

ANCIENT EGYPT
THE LIGHT OF THE WORLD

A Work of Reclamation and
Restitution in Twelve Books

VOL. I A

It may have been a Million years ago
That Light was kindled in the Old Dark Land
With which the illumined Scrolls are all aglow,
That Egypt gave us with her mummied hand:
This was the secret of that subtle smile
Inscrutable upon the Sphinx's face,
Now told from sea to sea, from isle to isle;
The revelation of the Old Dark Race;
Theirs was the wisdom of the Bee and Bird,
Ant, Tortoise, Beaver, working human-wise;
The ancient darkness spake with Egypt's Word;
Hers was the primal message of the skies:
 The Heavens are telling nightly of her glory,
 And for all time Earth echoes her great story.

GERALD MASSEY

1907

* Typed and edited by Juan Schoch. It was Vitvan's wish to reprint the complete works of Gerald Massey (i.e. see *The Problem of Good and Evil*). Alvin Boyd Kuhn in *The Lost Meaning of Death* says of Massey that he was "the sole Egyptologist in the ranks of scholars who measurably understood what the sages of Egypt were talking about", saying in passing, "that the renowned Egyptologists have missed the import of that body of sublime material utterly. Massey came nearer the inner sanctuary of understanding than any other." This disclaimer is not to be removed. Any donations, support, comments are not only wanted but welcome. I can be contacted at pc93@enlightenment-engine.net. I include this message in the case that it be your will to contribute something, i.e. for continuance of the work, i.e., for easier access to more information, seeking out and purchasing of books, donating of textual materials, etc. Thank you and much exuberance.

PREFATORY

I have written other books, but this I look on as the exceptional labour which has made my life worth living. Comparatively speaking, "A Book of the Beginnings" (London, 1881) was written in the dark, "The Natural Genesis" (London, 1883) was written in the twilight, whereas "Ancient Egypt" has been written in the light of day. The earlier books were met in England with the truly orthodox conspiracy of silence. Nevertheless, four thousand volumes have got into circulation somewhere or other up and down the reading world, where they are slowly working in their unacknowledged way. Probably the present book will be appraised at home in proportion as it comes back piecemeal from abroad, from Germany, or France, or



maybe from the Country of the Rising Sun.

To all dear lovers of the truth the writer now commends the verifiable truths that wait for recognition in these pages.

Truth is all-potent with its silent power
If only whispered, never heard aloud,
But working secretly, almost unseen,
Save in some excommunicated Book;
'Tis as the lightning with its errand done
Before you hear the thunder.

For myself, it is enough to know that in despite of many hindrances from straitened circumstances, chronic ailments, and the deepening shadows of encroaching age, my book is printed, and the subject-matter that I cared for most is now entrusted safely to the keeping of John Gutenberg, on this my nine-and-seventieth birthday.

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ANCIENT EGYPT
THE LIGHT OF THE WORLD

SIGN-LANGUAGE AND MYTHOLOGY AS PRIMITIVE
MODES OF REPRESENTATION

BOOK I

THE other day a lad from London who had been taken to the seaside for the first time in his life was standing with his mother looking at the rolling breakers tossing and tumbling in upon the sands, when he was heard to exclaim, "Oh, mother, who is it chucking them heaps o' water about?" This expression



showed the boy's ability to think of the power that was "doing it" in the human likeness. But, then, ignorant as he might be, he was more or less the heir to human faculty as it is manifested in all its triumphs over external nature at the present time. Now, it has been and still is a prevalent and practically universal assumption that the same mental standpoint might have been occupied by primitive man, and a like question asked in presence of the same or similar phenomena of physical nature. Nothing is more common or more unquestioned than the inference that primitive man would or could have asked, "Who is doing it?" and that the Who could have been personified in the human likeness. Indeed, it has become an axiom with modern metaphysicians and a postulate of the anthropologists that, from the beginning, man imposed his own human image upon external nature; that he personified its elemental energies and fierce physical forces after his own likeness; also that this was in accordance with the fundamental character and constitution of the human mind. To adduce a few examples taken almost at random:-David Hume declares that "there is a universal tendency among mankind to conceive all beings like themselves." In support of which he instances the seeing of human faces in the moon. Reid on the Active Powers (4th Essay) says our first thoughts are that "the objects in which we perceive motion have understanding and power as we have." Francis Bacon had long before remarked that we human beings "set stamps and seals of our own images upon God's creatures and works." (Exp. History.) Herbert Spencer argued that human personality applied to the powers of nature was the primary mode of representation, and that the identification of this with some natural force or object is due to identity of name. (Data of Sociology, ch. XXIV, 184.) "In early philosophy throughout the world," says Mr. Tylor, "the

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sun and moon are alive and as it were human in their nature." Professor Max Müller, who taught that Mythology was a disease of language, and that the Myths have been made out of words which had lost their senses, asserts that "the whole animal world has been conceived as a copy of our own. And not only the animal world, but the whole of nature was liable to be conceived and named by an assimilation to human nature." (Science of Thought, p. 503.) And "such was the propensity in the earliest men of whom we have any authentic record to see personal agency in everything," that it could not be otherwise, for "there was really no way of conceiving or naming anything objective except after the similitude of the subjective, or of ourselves." (Ib., p. 495.) Illustration of this modern position might be indefinitely multiplied. The assumption has been supported by a consensus of assertion, and here, as elsewhere, the present writer is compelled to doubt, deny, and disprove the popular postulate of the accepted orthodox authorities.

That, said the lion, is your version of the story: let us be the sculptor's, and for one lion under the feet of a man you shall see a dozen men beneath the pad of one lion.

"Myth-making man" did not create the Gods in his own image. The primary divinities of Egypt, such as Sut, Sebek, and Shu, three of the earliest, were represented in the likeness of the Hippopotamus, the Crocodile, and the Lion; whilst Hapi was imaged as an Ape, Anup as a Jackal, Ptah as a Beetle, Taht as an Ibis, Seb as a Goose. So was it with the Goddesses. They are the likenesses of powers that were Super-human, not human. Hence Apt was imaged as a Water-cow, Hekat as a Frog, Tefnut as a Lioness, Serkh as a Scorpion, Rannut as a Serpent, Hathor as a Fruit-tree. A huge mistake has hitherto been made in assuming that the Myth-Makers began by fashioning the Nature-Powers in their own human likeness. Totemism was formulated by myth-making man with types that were the very opposite of human, and in mythology the Anthropomorphic representation was preceded by the whole menagerie of Totemic Zootypes.

The idea of Force, for instance, was not derived from the thews and muscles of a Man. As the Kamite Sign-Language shows, the Force that was "chucking them heaps of water about" was perceived to be the wind; the Spirit that moved upon the face of the waters from the beginning. This power was divinised in Shu, the God of breathing Force, whose zootype is the Lion as a fitting figure of this panting Power of the Air. The element audible in the howling wind, but dimly apprehended otherwise, was given shape and substance as the roaring Lion in this substitution of similars. The Force of the element was equated by the power of the Animal; and no human thews and sinews could compare with those of the Lion as a figure of Force. Thus the Lion speaks for itself, in the language of Ideographic Signs. And in this way the Gods and Goddesses of ancient Egypt were at first portrayed as Superhuman Powers by means of living Superhuman types.

If primitive man had projected the shadow of himself upon external nature, to shape its elemental forces in his own image, or if the unfeatured Vast had unveiled to him any likeness of the human face,

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then the primary representation of the Nature-Powers (which became the later divinities) ought to have been anthropomorphic, and the likeness reflected in the mirror of the most ancient mythologies should have been human. Whereas the Powers and Divinities were first represented by animals, birds, and reptiles, or, to employ a word that includes all classes, they were portrayed by means of zootypes. The Sun and Moon were not considered "human in their nature" when the one was imaged as a Crocodile, a Lion, a Bull, a Beetle, or a Hawk, and the other as a Hare, a Frog, an Ape, or an Ibis, as they are represented in the Egyptian hieroglyphics by means of the zootypes. Until Har-Ur, the Elder Horus, had been depicted as the Child in place of the Calf or Lamb, the Fish, or Shoot of the Papyrus-plant (which was comparatively late), there was no human figure personalised in the Mythology of Egypt.

