

# Sumo: Ancient Ritual to the Thunder God

Possessing the Brave-Awful Power; from agriculture to imperial authority

Sf. R. Careaga, BSEE, MSTOM  
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## ABSTRACT

This paper analyzes script in particular reference to the words for the sumo thunder god, yokozuna, and Raijin (thunder deity), and evaluates the scripts for plasmaglyph significance. It also demonstrates the worldwide cohesion in the timeline offered in the author's previous work, and compares these with Talbott-Cardona-Thornhill hypotheses concerning Velikovskian interactions between Mars and Venus. The sumo traditions and dress are compared for ritual reflections, and conclusions are drawn regarding the emphasis on sumo throughout thousands of years in Japanese imperial history. The stomping and dress as well as platform arena for competition become motifs for expression of the survival of catastrophe, ritual thanks for abundance to the first winning sumo: the thunder god, who abolished the evil dragon, revealed the sword, and conquered the sky, creating peace and plenty. A brief discussion of Kofun geometry is employed as the Kofun period roughly coincides with imperial favor of the agricultural "sport." Implications may include the fear or worship of a recent comet (or solar event), which excited the return of shinto beliefs from the foregone age of the gods. By borrowing this authority from rustic performers who inhabited the deity's role on the platform, nobility were able through sponsorship to tie themselves to the authority of the worship practice for honoring the thunder god.

*Keywords: sumo - raijin - thunder - god - Mars - battle - stomp - beat/hammer*



(1) - Yokozuna<sup>1</sup> perform an ancient ceremony to welcome the New Year<sup>2</sup>

## Synopsis

Sumo is the world's oldest organized sport. However, the author has found evidence that the ancient sport is based on an even more ancient ritualized religion that extends back to the pre-Transition Period catastrophes. The dances, platforms, clothing, and culture surrounding Grand Sumo have many matching motifs identified in Electric Universe (EU) and Extended Plasma-Electromagnetic Cosmology (EPEMC). In particular focus will be the rituals surrounding the Yokozuna rank, and the environmental parts of the arena, and the ceremonies, as they pertain to the worship of the ancient Thunder God, Takemikazuchi,

*"Takemikazuchi (建御雷 or 武甕槌, "Brave-Awful-Possessing"<sup>[2]</sup> or "Thunder-God")<sup>[3]</sup> is a deity in Japanese mythology, considered a god of thunder<sup>[4]</sup> and sword god.<sup>[5]</sup> He also competed in what is considered the first sumo wrestling match recorded in history. He is otherwise known as Kashima-no-kami, the chief deity revered of the Kashima Shrine at Kashima, Ibaraki (and all other subsidiary Kashima shrines).<sup>[4][6]</sup> In the namazu-e or catfish pictures of the Edo period, Takemikazuchi/Kashima is depicted attempting to subdue the giant catfish supposedly dwelling at the kaname-ishi (要石 "pinning rock") of the Japanese land-mass and causing its earthquakes."<sup>3</sup>*

The Thunder God, being a war and thunder god, has multiple associations with catastrophic events, and with Mars (the planet) in general. This explains both the living deification of Yokozuna (who perform the shiko ceremony and others<sup>4</sup>) and the shapes utilized in the ceremonies; see (1). It also explains the importance

<sup>1</sup> Top rank in Grand Sumo, an ancient "sport" that is at least 1,500 years old; considered a living god (kami) in Japan. [https://en.wikipedia.org/wiki/List\\_of\\_yokozuna](https://en.wikipedia.org/wiki/List_of_yokozuna)

<sup>2</sup> New Year in the Orient is marked as the 1st full moon of late January to February. Traditional oriental calendars are lunar.

<sup>3</sup> <https://en.wikipedia.org/wiki/Takemikazuchi>

<sup>4</sup> [https://en.wikipedia.org/wiki/Glossary\\_of\\_sumo\\_terms](https://en.wikipedia.org/wiki/Glossary_of_sumo_terms)

of the sport being preserved in its ancient traditions, and would extend the age of the sports origins to 600 BCE - 1700 BCE, presumably pre-Chinese and therefore indigenous to the island of Japan.

In this paper, certain facts about the culture and ritual of Sumo will be discussed in cross-comparison with worldwide motifs already identified with Thunder/War God significance, as well as with local Shinto belief cited as example. Also, diagrammatic exploration will be supplemented with script evaluation (although Kanji is indigenous to China).

