



Gargoyles and Grotesques

Mysteries of the Millennial Kingdom

By Noel Joshua Hadley

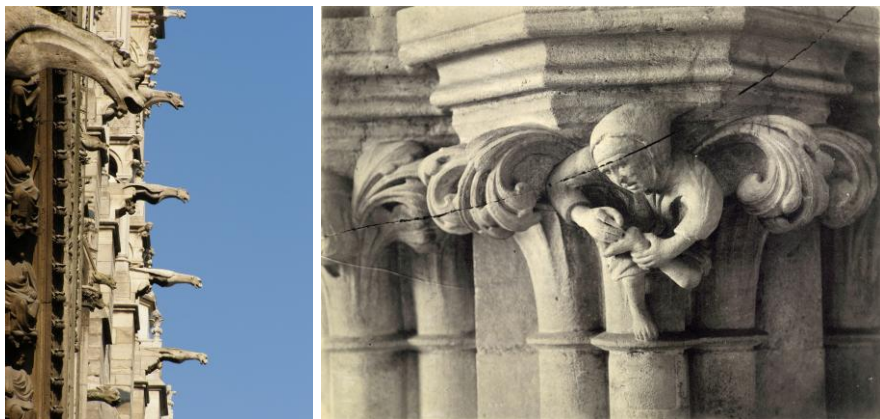
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CARVED into the walls of a thousand Cathedrals, they stare down at us from their lofty perches as inanimate but dramatic life forces, and nearly everyone is freaked out by them. Look, I haven't the faintest clue what sort of conversations you have around the water cooler, but **Gargoyles** and **Grotesques** come up often in these parts. From the very beginning of my present investigation, I have been told that the **Millennial Kingdom** of **YASHA'UA Messiah** could not have happened on the basis that gargoyles exist on cathedrals, and haven't you heard—they're *Eeeee-vil!* Did I pronounce that with enough dramatic flair? Well, you may

be happy to know that I'm finally getting around to answering the gargoyle haters.

Most of you are already aware that I have been in the kitchen whipping up reports over the last several years, presenting my theses. And now that I have planted my bum down in Europe for the final half of **2025**, it is a hyper-active effort, running in and out of cathedrals and castles as well as other buildings of interest, putting my various dissertations to the test. If this is all new to you then I suggest giving [Kings and Priests of the Thousand Year Reign](#) the old college try. That paper resulted in any number of spin-offs, some of which include: [Vesica Piscis: The Sacred Divine and Millennial Kingdom Architecture](#), [Star Forts of the Millennial Kingdom](#), [The Pilgrim's Path: Travels Through the Millennial Kingdom](#), [Knight Moves: The Lost Dance of the Millennial Kingdom](#), and [Labyrinths: Seeking the Kingdom of Heaven Within](#). Another leg of the investigation which I suspect will compliment this present subject nicely is [The Green Man vs the Millennial Kingdom](#). Have fun reading. No library card is needed. Tipping your local writer, however, is appreciated. This is my life's calling, and I have mouths to feed.



The first thing you should know about gargoyles is that they were all the rage among cathedral architects from **1200-1500**, officially speaking. The second thing is that they are often described interchangeably with grotesques when in fact a distinction needs to be made between them. Yes, gargoyles are grotesques, but that does not mean all grotesques are gargoyles. In their simplest, most easily understood and practical purpose, **gargoyles** are waterspouts designed to throw rainwater clear off the wall, usually from the mouth, thereby helping to preserve the cathedrals from weather ware. After all, **Gargula** is a **Latin** word that refers to the throat.

The water is therefore gargled. Contrarily, **grotesques** can often be found in the same locations as gargoyles, they have no ability to funnel water. Therein lies the mystery. If they have no practical purpose, then why are cathedrals littered with grotesque faces and to what end, and also, devilish waterspouts looming over churches—say what?

Will you be surprised to learn that everyone has been seeking answers to those questions for the last **500 years**? As it turns out, the Medievalists turned off the switch, leaving us in the dark, and when the lights came back on for the **Renaissance** people, nobody knew what possible purpose they served—how is that even possible? Either the gargoyles and grotesques have never been written down into the instruction manuals, or the instruction manuals were scrubbed. To top that off, grotesque faces were only dubbed “**grotesques**” by **16th-century** inheritors, hoping to cast the gothic cathedrals into bad light. Why is this all sounding so familiar? Like the “**dark ages**” from which they emerged, even the term “**goth**” was coined as a smear campaign. Yeah, I’m getting excited too.



The sheer number of detractors who protest the credibility of cathedrals, not to mention the Millennial Kingdom, due to the existence of gargoyles may in fact go to show our own presumptions for appropriate imagery on religious buildings. Ignorance isn't bliss. Wouldn't you rather hold a microphone up to a Medievalist and hear his or her side of the story? What most people likely don't realize is that a number of theories have

been proposed over the last five centuries, and none seem to agree. I'll try my best to present what they've been saying, but in every instance, I see only three potential outcomes. Either they are all correct, which is unlikely; only some of them are correct, which is more likely; or they are all wrong, another possibility worth considering. Indeed, gargoyles and grotesques are a Mystery of the Millennial Kingdom.