Primitive or Paleolithic Man was too beggarly poor in possessions to dream of shaping the Superhuman Powers of Nature in the human likeness. There is one all-sufficient reason why he did not; he simply could not. And it is precisely because the Makers of the Myths had not the power to animate the universe in their own likeness that we have the zoomorphic mode of representation as the Sign-Language of Totemism and Mythology. On every line of research we discover that the representation of nature was pre-anthropomorphic at first, as we see on going back far enough, and on every line of descent the zoomorphic passes ultimately into the human representation. Modern metaphysicians have so developed the faculty of abstraction and the disease of Subjectivity that their own mental operations offer no true guidance for generalisations concerning primitive or early man, who thought in things and almost apprehended with the physical sense alone.

They overlook the fact that imaging by means of object-pictures preceded the imagining so often ascribed to primitive men. These did not busy themselves and bother their brains with all sorts of vagrant fancies instead of getting an actual grasp of the homeliest facts. It was not "Primitive Man" but two German metaphysicians who were looking out of window at a falling shower of rain when one of them remarked, "Perhaps it is I who am doing that." "Or I," chimed in the other.

The present writer once had a cat before whom he placed a sheet of polished tin. The cat saw herself reflected as in a mirror, and looked for a short time at her own image. So far as sight and appearance went, this might have been another cat. But she proceeded to apply the comparative process and test one sense by another, deliberately smelling at the likeness to find out if any cat was there. She did not sit down as a non-verifying visionary to formulate hypotheses or conjure up the ghost of a cat. Her sense of smell told her that as a matter of fact there was no other cat present; therefore she was not to be misled by a false appearance, in which she took no further interest. That, we may infer, was more like the action of Primitive Man, who would find no human likeness behind the phenomena of external nature. Indeed, man was so generally represented by the animals that the appearance could be mistaken for a primitive belief that the animals were his ancestors. But the powers

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first perceived in external nature were not only unlike the human; they were very emphatically and distinctly more than human, and therefore could not be adequately expressed by features recognisable as merely human. Primitive men were all too abjectly helpless in presence of these powers to think of them or to conceive them in their own similitude. The one primordial and most definite fact of the whole matter was the distinct and absolute unlikeness to themselves. Also they themselves were too little the cause of anything by the work of their own hands to enter into the sphere of causation mentally. They could only apprehend the nature-forces by their effects, and try to represent these by means of other powers that were present in nature, but which were also necessarily superior to the human and were not the human faculties indefinitely magnified. The human being could only impress his own image on external nature in proportion to his mastery over natural conditions. He could not have figured the Thunder-bolt as a Stone-axe in the hands of a destroying Power until he himself had made and could wield the axe of stone as the weapon of his own power. But he could think of it in the likeness of the Serpent already known to him in external nature as a figure of fatal force.

An ignorant explanation of the Egyptian Sign-Language was begun by the Greeks, who could not read the hieroglyphics. It was repeated by the Romans, and has been perpetuated by "Classical Scholars" ever since. But, as the interpreter of Egypt, that kind of scholastic knowledge is entirely obsolete. Ignorance of primitive sign-language has been and is a fertile source of false belief. For example, Juvenal asks, "Who does not know what kind of monsters Egypt insanely worships?" (Sat., 15, 1.) And having seen or heard of the long-tailed Ape in an Egyptian temple, the satirist assumed without question that this animal was set up



as an object of worship. He did not know that the Ape itself was the worshipper, as an image in Sign-Language and as the Saluter of the Gods. Ani, the name of this particular Ape, denotes the Saluter, and to salute was an Egyptian gesture of adoration. The Ape or Cynocephalus with its paws uplifted is the typical worshipper as Saluter of the Light. It was, and still is, looked upon in Africa generally as a pre-human Moon-worshipper, who laments and bewails the disappearance of its night-light and rejoices at the renewal and return of that luminary. (Hor-Apollo, B. I, 14. Also Captain Burton, in a letter to the author.) In the Vignettes to the Ritual, Ani the Ape is the Saluter of the rising Sun, that is of Ra, upon the Mount of Sunrise. One of the most profound perversions of the past has been made in misapprehending this primitive sign-language for what is designated "Worship," whether as "Sun-Worship," "Serpent-Worship," "Tree-Worship," or "Phallic-Worship." The Tree, for example, is a type, but the type is not necessarily an object of worship, as misunderstood by those who do not read the types when these are rooted in the ground of natural fact. The forest-folk were dwellers in the trees, or in the bush. The tree that gave them food and shelter grew to be an object of regard. Hence it became a type of the Mother-Earth as the birthplace and abode. Hence Hathor was the hut or house of Horus (Har) in the tree. But worship is a word of cant employed by writers who are

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ignorant of sign-language in general. Such phrases as "Stock-and-stone worship" explain nothing and are worse than useless. The Mother and Child of all mythology are represented in the Tree and Branch. The Tree was a type of the abode, the Roof-tree; the Mother of food and drink; the giver of life and shelter; the wet-nurse in the dew or rain; the producer of her offspring as the branch and promise of periodic continuity. Was it the Tree then the Egyptians worshipped, or the Giver of food and shelter in the Tree? On the Apis Stele in the Berlin Museum two priests are saluting the Apis-Bull. This is designated "Apis-worship." But the Apis carries the Solar Disk betwixt its horns. This also is being saluted. Which then is the object of worship? There are two objects of religious regard, but neither is the object of adoration. That is the God in spirit who was represented as the Soul of life in the Sun and in the Tree, also by the fecundating Bull. In this and a thousand other instances it is not a question of worship but of sign-language.

Nor did Mythology spring from fifty or a hundred different sources, as frequently assumed. It is one as a system of representation, one as a mould of thought, one as a mode of expression, and all its great primordial types are virtually universal. Neither do the myths that were inherited and repeated for ages by the later races of men afford any direct criterion to the intellectual status of such races. A mythical representation may be savage without those who preserve it being savages. When the Egyptians in the time of Unas speak of the deities devouring souls it is no proof of their being cannibals at the time. Mythology has had an almost limitless descent. It was in a savage or crudely primitive state in the most ancient Egypt, but the Egyptians who continued to repeat the Myths did not remain savages. The same mythical mode of representing nature that was probably extant in Africa 100,000 years ago survives to-day amongst races who are no longer the producers of the Myths and Märchen than they are of language itself. Egyptian mythology is the oldest in the world, and it did not begin as an explanation of natural phenomena, but as a representation by such primitive means as were available at the time. It does not explain that the Sun is a Hawk or the Moon a Cat, or the solar God a Crocodile. Such figures of fact belong to the symbolical mode of rendering in the language of animals or zootypes. No better definition of "Myth" or Mythology could be given than is conveyed by the word "Sem" in Egyptian. This signifies representation on the ground of likeness. Mythology, then, is "representation on the ground of likeness," which led to all the forms of sign-language that could ever be employed. The matter has been touched upon in previous volumes, but for the purpose of completeness it has to be demonstrated in the present work that external nature was primarily imaged in the pre-human likeness. It was the same here as in external nature: the animals came first, and the predecessors of Man are primary in Sign-Language, Mythology, and Totemism.

It is quite certain that if the primitive method had been Conceptual and early man had possessed the power to impose the likeness of human personality upon external phenomena it would have been in the image of the Male, as a type or in the types of power; whereas the primal human personification is in the likeness of the female. The

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great Mother as the primal Parent is a Universal type. There could be no divine Father in Heaven until the fatherhood was individualised on earth. Again, if primitive men had been able to impose the human likeness



on the Mother-Nature the typical Wet-nurse would have been a woman. But it is not so; the Woman comes last. She was preceded by the Beast itself, the Sow, the Hippopotamus, or Lioness, and by the female form that wears the head of the Zootype, the Cow, Frog or Serpent, on the body of a divinity. Moreover, the human likeness would, of necessity, have included Sex. But the earliest powers recognised in nature are represented as being of no Sex. It is said in the Akkadian hymns, "Female they are not, male they are not." Therefore they were not imaged in the human likeness. The elements of air, earth, water, fire, darkness and light are of no sex, and the powers first recognised in them, whether as destructive or beneficent, are consequently without sex. So far from Nature having been conceived or imaged as a non-natural Man in a Mask, with features more or less human, however hugely magnified, the mask of human personality was the latest that was fitted to the face of external nature. Masks were applied to the face of nature in the endeavour to feature and visibly present some likeness of the operative elemental forces and manifesting powers of Air, Fire, Water, Earth, Thunder and Lightning, Darkness and Dawn, Eclipse and Earthquake, Sand-storm or the drowning waters of the Dark. But these masks were Zoomorphic, not human. They imaged the most potent of devouring beasts, most cunning of reptiles, most powerful birds of prey. In these monstrous masks we see the Primal Powers of Nature all at play, as in the Pantomime, which still preserves a likeness to the primordial representation of external nature that is now chiefly known under the names of Mythology and Totemism. The Elemental powers operant in external nature were superhuman in the past as they are in the present. The Voice of Thunder, the death-stroke of lightning, the Coup de Soleil, the force of fire, or of water in flood and the wind in a hurricane were superhuman. So of the Animals and Birds: the powers of the hippopotamus, crocodile, serpent, hawk, lion, jackal, and Ape were superhuman, and therefore they were adopted as zootypes and as primary representatives of the superhuman Powers of the Elements. They were adopted as primitive Ideographs. They were adopted for use and consciously stamped for their representative value, not ignorantly worshipped; and thus they became the coins as it were in the current medium of exchange for the expression of primitive thought or feeling.

