



Mary Magdalene *and* the Maiden of the Tower

By Noel Joshua Hadley

3/5/25

Introduction to the Maiden of the Tower: Miryam of Migdal

FAIRY tales are best hypothesized in the dream state. They are mostly unsophisticated products arising from our collective subconscious, and therefore, should not be confused with the analytical skills necessary for the dissection of mythology, even if their crossroads do happen to meet as a habit. Though this has already been covered in [Sleeping Beauty and the Feminine Divine](#) and hinted upon in [Princess Kaguya](#), I figure somebody out there needs a reminder. People flip out over Beauty falling in love with a Beast (haven't covered that one yet), but then I will ask you to whip out your dreams and put them on display for the world to read without telling them the subconscious context or how to critique it. Time and again, the fairy tale Princess is unmasked, and she is nothing less than a stand-in for the Feminine Divine.

What do I mean by the **Feminine Divine**? First and foremost, I'm talking about our 'Mother' with a capital 'M' in heaven. **Wisdom**, or **Sophia** in

the Greek. In Hebrew, her name is **CHAKA'MAHA**. Make no mistake about it, she and the **Ruach Ha'Qodesh**, aka the **Holy Spirit**, are the same. The Feminine Divine was poured out upon the Nations and has been here to guide and instruct us all along, even if the traditions of men and the scribes and the local pastor as well as the Lodge Brothers and the Jesuits have sent her into exile or locked her away in a tower, hoping Prince Charming will never arrive. She's here, waiting to be found, loved, and cherished. I have given presentations on this stunning reality, but what I really, *really*, really need to accomplish is an actual working paper on the subject. Stay thirsty and patient. Until that moment arrives, you will have to try your best to enjoy my other material relating to the subject.

Also, you'd think I'd forgotten the fact that '**Mary Magdalene**' is in the title of this one. Nope, not beating around the bush on this outing. If we have a Father in heaven as well as a Son of ALAHAYAM, then I think it is safe to say he has an [Only Begotten Daughter](#) as well. She is the other missing component of the Feminine Divine discussion. Look, I'm not saying that the Fairy Tale Princess unmasked *is* Mary Magdalene, but the Fairy Tale Princess unmasked *is* Mary Magdalene.



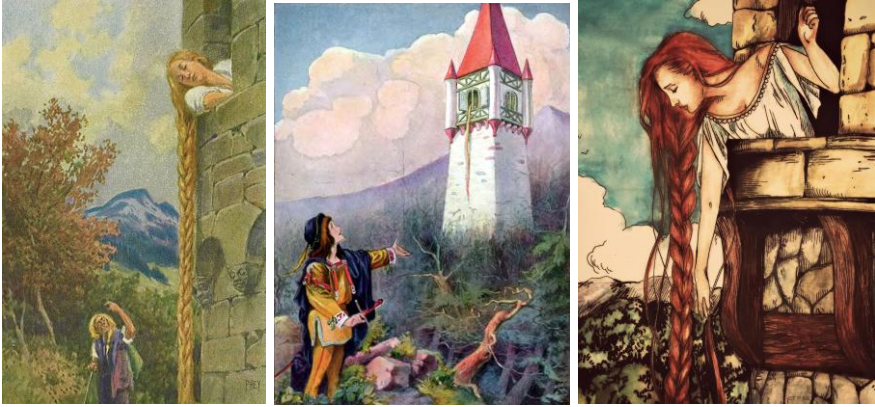
Strange indeed, given her name, we have so few portraits of Mary Magdalene, or Miryam of Migdal as I prefer calling her, poised with a tower. She was a favorite in Medieval and Renaissance artwork. With all the contemporary imagery and landscaping floating about, you'd think the artist would at least depict her in a tower, if not throw one into the background from time to time—but no. It's why you will have to be content with classic illustrations pitting Rapunzel within the confines of a tower. We will get to the fairy tale elements in a little while, but first, some of you might have arrived confused as to how or why Miryam of Migdal

has anything to do with a tower. I must constantly remind myself not to jump ahead or rush into these things. For others, what I am about to say will be a review, albeit a quick one, given that I've already detailed her name in [Mary Magdalene and the Two Towers](#). Come to think of it, we might as well list this one as a spin-off.

The word **migdal** is a Hebrew one and directs our attention to a “**tower**” rather than a town. You can look the word up for yourself at Strong's Concordance. Number **4026**. Or מִגְדָּל in modern Hebrew if you prefer. How about I just [link](#) you to it? In the Biblical context, a tower can be a fortified structure used for defense, a watchtower, a tall building, or simply a place of refuge. There is a Greek counterpart, **pyrgos G4444** (πύργος), but isn't it interesting that Miryam never went by that one? Strong's also reminds us that *migdal*, when employed as a homonym, can be translated as a “**bed of flowers**,” reminding us of the **scented nard** and the [Song of Shalomah Connection](#). And besides, who says the soldiers on the watchtower can't tiptoe through the tulips from time to time?

Oh, and another thing. Knowing what we do of the 'Maiden of the Tower' genre (if not, then you're about to learn), isn't it interesting that Miryam of Migdal was possessed by **seven spirits**? I covered that astonishing fact in [Only Begotten Daughter](#), and then went into great detail comparing Miryam with **Second Eye** and, notably, the spiritual entity who possessed her. According to one source, she is none other than **Lilith** seeking her revenge. [Her Name Was Lilith](#), you've been linked. Why do I bring that up now? Take another look at the illustrations provided. Rapunzel is held captive in the Tower by a witch. Older accounts claim a fairy or an ogress, but why nitpick over a bottle of ketchup or catsup? Let's call the whole thing off while we're at it. It was the same with Sleeping Beauty. She too was confined to her tower by a fairy-sorceress witch entity-thingy.