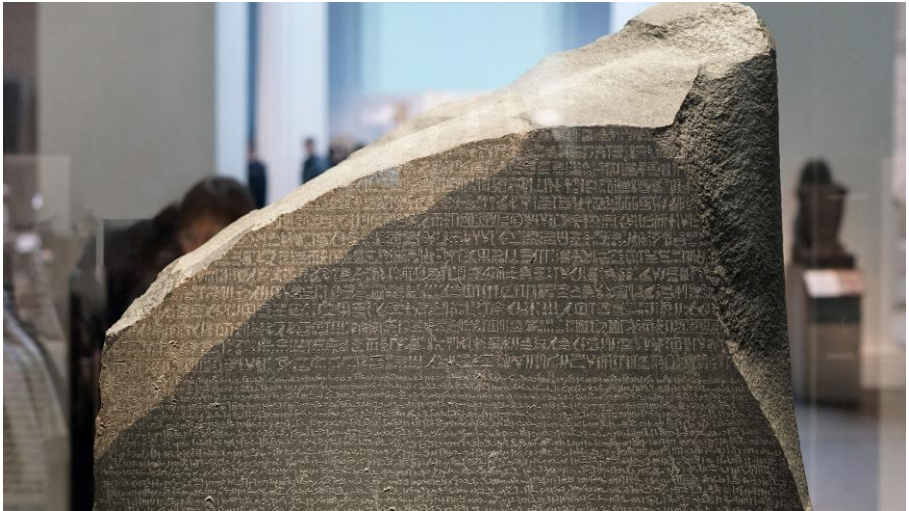


The Babewyn

I did find one potential reference to a grotesque from a contemporary of the late Middle-Ages, and it's an interesting phrase. **Geoffrey Chaucer** may not be familiar to you, but his book probably is. The English poet and author is best known for **The Canterbury Tales**. As such, he has been called the “**father of English literature**,” or alternatively, the “**father of English poetry**.” Take that, Elvis Presley and Michael Jackson. One is the king of rock, the other the king of pop, but unlike Chaucer, neither are both. Chaucer also happens to be the first writer to be buried in what has since come to be called **Poet's Corner** in **Westminster Abbey**.

In **lines 1189** and **1190** of his poem, ‘**The House of Fame**,’ Chaucer describes seeing “**Babewinnes** and pinnacles, imageries and tabernacles.” Nobody really knows what a babewyn is, but the stated context is a cathedral, and the word derives from ‘baboon’ which is furthermore interpreted to mean ‘monkeying around.’ Every piece of evidence is

appreciated, and Chaucer has offered one, but even still, we are left in the dark as to why they were placed there, and for what purpose.



The Egyptian Hieroglyph Theory

THE **first theory** to emerge is the most influential and problematic of all, if not the most telling. Renaissance writers, architects, and artists began suggesting a link between grotesques and **Egyptian hieroglyphs**. Cool theory, bros. They were never deciphered, nobody got anywhere. And then in **1799** French soldiers under **Napoleon** took a long walk into Egypt and discovered the **Rosetta Stone**, which I just so happened to view in the British Museum a few weeks back. I didn't take its picture, thinking nothing would come of it, bummer. It just goes to show that I need to pull out my phone and fire away at everything within sight because you never really know when I will need to source it.

The Rosetta Stone officially derives from **196 BC** and is considered important because the same decree was written in three separate languages, one of which is ancient **Egyptian hieroglyphs**, another **Greek**. We are told that the Greek reading archeologists were finally able to compare notes and decipher hieroglyphs which were, ironically enough, lost to us in the Middle-Ages. Oh, and the third language was not 'Medieval Gargoyle', I am sorry to say. Not sure if you noticed, but the Egyptian hieroglyph theory is the most telling of all because it was the first to emerge after the close of the Dark Ages and nobody had the

slightest clue how their granddaddy's read them. A just as likely scenario has our Inheritors purposely shoveling out dribble.



The Picture Book Theory

FROM what I can tell, the **Picture Book Theory** did not emerge until the **1800s**, and when it did, most **art historians** carried it well into the **20th-century**. The claim this time around is that everybody in the Middle-Ages needed illustrations because nobody could read. It is a theory no doubt that would never have taken root had **Protestant** propaganda not already done it work. How many times have I heard the one regarding Europeans needing the Bible in their own language because **Latin** was a dead language? Wait, I thought they couldn't read anyways. Might as well teach them Latin. And by the way, Latin is a **romance language**, reminding us of the Roman Way. **Spanish**, **Russian**, **Portuguese**, **Italian**, **Romanian**, and **French** all derive from it. And anyways, there were plenty of Bibles in **Coptic**, **Gothic**, **Ge'ez**, **Armenian**, **Georgian**, and **Old Nubian**, not to mention the **Greek**. Plenty of people could read, making the illiterate theory a tiresome trope.

Just last week I was making the rounds through **Winchester Cathedral** and the tour guide was still pushing it. Well, God bless her, I guess. The problem even the Scholars are having is that the traditional means of interpretation relies upon Illuminations when matched with texts. In the case of gargoyles and grotesques, there are none. Illuminations have a reputation for getting freaky at times, and yet, source imagery does not exist. And yet, gargoyles and grotesques can be found in hundreds if not thousands of cathedrals all over the world. A little strange, don't you think? Either the Medievalists didn't care to jot down their importance, or somebody scrubbed them from the books.

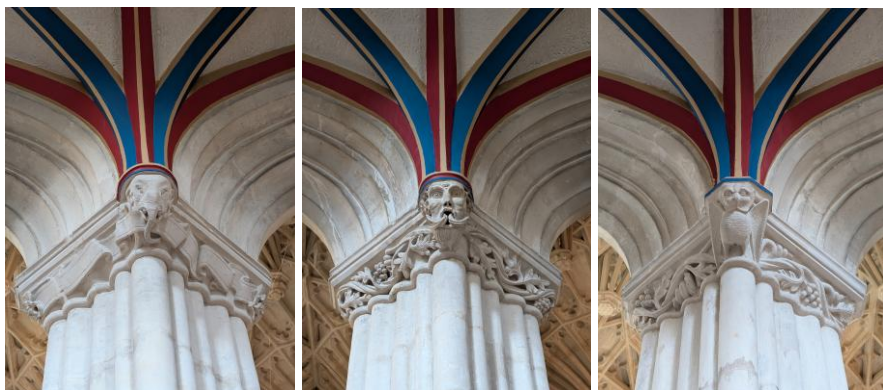


The Naughty Mason Theory

RECENTLY staying **three weeks** in Exeter, Dover, the spires of **Exeter Cathedral** were visible from my third-story office window. Constantly whispering my name, beckoning a late afternoon walk, stopping for a pint on the return trip. You can probably imagine my many short jaunts up the hillside, then. With new details popping out to me on every visit, it wasn't until my last rendezvous that I stopped to appreciate the wealth of grotesques staring down at me from near the rooftop. Mostly faces of quirky people, though some were of animals, everyone was uniquely different from the rest, which brings us to the next theory.