Sign-language includes the gesture-signs by which the mysteries were danced or otherwise dramatized in Africa by the Pygmies and Bushmen; in Totemism, in Fetishism, and in hieroglyphic symbols; very little of which language has been read by those who are continually treading water in the shallows of the subject without ever touching bottom or attaining foothold in the depths. It is by means of sign-language that the Egyptian wisdom keeps the records of the pre-historic past. The Egyptian hieroglyphics show us the connection betwixt words and things, also betwixt sounds and words, in a very primitive range of human thought. There is no other such record known in all the world. They consist largely of human

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gesture-signs and the sounds first made by animals, such as "ba" for the goat, "meaou" for the cat, "su" for the goose, and "fu" for the Cerastes snake. But the Kamite representation by means of sign-language had begun in inner Africa before the talking animals, birds, and reptiles had been translated into the forms of gods and goddesses by the dwellers in the valley of the Nile. The living ideographs or zootypes were primary, and can be traced to their original habitat and home, and to nowhere else upon the surface of our earth. The cow of the waters there represented the earth-Mother as the great bringer-forth of life before she was divinised as Apt the goddess in human guise, with the head of a hippopotamus. The overseeing Giraffe (or was it the Okapi?) of Sut, the hawk of Horus, the Kaf-Ape of Taht-Aan, the white Vulture of Neith, the Jackal of Anup, and fifty others were pre-extant as the talking animals before they were delineated in semi-human guise as gods and goddesses or elemental powers thus figured forth in the form of birds and beasts or fish and reptiles. The zootypes were extant in nature as figures ready-modelled, pictures ready-made, hieroglyphics and ideographs that moved about alive: pictures that were earlier than painting, statues that preceded sculpture, living nature-types that were employed when there were no others known to art. Certain primordial types originated in the old dark land of Africa. These were perfected in Egypt and thence dispersed about the world. Amongst them is the Earth as solid ground amidst the water of surrounding space, or as the bringer-forth of life, depicted as a Water-Cow; possibly the Cow of Kintu in Uganda; the Dragon of Darkness or other wide-jawed Swallower of the Light that rose up from the Abyss and coiled about the Mount of Earth at night as the Devourer; the evergreen Tree of Dawn-pre-eminently African-that rises on the horizon, or upon the Mount of Earth, from out the waters of Space; the opposing Elemental Powers beginning with the Twins of Light and Darkness who fought in Earth and Heaven and the Nether World; the Great Earth-Mother of the Nature-powers; the Seven Children of her womb, and various other types that are one in origin and worldwide in their range.



When the solar force was yet uncomprehended, the sinking Sun could be imaged naturally enough by the Beetle boring its way down through the earth, or by the Tortoise that buried itself in the soil: also by the Crocodile making its passage through the waters, or the Golden Hawk that soared up through the air. This was representing phenomena in external nature on the ground of likeness when it could not be imaged directly by means of words. When it is held, as in Australia, that the Lizard first divided the sexes and that it was also the author of marriage, we have to ascertain what the Lizard signified in sign-language, and when we find that, like the serpent or the Frog, it denoted the female period, we see how it distinguished or divided the sexes and in what sense it authorised or was the author of Totemic Marriage, because of its being a sign or symbol of feminine pubescence. It is said by the Amazulu, that when old Women pass away they take the form of a kind of Lizard. This can only be interpreted by knowing the ideographic value in the primitive system of Sign-Language in which the Lizard was a zootype. The Lizard

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appeared at puberty, but it disappeared at the turn of life, and with the Old Women went the disappearing Lizard.

The Frog which transformed from the tadpole condition was another Ideograph of female pubescence. This may be illustrated by a story that was told some time since by Miss Werner in the Contemporary Review which contains a specimen of primitive thought and its mode of expression in perfect survival. It happened that a native girl at Blantyre Mission was called by her mistress, a missionary's wife, to come and take charge of the baby. Her reply was, "Nchafuleni is not there; she is turned into a frog." (Werner, Contemporary Review, Sept., p. 378.) She could not come for a reason of Tapu, but said so typically in the language of animals. She had made that transformation which first occurs when the young girl changes into a woman. She might have said she was a serpent or a lizard or that she was in flower. But the frog that changed from a tadpole was also a type of her transformation, and she had figuratively become a frog for a few days of seclusion. Similarly the member of a Totem also became a frog, a beetle, a bull or bear as a mode of representation, but not because the human being changed into the animal. The same things which are said at a later stage by the ideographic Determinatives in the Egyptian hieroglyphics had been expressed previously by the Inner African zootypes or living Beasts, Birds and Reptiles, as may be seen in the stories told of the talking Animals by the Bushmen. The original records still suffice to show that the physical agencies or forces first perceived were not conceived or mentally embodied in the human likeness, and that external nature offered no looking-glass for the human face.

To take the very illustration adduced by Hume. The original Man in the Moon did not depend upon any fancied resemblance to the human face. The Egyptian Man in the Moon, Taht or Tehuti (Greek Thoth), had the head of an Ibis or of the Cynocephalus; both Ibis and Cynocephalus were lunar types which preceded any human likeness, and these were continued as heads to the human figure after this had been adopted. The Man in the Moon, who is Taht (or Khunsu) in Egypt, had a series of predecessors in the Dog or Cynocephalus, the Ibis, the Beetle, the Bull, the Frog, and other ideographic figures of lunar phenomena. As natural fact, the Ibis was a famous Fisher of the Nile, and its familiar figure was adopted as a zootype of Taht, the lunar God. Where the modern saw the New Moon with the "auld Moon in her arm," the Egyptian saw the Ibis fishing up the old dark orb from out the waters with the crescent of its curving beak, as the recoverer and Saviour of the Drowning Light. The Moon was not looked upon as having any human likeness when it was imaged as (or by) the Cat who saw in the dark; the Hare that rose up by night and went round the horizon by leaps and bounds; the Ibis as the returning bird of passage and messenger of the Inundation; the Frog that transformed from the tadpole; the old Beetle that renewed itself in the earth to come forth as the young one, or the Cow that gave re-birth to the child of light as her calf. The sun was not conceived as "human in its nature" when the solar force at dawn was imaged by the Lion-faced Atum; the

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flame of its furnace by the fiery serpent Uati; the soul of its life by the Hawk, the Ram, or the Crocodile, which are five Egyptian Zootypes and a fivefold disproof of the sun being conceived as or considered human in its nature or similitude.

In beginning ab ovo our first lesson is to learn something of the Symbolical Language of Animals, and to understand what it is they once said as Zootypes. We have then to use that knowledge in simplifying the mysteries of mythology.

This primitive language is still employed in divers forms. It is extant in the so-called "dead



language” of the Hieroglyphics; the Ideographs and Pictographs; in the Totemic types, and figures of Tattoo; in the portraiture of the Nature-Powers which came to be divinised at length in the human likeness as the Gods and Goddesses of Mythology; and in that language of the folk-fables still made use of by the Bushmen, Hottentots, and other Africans, in which the Jackal, the Dog, the Lion, the Crane, the White Vulture and other beasts and birds keep on talking as they did in the beginning, and continue more or less to say in human speech what they once said in the primitive symbolism; that is, they fulfil the same characters in the Märchen that were first founded in the Mythos. It has now to be shown how the Mythical mode of representing natural phenomena was based upon this primitive system of thought and expression, and how the things that were thought and expressed of old in this language continue the primary stratum of what is called “Mythology” to-day.

