



avantgarde

Prague played Dan Brown in “The Secret of Secrets”

Early in the 2025 novel, Langdon encounters a woman on Charles Bridge, dressed all in black, with a black sun crown, a silver spear and the smell of death.

Even though I quickly realized that there would soon be a “perfectly rational” explanation in the novel, I also recognized what it obviously was:

The **Mórrígan**, the Great (Moon) Goddess of many names.

At least on the surface Dan Brown did not realize this, despite mentioning the Vel spear of the male Hindu god of war Murugan later in the book.

On top of that, the encounter is in the early morning, when the Golem was brought to life in legend on the banks of the river Vlatva, and on the very bridge across the Vlatva, the threshold, one literal meaning of “Praha” (Prague).

In 1982, I fell in love with a woman of Czech origin who had also once given a talk in school about astrology, in retrospect maybe rather as sort of a Dadaist joke, but I am not sure . . . She used to dress not extraordinarily extravagantly, but one evening in August 1988, on the way to watch *Crocodile Dundee II* at Central in Zürich, I saw her with a rather slim and short guy, she all in black and with black hair that was like spikes forming a sphere. Until today I do not remember much of what is happening in the movie, is more like a dream, even though since then I have seen it several times on TV.

But back to the book . . .

You may now say that Dan Brown maybe secretly placed this symbolism into the book, including a dream in the book, reminding also of the Odyssey, but who or what would have placed the idea into his mind in the first place?

In the end, it would seem that Dan Brown would have been played almost effortlessly by Prague to include the most bluntly fitting symbolism without immediate explanation in the novel, consciously or not, as well as played me to write about this and, in a way, almost all I wrote in public in my lifetime here and elsewhere, and, of course, right now also played you to read this . . .

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