. Keep reading.

The following year, 421 as the claim goes, Zosimas returned to the banks of the Jordan to offer her communion. His claim was that she crossed the river to meet him but that she also **walked on the water** rather than wading through it. From this example alone, we can begin to see that the Medieval perception of the woodwose was spiritual and not necessarily negative, either. Mashiach walked upon the water. How many saints have accomplished that feat, I wonder.

One year later, Zosimas returned to the same spot only to find her lying dead. An inscription written in the sand next to her head stated that she had died the very night after receiving Communion, and that furthermore, her incorrupt body was miraculously transported to that location. And now you know why a sasquatch corpse has never been found, LOL. He then buried her body with the assistance of a passing lion, no, I am not making this up. All I can give you is the story as it's been passed down to us. Upon returning to his monastery, a twenty-day journey, he related the story of her life, including the part about the helping lion, though it wouldn't be written down in the Latin until **Sophronius of Jerusalem (560-638)** took up the pen with 'Life of Mary of Egypt' over a century later.



Summing this up, what have we learned? For starters, sometimes Miryam of Migdal *is* Hairy Mary except for when she *isn't*. In truth, Miryam of Migdal and Mary of Egypt can be found inhabiting the same room, whereby the task of letting their hair down is alternated between them. Perhaps now you know why I thought to include Mary of Egypt in my investigation. She was a whore until she wasn't. And look at how she was

depicted by the Medievalists. Mary of Egypt was naked with her hair let down or alternatively she was a woodwose creature, seeking Penitence. Many Mary Magdalene researchers criticize the notion that Migdal was a common woman, claiming that it is a modern character development, and I confess, I too was numbered among those critics. But given what we know of Mary of Egypt, what cannot be stated is that the Medievalists thought Miryam of Migdal was innocent.]



Part 2: Hairy Mary Magdalene and the Woodwose

EARLY on in my Miryam of Migdal investigation, I stumbled upon what may very well be a depiction of her in the Babylonian Talmud. The reason my suspicion is raised has is because Miryam is given the name **‘Megadla’**. Read it for yourself and then let’s discuss.

רב יוסף פי מטי להאי קרא, בכי: "ויש נספה בלא משפט", אָמר: מי איכא דאזיל בלא זמניה? אין, פי הא דרב ביבי בר אבני הנה שכיח גביה מלאך המות. אָמר ליה לשלוחיה: זיל איתתי לי מרים מגדלא שיער נשייא. אָזל, איתתי ליה מרים מגדלא דרדקי.

When Rav Yosef reached this verse, he cried: “But there are those swept away without justice” (Proverbs 13:23). He said: Is there one who goes before his time and dies for no reason? The Gemara answers: Yes, like this incident of Rav Beivai bar Abaye, who would be frequented by the company of the Angel of Death and would see how people died at the hands of this angel. **The Angel of Death** said to his agent: Go and bring me, i.e., kill, **Miriam the raiser**, i.e., **braider of women’s hair**. He went, but instead brought him Miriam, the raiser of babies.

אָמַר לִיה: אָנָּא מְרִים מְגַדְלָא שְׂעָר נְשִׂיאָא אַמְרִי לָךְ! אָמַר לִיה: אִי הָכִי אַהֲדַרְהָ! אָמַר לִיה: הוּאִיל וְאַיִתִּיתָהּ — לִיהוּי לְמַנְיָנָא! אֶלָּא הִכִּי יִכְלָתָ לָהּ? הֵנֹת נְקִיטָא מִתְאַרָא בִידָהּ וְהֵנֹת קָא שְׂגָרָא

The Angel of Death said to him: **I told you to bring Miriam, the raiser of women's hair**. His agent said to him: If so, return her to life. He said to him: Since you have already brought her, let her be counted toward the number of deceased people. Apparently, this woman died unintentionally. Rav Beivai asked the agent: But as her time to die had not yet arrived, how were you able to kill her? The agent responded that he had the opportunity, as she was holding a shovel in her hand and with it, she was lighting...

Chaggigah (4b) [Talmud]

The scene involves a conversation between **Rav Beivai bar Abaye**, a Jewish Talmudist who apparently lived in **fourth-century Babylon**, and the **Angel of Death**. When Death asks Rav Beivai bar Abaye for Miryam “the braider of women’s hair,” he instead brings her Miryam “the raiser of babies,” which only seems to frustrate Death further. Miriam **Megadla** Se’ar is interpreted here to mean “braider or grower of woman’s hair.” *Adorable*. Yet another encounter with Hairy Mary. What sort of person is better suited to the part of hairdresser and wig donner than a wild woman? I did some digging, and Megadla in the Talmud is more likely derived from the expression “curling women’s hair,” which is the same thing as saying **adulteress**.

And who is the adulteress, *hmmm*? Who was writing about her in Babylon because they removed from the land for committing whoredoms, *hmmm*? Just saying. There are probably all sorts of projections going on here. All you have to do is read my other report, [Mary Magdalene: Where Joseph of Arimathea Comes Into This](#), to know they wanted her dead. Mm-hmm, I just invoked the ‘*They*’ people. Everyone’s always like, “Who’s *they*?” And then they lean in, giving you the stink eye, hoping you’ll take the bait. Well, *they* were never able to do the deed.