In the most primitive phase Mythology is a mode of representing certain elemental powers by means of living types that were superhuman like the natural phenomena. The foundations of Mythology and other forms of the ancient wisdom were laid in this pre-anthropomorphic mode of primitive representation. Thus, to summarise a few of the illustrations. The typical Giant Apap was an enormous water-Reptile. The typical Genetrix and Mother of life was a Water-Cow that represented the Earth. The typical Twin-Brothers were two Birds or two Beasts. The typical twin brother and sister were a Lion and a Lioness. The typical Virgin was a heifer, or a vulture. The typical Messiah was a calf, a lamb or Unbu the Branch. The typical Provider was a goose. The typical Chief or Leader is a lion. The typical Artisan is a beetle. The typical Physician is an Ibis (which administered the enema to itself). The typical Judge is a Jackal or a Cynocephalus, whose wig and collar are amusingly suggestive of the English Law-courts. Each and all of these and hundreds more preceded personification in the human image. The mighty Infant who slew the Dragon or strangled serpents while in his cradle was a later substitute for such a Zootype as the little Ichneumon, a figure of Horus. The Ichneumon was seen to attack the cobra di capella and make the mortal enemy hide its head and shield its most vital parts within the protecting coils of its own body. For this reason the lively, daring little animal was adopted as a zootype of Horus the young Solar God, who in his attack upon the Apap-Serpent made the huge and deadly reptile hide its head in its own enveloping darkness. But, when the figure is made anthropomorphic and the tiny

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Conqueror is introduced as the little Hero in human form, the beginning of the Mythos and its meaning are obscured. The Ichneumon, the Hawk, the Ibis might attack the Cobra, but it was well enough known that a Child would not, consequently the original hero was not a Child, although spoken of as a child in the literalised marvels, miracles, and fables of “the Infancy.”

It is the present writer’s contention that the Wisdom of the Ancients was the Wisdom of Egypt, and that her explanation of the Zootypes employed in Sign-Language, Totemism, and Mythology holds good wherever the zootypes survive. For example, the Cawichan Tribes say the Moon has a frog in it, and with the Selish Indians of North-West America the Frog (or Toad) in the Moon is equivalent to our Man in the Moon. They have a tradition that the devouring Wolf being in love with the Frog (or Toad), pursued her with great ardour and had nearly caught her when she made a desperate leap and landed safely in the Moon, where she has remained to this day. (Wilson, Trans. of Ethnol. Society, 1866, New Series, v. 4, p. 304.) Which means that the frog, as a type of transformation, was applied to the changing Moon as well as to the Zulu girl, Nchafuleni.

Sign-language was from the beginning a substitution of similars for the purpose of expression by primitive or pre-verbal Man, who followed the animals in making audible sounds accompanied and emphasised by human gestures. The same system of thought and mode of utterance were continued in mythography and totemism. Renouf says the Scarabeus was “an object of worship in Egypt,” as a symbol of divinity. But this is the modern error. If there was a God, and the Beetle was his symbol, obviously it was the divinity that was the object of worship, not the symbol: not the zootype. Ptah, we know, was that divinity, with the Beetle as a type, and those who read the types were worshippers of the God and not of his symbolic dung-beetle which was honoured as a sign of transformation. When told that the Egyptians were worshippers of the “Bee,” the “Mantis,” and the “Grasshopper,” we recall the words of Hor-Apollo, who says that when the Egyptians would symbolise a mystic and one of the Initiated they delineate a Grasshopper because the insect does not utter sounds with its mouth, but makes a chirping by means of its spine. (B. II, 55.) The grasshopper, then, which uttered a voice that did not come from its mouth, was a living type of superhuman power. And being an image of mystery and superhuman power, it was also considered a fitting symbol of Kagn, the Bushman Creator, or Great Spirit of creative mystery. Moreover,



the grasshopper made his music and revealed his mystery in dancing; and the religious mysteries of Kagn were performed with dancing or in the grasshopper's dance. Thus the Initiates in the mysteries of the Mantis are identical with the Egyptian Mystæ symbolised by the grasshopper; and the dancing probably goes back to the time when pre-verbal man was an imitator of the grasshopper, which was a primitive type of mystery, like the transforming frog and the self-interring tortoise. There is a religious sect still extant in England who are known as the "Jumpers," and their saltatory exercises still identify them with the leaping "Grasshoppers" and the "praying Mantis" in the

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Mysteries of old. They still "dance that dance." The "Moon belongs to the Mantis," say the Bushmen, which goes to show that the Mantis was not only a Lunar type as the leaper round the horizon, but on account of its power of transformation; and this again suggests the reason why the Mantis should be the zootype of the Mystæ who transformed in trance, as well as leaped and danced in the mysteries. The Frog and the Grasshopper were earlier leapers than the Hare. These also were figures of the Moon that leaped up in a fresh place every night. It was this leaping up of the light that was imitated in the dances of the Africans who jumped for joy at the appearance of the New Moon which they celebrated in the monthly dance, as did the Congo Negroes and other denizens of the Dark Continent who danced the primitive mysteries and dramatised them in their dances. The Leapers were the Dancers, and the leaping Mantis, the Grasshopper, the Frog, the Hare, were amongst the pre-human prototypes.

The frog is still known in popular weather-wisdom as the prophesier of Rain. As such, it must have been of vastly more importance in the burning lands of Inner Africa, and there is reason to suppose that Hekat, the Consort of Khnum, the King of Frogs, was frog-headed as the prophetess, or foreteller, on this ground of natural fact. Erman says the "Great Men of the South," the "Privy Councillors of the royal orders were almost always invested-I know not why-with the office of Prophet of the frog-headed Goddess Hekat." (Life in Ancient Egypt, p. 82, Eng. tr.). The Frog was a prophet of Rain in some countries, and of spring-time in others. In Egypt it was the prophet of the Inundation, hence Hekat was a Consort of Khnum, the Lord of the Inundation, and King of Frogs. Hekat was also the Seer by Night in the Moon, as well as the crier for the waters and foreteller of their coming. From her, as Seer in the dark, we may derive the names of the Witch as the Hexe, the Hag, the Hagedisse; and also that of the dark Goddess Hecate, the sender of Dreams. As prophesier of Rain, or of the Inundation, it was the herald of new life to the land of Egypt, and this would be one reason for its relationship to the resurrection. But, in making its transformation from the tadpole state to that of the frog, it was the figure of a still more important natural fact. This, in the Mythology, was applied to the transformation and renewal of the Moon, and to the transformation of the Mortal into an Immortal in the Eschatology, a type of Ptah, who in one form is portrayed as the frog-headed God. Lamps have been found in Egypt with the Frog upon the upper part, and one is known which has the legend *egw imi anastasis*, "I am the Resurrection." (Lanzone, Dizionario, p. 853; Budge, The Mummy, p. 266.) In this figure the lamp is an equivalent for the rising Sun, and the frog upon it is the type of Ptah, who in his solar character was the Resurrection and the life in the Mythology before the image passed into the Eschatology, in a Spiritual sense. The frog was a type of transformation, and the Frog-headed Ptah made his transformation in Amenta to rise again as the opener of the Nether Earth. And as he represented the Sun in Amenta, the frog, like the Cynocephalus of Memphis (Rit., ch. 42), was imaged as Golden. Thus we find the Sun in the lower Earth of two depicted in the Golden Frog, and, as stated by John Bell, the

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Lamas had an idea that the earth rested on a Golden Frog, and that when the Frog stretched out its foot there was an Earthquake. ("A Journey from St. Petersburg to Peking in the year 1719." Pinkerton's Voyages, v. 7, p. 369.) Here the frog beneath the earth, like the Tortoise, is Egyptian, and as such we can learn what fact in nature was represented by it as a zootype of Ptah in the Nether World called the Earth of Eternity, where the typical tadpole that swam the waters made its transformation into the frog that stretched itself out and set foot on land.

It is related in a Chinese legend that the lady, Mrs. Chang-ngo, obtained the drug of Immortality by stealing it from Si Wang Nu, the Royal Mother of the West. With this she fled to the Moon, and was changed into a Frog that is still to be seen on the surface of the orb. (Dennys, Folk-Lore of China, p. 117.) As Egyptian, the Mother of the West was the Goddess who received the setting Sun and reproduced its light. The immortal liquor is the Solar Light. This was stolen from the Moon. Chang-ngo is equivalent to the



frog-headed Hekat who represented the resurrection. The frog, in Egypt, was a sign of “myriads” as well as of transformation. In the Moon it would denote myriads of renewals when periodic repetition was a mode of immortality. Hekat the frog-headed is the original Cinderella. She makes her transformation into Sati, the Lady of Light, whose name is written with an Arrow. Thus, to mention only a few of the lunar types, the Goddess Hekat represented the moon and its transformation as the Frog. Taht and his Cynocephalus represented the Man and his dog in the Moon. Osiris represented the Lunar Light in his character of the Hare-headed Un-Nefer, the up-springing Hare in the Moon. These are Egyptian Zootypes, to be read wherever found by means of the Egyptian Wisdom. Amongst other Hieroglyphic Signs in the Language of Animals, the Head of a Vulture signifies victory (doubtless because of the bird’s keen scent for blood). The sheathen claw is a determinative of peaceful actions. The hinder part of the Lioness denotes the great magical power. The Tail of a Crocodile is a sign for black and for darkness. An Ape is the ideograph of rage and a fiery spirit, or spirit of fire. The sparrow is a type of physical evil because of its destructive nature in thieving corn-its name of “Tu-tu” signifies a kind of plague or affliction of the fields. (Birch.) The Water-wagtail is a type of moral evil. This bird, as Wilkinson pointed out, is still called in Egypt the father of corruption (aboo fussad). It was regarded as the type of an impure or wicked person, on account of its insidious suggestiveness of immoral motion. The extent to which morals and philosophy were taught by means of these living object-pictures cannot now be measured, but the moralising fables spoken as well as acted by the typical animals still offer testimony, and language is full of phrases which continue the zootypes into the world of letters, as when the greedy, filthy man is called a hog, the grumpy man a bear, the cunning one a fox, the subtle and treacherous one a snake.