I'm not through yet. Miryam of Migdal anointed Mashiach with her hair, a scene I've already covered with the nard incident and [Mary Magdalene and the Alabaster Jar](#). The story of Rapunzel, which I am just now about to dive into, is all about her **hair**. It is about a tower and a witch and a captive princess, not to mention spiritual blindness, but it is also a story about hair. Mainly, the mismanagement of her hair. My research into the historical Miryam of Migdal and, additionally, what residue remains of her from the Middle Ages, has led me to an astonishing conclusion. Our Controllers may have scrubbed her from the pages of His-Story, but she has not been forgotten from the waking dream state.



The Maiden of the Tower: Rapunzel

AS one might expect from the dream state, there are a multitude of ‘Maiden of the Tower’ stories arising from the collective consciousness, the most popular of which is **Rapunzel**. Mind you, Rapunzel is the more recent **18th century** Deutch retelling of the **1698** French tale, **Persinette**, and they are nearly identical. Though even Persinette is a reconfiguration of the **1634** Italian story, **Petrosinella**. On my end, and given my research into Gothic architecture, which was dripping wet with the Feminine Divine, *via* the [Vesica Piscis](#), it is certainly no surprise that these stories began to emerge when they did. It is as though their Eye of perception had been darkened, and humanity had just begun waking up from their alpha state. Some of you read that and were like, “*Wait, what—?*” I was referencing the other major wing of my research as of late. The Millennial Kingdom had already manifested upon the earth before the fairy-tale began to emerge, and they were beginning to forget about it. The **third-eye** part of the equation was put forward in my [Leaving Neverland](#) paper. Give it a read. It so perfectly compliments this present discussion that I came *>this close<* to including it here.

Well, here is the **1812** story of Rapunzel as passed down to us by the **Brothers Grimm**. I’m sourcing Wiki, by the way. Some of the following synopsis involves direct quotes lifted from the article, others my own improv. [Follow along](#).

After years of wishing for a child of their own, a husband and wife finally conceive a baby. The couple lives next to a high-walled flower and herb garden belonging to a sorceress. In the Persinette account, their neighbor is a fairy. In others, she is an

ogress. Regardless, every version remains consistent in that the maternal wife craves the rapunzel from her garden, from which their baby eventually gets her name. Fearing for his life, the husband scales down the garden wall to steal some rapunzel for her. His one-time errand as a burglar proves a success. The wife tosses a rapunzel salad and eats it with pleasure. The story might end here except for the fact that her cravings demand more. On his second combing mission, the sorceress catches him and accuses him of theft. The man begs for mercy and explains his wife's condition. *Happy wife, happy life*. The sorceress agrees to be lenient, even allowing the man to take all the rapunzel he wants on the condition that the baby be given to her when it is born. Desperate, the man agrees.

Pause. Infertility and the prolonged road to conception are literal pastimes in the Bible. I'm telling you right now, the dream state is telling us that the Feminine Divine was eager to be born into the world, though delayed, but the world was not ready to receive her. Mismanagement from the practitioners of the heavenly Mysteries. More like malpractice. After tasting of the forbidden food, (where have we heard that one before?) they straight up handed her off to the **occult** for fostering. Why is this all so familiar? Oh, probably because it describes the present state of our own world. How many times have I heard the 'Controlled Opposition' excuse? You know the one I'm talking about. The Feminine Divine must not be true because it's cradled in the arms of the Gnostics, the Kabbalists, the Christ Consciousness crowd, and the New Agers. I'm probably missing out on a dozen other titles, but you get the point. Christians use this excuse while simultaneously failing to appreciate the fact that agnostics refuse their faith on the basis that the Pope is cradling the Bible in his bosom. It's just some more of that controlled opposition for you. How does it go again? "Keep your friends close, and your enemies closer." Try not to be scared off by the tears in the wheat field. *Continuing.*

After giving birth to a girl, the sorceress takes the baby to raise as her own, naming her 'Rapunzel' after the plant that her pregnant mother craved for. Over the following decade, the child grows up to be a beautiful girl with long golden hair. It is not until she turns twelve, likely coinciding with her rite of passage into womanhood, that the sorceress locks her up in a tower in the middle of the woods, with neither stairs nor a door, and only one room and one window at the top.

Visiting Rapunzel requires that the sorceress stand at the bottom of the tower and call out:

Rapunzel!
Rapunzel!
Let down your hair
That I may climb thy golden stair!

To which Rapunzel obediently complies, fastening her long train of braided hair to a hook in the window before letting it fall some twenty yards to the ground. Eventually, a prince rides through the forest and hears Rapunzel singing from the tower. Entranced by her ethereal voice, he searches for her and discovers the tower but is unable to enter. The prince returns to the tower often, listening to Rapunzel's voice, and one day sees the sorceress visit her as usual and learns how to gain access.