## Grand Sumo

Sumo is often parodied in the west, due to its strange customs, scant clothing, and oversized athletes who all weigh more than 100 kg. The idea of an obese athlete is oxymoronic in the west. However, Sumo are not simply fat, they are incredibly fast, agile, and muscular; see (2). They have more than 80 official methods for defeating the opponent in the ring, making it one of the world's oldest indigenous martial arts with a traceable lineage exceeding 600 years.

(2) - Sumo performing Shiko (四股)<sup>5</sup>; D. Sawchuk

The sport itself was officially canonized in 1684 after about 150 years of favor from the Tokugawa shogunate.<sup>6</sup> However, the ceremonies associated, such as those which purify the ring, or “dispel demons” to help prevent injuries, reach back to ancient shinto rituals and practices, which are indigenous to Japan.<sup>7</sup> While the sport no longer has boxing and wrestling included, it retains a certain agricultural character which seems out of place in a modern world.

Luckily this resilience has helped to identify a number of elements which are clearly EPEMC related:

1. The Shiko ceremony itself is performed upon the center single-step pyramid platform, known as a dohyo (土俵). This Dohyo is made of earth in every tournament.
2. The Dohyo is ringed with rice bails called tawara (俵) that signify bounty and plenty. At each cardinal direction, an offset makes the ring into a unique shape that reflects worldwide four-direction motifs matching the Saturn Myth.<sup>8</sup> See (3) at right.
3. Above the Dohyo is a hanging roof, but in the past it was an actual pillared roof above the platform. Each pole is painted for the four feng-shui directions and colors: red, black, white, and green. The four color and directions each represent an ancient mythical animal-god.<sup>9</sup>



(3) Dohyo; ozumou.com

<sup>5</sup> Literally, 4 rumps (ribs/meat) <http://hanziyuan.net/#%E8%82%A1>

<sup>6</sup> <https://en.wikipedia.org/wiki/Sumo>

<sup>7</sup> <https://www.reuters.com/article/idINIndia-54763220110209>

<sup>8</sup> “The Saturn Myth,” D. Talbott

<sup>9</sup> “the Four Symbols (Chinese: 四象; pinyin: Sì Xiàng, literally meaning “four images”) are four mythological creatures in the Chinese constellations. They are the Azure Dragon of the East, the Vermilion Bird of the South, the White Tiger of the West, and the Black Turtle of the North.” [https://en.wikipedia.org/wiki/Four\\_Symbols\\_\(China\)](https://en.wikipedia.org/wiki/Four_Symbols_(China))

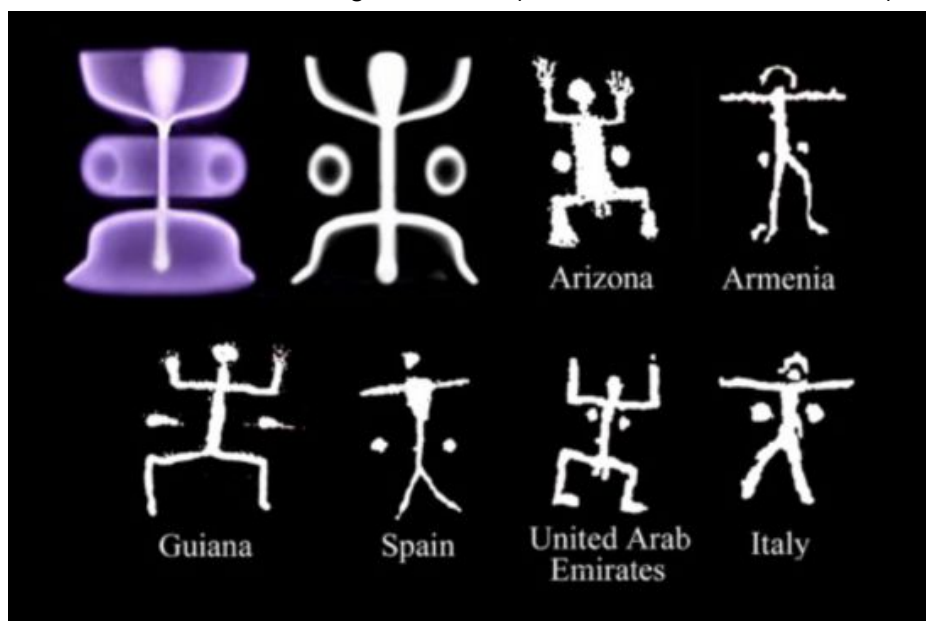
4. Buried within the Dohyo are 4 sacred materials, salt, kelp, dried squid and chestnuts; probably a reference to surviving the cataclysms, and thankfulness to the Thunder God, son of the Creator God (Saturn/Jupiter), the original fertility god worldwide.
5. The woven ropes worn, as well as the hairstyles, are all very particular. There are two forms of tying the large rope tsuna (綱), but only one is ancient. However, the most important aspect for this analysis is that hanging from the tsuna are paper lightning bolts. The tsuna are *only* worn by Yokozuna; see (4):