Grotesques are the result of course language from the naughty masons who got away with it when the clergy's back was turned, are they being serious? Apparently, the clergy were taking too many coffee and pee breaks during the construction of every cathedral. Not only in England, but also in Germany, Italy, and France. *Every time*. The clergy just kept turning their backs, signaling for the naughty Masons to get to work. What a conspiracy. You have to wonder if they went *tee-hee-hee* through their teeth as they chiseled in the large assortment of noticeable prank faces.

Perhaps I am overthinking this, but you figure the clergy would begin to catch onto what was happening after a building project or two, maybe put up some good lighting and security. Furthermore, this does not answer as to why the financiers and the clergy allowed them to remain as cake toppers after learning of their existence. What the Naughty Mason Theory really suggests is that they were mostly out of sight and therefore meaningless. On both counts, that is a failed deductive argument. And anyways, this theory fails to explain their creation in the first place.



The “Everything Is Pagan” Theory

THE weakest theory of them all just so happens to be popular among the **Green Man** fanbase, as well as those who desperately hope to dismantle my proposals because haven't you heard, **Everything Is Pagan**. This is the one which insists Medievalists were retrofitting paganism into their houses of worship, modeling gargoyles and grotesques after the creatures they adored in hopes of tricking them into Catholic mass, LOL. Show me where pagan Europeans were worshiping gargoyle creatures. If they were, and the Cathedral makers were catering to the forest dwellers, then there should be texts, Illuminations, and maps aplenty promoting the idea beyond grotesque imagery. There is not. Additionally, this theory only

works if Europe remained predominately pagan until the 1500's when they finally fell out of favor. If anything, it was the opposite.

Three separate grotesques that I happened to photograph at Ottery St Mary in Devon leads us into a branch-off theory, suggesting dark undertones and suppression of the Biblical worldview by the clergy, slipping their sinister pagan acts to a gullible public, laying their design out in plain sight, seeing who is paying attention. I mean, the Green Man, right? He too is a type of grotesque. On either side of him is a pagan owl and an adorable pagan baby elephant because not all grotesques were grotesque, and also, the pagans were apparently shuffling their feet to 'The Baby Elephant Walk.' I had stated earlier that The Green Man would reap its rewards, and I meant it. If the clergy truly were attempting to seduce the laymen into fertility worship then we are shown no historical evidence for it. As it turns out, we do have textual evidence for the Green Man's identity, but for that, you will have to read the report.



The Demon Exorcism Theory

PROBABLY lame but what do I know? I'll describe it for you anyways. The anthropologists love to point out that there is totem poles in other religions intended to drive out evil spirits, kind of like a demonic scarecrow. *That's nice.* Meanwhile, I can't find a single chapter and verse which offers that advice. If it is ghosts which need busting, it just seems to me that a host of saints would do. As in the Intercession of the Saints—not idolatry. And how about the Son of God while we're at it? The cathedrals have those. If its totem poles you're looking for, Salisbury Cathedral's got it covered, top to bottom. Not saying that's what they were used for, and in fact I don't believe they were used for "demon exorcising". I'm simply countering the totem pole argument. The entire building is tattooed with saints, leading me to the next argument.



The Legend of Saint Romanus and the Gargouille

BUT wait, yet another piece to the puzzle can be found in the account of **Saint Romanus** and the **Gargouille** which may help to strengthen the Demon Exorcism Theory. Romanus of Rouen is said to have died in **640**, placing him under the legendary **Frankish king, Dagobert I**. Before encountering the dragon, Romanus was noted for destroying pagan houses of worship, including the Temple of Venus, and in another instance, a fortress manned by **dancing demons**. Like **Saint George** or his female counterpart, **Saint Margarette**, the dude was a demon and a dragon slayer.

His account of the serpent has the creature living in the wild swamps on the bank of the Seine, devouring both people and farm animals. Romanus decides to go on the hunt but can only convince one man to help him, a prisoner condemned to death. Once encountering the dragon, Romanus draws the sign of the cross, pacifying the creature. He then leads it into town with a leash tied around its neck where it is burned at the stake in the place of the prisoner. The creature's head, however, doesn't burn, prompting the townspeople to **cut it off and affix it to their church** as a warning to other dragons.

Did we just hear the gargoyle origins story? IDK. His encounter with the dragon was apparently not recorded until **1394**, some **200-300 years** after the gargoyles were already perched upon the rooftops. Was it based upon a preexistent text or oral tradition is what I want to know. It will be easier to ask an owl how many licks it takes to the center of a Tootsie Pop than find an answer to that riddle. Still though, even if the Saint Romanus-Gargouille story was invented at a later hour, it is still an explanation, none-the-less, giving us something to consider.



[**UPDATE** 6/30/25: RESEARCH is like poetry in that it rhymes. A couple of weeks ago, I published *this* paper, and then do you know what I set out to do afterwards? I went in hot pursuit of **Saint George**, curious as to his part in the **Millennial Kingdom**. What resulted is a **90-page** doctoral thesis that I like to call [The Seven Thousand Year Timeline Deception and Saint George](#). Which is to say, he played his part. But then it was while reading up on what **Jacobus Voragine** had to say about him in **'The Golden Legend'** that I stumbled upon the dragon slaying narrative. Except when Jacobus told the story, it had the odd habit of being a photocopy of the Romanus account. See for yourself.

