

EXPANDED ILLUSTRATED EDITION

From Judah to Zion

The lion, the memory, the sound of reggae



I&I

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READING / I&I

A journey in layers

A lion, a landscape, a bass line: the original essay brought these images into conversation. This new edition follows their histories more closely, then returns to the music. Read it as a cultural journey through places, texts and living traditions, with room for personal meaning.

EVIDENCE

Objects, documents and scientific results that can be examined.

TRADITION

Sacred narratives and the meanings communities give them.

ART

A contemporary response, shaped by listening and imagination.

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Click a chapter or a numbered source. Use the PDF bookmarks to move through the edition.

01 / LAND & MEMORY

Judah, a place before a symbol

Start with geography. Then follow the meanings.



Edward Weller, The Kingdoms of Judah and Israel. Historical map retained from the original essay; not a map of current borders.

Judah was an Iron Age kingdom in the southern Levant, with Jerusalem as its capital. The Babylonian conquest of Jerusalem in 587/586 BCE became a turning point in the history of displacement and memory. [01]

The name therefore carries more than one scale: a historical territory, a biblical ancestor and a later language of belonging. Moving between those scales requires care. A place on a map and a symbol in a song answer different questions.

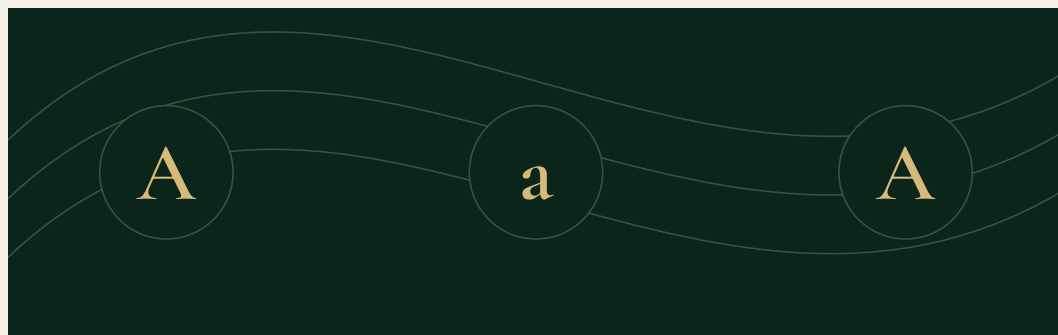
The archival map reproduced here belongs to the history of how the region was pictured. Its labels and borders reflect an older cartographic interpretation. Let it orient the imagination, while keeping ancient kingdoms, later traditions and present-day geography distinct.

Place gives memory
an address.

02 / LANGUAGE & EXCHANGE

Aramaic, across borders

Words travel with people, institutions and daily life.



A conceptual path of communication, not a migration map or genealogical diagram.

Aramaic is a Northwest Semitic language related to Hebrew and Phoenician. It circulated in Assyrian and Babylonian administration and became a shared language across the Achaemenid Empire. [02]

This is a history of communication: correspondence, transactions, translation and the practical need to be understood. A language can connect communities without making their beliefs, origins or identities identical.

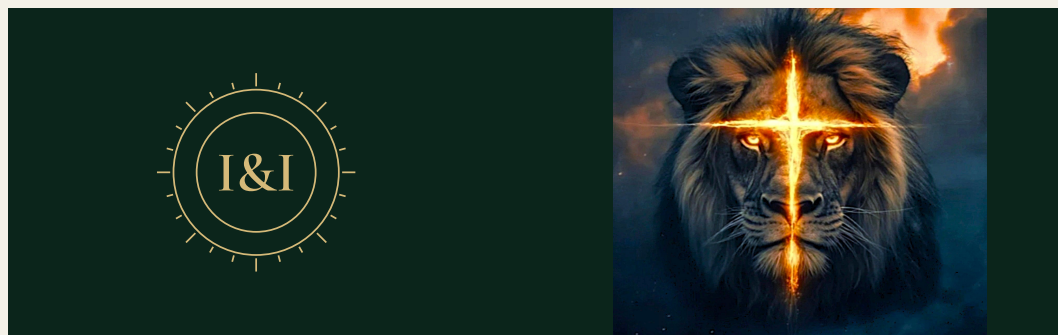
For this journey, Aramaic offers a useful image of a bridge. The bridge is cultural and linguistic; it does not establish a single family tree linking every society in these pages. Listen for a similar question in music: what changes when a phrase crosses an ocean, a language or a generation?