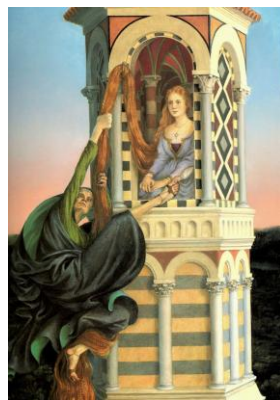
Second pause. If I am correct in my assessment that the Feminine Divine is being held hostage by the Harry Potter people, *and She is*, then the wandering prince finding beauty and worth in her heavenly voice is quite moving, indeed. On a side note, it kind of reminds me of the parable of the Hidden Treasure in Matthew 13:44 In the instance of the prince, he declares his love for the hostage like a novice. He first must figure out how to make himself known to the Lady, but how? Learning the access point of her captors might help. On second thought, perhaps that is not the best idea. There must be some other way. In replicating their methods, he can only hope not to get caught or else risk being revealed as an imposter. Hold that thought. In the instance of the sorceress, a relationship with the Feminine Divine is done with total irreverence. She is demanded to let her beautiful hair down for selfish and material purposes, whereby ascending upwards is nothing short of abuse. Contrarily, and though the prince initially replicates the sorceress' action, his deed is performed with awe and wonder, but I'm already getting ahead of myself. *Continuing.*

When the sorceress leaves, the prince bids Rapunzel to let her hair down. Thinking it is the sorceress calling her again, Rapunzel lets down her hair and the prince climbs up.

Third pause. Am I reading that right? Initially, Rapunzel has no interest in being rescued. She may in fact believe that she is already freed from bondage, which is why she only lets her hair down because she thinks her

caller is her Controller. We've got some **Stockholm Syndrome** going on. *Carry on.*

The two then fall in love and secretly marry. As the sorceress continues visiting Rapunzel by day, the couple hatch a plan of escape. The prince will bring his wife a strand of silk every night until she has enough to make a ladder for her to climb down the tower and ride away with him on horseback. Before the couple's plight can come to fruition, the sorceress returns, and Rapunzel innocently asks her why all her clothes are tight around the waist. In anger, the sorceress cuts off Rapunzel's hair and banishes her into the wilderness to fend for herself.



Pause. She was pregnant. That's why her clothes weren't fitting quite right. Rapunzel could have very well asked why she had missed her period, but it seems as though shrinking clothes was a more pressing issue at the moment, and I can't blame her. Lots of people have that problem after a trip down to the Golden Arches. Let's just say the sorceress wasn't angry because Rapunzel had been hiding the chocolate under the pillow. Isn't it interesting how the sorceress did not feel obliged to feed her pregnancy cravings as Rapunzel's father did with her mother. It is also ironic that she is named after the very forbidden food whereby she inherited this trouble in the first place. And she too was turned out. Life within the womb is a gift, and it appears as though nobody in this story wanted it. Is this why the historical Miryam of Migdal was tossed to the curb? Things that make you go *hmmm* in the night.

That's not why I pressed the pause button on the VCR though. As the story goes, the sorceress **cut off Rapunzel's hair** in her anger. Assuming you read the introduction to its end, then you'll know I've already pointed

out the Miryam of Migdal 'hair' connection. What I failed to highlight at that time was [Hairy Mary and the Woodwose](#). To be forthright, I'm still not certain what's going on there, but you certainly can't tell me Miryam of Migdal isn't associated with hair, LOL. The historical Miryam of Migdal was turned out by her father, Shim'on the Pharisee, the former leper, and jar maker. Mashiach became her **Bo'az**, aka her **kinsman redeemer**, as shown in [Mary Magdalene and the Women of the Bible](#). But then, stop and think about it, she's been turned out by nearly everyone afterwards. According to the Rapunzel narrative, even her spiritual captors would tire of her.

The cutting of the hair though, how contemptuous is that? Mashiach's murderers plucked his beard. Imagine if they had gotten their hands upon his betrothed as well. I'm thinking scissors would have come into it. Hair is a significant symbol representing personal identity connecting to the divine. It is an extension of our life force. Our head contains the greatest concentration of hair follicles, and it is within the head where we will discover the **pineal gland**, **pituitary gland** and **hypothalamus**. Their combined energetic force works together to regulate and open the **Third Eye**. On top of that, hair is a databank of memory. It is often seen as a vessel for holding one's vital energy, with a long train of hair sometimes signifying a grounding in both the physical earth and the Aethereal above. In the case of Rapunzel, it was certainly used as ladder which served the sorceress and the prince in ascending from the earth below to heaven above. And have you read my report on the [Priests and Kings of the Thousand Year Reign](#)? Gothic towers and spires weren't simply cake toppers. Like the Cathedrals which sponsored them, they were used as energy harvesters for the health of the nations. There is so much going on here. The cutting of the hair seems to signify the severing of our connection with the Feminine Divine at the hands of our Inheritors.

Continuing.

When the prince calls that night, the sorceress hooks Rapunzel's severed hair and lets it down to haul him up. To the prince's horror, he finds himself alone and in the presence of her captor. After the sorceress tells the prince in a rage that he will never see Rapunzel again, he throws himself from the tower, landing in a patch of thorns. Although the prince survives, the thorns blind him. A month later and still in exile in the wilderness, Rapunzel gives birth to her twin children—a boy and a girl.

Years pass, and the blind prince wanders through the wastelands of the country, eventually arriving at the wilderness where his woman has been living with their children. One day, as Rapunzel sings, the prince hears her voice again, and they are reunited. When they fall into each other's arms, Rapunzel sheds tears, two of which fall into the prince's eyes, immediately restoring his sight. The prince leads Rapunzel and their children to his kingdom where they live happily ever after.