In the Folk-Lore of various races the human Soul takes the form of a Snake, a Mouse, a Swallow, a Hawk, a Pigeon, a Bee, a Jackal, or other animal, each of which was an Egyptian zootype of some

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power or soul in Nature before there was any representation of the human Soul or Ancestral Spirit in the human form. Hence we are told that when twins are born the Batavians believe that one of the pair is a crocodile. Mr. Spenser accepts the “belief” and asks, “May we not conclude that twins, of whom one gained the name of crocodile, gave rise to a legend which originated this monstrous belief?” (Data of Sociology, ch. 22, par. 175.) But all such representations are mythical and are not to be explicated by the theory of “monstrous belief.” It is a matter of Sign-Language. The Batavians knew as well as we do that no crocodile was ever born twin along with a human child. In this instance the poor things were asserting in their primitive way that Man is born with or as a Soul. This the gnosis enables us to prove. One of the earliest types of the Sun as a Soul of life in the water is a Crocodile. We see the Mother who brings forth a Crocodile when the Goddess Neith is portrayed in human shape as the suckler of the young crocodiles hanging at her breasts. Neith is the wet-nurse personified whose child was the young sun-god. As Sebek he was imaged by the Crocodile that emerged from the waters at sun-rise. Sebek was at once the child and the crocodile brought forth by the Great Mother in the mythology. And because the Crocodile had imaged a Soul of Life in water, as a superhuman power, it became a representative, in Sign-Language, of the human Soul. We see this same type of a Soul in external nature applied to the human Soul in the Book of the Dead, when the Osiris in the Nether World exclaims, “I am the Crocodile in the form of a man,” that is as a Soul of which the Crocodile had been a symbol, as Soul of the Sun. It was thus the Crocodile was born with the Child, as a matter of sign-language, not as a belief. The crocodile is commonly recognised by the Congo natives as a type of Soul. Miss Kingsley tells of a Witch-Doctor who administered emetics to certain of his patients and brought away young crocodiles. She relates that a Witch-Doctor had been opened after death, when a winged Lizard-like thing was found in his inside which Batanga said was his power. The power being another name for his Soul.

Mr. Spenser not only argues for the actuality of these “beliefs” concerning natural facts, supposed to have been held by primitive men and scientific Egyptians, which vanish with a true interpretation of the mythical mode of representation, he further insists that there seems to be “ample justification for the belief that any kind of Creature may be transformed into any other” because of the metamorphosis observed in the insect-world, or elsewhere, from which there resulted “the theory of metamorphosis in general” and the notion “that things of all kinds may suddenly change their forms,” man of course included. (Data, ch. 8, par. 55.) But there was no evidence throughout all nature to suggest that any kind of creature could be transformed into any other kind. On the contrary, nature showed them that the frog was a tadpole continued; that the chrysalis was the prior status of the butterfly, and that the old Moon changed into the New. The transformation was visible and invariable, and the product of transformation was always the same in kind.



There was no sign or suggestion of an unlimited possibility in metamorphosis. Neither was there ever a race of savages who did think or believe (in the words of Mr. Spenser)

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“that any kind of creature may be transformed into any other,” no more than there ever were boys who believed that any kind of bird could lay any other kind of bird’s egg. They are too good observers for any such self-delusion as that.

Mythical representation did not begin with “stories of human adventure,” as Mr. Spenser puts it, nor with human figures at all, but with the phenomena of external nature, that were represented by means of animals, birds, reptiles and insects, which had demonstrated the possession of superhuman faculties and powers. The origin of various superstitions and customs seemingly insane can be traced to sign-language. In many parts of England it is thought necessary to “tell the Bees” when a death has occurred in the house, and to put the hives into mourning. The present writer has known the housewife to sally forth into the garden with warming-pan and key and strips of crape to “tell the Bees,” lest they should take flight, when one of the inmates of the house had died. We must seek an explanation for this in the symbolism of Egypt that was carried forth orally to the ends of the earth. The Bee was anciently a zootype of the Soul which was represented as issuing forth from the body in that form or under that type. There is a tradition that the Bees alone of all animals descended from Paradise. In the Engadine, Switzerland, it is said that the Souls of men go forth from this world and return to it in the form of Bees. Virgil, in the Fourth Book of the Georgics, celebrates the Bee that never dies, but ascends alive into heaven. That is the typical Bee which was an image of the Soul. It was the Soul, as Bee, that alone ascended into heaven or descended from thence. The Bee is certainly one form of the Egyptian Abait, or Bird-fly, which is a guide and pilot to the Souls of the Dead on their way to the fields of Aarru. It was a figure of Lower Egypt as the land of honey, thence a fitting guide to the celestial fields of the Aarru-Paradise. It looks as if the name for the Soul, Ba, in Egyptian, may be identical with our word Bee. Ba is honey determined by the Bee-sign, and Ba is also the Soul. The Egyptians made use of honey as a means of embalming the dead. Thus the Bee, as a zootype of the Soul, became a messenger of the dead and a mode of communication with the ancestral Spirits. Talking to the Bees in this language was like speaking with the Spirits of the dead, and, as it were, commending the departed one to the guidance of the Bees, who as honey-gatherers naturally knew the way to the Elysian fields and the meads of Amaranth that flowed with milk and honey. The type is confused with the Soul when the Bee is invoked as follows, “almost as if requesting the Soul of the departed to watch for ever over the living”:-

“Bienchen, unser Herr ist todt,
Verlass mich nicht in meiner Noth.”

(Gubernatis, Zoological Mythy., v. 2, p. 218.) In the Ritual the Abait (as Bee or Bird-fly) is the conductor of Souls to the celestial fields. When the Deceased is asked who conducted him thither, he replies, “It was the Abait-deity who conducted me.” He also exclaims, “Hail to thee, who fliest up to heaven to give light to the stars.” (Ch. 76. Renouf.) Here the Bee or Bird-fly is a Solar type, and that which represented the ascending sun in the mythology

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became a type of the Soul in the eschatology. Thus the inventor of honey in this world led the way to the fields of flowers in the next.

Modern popular superstition to a large extent is the ancient symbolism in its second childhood. Here is a case in point. The Cock having been a representative of Soul or Spirit, it is sure to be said that the human Soul has entered the Cock by a kind of reincarnation. Hence we read of a legacy left to a Fowl by a wealthy lady named Silva, of Lisbon, who held that the Soul of her dead husband survived in a Cock. (Daily Mail, May 26th, 1892.) So it has been with the zotypes of other elemental souls that were continued for the human soul, from the Crocodile of the Batavians to the red Mouse of the Germans. Folk-lore is full of fables that originated in this language of signs.

The Jackal in the Egyptian representation is the guide of the Sun upon his pathway in Amenta, who takes up the young child-Horus in his arms to carry him over the waters. In the Hottentot prototype the Jackal finds the Sun in the form of a little child, and takes him upon his back to carry him. When the Sun



grew hot the Jackal shook himself and said, "Get down." But the Sun stuck fast and burnt the Jackal, so that he has a long black stripe down his back to this day. (Bleek, Reynard, p. 67.) The same tale is told of the Coyote or Prairie-dog, who takes the place of the Jackal in the mythical legends of the Red Men. In the Ritual the Jackal who carried Horus, the young Sun-God, had become the bearer and supporter of Souls. In passing the place where the Dead fall into darkness, the Osiris says, "Apuat raiseth me up." (Ch. 44.) And when the overwhelming waters of the Deluge burst forth, he rejoices, saying, "Anup is my bearer." (Rit., ch. 64.) Here, as elsewhere, the mythical type extant with the earlier Africans had passed into the eschatology of the Egyptians.