*“Five shide (紙垂), zig-zag paper strips symbolizing lightning, hang from the front. It strongly resembles the shimenawa used to mark sacred areas in Shinto.”<sup>10</sup>*

(4) - Yokozuna performing shiko, with upraised hands, wearing tsuna, five shide hanging from the woven 15kg rope; D. Sawchuk



6. The stomping and upraised hands are related to three important facets of the catastrophe of the Thunder God era, when two gods<sup>11</sup> in particular fought in an arena with the “brave-awful-possessing”: the Great Man/Giant Man plasmaglyph, the Thunderbolt or Sword of the God (a massive lightning stroke that was up to 56-rays around), and the earthquake associated with the crashing of the foot (or hammer in some cultures) of the god.<sup>12</sup>



(5) - Great Man glyph; Peratt et al...

7. The mawashi (loincloth) worn is clearly traditional, and it is illegal for the player to lose his mawashi during a bout, resulting in immediate loss (just the same as grabbing the opponent’s topknot). However, the funodoshi which also dangle from mawashi during bouts may signify the thunderbolts.

<sup>10</sup> Ibid.

<sup>11</sup> Planet Venus and Planet Mars; in most traditions female and male, however not in all situations. Also, although Venus was clearly larger than Mars, Mars kept coming back to the arena. In sumo, small men, even half the weight of their opponents are in the same arena and there are no weight classes.

<sup>12</sup> See [15], Part 4



It is the author's opinion that none of these things are coincidental, but are holdover elements from an ancient religion that was celebrated worldwide, which became ritual, probably part of farm village folk ritual. When sumo was first put on display in the court, such rituals would have been quaint but educated parts of Japanese history would transfer ancient authority to the noble who hosted the ceremony. It is exactly what nobility would enjoy having associated with their house, especially if one was a powerful daimyo. This is probably where the origin of the sponsorships and winner offerings came from. Nevertheless, the origins of the sport are rural, and it is a sport dominated by tough rural born men (typically Mongol since 2000 CE).

## Thunder Gods

In North America, the Delaware were very clear in their description to Thomas Jefferson, about the destruction of the previous age of giant animals,

*"In ancient times a herd of these tremendous animals came to the Big Bone Licks, and began a universal destruction of the bear, deer, elks, buffaloes, and other animals which had been created for the use of the Indians; that the Great Man above, looking down and seeing this, was so enraged that he seized his lightning, descended on the Earth, **seated himself on a neighboring mountain, on a rock of which his seat and the print of his feet,** and hurled his bolts among them till the whole were slaughtered, except the big bull who, presenting his forehead to the shafts, shook them off as they fell; but missing one at length, it wounded him in the side; whereon, springing round, he bounded over the Ohio, over the Wabash, the Illinois, and finally over the great lakes, where he is living at this day."*<sup>13</sup>

This isn't Japanese testimony, however it is the key testimony provided worldwide. The World Mountain motif (such as Olympus, Meru, Sumeru, Taishan, Sinai etc...) is ubiquitous. In places where mountains were insufficient, pyramids (even giant ones) were introduced in the Archaic, Megalithic, and Transition Periods<sup>14</sup> as stand ins. However, in rustic Japan from 1,500-2,500 YBP, this would have been very impractical. Instead, the use of these raised dohyo would have procured an agricultural stand-in. They are made of pressed/stamped soil, and then purified during use with the spreading of salt. Interestingly, a fine layer of soft soil is used to create a halo effect around the ring itself, but this may be just functional as it helps to identify when a step out/ring out occurs. The dohyo, additionally, reflects traditional shinto shrines.<sup>15</sup>

The Thunder God has many names, even in Japan: Raijin or Raiden (Mars), Izanagi (Saturn) and Izanami (Jupiter), and Susanoo<sup>16</sup>. This is perfectly reflective of the Greek, Norse, and Hindu lineages, typified by the Creator being replaced by the son who wielded the cosmic electrical power, replaced again with his son. The battle with a brother, is also a worldwide motif (Osiris vs. Set, Thor vs. Loki, Mahabharata, etc...), and in this case is typified by the legendary battle with Fujin with whom he had multiple battles for the control of the sky (arena).<sup>17</sup> This is reflected in Greek culture in the battle between Ares and Athena.