St. George was a knight and born in Cappadocia. On a time he came in to the province of Libya, to a city which is said Silene. And by this city was a stagne or a pond like a sea, wherein was a dragon which envenomed all the country. And on a time the people were assembled for to slay him, and when they saw him they fled. And when he came nigh the city he venomed the people with his breath, and therefore the people of the city gave to him every day two sheep for to feed him, because he should do no harm to the people, and when the sheep failed there was taken a man and a sheep.

Then was an ordinance made in the town that there should be taken the children and young people of them of the town by lot, and every each one as it fell, were he gentle or poor, should be delivered when the lot fell on him or her. So it happed that many of them of the town were then delivered, insomuch that the lot fell upon the king's daughter, whereof the king was sorry, and said unto the people: For the love of the gods take gold and silver and all that I have, and let me have my daughter.

They said: How sir! ye have made and ordained the law, and our children be now dead, and ye would do the contrary. Your daughter shall be given, or else we shall burn you and your house.

When the king saw he might no more do, he began to weep, and said to his daughter: Now shall I never see thine espousals.

Then returned he to the people and demanded eight days' respite, and they granted it to him. And when the eight days were passed they came to him and said: Thou seest that the city perisheth.

Then did the king do array his daughter like as she should be wedded, and embraced her, kissed her and gave her his benediction, and after led her to the place where the dragon was.

When she was there St. George passed by, and when he saw the lady he demanded the lady what she made there and she said: Go ye your way fair young man, that ye perish not also.

Then said he: Tell to me what have ye and why weep ye, and doubt ye of nothing.

When she saw that he would know, she said to him how she was delivered to the dragon. Then said St. George: Fair daughter, doubt ye no thing hereof for I shall help thee in the name of Jesu Christ.

She said: For God's sake, good knight, go your way, and abide not with me, for ye may not deliver me.

Thus as they spake together the dragon appeared and came running to them, and St. George was upon his horse, and drew out his sword and garnished him with the sign of the cross, and rode hardily against the dragon which came towards him, and smote him with his spear and hurt him sore and threw him to the ground. And after said to the maid: Deliver to me your girdle, and bind it about the neck of the dragon and be not afeard.

When she had done so the dragon followed her as it had been a meek beast and debonair. Then she led him into the city, and the people fled by mountains and valleys, and said: Alas! alas! we shall be all dead.

Then St. George said to them: Ne doubt ye no thing, without more, believe ye in God, Iesu Christ, and do ye to be baptized and I shall slay the dragon.

Then the king was baptized and all his people, and **St. George slew the dragon and smote off his head and commanded that he should be thrown in the fields**, and they took four carts with oxen that drew him out of the city.

Then were there well **fifteen thousand men baptized, without women and children**, and the king did do make a church there of our Lady and of St. George, in the **which yet sourdeth a fountain of living water, which healeth sick people that drink thereof**. After this the king offered to St. George as much money as there might be numbered, but he refused all and commanded that it should be given to poor people for God's sake; and enjoined the king four things, that is, that he should have charge of the churches, and that he should honor the priests and hear their service diligently, and that he should have pity on the poor people, and after, kissed the king and departed.

The Golden Legend: Saint George

Jacobus' story varies slightly from other sources, though for obvious reasons, his carries a heavy if not canonical weight to it. Which is why the Romanus overlay is so interesting. In other places, I've seen the dragon identified as Satan. Jacobus does no such thing. Oddly familiar is George pacifying the dragon, leading him into the village, and then lopping his head off. Why is that so familiar? When **Saint Romanus** committed the deed, it took place along the **Seine River** in **France**, north of Paris, not Libya, Brittain, or modern-day Turkey.

Is Saint Romanus a composite of Saint George or is this a case of Jacobus crossing his wires again? It wouldn't be the first time. I have suspected in other places that Jacobus was a purposeful source of confusion. Maybe a better way to say it is that he was attempting to craft a unifying Catholic vision, and in doing so, the Truth did not always win the day. We should have artwork of George carting around a dragon head, which we don't. If it is so, and Romanus really is George, and George is the one to have lopped off the head of the dragon and not the other way around, then I have a glass half full scenario for you.



The existence of gargoyles on cathedrals is far more meaningful if this is the case. Gargoyles as you know are waterspouts designed to throw rainwater clear off the wall, usually from the mouth, thereby helping to preserve the cathedrals from weather ware. Before George slayed the dragon, the villagers technically had water to drink from. But afterwards, they were baptized in **living water**, reminding us of the fountains of living water which has already been investigated in [Star Forts of the Millennial Kingdom](#). Castles in particular would be surrounded by them, but then, so would entire Star Cities. The idea that a slain and decapitated dragon, hung from the Cathedral wall, and spewing Living Water is a total reversal from what has already been described for us in Revelation.

¹⁵ And the **serpent** cast out of his mouth water as a flood after the woman, that he might cause her to be carried away of the flood. ¹⁶ And the earth helped the woman, and the earth opened her mouth, and swallowed up the flood which the **dragon** cast out of his mouth. ¹⁷ And the **dragon** was wroth with the woman and went to make war with the remnant of her seed, which keep the commandments of ALAHAYAM, and have the testimony of YASHA'UA Messiah.