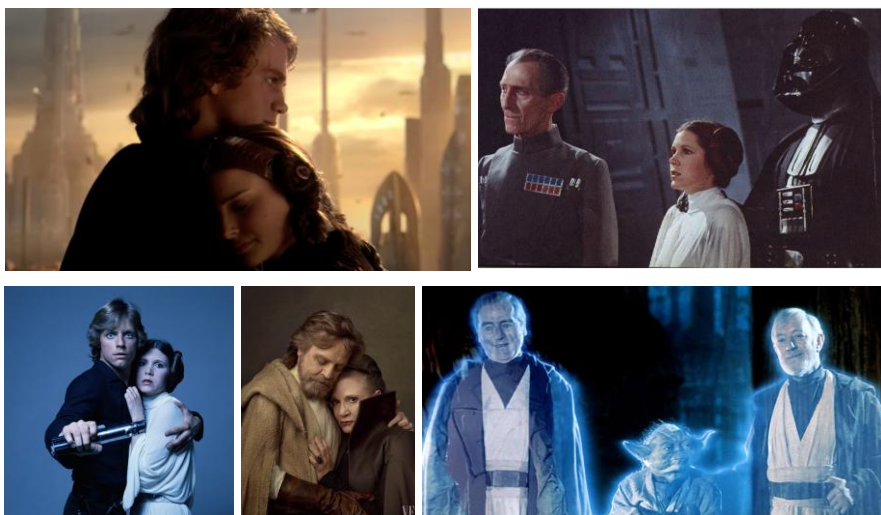
For the closure, I tried my very best to not interrupt the story and remain on good behavior. Now that it is over I can finally say, *Dang!* The prince throws himself from the tower and lands in the briar patch, where the thorns gouge his eyes out. I'll tell you, the first time I revisited Brother Grimm's 'Rapunzel' as an adult, I didn't see that one coming. The old **trickster Br'er Rabbit** attempted the same thing when **Br'er Bear** and **Br'er Fox** were looking to cook him in a stew, and as anyone who's ever ridden Splash Mountain knows, he found his laughing place in the end. You will hopefully recall I already covered that in my '[Sleeping Beauty](#)' paper, comparing his plunge to safety with the saving of **Princess Aurora**, aka **Little Brier-Rose**, by the very chivalrous **Prince Phillip**. Her entire kingdom was entombed behind a briar patch for the matter of **100 years**, and the dude managed to slay the dragon without gouging his eyes out. So, why is Rapunzel's prince not so fortunate?

I can only assume it has something to do with his method of recovering the Lady from the Tower. After secretly learning 'the art' from Rapunzel's captor, he repeatedly replicated her mismanaged actions, despite doing it out of love rather than irreverence. Play with fire long enough and eventually you'll get burned, or in the instance of the prince, your eyes poked out. How many souls, I wonder, have sought for Divine Wisdom

in her Tower only to end up falling from grace and then stumbling about for a light switch in the dark? Pursue her with caution. She isn't called Wisdom for nothing.



Well anyways, Rapunzel has **twins**, a **boy** and a **girl**. The twins remind us of many prior examples, some of them Biblical, and speak of duality. They harken to the **Gemini** constellation as well as the **Age of Pisces**, in which we nab the **Ichthys**, and in fact are offered **two fish** in total. I've already linked you to my [Vesica Piscis](#) paper and I'm not afraid to do it again. Together, the Pisces fish represent the Masculine and the Feminine Divine.



With the twins, we are also met by the crossroads of mythology, and really, **George Lucas** couldn't have done it better. Like Rapunzel with the prince, the love affair between **Anakin** and **Padme** in 'Star Wars' was a forbidden one, kept secret from everyone but **Palpatine**, a practitioner of the **occult**. While haphazardly toying with the dark religious arts, Anakin falls from grace and succumbs to his own state of blindness, wherein he

wanders the stars in the ‘more machine than man’ person of **Darth Vader**. He and Padme had **twins** in case you were unaware. Their names were **Luke** and **Leia**, and they were separated at birth. After Leia’s home world is destroyed, and Luke’s as well, they too fill the shoes of the ‘Princess in Exile’ story troupe. It is only in their reunion, the Masculine with the Feminine Divine, that their father can rise above the shackles of his blindness and once again embrace the Light.



Some of you are probably disgusted and wondering why I just now thought to include the **Kathleen Kennedy** era of ‘Star Wars’ in the discussion by invoking **Kylo Ren** and **Rey**, K-I-S-S-I-N-G. Or **Reylo** as they are known as a couple. Too late. I’m not taking it back. **J.J. Abrams** and co. may have not stuck the landing like Lucas, given their penchant for Mary Sue characters, but you can certainly see what they were grasping at—straws, *er*, I mean, lightsabers. But seriously though, fancy Reylo or not, everything is out of balance until the Feminine and the Masculine are finally united. That’s some good mythology for you, even if it isn’t always perfectly executed.

Getting back to Rapunzel, eventually she and the prince reunite in the wilderness of her exile, and all is good with the world. It happens only after the prince recognizes her voice, and in the game of cold and hot, bumbles towards her direction. When they fall into each other’s arms, Rapunzel’s tears of joy restore sight to the prince’s eyes, bringing him back to the Light. The swift conclusion has the prince leading Rapunzel and their twin children back to his kingdom—*the end*. There are a couple of things I want you to notice. Take notes. Firstly, the Princess in Exile storyline informs us that the Feminine Divine comes and goes from His-Story, often leaving the Patriarchy to tip the narrative in their favor. But then secondly, we are never told that a relationship is restored between Rapunzel and her parents, telling us that the “*good riddance*” and “*don’t come back*” people continue in their malpractice and are not always sorry about it afterwards. No, the kingdom which sought to rectify the missing

equation and balance the Masculine and the Feminine Divine was a foreign one. The “happily ever after” is the Kingdom of heaven.