The battle was typified by the wild hair of the green/pale god (Venus), and the ferocious red face of the War God (Mars). However, most of the world typically identified positive attributes with the War God, including blood sacrifice of one's enemies, while attributing negative and/or female attributes to the Evening Star, due to its wandering, unpredictable course (said to be the evil of a society or family out of balance) and the long flowing hair of the planet-deity.

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<sup>13</sup> "In Search of Ice Age Americans," K Tankersley, p 51-52

<sup>14</sup> In North America the Transition Period was much longer, as a mound building culture proliferated prior to the historical tribes.

<sup>15</sup> [https://en.wikipedia.org/wiki/Shinto\\_origins\\_of\\_sumo](https://en.wikipedia.org/wiki/Shinto_origins_of_sumo)

<sup>16</sup> <https://en.wikipedia.org/wiki/Susanoo-no-Mikoto>

<sup>17</sup> <https://mythology.net/japanese/japanese-gods/raijin/>



(6) Raijin battles Fujin; Pinterest

Whereas Fujin, being Venus, was associated with ritual heart sacrifice, especially in MesoAmerica, Raijin was associated with the triplex power of the pantheon throughout the world. Japan was no exception.

Could this legendary battle have been the inspiration for sumo? It isn't unreasonable to think that part of ceremonies celebrating spring, fall, or certain astronomical dates, in ancient Japan that part of the celebration might have been wrestling and boxing festivities, defined by a simple rule: push out and control the Cosmic Mountain. Even in the West we retain the saying, "King of the Mountain" or "King of the Hill."

Could also the agricultural obsessions, or thankfulness, be associated with catastrophes which limited access to food goods or presented major difficulties in survival? The author thinks so, based upon previous works and research into the cultural beliefs worldwide.

*"The oldest sources for Susanoo myths are the ca. 712 CE Kojiki and ca. 720 CE Nihon Shoki. They tell of a long-standing rivalry between Susanoo and his sister. When he was to leave Heaven by orders of Izanagi, he went to bid his sister goodbye. Amaterasu<sup>18</sup> was suspicious, but when Susanoo proposed a challenge to prove his sincerity, she accepted. Each of them took an object of the other's and from it birthed gods and goddesses. Amaterasu birthed three women<sup>19</sup> from Susanoo's Totsuka-no-Tsurugi while he birthed five men from her necklace<sup>20</sup>. Claiming the gods were hers because they were born of her necklace, and the goddesses were his, she decided that she had won the challenge, as his item produced women. The two were content for a time, but Susanoo, the Storm God, became restless. In a fit of rage, **he destroyed his sister's rice fields**, hurled a flayed pony at her loom, and killed one of her attendants. Amaterasu, who was in fury and grief, hid inside the Ama-no-Iwato ("heavenly rock cave"), thus effectively hiding the sun for a long period of time."<sup>21</sup>*

<sup>18</sup> New Saturn, or Venus?

<sup>19</sup> Loki also turned female and birthed three monsters.

<sup>20</sup> As men cannot birth, it is obvious here that this is a planet transition period and can be dated to the origins of 5 element theories in the 600-800 BCE period worldwide.

<sup>21</sup> Ibid.



It seems clear to the author that the destructions that were recorded elsewhere did not exclude the Japanese, but that they felt the sting of difficulty (including plagues of darkness and earthquakes) and famine.

Japan has long been known as an island of fierce warriors and strife, including difficult political climates. It has birthed not one, two, or three but four of the world's most ferocious fighting styles: jiu jitsu, samurai budo (swordplay, etc...), historical ninjutsu<sup>22</sup>, and sumo.



Meanwhile, the Thunder God (or Summer God) has also been associated with war and martiality.