The eternal contest betwixt the powers of light and darkness is also represented in the African folk-tales. The Hare (or Rabbit) Kalulu and the Dzimwi are two of the contending characters. The Hare, as in Egypt, is typical of the Good Power, and no doubt is a zootype of the young up-springing Moon. The Dzimwi is the Evil Power, like Apap, the Giant, the Ogre, the Swallower of the waters or the light. (Werner, "African Folk-Lore," Contemp. Rev., September, 1896.) It is very cunning, but in the end is always outwitted by the Hare. When the Dzimwi kills or swallows the Hare's Mother it is the Dragon of Darkness, or Eclipse, devouring the Lunar light. The Moon-mythos is indefinitely older than the Solar, and the earliest slayer of the Dragon was Lunar, the Mother of the Young Child of Light. Here she is killed by the Dzimwi. Then Kalulu comes with a barbed arrow, with which he pierces the Dzimwi through the heart. This is the battle of Ra and Apap, or Horus and Sut, in the most primitive form, when as yet the powers were rendered non-anthropomorphically. Again, the Monkey who is transformed into a man is a prototype of the Moon-God Taht, who is a Dog-headed Ape in one character and a man in another. A young person refuses several husbands. A Monkey then comes along. The beast takes the skin off his body, and is changed into a Man. To judge

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from the Egyptian Mythos, the young person was Lunar, and the Monkey changing into a man is Lunar likewise. One of the two won the Lady of Light in the Moon. This was the Monkey that became a Man, as did the Bear in "Beauty and the Beast." In another tale, obviously Luni-Solar, that is with the Sun and Moon as the characters, a girl (that is the Moon) refused a husband (that is the Sun). Thereupon she married a Lion; that is a Solar type. In other words, the Moon and Sun were married in Amenta. This tale is told with primitive humour. When the wedded pair were going to bed she would not undress unless he let her cut off his tail. For this remained unmetamorphosed when he transformed into a Man. "When she found out that he was a lion she ran away from that husband." So in a Hindu story a young woman refuses to marry the Sun because he is too fiery-hot. Even in the American Negro stories of Brer Rabbit, Brer Fox, Brer Wolf, and Brer Terrapin the original characters of the typical animals are still preserved as they were in the Egyptian mythology when divinised. The Turtle or Tortoise, the wise and sagacious one, is the hider; the Fox, like the Jackal, Anup, is the cunning one. The Wolf is the swallower, and the Rabbit equates with the Hare, a type of the Good Osiris or of the African Kalulu.

Any number of current superstitions are the result of ignorance concerning the Ancient Wisdom, and one of the worst results bequeathed to us by the past is to be found in our customs of cruelty to dumb animals. These poor victims have had to suffer frightfully for the very service which they once rendered to man as primitive types of expression in Sign-Language. In the Persian and Hebrew laws of Clean and Unclean, many of the animals and birds that were once held sacred in Egypt for their symbolic value are there condemned as unclean, to be cast out with curses; and so the real animals became the outcasts of the mental world, according to the later religion, in the language of letters which followed and superseded the carven hieroglyphics of the earlier time. The Ass has been a shameful sufferer from the part it played in the primitive typology. Beating and kicking the ass used to be a Christian sport practised up and down the aisles of Christian churches, the ass being a cast-out representative of an old Hebrew, and still older Egyptian deity.

The Cat is another sufferer for the same reason. The cat sees by night, and was adopted as a type of the Moon that saw by night and kept watch in the dark. Now, witches are seers and foreseeers, and whenever they were persecuted and hounded to death the cat suffered with them, because she had been the type and symbol of preterhuman sight. These were modes of casting out the ancient fetish-images initiated and enforced by the priesthood of a later faith. In Egypt, as Hor-Apollo tells us, the figure of a mouse signified a disappearance. Now, see how cruelly the little animal has been treated because it was a type of disappearance. It was, and may be still, an English custom to charm away disease by making a hole in the shrew-ash or witch-elm tree and shutting up a live shrew-mouse in it. In immuring the mouse in the bole of



the tree, the disappearing victim typified or

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enacted the desired disappearance of the disease. That which had been a symbol in the past is now made use of alive in performing a symbolical action in the present.

Much misery has been caused to human beings as well as animals through the misapplication of certain mythical, that is symbolical characters. Plutarch tells us how the evil Sut (or Typhon) was humiliated and insulted by the Egyptians at certain festivals, "when they abuse red-haired men and tumble an ass down a precipice because Typhon was red-haired and like an ass in complexion." (Ch. 30.) The fact is also notorious in Europe that an evil character has been commonly ascribed to red-haired persons, with no known warrant whatever from nature. They suffer for the symbol. Now for the origin of the symbol, according to the Egyptian Wisdom. Sut, the treacherous opponent of Horus (Osiris in the later Mythos), was the Egyptian Judas. He betrayed his brother to his enemies the Sebau. He was of a red complexion. Hence the Red Ass and the red-haired people were his types. But the complexion and red hair of Sut were not derived from any human origin. Sut was painted red, yellowish, or sandy, as representative of the desert. He was the original devil in the wilderness, the cause of drought and the creator of thirst. As the Hippopotamus, Sut, like Apt the Mother, was of a red complexion. As the betrayer of his brother Osiris, Sut was brought on with the Jesus-legend in the character of Judas, the traitor; hence in the Miracle-plays and out-of-doors customs, Judas, true to the Sut-Typhonian tradition, is always red-haired or wears a red wig. Thus, in our pictures of the past the typical traitor still preserves his proper hue, but in the belief of the ignorant the clue is lost and the red-haired people come to be the Viva Effigies of Sut, the Egyptian Judas, as a human type of evil.

Folk-lore in many lands is the final fragmentary form in which the ancient wisdom-the Wisdom of old Egypt-still survives as old wives' fables, parables, riddles, allegorical sayings, and superstitious beliefs, consecrated by the ignorance which has taken the place of primitive knowledge concerning the mythical mode of representation; and from lack of the lost key, the writers on this subject have become the sheerest tale-bearers whose gossip is full of scandal against primitive and ancient man. But not in any land or language can the Märchen tell us anything directly concerning themselves. They have lost the memory of their meaning. It is only in the Mythos that we can ascertain their original relationship to natural fact and learn that the people who repeat the folk-tales were not always natural fools. It is only in the Egyptian Wisdom that the key is to be found.

One of the most universal of the Folk-Tales which are the débris of Mythology is that of the Giant who had no heart (or spark of soul) in his body. The Apap-Dragon, in Africa, was the first of all the Giants who has no heart in his body, no root in reality, being as he is only the representation of non-existence, drought, darkness, death and negation. To have no heart in the body is an Egyptian expression for lack of understanding and want of nous. As it is said in the Anastasi Papyri of the Slave who is driven with a stick and beaten like the Ass, "He has indeed no heart in his body." It was this

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lack of Intelligence that made the Giant of the Märchen such a big blundering booby, readily out-witted by clever little Jack, Horus or Petit Yorge, the youthful Solar God; and so easily cajoled by the fair princess or Lunar lady who is held a captive in his dungeon underground. In one of the Tartaro-Legends told in Basque the Hero fights "a body without a soul." When the monster is coming it is said of him "he is about to come, this horrible body without a soul." In another tale the seven-headed serpent, Heren-Suge, bemoans his fate that he hasn't "a spark betwixt his head and tail"; if he had he would burn up Petit Yorge, his lady, his horse, and his terrible dog. In this version the Monster is a serpent, equivalent to the Apap-Reptile or Dragon of drought and darkness, which in the Kamite Mythos has no soul in its body, because it is an image of darkness and negation.