The Maiden of the Tower: Saint Barbara

[UPDATE 3/6/25: BLINK and you might have missed it. Saint **Barbara** made a brief appearance in [Hypatia vs the Millennial Kingdom](#). What happened is, I put forward the suggestion that **Saint Catherine** may have been the real Historical **Hypatia**, or contrary, that they are somehow a composite of each other, as their stories are somewhat of a copy and paste affair. Saint Barbara just so happened to be one of Catherine’s fellow **intercessors** as well. It is certainly interesting that cities all over the world have been named after them, whereas Hypatia did not receive the honor. **Santa Catalina** was supposedly named after Catherine, and right there on the coast of California we have **Santa Barbara**. Like countless paintings, the two are facing each other, but I digress. Not every ‘Maiden of the Tower’ story can be classified as a fairy-tale, and as you have probably already deduced by Barbara’s inclusion here, some are deemed historical. As far as I’m concerned, His-Story has a habit of manifesting the ‘hidden’ things and, as I’ve shown in other places, enjoys playing those events on repeat. The copy and paste effect may not be a strictly human

pastime. Does that mean Hypatia and Catherine can co-exist in a shared 'duality' role? It most certainly can. I can go both ways. Oh hell, what do I know?



Remember when I told you the artists depicting Miryam of Migdal would conveniently leave out the very tower attached to her name? Well, the artists were all over the towers when it came to Barbara. Sometimes it was not enough to have a tower in the background, either. No, they would ask her to hold a tower, maybe even occupy herself caressing and fondling it while they painted. The **tower** is her **MacGuffin**. Her other MacGuffin would be the **chalice**, and here is a fun fact for you. She is apparently the only female saint to be depicted with one, and isn't that interesting? We are told the chalice is for communion, as is the wafer which accompanies it. Without getting into it all again, my proposed theory assigns the wafers origin to literal **manna** from heaven, and the chalice, well.... the thing about the chalice is... *wink, wink...* we may have another Miryam of Migdal connection.



Barbara's bio has her born either in **Heliopolis**, a city in Lebanon, or **Nicomedia** in modern Turkey. Nicomedia is an interesting choice because in **286** it was chosen by the **Emperor Diocletian** to become the eastern and most senior capital city of the Roman Empire. We are making connections here, and Diocletian is the **Dragon** whom **Saint George** slew. Yup, Diocletian was a **Reptilian**. If you don't believe me, read it for yourself in [The Miracles and Martyrdom of Saint George](#). Well anyways, Barbara was the daughter of an overprotective pagan named **Dioscorus**. The dude kept her locked up in a tower, but that didn't stop her from smuggling Scripture into her tower, a result which secured her confession as a Christian. She even rejected a proposal for marriage, an action which both Catherine and Hypatia were also known for.

Before departing on a journey, Barbara's father commanded that a private bath house be erected for her use. During construction, Barbara ordered three windows installed as a symbol of the Trinity instead of the two originally intended. That must have gone right over his head, because it was only after his return that he learned she had become a Christian. Enraged by this turn of events, Dioscorus had her dragged before the prefect of the province, **Martinianus**, who had her cruelly tortured. Still, she held true to her faith, and much like Saint George and other martyrs of her era, Barbara's wounds were said to have constantly healed, ensuring that the torture or the attempts on her life presumed. Finally, it was her own father who took an axe to her head. In consequence, Barbara's father

was struck by lightning on his return trip home, and his body was consumed by flames.



Did I mention how Saints Barbara and Catherine are often shown standing opposite of each other? I could fill so many pages with such artwork that you'd think they attended the same college together. Well, here is what I wasn't expecting. Barbara is often shown standing opposite of **Mary Magdalene**. Sometimes it is the three of them together, Barbara, Catherine, and Miryam, as I have shown. You can figure out who is who based upon their MacGuffin. But then I am also offering you a painting of Barbara and Miryam of Migdal *with* **Saint Anne**, her **daughter Miryam**, and her **grandson Yahusha**. What are we looking at here, a **family portrait**?



One more for the road. The painting before you is apparently of German origin and attributed to the **Master of Saint Veronica**, **1395-1425**. Congratulations is all I have to say about this one. It looks like he got the whole gang together. I'll slip you some of their names. The Virgin and

Child are enthroned. But then, starting with stage left, we see Saints **Paul** and **Peter**. **Clare of Assisi** is next in line. You can tell it is her because her MacGuffin is the **reliquary**. We then see **Miryam of Migdal** holding her alabaster jar, and what is she doing? It's more like what the Christ child is doing. He's reaching out to her, and in return, she is stroking his arm, *hmmm*. Well, where there's smoke, there's fire is all I have to say about that. Just below Clare and Miryam is Barbara, crowned with her Rook chess piece, followed by **Catherine**, equally crowned. Why am I not surprised to see them facing each other? Top row stage right, I spy **John the Baptist** and **John the Evangelist**, though their names would be Yochanon in Hebrew. Below them are the crowned ladies. **Agnes** is holding a lamb, probably because in Latin, her name literally means *lamb*. **Cecilia**, the patron saint of music and the **pipe organ** is next in line. Consider that next time you listen to the Simon and Garfunkel song. And finally, **Margaret of Antioch** is snuggling up next to her **Reptilian slayer** counterpart, **George**. *Incredible*. Simply incredible.]



[**UPDATE** 3/7/25: BUSTED. Just yesterday I was tossing the ball back and forth over the issue of Miryam of Migdal and Saint Barbara in her Tower. I told you the latter might be a copy and paste affair from the former but wasn't completely certain either way. How could I be? And then, what do you know, I was sticking my nose where it didn't belong, *appreciating art*, when I happened to stumble upon **The Magdalen**

Reading?. It's a Netherlandish painting by **Rogier van der Weyden**, which is said to have been completed between **1435** and **1438**. I'm finding that only a little strange considering yesterday's discussion, wherein I shared the Flemish painter **Robert Campin**'s **'Saint Barbara'**, which is said to have been completed in **1438**.