*"When the time came, the serpent actually appeared. It had an eight-forked head and an eight-forked tail; its eyes were red, like the winter-cherry; and on its back firs and cypresses were growing. As it crawled it extended over a space of eight hills and eight valleys. Now when it came and found the sake, each head drank up one tub, and it became drunken and fell asleep. Then Susanoo no Mikoto drew the ten-span sword which he wore, and chopped the serpent into small pieces. When he came to the tail, the edge of his sword was slightly notched, and he therefore split open the tail and examined it. In the inside there was a sword. This is the sword which is called Kusa-nagi no tsurugi."*<sup>23</sup>

(7) - Susano'o slays the dragon (comet tail of Venus) with the sword (thunderbolt). Note his red, ruddy face; similar as per Guanyu's deified form in China. Painted by Kuniteru<sup>24</sup>; Wikipedia



(8) - Sumo practiced under the roof with 4 beams; Japan Sumo Assoc.<sup>25</sup>

<sup>22</sup> Like Karate, ninjutsu's function originated in China, with its first known reference found in Sunzi's Bing Fa (The "Art of War"); however, unlike karate forms, ninjutsu's development as known today and in historical documents appears to be Japanese indigenous, and like sumo, agricultural in influence (rather than samurai influenced).

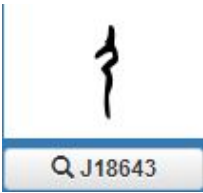
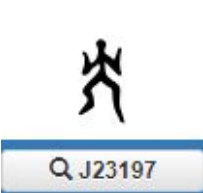
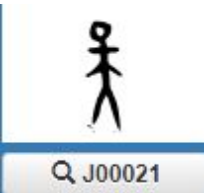
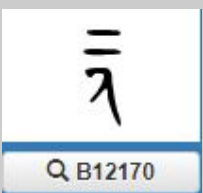



<sup>23</sup> Ibid.

<sup>24</sup> fl. 1818-1860 <https://en.wikipedia.org/wiki/Kuniteru>

<sup>25</sup> <https://web-japan.org/kidsweb/virtual/sumo/sumo03.html>

Is it also possible that the roof placed above the ring was a reference either to the crescent heaven, or to the need for mankind to survive in caves or dolmen (which are also famously found in Japan)? The author thinks so, but unfortunately there doesn't appear to be enough evidence or direct reference to make it absolutely clear. So for now, that is excluded from the current analysis. However, the four pillars are most certainly a worldwide reference to the Cosmic Pole motif. While many such poles worldwide may be explicit phallic references, or outdoor sceptres of power to the masculine principle and/or king/nobility, it must not be forgotten that phalluses are referenced in Chinese characters (Kanji). Compare, for example, the following sequences of words:

Table 1 - Progression of Related Words with Etymology

Character	人 <i>ren</i> - man	大 <i>da</i> - big	天 <i>tian</i> - Heaven	太 <i>tai</i> - Highest or Greatest	灾 <i>zai</i> - disaster
Etymology	Person <sup>26</sup>	Large Man	God/Celestial	Extreme, Very, too much	Calamity, catastrophe
Oracle Script				n/a	n/a
Seal/Bronze				n/a	
Stroke	The original oracles look alternately like an old man bent, or like a lightning bolt, and may have reflected God	Clearly the Great Man plasmaglyph, again reflecting God	The modern form shows "one above the Great" but seals show the Great Man glyph and the Creator glyph with Crescent Ship	The dangling stroke is a phallus; see Da	Compound 灾 from fire-huo 火 huǒ and building-mian 𠂇 mián. Meaning: dolmen (take cover)










## Kanji for Sumo Terms








The analysis of Chinese words has been predicted to contain a large number of plasmaglyphs (similar as per rongorongo script), which are direct pictographs. The author maintains that the above is a shining (and well known) example of EPEMC glyph analysis which reveals an underlying theme from the past. But will analysis reveal similar aspects from sumo words? Let us first examine the Thunder God(s)' names:

<sup>26</sup> All Etymology from <http://hanziyuan.net> L=Liushutong; B=Bronze; J=Shang Oracle bone; S = Seal



Table 2 - Thunder God Characters

Script	Chinese & Meaning	Etymology	Oracle or Seal
<b>Takemikazuchi</b>	<b>Brave-Awful-Possessing</b>		
建	Jian - Build/Erect	from road-long-yin 𠂔 yǐn and brush-and-paper-yu 聿 yù (rem+ 𠂔 carpenters square).	 Q L22904
御	Yu - ride/chariot	from road-left-chi 𠂔 chī and related phonetic drive-chariot-xie 卸 xiè. <b>Compare with Phaethon</b> <b>Note: asymmetric “bird track”</b>	 Q B02445
雷	Lei - thunder	from rain-yu 雨 yǔ and (rem- 田 tián) from phonetic three-fields-lei 畹 léi. Three fields, but four shown <b>Note: prayer to planets under plasmoid Great God</b>	 Q B15867
武	Wu - martial	from foot-forward-zhi 止 zhǐ and  Q L08525 weapon-ge 戈 gē.	 Q B17530
甕	Weng - earthen jar	from building-tile-wa 瓦 wǎ  Q L17291 and phonetic harmony-yong 雍 yōng Compare with Ra; note B05632 different sizes of circles	 Q B05632  Q B05639
槌	Chui - hammer or beat	from tree-wood-mu 木 mù and phonetic pursue-zhui 追 zhuī.  Compare right with (9)	 Q S04277