— A shared language can hold many different lives.

03 / SCRIPTURE & IMAGE

The lion in the text

One animal, several histories of interpretation.



Contemporary lion artwork from the original From Judah to Zion collection.

Genesis 49:9 associates Judah with a lion. Revelation 5:5 returns to the image through the Lion of the tribe of Judah and the Root of David. These are different scriptural settings, with their own literary and theological purposes.

[03]

Later readers and artists give the image new forms. Strength, sovereignty, protection and spiritual courage become possible associations; the surrounding text or object tells us which meaning is being emphasized.

The fiery lion in this edition belongs to the visual identity of the original collection. It is contemporary art, offered as an invitation to reflection. Reading the ancient passages alongside it opens a conversation between a received symbol and a present creative voice.

— Read the image with its context.

04 / TEXT & SOVEREIGNTY

Ethiopia, a royal tradition

The Solomonic story has a history of its own.



An editorial composition in green, gold and red; it does not reproduce an official flag or seal.

The Kebra Nagast connects Ethiopian royal tradition with Solomon, the Queen of Sheba and Menelik. British Library catalogues preserve witnesses to this textual heritage, including a seventeenth-century Kibre Negest manuscript. [04, 05]

A manuscript is both a physical object and a carrier of a story. Its copying date tells us about that particular witness; it is not automatically the date of the narrative's origin or proof of each event it recounts.

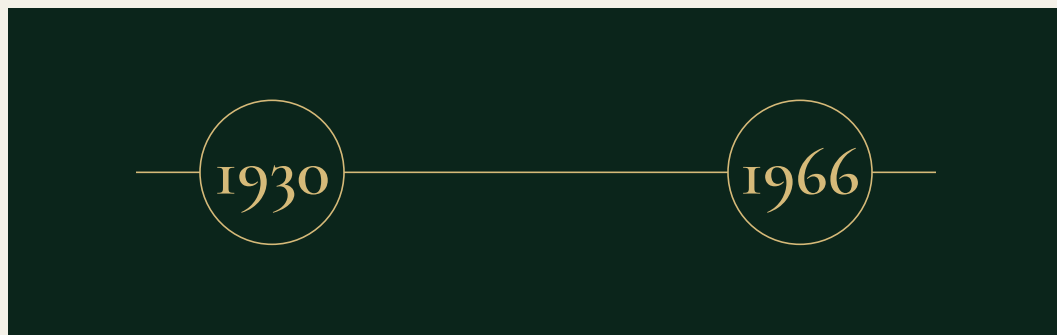
The Lion of Judah can thus be read within Ethiopian ideas of kingship and sacred authority. This tradition helps explain the emblem's later resonance. It is a cultural and religious inheritance to understand on its own terms, rather than a genealogical certificate for a modern artist or reader.

— A tradition can shape history without being a modern family record.

05 / JAMAICA & AFRICA

Rastafari, a living voice

The story reaches Jamaica through people and belief.



1930 and 1966 mark different contexts: imperial history and a documented Jamaican encounter.

Rastafari emerged in Jamaica in the early 1930s. Haile Selassie I, Emperor of Ethiopia from 1930 to 1974, holds a central sacred place for many adherents. Africa and Zion are important reference points within the movement. [06]

Its history also needs the voices of those who lived it. A National Library of Jamaica photograph records a father embracing his son after seeing Selassie during the visit of 21 April 1966. The archive makes a large historical moment intimate. [07]

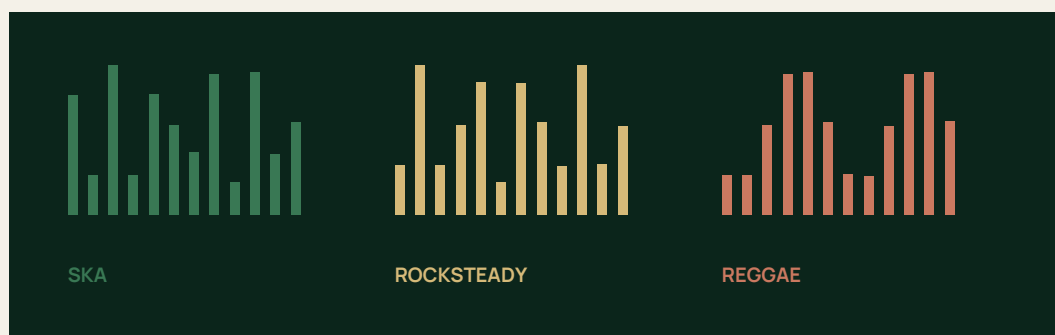
Approach Rastafari as a living, internally varied tradition. A lion, a colour palette or a musical style may open the door to learning; listening to practitioners gives those signs their human depth.