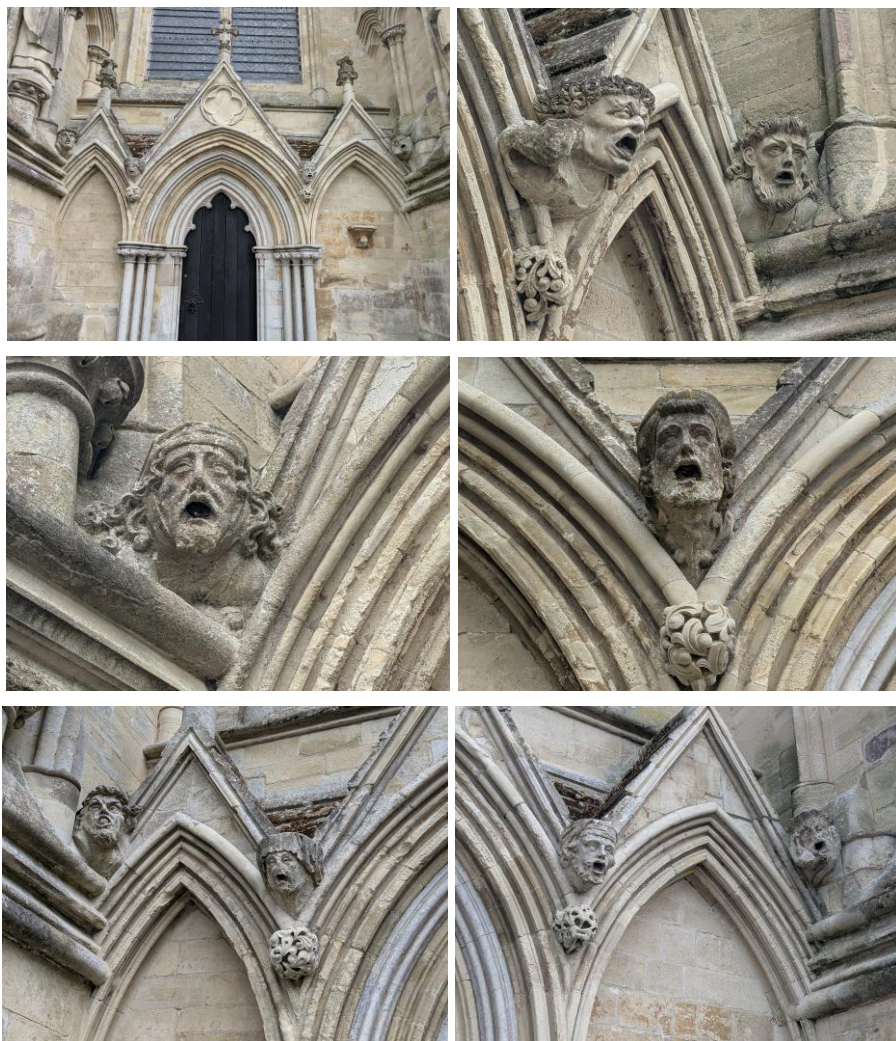
Chizayon (Revelation) 12:15-17

Immediately after releasing this Gargoyles paper to the public, somebody objected without even reading it (a repeated pattern), and threw Revelation 12:15-17 in my direction, as if to say the Cathedral builders were being devilishly sinister in having Satan spew water out on them, *Oh no! Aahhhhhh! Ha-ha-ha!* I take it he is either going with the Naughty Masons theory or the Everything Is Pagan theory. Well, he can go and write his own research. I've got pieces of the puzzle that state otherwise.



Don't make me go into **Merlin's** dragon prophecy again, via [537AD: The End of Camelot](#), and it's spin-off, [The End of the Millennial Kingdom and Henry VIII](#). A man can only cover the same material so many times. It involves **Arthur** and the **Anglo-Saxons**, the **flag of Wales** and the **Tudor Rose**. George's smiting of the dragon lines up with the defeat of the red dragon by the white dragon and need I remind you that George rides up on a **white horse**. In every story it's a white horse, directing us to his allegiances. I seem to recall YASHA'UA riding a white horse as well. **Revelation 19:11**. The **Lady** in Jacobus' account as you have probably already deduced is the **Church**. She is the Woman who fled from the mouth of the Dragon, a sure sign of persecution.

After smiting the Dragon, George then had him thrown into a field. Calling it a pit would have only been slightly more obvious. Well, the dragon was terrorizing a Maiden at the water and when slaying the dragon, George made it into a source of Life. Before cutting of its head, he even made the dragon docile. It had little choice but to submit to the **Tav**—the Ensign of George. Perhaps that is the messaging behind the gargoyles, after all. Saint Romanus is used as a crutch for the Demon Exorcism Theory but I'm not really seeing it, especially now that George is involved. Unless, *that is*, the gargoyles were subject to the Church, as the story suggests, in which case the old spiritual law of **Deuteronomy 6:4-9** would apply, and they were a warning to all spirits that they'd better think twice about entering if they weren't obeying the rules of the covenant.]



The Outer Darkness Theory

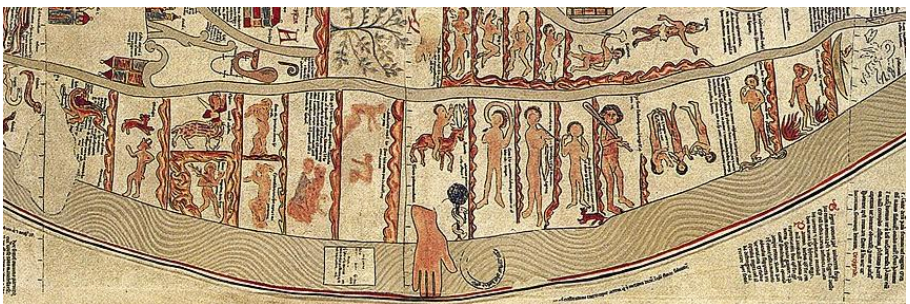
At **Salisbury Cathedral**, I was documenting the many saints adorning the walls when I began to notice the rows of grotesques a little further below them. Look at how they groan in torment. Those would be miserable wretched creatures if ever I've seen one. It has been stated that placing gargoyles and the like on a cathedral's exterior reinforced the idea that evil dwelled outside the church, while salvation could be found within, which is why I call it the **Outer Darkness Theory**, and for once, I think there might be some merit attached to it. In [The Pilgrim's Path](#), I

already showed the Medieval idea that each cathedral was a Little Jerusalem. And so, consider the following.

¹⁴ Blessed are those who wash their robes, so that they will have the right to the tree of life, and may enter the city by the gates. ¹⁵ Outside are the dogs, the sorcerers, the sexually immoral persons, the murderers, the idolaters, and everyone who loves and practices lying.