Raijin	Thunder God		
雷	Lei - Thunder	from rain-yu 雨 yǔ and (rem- 田 tián) from phonetic three-fields-lei 畤 léi.	 Q J25046
		Compare right with (2)	
神	Shen - spirit or god  (- 工 the sound of thunder) (- 弓 the shape of lightning) (- 口 the sound of thunder) (- lightning as in 電) (- lightning implies god 申 神)	from altar-shi 示 shì    Q B00220 Q L04528 and phonetic lightning-god-shen 申 shēn Literally: praying at an altar of thunder god; also: yin-yang Showing: plasma movement	  Q L04617 Q L04626
Yokozuna	Horizontal Rope		
横	Heng - crossbeam  Containing both the thunder god, lightning, and the weapon/power	rom tree-wood-mu 木 mù and phonetic yellow-sun-huang 黄黄 huáng	 Q S04359
綱	Gang - rope  (literally depicting the alignment of two bodies producing comets and thunderbolts)	from single-thread-mi 糸 系 系 mì and phonetic mountain ridge-gang 岡 gāng simp 纲.	 Q S09726

As can be seen from Tables 1 and 2, clear plasmaglyph references can be found, and a similar connection of characters is found in the words for the Sumo thunder god. It is expected that other names for the thunder/storm/summer/war god will reveal the same thread of characters relating to the vajra plasmaglyph:



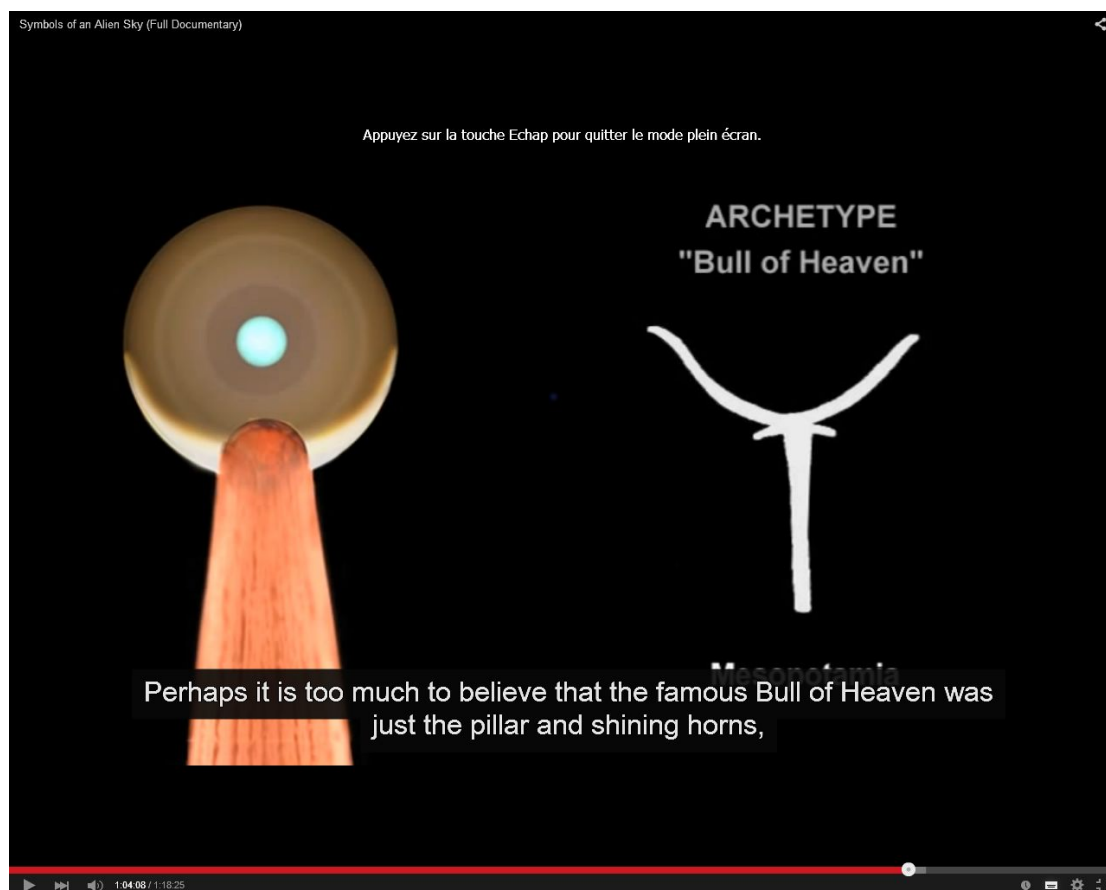
(9) - Vajra/Thunderbolts of the Gods, seen in lab and glyph