— Behind the emblem are people.

06 / REGGAE & ITS NEIGHBOURS

How the rhythm opens

Hear a conversation between styles, not a single origin.



Ska / Rocksteady / Reggae. A simple listening pathway; musical histories overlap.

UNESCO traces a changing Jamaican sound through ska, rocksteady and reggae, shaped by exchanges with soul, rhythm and blues and other influences. Reggae music of Jamaica entered its Representative List of Intangible Cultural Heritage in 2018. [08]

Listen for relationships: the pulse beneath the voice, the way a bass line leaves room, the answer of a chord to a phrase. These listening prompts are invitations, not rules that every recording must obey.

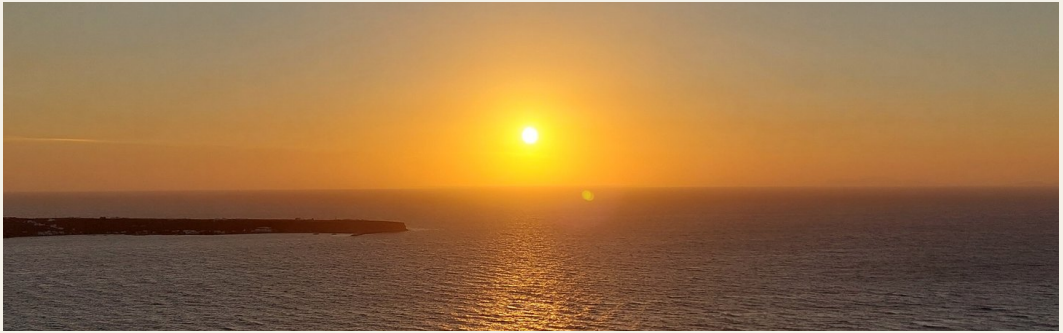
The original essay connects this musical world with a desire for dignity and connection. Rhythm makes that idea tangible: different parts remain recognizable while contributing to a shared movement. Return to the website's playlists with that question in mind: what holds the parts together?

— Listen to the space between the notes.

07 / MEMORY IN MUSIC

Zion, Babylon & the song

Ancient names become a language for the present.



Ocean light from the original collection: an artistic horizon, not documentary evidence of a historical site.

In roots reggae, Zion and Babylon can frame a contrast between belonging or liberation and oppressive power. Jake Homiak's Smithsonian essay explores this use of biblical memory in the Black historical imagination. [09]

Bob Marley's official biography situates his work in Trench Town, the Wailers and an international musical career. It also describes the importance of Rastafari in his artistic life. [10]

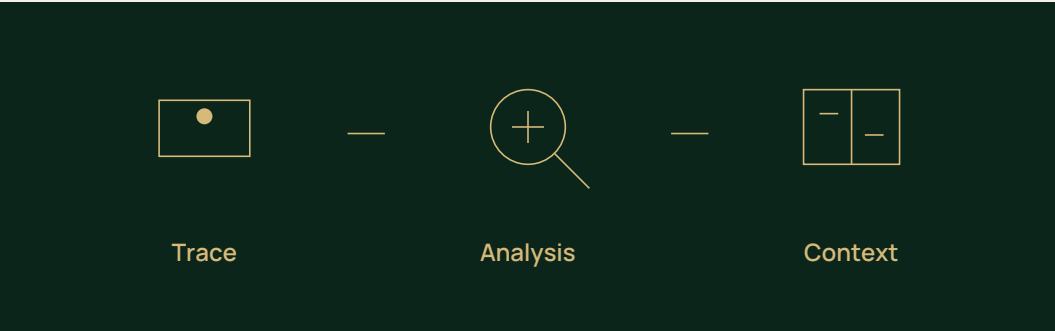
The song transforms reference into experience: a place-name can become a question about home, exile or justice. This is an interpretive thread through the present essay. It asks how memory is heard, without treating every reggae artist or listener as the bearer of the same theology.

— Where is home when a song carries it?

08 / ARCHAEOLOGY & METHOD

Arad: what a residue can tell

Follow the observation before making the connection.



Method diagram inspired by the cited study. The shapes are schematic, not drawings of the excavated altars.