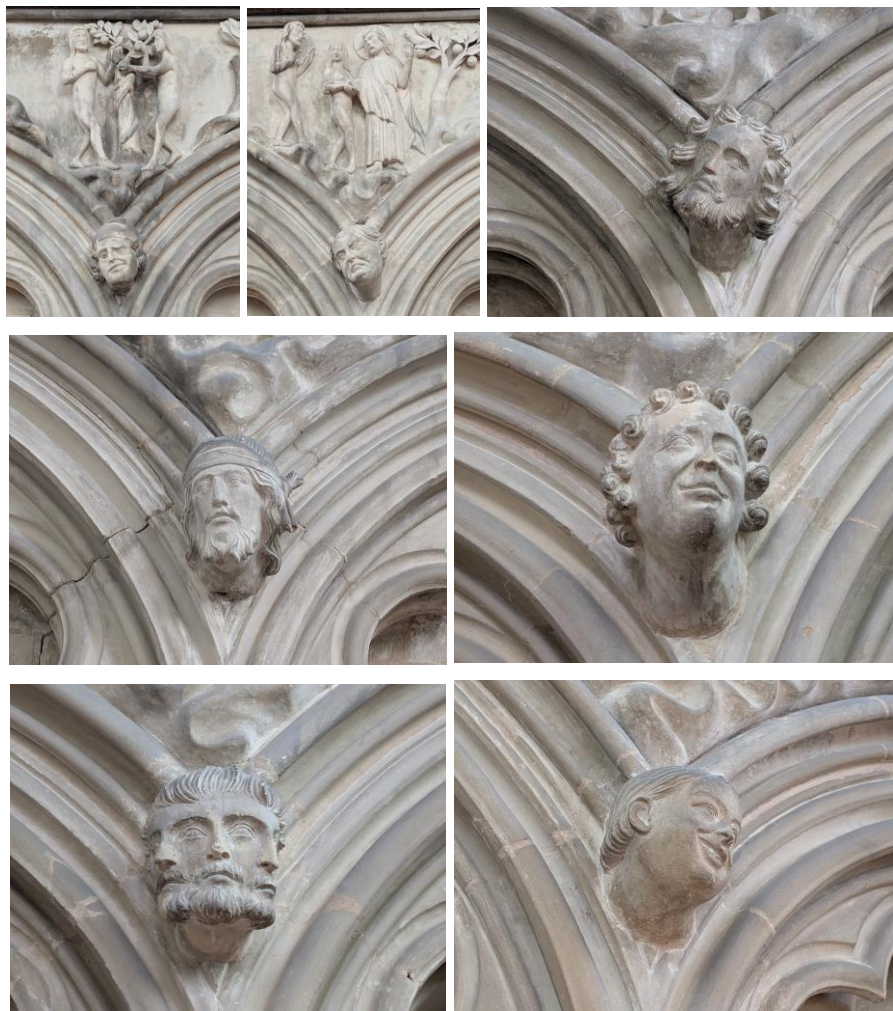
Revelation 22:14-15

Finally, there is the **Babewyn** we've been searching for. Despite the repeatedly tiresome claims of illiteracy, passages from Revelation such as this would be something that every pilgrim in the Middle-Ages could get behind. By the way, I've already written a paper on the Outer Darkness in [The Hidden Wilderness and the Moon Map](#), but given this present information, another UPDATE may be in order.

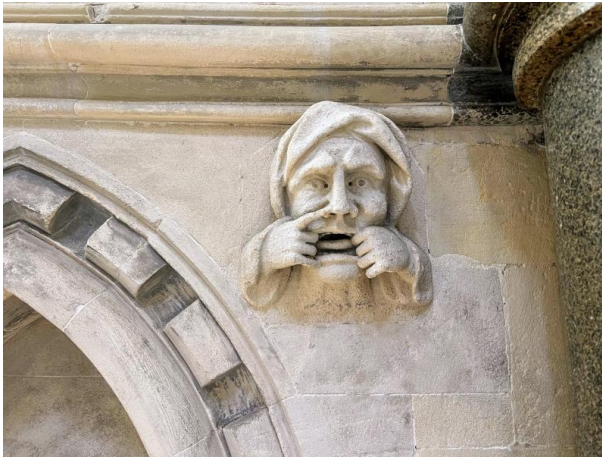


The Outer Darkness Theory can also be backed by Medieval maps, sort of. They are often depicting the **Gog-Magog** people on the outskirts of the kingdom. It is not a perfect match because the maps show naked

cannibals. Cathedral grotesques are mostly only heads, so the conclusion is not decisive. There are other complications to this theory as well.



The **Sinners Outside the Camp** theory, as I also like to call it, does not take into consideration the grotesque faces which can occasionally be found within the church. Contextually, all I've done is move within Salisbury Cathedral to the **Chapter House**, and as you can plainly see, not all of them are baboonish. They range in emotion from comical to sarcastic, and maybe even serious. In hindsight, I wish I had taken more of their portraits. I spy a **Trinity** face. By the way, this is the same room that I wrote about in [Vesica Piscis](#) when describing the incredible **Sabbath** find. A copy of the Magna Carta was preserved in there as well.



The grotesques are even more, well, grotesque at **Temple Church** in London. I've already detailed elements of my visit in [Friday XIII](#), though for clarification purposes, I did not take these pictures. I wish I did. In a very short time, the particulars of my MK investigation have shifted—but no matter. These baboonish faces, ranging between silly, angry, fearful, sleepy, perhaps even asleep or dead, and even mocking in many instances, can be found within the circle, as if to invoke our discomfort and challenge our deductions.

As a reminder, Temple Church was the **Templar** headquarters in London. Why would Templar knights undermine their own authority by having the vulgar public jeer at them? Would any other cathedral dare taunt the pilgrim while he worshiped? I highly doubt that. The mere existence of these faces has notably made many visitors uncomfortable. The 'Naughty Mason Theory' is definitely discredited with this one. As if grotesques were not mysterious and unexplained enough, the Templar's have just managed to up the ante, prying at my curiosities.