Most of the characters and localities, the scenery and imagery of these Märchen belong to the Egyptian Mythos. The Lake is also African, as the typical great water of those who had never seen the Ocean. It remained the same type with the Egyptians after they did know the Great Green Water of the Mediterranean Sea. In such ways they have preserved their proofs of the Inner African beginnings with an adamantine unchangeableness. The lake of the Goose or Duck is referred to in the Ritual. (Ch. 109.) The Sun was imaged as a Golden Egg laid by the Duck or Goose. The hill or island standing in the lake is the Earth considered as a Mount of the Double Earth in the Kamite Eschatology. The Snake or Dragon in the



Lake, or coiling about the Mount or round the Tree, is the Apap-Reptile in the Water of Darkness who coils about the Hill at Sunset (Rit., ch. 108) or attacks the Tree of Life which is an image of the Dawn, the Great Green Sycamore of Hathor. Earth itself was imaged as a Goose that rested on the Nun or the Waters of Space. This was the ancient Mother Goose that every morning laid her Golden Egg. The Sun sinking down into the underworld is described in the Ritual as “the Egg of the Great Cackler:” “The Egg which Seb hath parted from the earth.” (Rit., ch. 54.) The Giant with no heart or Soul is a figure of Darkness as the devouring Monster with no Sun (or Soul) in his body. Hence the heart or Soul that was hidden in the Tree, or in the Egg of the Bird far away. The Sun is the Egg that was laid by the Goose of Earth that brought forth the Golden Egg. This Soul of the Giant, Darkness, was not the personal soul of any human being whatsoever, and the only link of relationship is when the same image of a Soul in the Egg is applied to the Manes in the dark of death. The Soul of the Sun in the Egg is the Soul of Ra in the underworld of Amenta; and when the Sun issues from the Egg (as a Hawk) it is the death of Darkness the Monster.

Our forbears and forerunners were not so far beside themselves as to believe that if they had a Soul at all, it was outside of their own bodies hidden somewhere in a tree, in a bird, in an egg, in a hare, in a duck, a crocodile, or any other zootype that never was supposed to be the dwelling of the human Soul. In the Basque story of Marlbrook the Monster is slain by being struck on the forehead with an egg that was found in a Pigeon, that was found in a Fox, that was

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found in a terrible Wolf in a forest. (Webster, p. 83.) However represented, it was the Sun that caused the Monster’s death. So in the Norse Tales the Troll or Ogre bursts at sight of dawn, because his death was in the Solar orb that is represented by the Kamite Egg of the Goose. The Giant of darkness is inseparable from the young hero or the solar God who rises from Amenta as his valiant conqueror. These being the two irreconcilable enemies, as they are in the Ritual, it follows that the Princess who finally succeeds in obtaining the Giant’s secret concerning the hiding-place of his heart in the egg of a bird is the Lunar Lady in Amenta who, as Hathor, was the Princess by name when she had become the daughter of Ra. She outwits the Apap, who is her swallower at the time of the eclipse, and conveys the secret knowledge to the youthful solar hero who overcomes the Giant by crushing his heart in the egg. In fighting with the Monster, the Basque Hero is endowed with the faculty of transforming into a Hawk! The Hawk says to him, “When you wish to make yourself a Hawk, you will say, ‘Jesus Hawk,’ and you will be a Hawk.” The hawk of Jesus takes the place of the Horus-hawk, just as the name of Malboro is substituted for that of the Hero who is elsewhere Petit Yorge=Little Horus. (Webster, Basque Legends, pp. 80-83.) Horus, like the Hero of these tales, is human on earth, and he transforms into the Hawk when he goes to fight the Apap-Monster in Amenta. In the Basque version the human hero transforms into a hawk, or, as it is said, “the young Man made himself a hawk,” just as the human Horus changed into the Golden Hawk: and then flew away with the Princess clinging firmly to his neck. And here the Soul that was in the egg is identified as the Hawk itself. At least it is when the egg is broken with the blow struck by the Princess on the Giant’s forehead that the Hero makes his transformation into the Hawk. In the mythology it was the bird of earth that laid the egg, but in the eschatology when the egg is hatched it is the Bird of Heaven that rises from it as the Golden Hawk. The Hawk of the Sun is especially the Egyptian Bird of Soul, although the Dove or pigeon also was a type of the Soul that was derived from Hathor. In the Märchen the Duck takes the place of the Goose. But these are co-types in the Mythos.

In the Egyptian, Horus pierces the Apap-Dragon in the eye and pins his head to the earth with a lance. The mythical mode of representation went on developing in Egypt, keeping touch with the advancing arts. The weapon of the Basque Hero was earlier than the lance or spear of Horus; it is a stake of wood made red-hot. With this he pierces the huge monster in the eye and burns him blind. The Greek version of this is too well known to call for repetition here, and the Basque lies nearer to the original Egyptian. It is more important to identify the eye and the blazing snake. Horus, the young solar God, is slayer of the Apap by piercing him in the eye. The Apap is the Giant, the Dragon, the serpent of darkness, and the eye of Apap was thought of as the eye of a serpent that was huge enough to coil round the mountain of the world, or about the Tree of life and light which had its rootage in the nether earth. This, on the horizon, was the Tree of dawn. The stake is a reduced form of the tree that was figured in the green of dawn. The typical tree was a weapon of the

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ancient Horus who is described as fighting Sut with a branch of palm, which also is a reduced form of the tree. The tree of dawn upon the horizon was the weapon of the solar god with which he pierced the dragon of darkness and freed the mountain of earth and the Princess in Amenta from its throttling, crushing, reptilinear coils. This tree, conventionalised in the stake made red-hot in the furnace, formed the primitive weapon with which Horus or Ulysses or the Tartaro put out the Monster's eye, and pierced the serpent's head to let forth the waters of light once more and to free the lady from her prison in the lower world. When the Apap-Monster in the cave of darkness was personified in something like the human shape, the Giant as reptile in the earliest representation passed into the Giant as a Monster in the form of a magnified man called the Cyclops and named Polyphemus. In one of the African Folk-tales the little Hero Kalulu slays the monster by thrusting a huge red-hot boulder down the devourer's throat. This is a type of the red-hot solar orb which the Power of darkness tried to swallow, and thus put out the light.

The lunar lady, as well as the solar hero, is the dragon-slayer in the Basque legends. In one of these the loathly reptile lies sleeping with his head in the lap of the beautiful lady. The hero descends to her assistance in the Underworld. She tells him to "be off." "The Monster" has only three-quarters of an hour to sleep, she says, "and if he wakes it is all over with you and me." It is the Lunar Lady who worms the great secret out of the Monster concerning his death, when he confesses where his heart lies hidden. "At last, at last," he tells her, "you must kill a terrible wolf which is in the forest, and inside of him is a fox, and in the fox is a pigeon; this pigeon has an egg in its head, and whoever should strike me on the forehead with this egg would kill me." The Hero, having become a hawk, secures the egg and brings it to the "young lady," and having done his part hands over the egg and says to her, "At present it is your turn; act alone." Thus it appears that the egg made use of by the Prince to kill the Giant is the Sun, and that made use of by the Princess was the Lunar orb. Here we have "the egg of the sun and the moon" which Ptah is said to have moved in the Beginning. "She strikes the Monster as he had told her, and he falls stark dead." (Webster, "Malbrouk.") The Dragon was known in Britain as the typical cause of drought and the devourer of nine maidens who had gone to fetch water from the spring before he was slain by Martin. These are representative of nine New Moons renewed at the source of light in the Nether World. Dr. Plott, in his *History of Cambridgeshire* (p. 349), mentions the custom at Burford of making a dragon annually and "carrying it up and down the town in great jollity, on Midsummer Eve," to which he says, not knowing for what reason, "they added a Giant." (Brand, "Midsummer Eve.") Both the Dragon and Giant signified the same Monster that swallowed the water and devoured the givers of light, lunar or solar, the dragon being a zoomorphic type and the Giant hugely anthropomorphic. Instead of saying nine Moons passed into the dark, as a mode of reckoning the months, it might be said, and was said, that Nine Maidens were devoured by the Dragon of darkness. The Myth originated when Darkness was the devouring Giant and the weapon of the warrior was a stone that imaged the Solar orb. In the

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contest of the young and ruddy hero David with the Giant Goliath the Hebrew Version of the Folk-tale still retains the primitive feature of the stone.