Look at the first, Saint Barbara, and then the second, Magdalen, back at Barbara, making sure to cross examine Magdalen again, and then tell me that's not a Doublemint twins commercial. Same posture. Same face. Probably the same model. They're both reading from a book. Busted. *Busted*. **BUSTED**. Their dresses are green as well, indicating fertility. Some of you are aching to tell me that only Magdalen has an alabaster jar on her possession. If so, then you didn't interrogate Barbara hard enough. Look towards the fireplace behind her and then turn towards the mantle piece. Mm-hmm, there's the ointment jar you were looking for.



Busted again. Segna Di Bonaventura's 'Saint Magdalen' was said to be painted somewhere in-between **1298** and **1331**. And here I was telling you it was convenient to say the least that Miryam of Migdal was apparently never depicted with the very tower which happens to describe her name. *Also*, ironic. Well, look who has the **Tower MacGuffin** now. It's Miryam of Migdal with a tower and a head covering to boot, indicating that she has found her kinsman redeemer. She happens to hold a stunning resemblance to Saint Barbara too, which has my curiosities. Was this a mistake, and were we not supposed to see it? Supposing there was a

worldwide name swap, and the mistaken identity was purposeful, did one make it through the purge?

I *checked*. The name **Barbara** means ‘**stranger**’ or ‘**foreign woman**.’ I get metaphors. Barbara became a foreigner to the world while she was locked in her tower. It should also be noted that Miryam did not always have ‘Migdal’ attached to her name, just as assuredly as Shim’on was not always Kepha (Peter). Name changes *do* happen, and as I’ve shown in other papers like this one, [The Many Lives of Nimrod](#), **Moshe** had as many as **10** of them. What if Miryam had other character descriptions and **Barbara** became one of them?]



[**UPDATE** 3/7/25: BARBARA doesn’t simply have one MacGuffin. No, apparently, she’s got two of them. Why don’t people tell me these things?

Why must I go about discovering them on my own? A little help would be appreciated from time to time. Then again, I never made it this far because somebody was holding my hand. I can try my very best to drop the Truth in your lap, but at the end of the day, you too must cross the street on your own.

You've all seen Barbara with a Tower, but how about Barbara with the **chalice**? Sometimes she holds the chalice in her hands. Other times she is content finding a clever niche for it in her tower, stashing it away for a later hour. Either way, Barb's definitely all about the chalice, and from what I can tell, she is the only saint who uses one for a prop. Much of the time a communion wafer can be found within the cup, and what did Messiah tell us? "This is my body...." Mm-hmm, we have before us yet another reason as to why Barbara is a composite image of Miryam of Migdal. The chalice might very well be a stand-in for the **Grail**. Placing a wafer in the chalice and then settling it within the womb of the Tower, *the Migdal*, is even more suspect.]



The Maiden of the Tower: The Shepherd of Hermes

[UPDATE 3/9/25: LONG before the arrival of Rapunzel, Persinette, Petrosinella, or Saint Barbara, the ‘Lady of the Tower’ was an immensely popular motif within aboriginal Christianity, going all the way back to the first century. The story of ‘The Shepherd’ revolves around **Hermas**, a former slave of Rome who, years afterwards, is confronted in a vision by his deceased master, **Rhoda**. The beautiful woman accuses Hermas of seeing her bathing in the river Tiber and then choosing to lust after her, though married. It is after Hermas seeks penitence and prays to Alahayam for forgiveness, for himself and for his house, that the narrative takes a rather interesting turn. A beautiful elderly woman, accompanied by angels and capable of giving Hermas visions from heaven, approaches him. We

are never told her name nor how old she truly is, but as to her identity, we are given some clues.

In his third of five visions, Hermas and the old Lady watch her **6 accompanying angels** as they build a tower out of unhewn stone. Yes, you heard me right, **6**. She would make up the 7th. As in, the **7 Ruachoth** of Alahayam vs the **7 unclean ruachoth** who possessed Miryam of Migdal, both of which and more was covered in my [Only Begotten Daughter](#) paper. I'm telling you right now, if the Lady of the Tower isn't Wisdom, aka **Ruach CHAKA'MAHA**, then she is the Migdal. Here is one clue as to her potential identity.

13 “Hear now concerning the stones that go to the building. The stones that are squared and white, and that fit together in their joints, **these are the apostles and bishops and teachers and deacons**, who walked after the holiness of Elohiym, and exercised their office of bishop and teacher and deacon in purity and sanctity for the elect of Elohiym, **some of them already fallen on sleep, and others still living**. And because they always agreed with one another, they both had peace among themselves and listened one to another. Therefore, their joinings fit together in the building of the tower.”

The Shepherd of Hermes 13:1

The apostles are included in the descriptions of those who have fallen asleep, while others still live. That's the important thing. There were contemporaries of Yahusha who hadn't bit the dust quite yet when Hermas conversed with the old woman. With everything I've come to learn, that would pit his vision before 70 AD, but I digress. There's your clue. The old woman was also a contemporary of Yahusha. *Next* clue.

3 “**The tower [migdal]**, which thou seest building, **is myself, the Church**, which was seen of thee both now and aforetime. Ask, therefore, what thou wiltest concerning the tower, and I will reveal it unto thee, that thou mayest rejoice with the saints.”