The connections between the concepts of a thunder god and sumo, particularly yokozuna, are not in dispute. The question is if the motifs enacted in manifest form through ritual and arena/dress and combat reflect the words and beliefs behind the formation of the words from chosen Kanji that were used for shinto

ideas? The author maintains there is strong overlap, and this is a powerful indicator that the sport is actually much, much older than is previously thought and represents a seriously dangerous and motivational period in Japanese (and mankind worldwide) cultural memory.

## What Kofun Reveal

Quite separate from sumo, there is another ~1700 year old tradition which makes direct reference to the formation predicted by Dave Talbott for when Mars descended and spread red dust<sup>27</sup> and plague across Asia.



(10) - Mars depicted as exchanging dust with Earth, creating the Bull of Heaven; D. Talbott<sup>28</sup>

*"The kofun tumuli have assumed various shapes throughout history. The most common type of kofun is known as a zenpō-kōen-fun (前方後円墳), which is shaped like a keyhole, having one square end and one circular end, when viewed from above. There are also circular-type (empun (円墳)), "two conjoined rectangles" typed (zenpō-kōhō-fun (前方後方墳)), and square-type (hōfun (方墳)) kofun."<sup>29</sup>*

Being shaped like a keyhole is our cultural filter, because the Japanese did not have locks and keys. The shape reflects the Chinese idiom, "Heaven is round, Earth is square," but the actual formation of Kofun are clear depicting (10) while also showcasing the Cosmic Hill. What is most interesting is how the formation is not square but a clear 3D attempt to depict a 3D shaft (forced perspective) or column of dust extending from Mars. See (11).

<sup>27</sup> It may be interesting to note that while in India the 'world of suffering' was called samsara- the three-fold-world, in China was called by Daoists the "wheeling world of Red Dust." <http://www.monksway.com/2016/08/03/red-dust/>

<sup>28</sup> "Discourses of an Alien Sky," and "Symbols of an Alien Sky," are both properties of the Thunderbolts Project<sup>tm</sup>

<sup>29</sup> Ibid.



To this day, Mars still has worldwide duststorms whenever it and Earth are on their closest approach. Meanwhile Earth and Venus share orbital resonances, which further support the alignments specified by Talbott/Thornhill's (EU) theory, but also by glyphic representations identified by the author separately in the Ohio River Valley<sup>30</sup>. Compare the asymmetric glyphs of Kentucky and Ohio's earthworks with seals in Table 2!



(11) - Kofun and 3 “step-pyramids”; Osaka University

It's important to understand that certain comet related events in the 3rd and 6th centuries encouraged continued worship of the martian War God in Asia, North and Central America, and Scandinavia. These comets were depicted by the cultures as both supremely destructive and relating to martian rocks (called thundereggs in North America). Continued worship of the war god, especially as the thunder deity, would have represented one of the most essential religious and therefore government practices in such cultures, because it would provide legitimacy for the imperial family and particularly for the “son of Heaven” as the emperor was referred to in both China and Japan. In China the Tang and Ming dynasty were patrons of Xuanwu, the thunder god of Wudang Mountain, and enjoyed incredible cultural success<sup>31</sup>.

What the Kofun also reveal is that the planet must have come close enough not only to see his long battle-scar (Valles Marineris), but the three prominent volcanoes which align thereon. These mounds would have been interpreted for their tri-fold meaning:

1. Literally the three fathers and sons or three world-ending/sky changings
2. The three powers
3. The 3 star belt of the Great Man's constellation of Orion.