Is this how they saw themselves? To put it in a slightly different way, is this how people saw them? Probably. It would be helpful to note that the circle represented **Jerusalem** as well as the **earth**. In both instances, the vulgar are still on the outside staring in. Were the Templar humbling themselves given the daily reminders, or contrary, were they projecting their own self-righteousness onto commoners? I see it as more of a reminder not to throw pearls before swine. If Templar's truly were protectors of the **Holy Family** and **pilgrims** of the realm, as my Friday XIII paper suggests, then they would have eventually been hated, much like the **Elves** of **Middle-Earth** in [The Undying Lands](#), and in little time, victims of propaganda. Propaganda so great that they haven't recovered from it today, thanks in part to the Inheritors.



Gargoyles: Residents of the Aethereal Realm

MY first encounter with gargoyles can be traced back to **2019**, days after arriving in France with my wife and children. You can actually see the moment that it happened. Visiting **Mont St. Michele** was a pilgrimage in itself, a location that we'd plotted to visit for well over a decade, years before our sons were born. Crossing under the threshold of the drawbridge and gate was surreal in and of itself, as I'd never entered a castle before. I turned to Sarah and said we can never do Disney again, artificial and fake as it is. Ascending the stairs along the fortress walls, we

turned one corner or another and then eventually I looked up at the cathedral and gasped. Towering above me were a host of gargoyles. I seem to recall relaying my experience on the Internet afterwards and one of those talking grotesques on social media responded, “Gargoyles are Eeeee-vil! Whoever built those cathedrals are Eeeee-vil!” LOL. And mind you, I would not even begin to investigate the possibility that the Millennial Kingdom happened until 2020, several months after our return home. Sarah and I have been metaphorically kicking ourselves in the butt ever since. A return trip for investigative purposes was definitely needed.

Referring once again to my [Kings and Priests](#) paper, I discussed **Suger**, the original **cathedral architect**, as well as the stated purpose of the cathedral, which was to express the glory of God on the Earth and his incarnation into matter. The cathedral wasn’t simply intended as a **little Jerusalem**, but a macrocosm within the microcosm, as exemplified by the **rose windows** in [Mary Magdalene and the Mandala](#), or the kingdom within as demonstrated by [Labyrinths](#). If cathedrals were intended as a heavenly cosmology upon the earth, and I believe they were, then gargoyles and grotesques must play a part in that.

Up until now, I have been holding back on my thoughts regarding the Medieval worldview of gargoyles. Their employment as water drainage is a given, and their various appearances as animals are noted, but I think you know what I’m talking about when referencing THE GARGOYLE. They are devilish creatures, are they not? We may not have written records detailing the theological importance of dragon gargoyles, but we do have texts such as the following.

⁹ **And we ascended to the firmament, I and he, and there I saw Samma’el and his hosts, and there was great fighting therein and the angels of Satan were envying one another.**

¹⁰ **And as above so on the earth also; for the likeness of that which is in the firmament is here on the earth.**

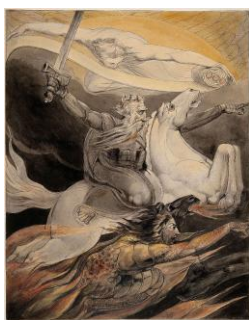
Ascension of Isaiah 9:9-10

The context has **Isaiah**, though I much prefer calling him Yesha’yahu, being taken on a tour of the **seven heavens**. Directly below the **firmament**, that big solid and impassible dome in the sky, Yesha’yahu witnesses **Samma’el** and a host of unclean ruachoth fighting for leverage over the other. The irony is that those who ascend to the heights, puffing themselves up by way of self-worth, will never rise above the firmament

in glory, whereas those who humble themselves will be lifted up to great thrones of authority.

But then, Houston, we have a problem with a gargoyle and text comparison. Tell me something I don't know. Ascension of Isaiah depicts unclean ruachoth in heaven fighting, which is not what the gargoyles are doing. I have peered upon a good many rooftops, and they all seem to get along fairly well. Yesha'yahu even drops the occult axiom, "**As above, so below**," which is to say, it's a top-down management approach between Samma'el and our Controllers. They're always fighting for position. If that is what the Cathedral architects were trying to convey, were they simply trying to warn the pilgrim to stay meek?

The context of this investigation is the **Millennial Kingdom**. Tackling the whereabouts of unclean ruachoth during the MK was the subject of [Wastelands of the Seraphiym](#). People *were* warned to stay away from them. Supposing you did read that report, then you will recall that not all dragon entities are evil. Make a note of that. But then, even if you don't believe the MK happened and yet miraculously managed to read this far, my point still remains, gargoyles aren't a troublesome bunch. If anything, they seem to help. Hold that thought for a minute because I still have another text to explore.



While using his **Ring of Power** to conjure invisible creatures of the spiritual realm and question them, **Solomon**, though I call him Shalomah, learns many times over about their journey towards the firmament. I'm referring to **The Testament of Solomon**, by which we are given passages such as the following.

114 I therefore, having heard this, glorified YAHUAHA Alahayam, and again I questioned the demon, saying: "Tell me how you can ascend into heaven, being demons, and amidst the

stars and holy angels intermingle.” And he answered: “Just as things are fulfilled in heaven, so also on earth are fulfilled the types of all of them. For there are principalities, authorities, world-rulers, and **we demons fly about in the air; and we hear the voices of the heavenly beings, and survey all the powers. And as having no ground basis on which to alight and rest, we lose strength and fall off like leaves from trees. And men seeing us imagine that the stars are falling from heaven.** But it is not really so, O king; but we fall because of our weakness, and because we have nowhere anything to lay hold of; and so, we fall down like lightnings³ in the depth of night and suddenly. And we set cities in flames and fire the fields. For the stars have firm foundations in the heavens like the sun and the moon.”