The Shepherd of Hermes 11:3

Well—*well*—well, isn't that interesting? The Lady identifies herself as the very *migdal* which the living stones are being fitted in. You will tell me the

tower cannot possibly be Miryam of Migdal because it has already been decided that the old woman *is* the Ruach HaQodesh. Not that I disagree necessarily. Though the Ruach HaQodesh never transgressed the Torah, and Miryam of Migdal did, need I dig into Miryam's role as the [Second Eve](#) and redeemed **Gomer** in [Women of the Bible](#) again? In other news, it's only a little awkward that the Holy Spirit is supposedly a dude, and yet time immemorial, she keeps revealing herself as a Lady for the gender swap committee.

Setting aside further confusion, the Lady cannot possibly be Yahusha for obvious reasons. Need I explain them? He's a member of the patriarchy. The same individuals who will once again toy with cross gender pollination and claim the Lady is a metaphor for "the church" will do the exact same thing when the Ruach CHAKA'MAHA describes herself as a Lady and a conscious entity in Wisdom literature. And anyways, with [The Disciple Whom Messiah Loved](#), it couldn't be any more evident that Miryam of Migdal *was* very much his counterpart. *Final* clue.

23 Now after I had passed the beast, and had gone forward about thirty feet, behold, there meeteth me **a virgin arrayed as if she were going forth from a bridal-chamber** all in white and with white sandals, veiled up to her forehead, and her head-covering consisted of a turban, and her hair was white. ² **I knew from the former Visions that it was the Church**, and I became more cheerful. She saluteth me, saying, "Good morrow, my good man"; and I saluted her in turn, "Lady, good morrow."

The Shepherd of Hermas 23:1-2

The Lady, whom we know now to be the Church, had started out elderly during their first meeting. She didn't stay that way though. With each passing vision, The Lady became younger and younger, thanks in part to a life of penitence and righteous living, until it became abundantly clear that she was a virgin again. Though I think the much better word would be *bethulah*. I cover the reasons why in [The 144,000 Were Women](#). Bestowing a bethulah status upon a Lady doesn't mean she had always been a virgin. Never is that more evident than with the Lady in the Shepherd of Hermas. No, she was simply showing Hermas how it would be. Even Miryam of Migdal made mistakes. But through penitence and forgiveness she modeled the bethulah lifestyle again.

Nothing of what I just said is the final clue though. Read that last passage again if you need to. *I'll wait*. The Lady has already revealed herself to be a contemporary of the apostles, a *magdal* and the Church. The final clue is where she's emerging from. She's coming out of the Bridechamber.]



The Maiden of the Tower and ‘Our Lady’ of Notre Dame

[**UPDATE:** 3/16/25: THOSE of you who attend our Friday night roundtable meetups, which are currently sponsored on our [TUC Discord channel](#), are aware that I call them **Kingdomverse** on the basis that the various shards of research that we dig up and collect, no matter how varied they may seem to be to the untrained eye, are in fact puzzle pieces that can all be assimilated into one large family quilt. It's why I'm uncertain whether or not I should add this update to my [Mary Magdalene and the Maiden of the Tower](#) paper or [Kings and Priests of the Thousand Year Reign](#)—or maybe both. Yes, that is what I shall do. What I have to say concerns [Vesica Piscis](#) too. This will require a brief review.

Official history has insisted that **Suger (1081-1151)** was the **Father of the Gothic Cathedral**. He also has connections through his network of associates to the **Knights Templar**, **French royalty**, propagandists of the **First Crusade**, and [The Legend of Prester John](#), but let's not get distracted with the many bread crumb trails. As the father of the Gothic Cathedral, which is no small claim, the same official history has Suger designing and overseeing the **Basilica of Saint-Denis** in Paris, insisting that he had nothing personally to do with Notre Dame, which wouldn't begin construction until **1163** under the direction of Bishop **Maurice de Sully**. Why did I bring Suger up, then? Notre Dame in Paris was the next to come along, and as you have probably already guessed, it shares all the same character qualities of Saint-Denis. Two towers, three entry doors

(the center being larger than the other two), spires, and the Vesica Piscis, among many other noted traits. I'm not going over all that again.

Notre-Dame de Paris means '**Our Lady of Paris**'. Today, our Controllers will have you believe '*Our Lady*' is referring to the **Virgin Miryam**, but I'm calling them out on that. The cult of the Virgin did not manifest until centuries thereafter. And when that happened, the '*they*' people began swapping out 'Maria' with 'Marie' if you know what I mean. It is my thesis that images of 'The Mother and Child' were also swapped out with images of 'The Mother and Child' if you also get my drift. And of course, the same happened with the Gothic Cathedrals. Earlier in this paper, I showed you Miryam of Migdal and her composite imaging, Saint Barbara, but then, in Mary Magdalene Adrift, we witnessed **Notre-Dame-de-Ratis**, which is translated to mean '**Our Lady of the Boat**', receiving a brazen facelift by our Controllers, who once again will have you believe it is referring to the Virgin rather than the Migdal.

In reality, '*Our Lady*' of Notre-Dame directs our attention to Miryam of Migdal, and what do we see in the architecture? A '**migdal**' rising over the Parisian skyline, ironically. Actually, there are **two** of them. Hold that thought for a moment, don't let it go. I have for your consideration a confessional from one of **the boys**.

From her that I wanted to free, rose towards me the emanations of perfume which permeate the sepulcher. Once some called her: **ISIS**, queen of the beneficent springs, COME TO ME ALL YOU WHO SUFFER AND WHO ARE OVERWHELMED AND I WILL **COMFORT** YOU, otherwise: **MADELEINE**, with the famous vase full of healing balm. The initiates know the true name: **NOTRE DAME DES CROSS**.