A 2020 study by Eran Arie, Baruch Rosen and Dvory Namdar examined residues on two altars from the Judahite shrine at Tel Arad. It identified cannabinoids on the smaller altar and frankincense markers on the larger, in an eighth-century BCE context. [11]

That result concerns particular materials, objects and an archaeological setting. It adds a specific piece to the history of ritual practice. It does not by itself establish continuity with Rastafari, a modern genealogy or a therapeutic benefit.

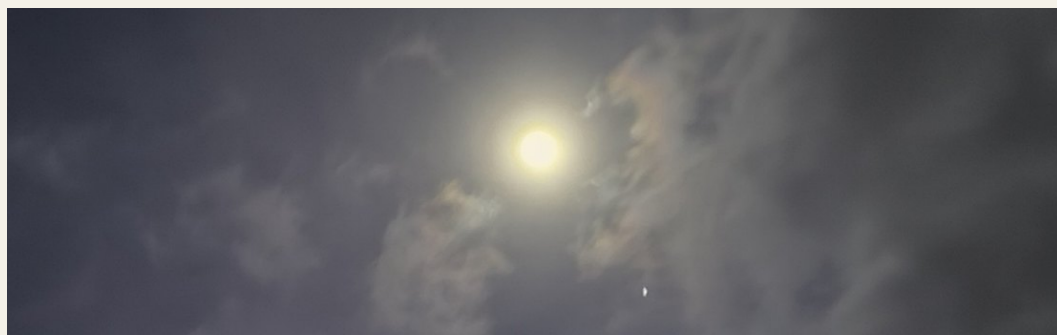
The productive connection is a question: how do people use plants, scent and atmosphere to give an experience meaning? Archaeology can investigate traces. Cultural interpretation can compare ideas. Keeping the steps visible makes both forms of inquiry more interesting.

—— Trace → analysis → interpretation

09 / IMAGE & REFLECTION

The sky as a personal horizon

Return to the photographs, and change the pace.



Moon photograph retained from the original collection; presented as personal visual material.

The original booklet placed moonlight, sunrise and personal images beside its historical thread. Those visual pauses matter: they invite the reader to move from public symbols toward private attention.

A moon above a roof or light over the sea can suggest continuity, distance, patience or renewal. These are artistic readings offered by this edition. The photograph does not need to authenticate a dynasty or a sacred story to carry emotional meaning.

Giuseppe's project brings music, cultural curiosity and a personal spiritual perspective into the same space. This expanded reading keeps that openness while leaving the reader free to form a different association. Pause here. Then return to the sound with a little more room around it.

— Look. Breathe. Listen again.

Different times, shared echoes

A chronology of reference points, not a continuous lineage.

8th c. BCE

Arad

The shrine context discussed in the residue study. [11]

587/586 BCE

Jerusalem

Babylonian conquest of Judah's capital. [01]

Achaemenid era

Aramaic

A language of communication across an empire. [02]

17th century

A manuscript

The dated Kibre Negest witness in the EAP catalogue. [04]

1930s

Jamaica

Early formation of Rastafari. [06]

21 April 1966

An encounter

Selassie's Jamaican visit recorded in the NLJ archive. [07]

2018

Living heritage

UNESCO inscription of reggae music of Jamaica. [08]

2026

A new reading

This expanded multilingual edition returns the journey to music.

Read, listen, return

The Lion of Judah Music brings this cultural journey back to the playlists. Let reading and listening enrich each other, at your own pace.

01

Follow a source

Open one catalogue, manuscript record or research paper. Ask what kind of evidence it offers.

02

Choose a playlist

Listen for the voice, the bass and the atmosphere. Notice which images the music brings to mind.

03

Make your connection

Keep the historical reference and your personal response in conversation. Both deserve attention.

Explore the music

zionjudahmusic.com

Giuseppe Carilli · I&I / The Lion of Judah Music

12 / PLACES, TEXTS & TRADITIONS

Bibliography

Numbered references connect each chapter to a source you can open.

01

The Metropolitan Museum of Art

The Eastern Mediterranean and Syria, 1000 B.C.-1 A.D.

Heilbrunn Timeline of Art History · 2000

Regional chronology and the fall of Jerusalem.

02

The Metropolitan Museum of Art

The Cyrus Cylinder and Ancient Persia: Charting a New Empire

Exhibition · 2013

Aramaic in an imperial, multilingual setting.

03

The Bible

Genesis 49:9; Revelation 5:5

King James Version · Bible Gateway

The two biblical passages discussed on page 5; paraphrased, not reproduced in translation.