Even in Kentucky, during the mound building period, these alignments were remembered, although evidence may show them to be remembered via the Cygnus Cross, instead of Orion.<sup>32</sup> In any case, the three powers are worldwide religious motifs which symbolize both the god, and gods, and the holy authority of imperial and regal nobility. The Divine rights of the “son of Heaven” were not to be disobeyed. Although the shogunate usurped the ‘royal sway’ from the Japanese emperors for most of the period from then till the Meiji Restoration, it was the emperor of Japan who formally surrendered Japan to America in WWII, when the latter used a real dust-spreading ‘weapon of the gods’ (atom bomb) upon two of Japan's cities. This act was the consummate sumo and represented to the Japanese a latent cultural signal that would have unmistakably determined who was the yokozuna of the world-stage. It is not clear that the US government was aware of this

<sup>30</sup> [15] Part 2 and P Plates

<sup>31</sup> [https://en.wikipedia.org/wiki/Xuanwu\\_\(god\)](https://en.wikipedia.org/wiki/Xuanwu_(god))

<sup>32</sup> [16]

cultural milieu inherent in Japan, but nevertheless it had the desired effect of depowering the Japanese government. In the end, the god of war and thunder did give legitimacy to the US occupation, and altered the course of Japanese history. Worship of the “son of god” is symbolized elsewhere in western culture, which will not be discussed here. Suffice it to say the surrender was made on a Wednesday<sup>33</sup> (Wodin’s or Odin’s Day), and signed on a Sunday<sup>34, 35</sup>.

## Conclusions

The Japanese are often thought of as being completely immigrated from China. However, indigenous beliefs extended back to upwards of 2200 BCE (or to 1680 BCE) with ritual practices which must date at least to 600 BCE and demonstrate earlier indigenous shinto beliefs. Furthermore, sumo is a tradition which was later absorbed into court practices, but which has strong agricultural ties, and direct references to destructions caused by the Thunderbolts of the Gods which ended life and burned crops. There may have been latent thunderbolt activity during the Megalithic and Transition periods, whereas typically the Thunderbolts were associated with earlier catastrophes relating to the gas giants Jupiter and Saturn. This is supported by glyphic references to stomping, hammering, a weapon of the god (in the form of lightning and thunder). Some of the glyphs show these weapons, and/or a great large man coming down to stomp the ground. They also reveal plasma motions between bodies in the sky, and show prayer to multiple spheres in obeisance to the god.

It seems that Dark Age references to the thunder god’s hammer in Scandinavia were seen as stomping in Japan and may have indeed been references to earthquakes associated with these thunderbolts, and with the comet tail, depicted as dragons and ropes (in the tsuna)<sup>36</sup>. The battle between Raijin and Fujin typifies the Mars-Venus clash, and shows that the Japanese interpreted this as great round (obese men) spheres which clashed fast and pushed each other out of the arena of the sky (roof of the sky), and reflected it into a wrestling and fighting tradition which became the sport of sumo. Yokozuna, being the sole survivors of 15 days of clashing (five times a year), represent living deities on Earth. These clashes<sup>37</sup> therefore render authority to the houses (heya) of the sumo wrestler, and their patrons, who in turn borrow the power of the agricultural god to increase their authority. This is a sport inherited from a samurai era, which hearkened back to the power of the thunder god in order to create a legitimacy of martial rule over the peasantry.

The power of the thunder god remains paramount in the subsurface of Japanese culture, which is and always has been inherently martial and agricultural. From Dragonball (and anime in general), to the very surrender of Japan at the end of world war two, an inherent respect of the summer storm deity has provided a distinct cultural stamp which is typified in Grand Sumo, and in particular, the yokozuna rank.

(12) - Hammer of the Thunder God (lit: chui - to beat with hammer)



<sup>33</sup> August 15th, 1945

<sup>34</sup> September 2nd, 1945

<sup>35</sup> See [5] for more discussions of US investment in the nuclear weapon of the gods

<sup>36</sup> Alternately, Apollo as the sun-god (Sol), may have erupted, and “ropes” of plasma may have excited the atmosphere to produce thunderbolts in the 300BC -300CE era. This seems less likely since in Japan the sun came later to be associated with Amaterasu, the sister of the thunder god Susano’o. Since she tried to hide in a cave from him, it seems less likely to be the cause of the eruptive force. More research into micronovas is needed to verify or eradicate this hypothesis.

<sup>37</sup> It may interest the reader to know that measurements of the clashes have been shown to be 13G or ~ 2 tons of force.

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