Le Serpent Rouge 7: Leo

'Le Serpent Rouge' is a short manuscript consisting of only **13** pages, and so far as my knowledge goes, its origins are unknown. While taking us on a tour of the zodiac, the writer invokes many curiosities, including what is contained within Leo the Lion. His attributing Miryam of Migdal to **Isis** is a topic which I am prepared to address but haven't gotten around to yet. To ease your concerns, let me say at present that the Sphinx and the Great Pyramids were built by the Melchizedek's, and that Isis, the original Isis, was in fact aligned with them too. It is only after the murder of Osiris at the hands of his brother Set that Egypt was overturned and in fact

invaded by a new religion. The writer of ‘Le Serpent Rogue’ may feel differently about Isis’ origins, but he has the right to be wrong about it while divulging his secrets.

Notice how the same writer has Isis quoting a line from Messiah in the gospels but then giving it a feminine overhaul. “I will **comfort** you.” Who is the comforter in the Bible but the Ruach Ha’Qodesh? John 14:16. That wasn’t an accident. He knows about the Feminine Divine aspects of the cathedrals. He knows that ‘**Notre Dame**’ is a reference to ‘the Migdal’ rather than the Virgin Mother. He knows what the **initiates** know as well. The truth of Notre Dame is being hidden from us. The ‘*they*’ people are lying to the uninitiated and engineering a false reality. Our wires are crossed, but that is by their design.

Truly I say to you, wherever this gospel shall be proclaimed in the whole world, that which this woman did also will be spoken of, for a memorial of her. Matthew 26:13	Aman! I firmly declare unto you, in every place where you read aloud this Basha’u’rah (in a foreign, barbarous language “evungel”) in all the world, they will declare this which she has fashioned.” Basharah Matthew 26:13 [Paleo]
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Question for the class. After the woman with the alabaster jar anointed Messiah, what did he tell his disciples? This is an open book test, and I have just shown you the answer. By the way, the passage on the right derives from [Paleo Matthew](#). Pamela Glasgow has only recently completed her translation, and it’s available in our store. Miryam of Migdal would be spoken of throughout the kingdom is the answer I was looking for. What she has had fashioned would be declared. Indeed, Miryam of Migdal would continue as a memorial—*everywhere*.

Getting back to the Father of the Gothic Cathedral. Suger was inspired by **Pseudo-Dionysius**. Likewise, Pseudo-Dionysius inspired the equally mysterious writer of ‘The Cloud of Unknowing,’ a book which just so happens to instruct on the spirituality of Miryam of Migdal. Suger purposed a Cathedral which was intended to express a manifestation of God upon the Earth, and the Cathedrals were given two towers, reminding us of the **Pisces fish**, the masculine and the feminine. The most natural deductive reasoning assigns those two towers at Saint-Denis,

at Notre Dame, and literally hundreds if not thousands of other monuments across the motionless plane to Messiah and his betrothed. As it turns out, they were designing their cathedrals around Lady Ekklesia after all.]



The Maiden of the Tower and Asenath

[**UPDATE** 3/18/25: NEARLY everyone seems to think that Saint Barbara is the inventor of the 'Maiden in the Tower' story, but how can that be when 'Joseph and Asenath' is centuries older? I've covered that story already in [Only Begotten Daughter](#), going to great lengths to show how Miryam of Migdal, the **Daughter of Tsiyon**, and **Asenath** line up. *I checked*. Just now, at this very moment, I transported through the provided

link and read what was previously noted, that Asenath *was* the origin of the Rapunzel story.

If you need a refresher, then here it goes. Asenath was the daughter of **Diynah** through the rape of **Shekem**. She was then passed off to **Pentephres** and his wife, though I have identified him as **Potiphar**, and raised in Egypt not knowing of her Hebrew heritage. In fact, she hated the Hebrews, going so far as to grimace at the thought of a visit from **Yoceph**. But then again, she hated men in general.

2 Now Asenath despised all men and regarded them with contempt; **yet no man had ever seen her, for Pentephres had a tower in his house**, and it was large and very high. ² And **the top story had ten rooms in it**.

Yoseph and Asenath 2:1

Remember that time when Rapunzel had never seen a man? Asenath hadn't either. Numbers are important, and the living quarters at the top of her tower contained **ten** separate rooms in them. What do you suppose that means? There just so happens to be **seven** separate heavens, with three more belonging exclusively to ALAHAYAM, making **ten** in all. And why should we not be surprised to learn that Asenath had **seven virgin maidens** at her disposal, all living in separate rooms, with rooms **8-10** belonging exclusively to the Lady? You will also recall that Miryam of Migdal had **seven unclean spirits** living within her, all of which were cast out, just like that time when Asenath cast out the idols from her Tower. *Yeah*, the 'Maiden of the Tower' in all of her various forms originates from 'Yoseph and Asenath,' a story which furthermore directs our attention to the daughter of Tsiyon, the Ruach CHAKA'MAHA, and Miryam of Migdal.

Back in the day, 'Yoseph and Asenath' was incredibly popular. We have a wide array of texts from the Amharic, Arabic, Armenian, Early Modern German, Latin, Middle English, Old French, Romanian, Serbian, and Syriac languages. I don't usually get into the 'geological literary columns' discussion, as the dating of documents goes, but it is at least worth pointing out the narrative is said to originate anywhere between **200 BC** and **200 AD**, with many settling on the **first century**. It seems as though nobody can decide if it is a Jewish midrash or a Syriac Christian midrash, a second temple era text or a product of the diaspora, or something else, and I'm totally okay with that. Whatever the case may be, 'Yoceph and

Asenath' was immensely popular in His-Story, whereas now it is so forgotten that not even Rapunzel historians are making the connection between the two, and what does that tell you? The story of Rapunzel is the lost world of the feminine Divine.]