[**UPDATE** 3/4/25: The title you are looking for is wild man, *er*, woman. They even had a name assigned to them in the Middle English, and it was **woodwose**, meaning ‘Forest Being.’ I have come prepared with an art collection for show-and-tell purposes. ‘Wood’ is obviously uncontested in its meaning. ‘Wosan’ however can mean ‘to be alive,’ as in, ‘*Alive and living in the woods*,’ though alternatively, the German ‘*waise*’ and Dutch ‘*wees*’ both define ‘orphan,’ perhaps indicating that a soul can become disinherited, either from humanity or spirituality. Mary of Egypt became a woodwose

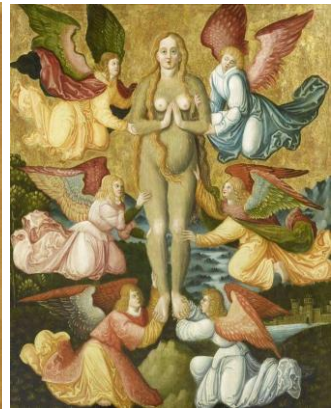
and she disinherited the world, but then, **Esau** was somewhat of a hairy man himself if you know what I mean.

An entire hour of my life has passed since the moment I began scrapbooking those illustrations for you. I hope you enjoyed the presentation. They have been laid out in a particular order to lead towards inevitable tragedy, and what do we see? Starting out, wild men are solitary creatures, mostly keeping to themselves, living in what appears to be tribes or family units. Mothers hold infants but also fathers are willing to defend their children to the death. We see them inhabiting a shared space with other spiritual creatures like **Dragons**, indicating their spiritual qualities. Attempts are made to civilize them. They are given clothes and told to blend in. Usually though they are put on display or forced to perform circus tricks. The relationship goes downhill when the wild men have the bright idea of capturing women, perhaps in retaliation to the loss of their women, but who really knows? The hunt begins. There is persecution, perhaps even an elimination of the species, in that they are rounded up and tossed into the campfire.



What happened to them is what I want to know, and is Sasquatch related? I don't care what anybody says, the **1967 Patterson-Gimlin** film is totally legit, and the digitalization efforts have only intensified that fact. Also, Sasquatch is a spiritual entity. Were they pre-Adamites as well? Not that I'm calling Mary of Egypt a sasquatch or anything. I just think there's a connection to be made between them and the woodwose creatures of the

Middle Ages. To sum all of this up, *yes*, I believe there is reason to suspect the woodwose existed in past moments of His-Story, and that something happened to them.



[**UPDATE** 3/4/25: THIS is the part where I inform you that my Mary Magdalene research is about to adjoin with the woodwose creature, and in doing so, emotions will hit the fan. I mean, if I were to tell you that Miryam was a whore, most of you wouldn't bat an eye. If I said she became a prototype woodwose, a lot of you would shrug it off in route to the next TikTok video as if it were nothing. But to suggest Miryam was the betrothed of Mashiach and that she, as a woodwose prototype, had a **child**. *Exactly*. Already going for the pitchfork in the shed, are we?

Well, until the torch parade arrives at my house, that or the YouTube attack videos kick into gear, I will ask my remaining audience to look at

the pictures and tell me what you see. Start in the left corner, top row, and then continue to the right. Woodwose women are given **breasts** to highlight the child which is nursing from them. Continuing with the second row, Miryam, the virgin mother of Mashiach, her alternating breasts are fully exposed. I could show you pages of Medieval illustrations, and it wouldn't be for vulgar purposes. Medieval artists only cared to expose the breasts of any woman for that exclusive purpose.



Oh fine, I offer you **three** more. They're all attributed to **Madonna** and Child—or so we're presently told. Exposed breasts are perfectly normal whenever a feeding baby is involved. Now, flip back to the last page and look at the illustration of the Woodwose woman, top row, right corner, why don't you? Tell me what you see. **Breasts** is the answer I was waiting for. Perhaps that is not such a big deal except for the fact that we are dealing now with **Miryam of Migdal** in her repentant state. The context involves her daily ascension to heaven from her cave in France. I've covered that already in [Mary Magdalene and the Mandala](#), though at the time, I purposely left out the present woodwose element knowing that I'd one day get around to it. And let me tell you, Mary of Egypt sure wasn't given any breasts in her repentant state.

Pay attention to the bald spots. The same artist assigns **bare knees** to Miryam of Migdal. The reason being is that she was on her knees as a habit, praying. Penitence has quite literally become a part of her physicality. You will tell me the illustration to the immediate left depicts a father and mother woodwose with bare knees. I did that on purpose. They too are being humanized, being a family unit and all. The artist wants you to know that penitence plays a part in it.

So, why isn't there a baby with Hairy Mary if she is indeed a veteran of the breastfeeding arts? Because it would be too obvious, *dub*. The artist is seeing if the class is half conscious or paying attention. Take another look and tell me she isn't **pregnant**. I know we're never supposed to comment on a woman's unannounced expectancy unless a foot is hanging out, but come on, is she not rounded in this one? There's a bun in that oven. I've already shown you in [The Lady and the Unicorn](#) repeated examples that Miryam of Migdal was not only given the **dress of a bride**, some artists went so far as to depict her in a **maternity dress**. Sure, that doesn't prove that she was a bride, or that she did conceive and bare a child. It does highly suggest however that many artists believed she did.

The proposal that Medieval and renaissance artists were "in on it" and not being forthright with the uneducated masses is a stupid one if I do say so myself. Oh, I'm sure they were all in on the Kennedy assassination and the faked moon landing as well. At the risk of my proposal being just as idiotic, I'll give it the old college try anyways. Artists were depicting Miryam of Migdal as the betrothed, sometimes even allowing for a pregnant pause, because our Controllers hadn't yet reset the narrative.



Speaking of the reset narrative, quite the crown Hairy Mary is receiving, wouldn't you say? Spades and clubs adorn it. Most saints receive a halo. Hairy Mary did as well, a halo, that is. Her additional crown however straight up belongs to royalty. Would I be incorrect in stating she is becoming.... *wait for it*.... The **Queen of heaven**?]