The Testament of Solomon 114

Medievalists would have been familiar with text, as the Scholars believe it to have been written between the **1st** and **3rd centuries AD**. Nowhere in the narrative do we get the idea that evil ruachoth are capable of staying in the Aethereal Realm for long. They are constantly rising up to the heights, ravenous for their 15 minutes of fame, and then losing their foothold, visibly slipping into the Corporeal Realm as a star falling from heaven. Not seeing gargoyle behavior in that, either. Maybe we should keep looking.



Gargoyles are dragons or animal-hybrids, sometimes devilish in nature, though always it seems **spiritual creatures**. They are also, as has already been established, **waterspouts** designed to throw rainwater clear off the wall. Let's put our heads together on this one. Use a little deductive reasoning. In gurgling the water and spitting it out, they are helping to preserve the cathedral, and that is good rather than evil. They are **spiritual**

caretakers from the **Aethereal** and in turn the **Corporeal Realm**. I offer you two separate texts which may come to use.

² For on the first day he created the heavens which are above and the earth and the waters and all the ruachoth which serve before him the angels of the presence, and the angels of sanctification, and the angels of the ruach of fire and the angels of the ruach of the winds, **and the angels of the ruach of the clouds**, and of darkness, **and of snow and of hail and of hoar frost**, and the angels of the voices and of the thunder and of the lightning, and the angels of the ruachoth of cold and of heat, and of winter and of spring and of autumn and of summer **and of all the ruachoth of his creatures which are in the heavens and on the earth**.

Yovheliym (Jubilees) 2:2

Many ruachoth are spoken about in Jubilees, all with roles to play. They are farmers, the earth being their homestead. Though we cannot see them, the weather they materialize is the fruit of their work. Included in their duties are the clouds, from which rain is gathered and then spilled upon the earth. I have more to say on the matter but not until we read from the next passage.

60 THEN another angel, who proceeded with me, spoke to me;

² And showed me the first and last secrets in heaven above, and in the depths of the earth: ³ In the extremities of heaven, and in the foundations of it, and in the receptacle of the winds. ⁴ He showed me how their ruachoth were divided; how they were balanced; and how both the springs and the winds were numbered according to the force of their ruach.

⁵ He showed me the power of the moon's light, that its power is a just one; as well as the divisions of the stars, according to their respective names; ⁶ Every division is divided; that the lightning flashes; ⁷ That its troops immediately obey; and that a cessation takes place during thunder in continuance of its sound. Nor are the thunder and the lightning separated; neither do both of them move with one **ruach**; yet they are not separated. ⁸ For when the lightning lightens, the thunder sounds, and the ruach at a proper period pauses, making an equal division between them; for the receptacle, upon which their periods depend, is as sand. Each of

them at a proper season is restrained with a bridle; and turned by the power of the ruach, which thus propels according to the spacious extent of the earth.

⁹ The ruach likewise of the sea is potent and strong, and as a strong power causes it to ebb, so is it driven forwards, and scattered against the mountains of the earth. The ruach of the frost has its angel; in the ruach of hail there is a good angel; the ruach of snow ceases in its strength, and a solitary ruach is in it, which ascends from it like vapor, and is called refrigeration. ¹⁰ The ruach also of mist dwells with them in their receptacle; but it has a receptacle to itself; for its progress is in splendor. ¹¹ In light, and in darkness, in winter and in summer. Its receptacle is bright, and it is an angel.

¹² **The abode of the ruach of dew is in the extremities of heaven, in connection with the receptacle of rain;** and its progress is in winter and in summer. The cloud produced by it, and the cloud of the mist, become united; one gives to the other, and **when the ruach of rain is in motion from its receptacle, angels come, and opening its receptacle, bring it forth.** ¹³ When likewise, it is sprinkled over all the earth, it forms a union with every kind of water on the ground; for the water remains on the ground, as nourishment to the earth from El Elyon, who is in heaven. ¹⁴ Upon this account therefore there is a regulation in the quantity of rain, which the angels receive. ¹⁵ These things I saw, all of them, even paradise.

Chanok (Enoch) 60:1-14

A multitude of ruachoth are also described in **Enoch**, and they too are caretakers of the earth *via* the weather department. I had considered only presenting the highlighted part, verses 12-14, but in the end decided to lay out the entire chapter for contextual purposes. You will notice how the abode of the ruach of dew is in the extremities of heaven, much like the perch of gargoyles on the cathedral, and that through them we receive rain. Are they constantly falling to the earth like the unclean ruachoth? I think not. When Chanok says their receptacle is opened, one can even imagine a wide mouth as they gurgle it forth. This is the closest textual description to gargoyles that I can find, and for now, I'm sticking to it.

Before you send in a letter telling me that some if not many of the gargoyles are bad, show me in Chanok where he says every ruach is righteous. Ruachoth may be caretakers of the earth, but they also have free will, capable of good or evil. Ever hear of the Watchers? That's quite literally the theme of Chanok. Without committing to a Bible study, Chanok goes on to describe three types of souls: the righteous, the sinner, and the wicked. The Watchers were wicked, but what of the sinner? Those would be the ruachoth who aren't deemed righteous, but they live their lives, none-the-less, performing the tasks given to them.

Others will tell me the Medievalists were not reading Chanok, at least not in Europe. So what if they weren't? I didn't say the cathedral architects were modeling gargoyles after Chanok. This may simply be a case of the cathedrals depicting a correct cosmological worldview even if they didn't have the text at their disposal to back them up.



They became 'grotesque' because the Enlightenment people were given a sense of unease when looking at them. Their sentiment still rings true today, and the name stuck. Call me a Stoic—if only the MK detractors would pause and appreciate the fact that our emotions in this instance are generated by something that cannot be understood. Millennial architects, or Medievalists if you prefer, left behind bones of the Kingdom which not only defy our preconceived notions, but they also escape definition.