04

British Library · Endangered Archives Programme

Kibre Negest [17th century]

Manuscript · EAP432/1/54

A specific seventeenth-century manuscript, in Ge'ez; the date belongs to this witness.

05

British Library

Kebra Nagast / The Glory of the Kings

Archives and Manuscripts · Or 818

Manuscript catalogue and further reading on the Kebra Nagast.

06

Ennis B. Edmonds

Rastafari: A Very Short Introduction

Oxford University Press · 2012 · Smithsonian Libraries record

Published book overview, consulted through the Smithsonian Libraries catalogue.

Web sources consulted 18 October 2026.

12 / MUSIC, ARCHIVES & RESEARCH

Bibliography

Numbered references connect each chapter to a source you can open.

07

National Library of Jamaica

Rasta and his boy have seen the Emperor they Cherish

Photograph record · 1966 · D0002506

Photographic archive record D0002506, dated 1966; image linked, not reproduced.

08

UNESCO

Reggae music of Jamaica

Representative List · 2018 · Record 01398

Living heritage record, inscription 2018.

09

Jake Homiak · Smithsonian Folklife

Black History in Roots Reggae Music

Folklife Magazine · 25 February 2021

An interpretive essay on roots reggae and Black historical memory.

10

Bob Marley · Official website

History / Life & Legacy

Biographical account

Artist's official biographical account; read as a source with its own perspective.

11

Eran Arie · Baruch Rosen · Dvory Namdar

Cannabis and Frankincense at the Judahite Shrine of Arad

Tel Aviv 47(1), 5-28 · 2020 · DOI: 10.1080/03344355.2020.1732046

Peer-reviewed archaeological study; DOI links to the publisher.

12

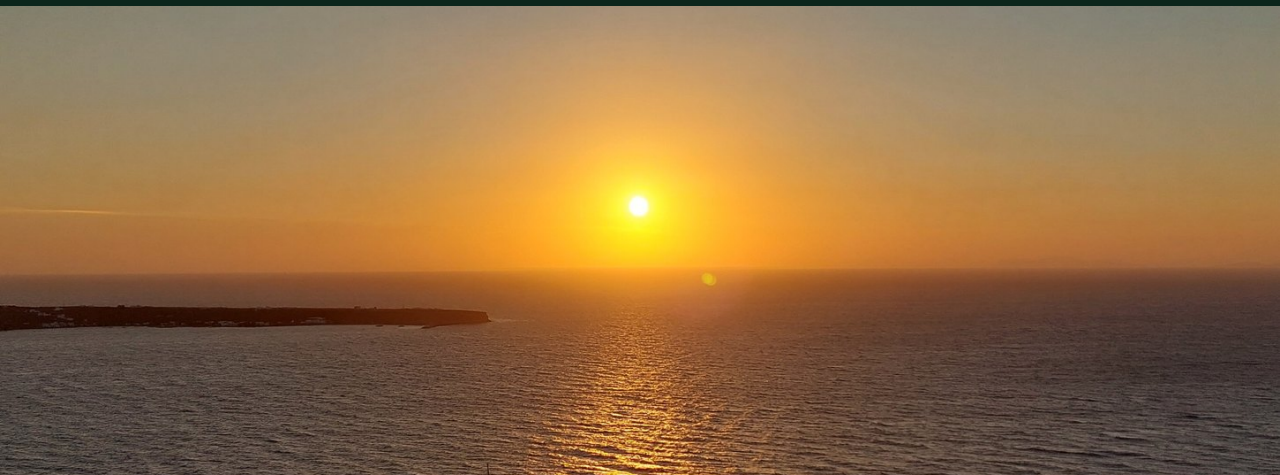
National Library of Jamaica

Film and Sound

Collection and preservation overview

Jamaica's preservation of recordings across formats.

Web sources consulted 18 October 2026.



The journey continues

History offers context. Music makes room for a response.

Based on Giuseppe Carilli's From Judah to Zion collection, first dated 12 February 2026.
Expanded research, editorial adaptation and parallel EN / IT / ES / PT editions prepared with AI assistance for The Lion of Judah Music.

Images: lion artwork, ocean light and moon photographs supplied in the original booklet; individual creators were not identified there. Historical map credited on page 3 to Edward Weller, from the same source. New abstract graphics and diagrams are editorial illustrations.

The website's I&I styling is retained. Personal spiritual associations are presented as artistic perspective. This cultural essay does not claim to establish an individual's ancient ancestry.

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[Return to the website >](#)