We know the universal Mother as the Evil reptile of the Dark, for ever warring with the Light, that also drinks the water which is the life of vegetation, as the fiery Dragon of Drought. But there is a very primitive version extant amongst the Australian aborigines, the Andaman Islanders, and the red men, in which a gigantic Frog drinks up all the waters in the world. Here the Frog plays the part of the Apap-monster that swallows the waters at sundown and is pierced and cut in pieces coil by coil to set them flowing freely at the return of day, either by the Hawk of Ra or the Cat or by Horus, the anthropomorphic hero. In the Andaman version of the conflict between the bird of Light and the Devil of Darkness the waters are drunk up and withheld by a big Toad. An Iroquois or Huron form of this mythical representation also shows the devouring monster as a gigantic Frog that drank up all the water of the world. The Aborigines of Lake Tyers likewise relate that once on a time there was no water anywhere on the surface of the whole earth. This had all been drunk up and was concealed in the body of a monstrous Frog. The Dragon of the waters is also a denizen of the Holy well in Britain; and here again the evil power of drought and darkness is represented by the Devil in the form of a Frog as presiding spirit of the water. In the well on the Devil's Causeway between Ruckley and Acton there is supposed to be a huge Frog which represents the devil, that is, the hostile power of drought. The proper time for the malevolent Frog to be seen would be when the Well was dried up in times of great drought, hence he is but seldom seen in a rainy climate like ours. (Burne, *Shropshire Folklore*, p. 428.) The Frog still suffers even in this "enlightened land" of ours for supplying a zootype of the Evil Power. It is yet a provincial sport for country louts to "hike the Toad," that



is by jerking it high in the air from the end of a plank as a mode of appealing to Heaven for rain and the kind of weather wanted. Even so, poor Froggy has to walk the plank and suffer in the present for having been a representative in the past of the Monster that drank up all the water. The Orinoco Indians used to keep Toads in vessels, not to worship them, but to have them at hand as representatives of the Power that drank up the Water or kept back the rain; and in time of drought the Toads were beaten to procure the much-desired rain. (Bastian.)

In various countries the Monster of the Dark was represented by an animal entirely black. This in Egypt was the black Boar of Sut. And what these customs signified according to the Wisdom of Egypt they mean elsewhere. When the Timorese are direfully suffering from lack of rain, they offer up a black Pig as a sacrifice. The Black Pig was slain just as Apap was pierced because it imaged the dark power that once withheld the waters of day and now denies the rain, or the Water of Life. In Sumatra it is the Black Cat that typifies the inimical Power which withholds the rain. Women go naked or nearly so to the river, and wade in it as a primitive mode of sacrifice or solicitation. Then a black Cat is thrown into the Water and forced to swim for its life, like the Witch in the European custom.

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The Black Goat, the Black Pig, and the Black Cat are all Typhonian types of the same symbolic value as the Black Boar of Sut or the Apap-Dragon. In each case the representative of the dark and evil Power was slain or thrown into the water as a propitiation to the beneficent Power that gave the rain. Slaying the type of Drought was a means of fighting against the Power of evil and making an appeal to the Good Spirit. It was a primitive mode of Casting out Satan, the Adversary, in practical Sign-Language.

The giant or ogre of mythology was a result of humanising the animal types. At first the Apap-reptile rose up vast, gigantic, as the swallowing darkness or devouring dragon. This, when humanised, became the giant, the magnified non-natural ogre of a man that takes the monster's place in later legendary lore. The Apap-dragon coiled about the mount was the keeper of the treasures in the nether-world. So is it with the giant. In "Jack the Giant-killer" it is said "the mount of Cornwall was kept by a huge giant named Cormoran." Jack, our little solar hero, asked what reward would be given to the man who killed Cormoran. "The giant's treasure," they told him, would be the reward. Quoth Jack, "Then let me undertake it." After he had slain the giant, Jack went to search the cave, which answers to the Amenta in the lower earth, in which the treasure was concealed. This was the treasure of light and water that had been hidden by the giant in his lair.

The Aryan fairy-tales and folk-tales can be unriddled in the Kamite Mythos which was based on the phenomena of external nature. It is the Moon, for instance, who was a woman one half the time and a frog or serpent during the other half. In the first character she was Sati, the lady of light. In the second half of the lunation she was the frog that swam the waters of the nether earth and made her transformation as Hekat in Amenta. Some writers have denounced the savage brutality and obscenity of those whom they look upon as the makers of mythology. But in all this they have been spitting beside the mark. Moreover, the most repulsive aspects do not belong to mythology proper, but are mainly owing to the decadence and degradation of the matter in the Märchen. Also to the change which the Mythos suffered in passing from the zoomorphic mode of representation. There is neither morality nor immorality so long as the phenomena are non-human and the drama is performed by the primitive actors. But when the characters are humanised or divinised in human form the re-cast may be fatal to the mythical meaning; primitive simplicity is apparently converted into senseless absurdity, and the drama of the nature-powers turned into a masquerade of monsters. Plutarch will furnish us with an illustration which these idiotai might have selected for an example. When speaking of the elder Horus who "came into the world before his time" as the phantom-forerunner of the true light, he says that Osiris had accompanied with Isis (his spouse) after her decease. Which looks very ominous for the morals of the "myth-makers" who could ascribe such immorality to their Gods. Is it not a fair deduction from a datum like that to infer that the Egyptians were accustomed to cohabit with the corpses of their dead women? Obviously that is one of the possible implications. Especially as Osiris, according to Spencer, was once a man!

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But now for an explanation on the plain ground of natural fact. Isis, in one character, was the Mother-Moon, the reproducer of the light in Amenta; the place of conjunction and of re-begetting by the Sun-god, when Osiris entered the Moon, and she became the Woman who was clothed with the Sun. At the end of a



lunation the old Moon died and became a corpse-it is at times portrayed as a mummy-in the underworld, and there it was revived by Osiris, the solar fecundator of the Moon who was the Mother that brought forth the child of light, the "Cripple-deity" that was naturally enough begotten in the dark. (Plutarch.) But worse still. When Osiris lay helpless and breathless in Amenta with a "Corpse-like face" (Rit., ch. LXXIV) his two wives who are likewise his daughters came to cohabit with him, and raise him from the dead, or re-erect him like, and as, the Tat. It is said of Isis she "raised the remains of the God of the resting heart and extracted his seed to beget an heir," or to make him human by reincarnation in the flesh. (Hymn to Osiris, Records, line 16, p. 102, vol. IV, first series; vol. IV, p. 21, second series.) In this phase it is the female who cohabits with the Corpse of the dead Male. But in neither were the actors of the drama human, although they are humanised in the Märchen. The Mythos is repeated and applied in a Semitic Folk-Tale when Lot's two Daughters are "with Child by their Father." (Gen. XIX. 36.) The difference being that Osiris as Father in the Mysteries of Amenta was dead at the time, whereas in the irresponsible Märchen Lot is represented as dead-drunk.

The Myths are not to be explained by means of the Märchen; not if you collect and compare the Nursery-Tales of all the world. But we can explain the Märchen more or less by aid of the Myths, or rather the mythical representations in which we can once more recover the lost key. The Aryan Folk-Tales, for example, are by no means a faithful reflection of the world as it appeared to the primitive mind. They are not a direct reflection of anything; they are refracted mythology, and the representation in mythology is not direct, not literal, but mystical. Egyptian mythology, and all it signifies, lies between the Aryan or other folk-tales and Primitive Man. The Märchen are not the oldest or most primitive form of the Myth; they are the latest. The coinage is the same, but the primitive impress is greatly worn down, and the features are often well-nigh effaced. In the Märchen, the Ancient Wise Woman or old Mother goes on telling her tales, but the memory of their meaning has lapsed by reason of her age. Whereas in the Ritual the representation is still preserved and repeated accurately according to knowledge. The Mythos passes into the Folk-Tale, not the Folk-Tale into the Mythos.

In Egyptian Sign-Language, the earliest language of Mythology, the Sun was represented, in the fulness of its power, by the Lion. When it went down to the Underworld by night or in the winter time it was imaged as the disappearing Mouse. Ra was the Lion: Horus was the Mouse: the blind Shrew-Mouse being a type of Horus darkling in Amenta. Ra as the Solar Lion lost his power in the Underworld and was as the animal in the hunter's toils. Then Horus the Little Hero as the Shrew-Mouse came to deliver the entangled Lion. Under the type of the Mongoose or Ichneumon

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the little hero attacked the serpent of Darkness: and, as the Mouse, it was the deliverer of the Lion in the Mythos. But when or where the wisdom was no longer taught in the mysteries the Gnosis naturally lapsed. The Myth became a Folk-Tale or a legend of the nursery, and passed into the fable of the mouse that nibbled the cord in two which bound the captured Lion and set the mighty beast at liberty. Thus the Mythos passed into the Märchen, and the Mysteries still clung on for very life in the Moralities.

The Ass in a male form is a type of Tum the Sun-God in Amenta. A vignette to the Ritual shows the Ass being devoured by the serpent of darkness called the eater of the Ass. (Ch. 40.) The Ass then in the Egyptian Mythos represents the Sun-God Tum, Greek Tomos, passing through the nether-world by night. It is Tum in his character of Aiu or Iu who is also represented on the tomb of Rameses the Sixth as a god with the ears of an Ass, hauling at the rope by which the Sun is drawn up from Amenta, the lower Egypt of the Mythos. Atum, or Tum, is the Old Man of the setting Sun and Aiu is his Son. Thus the three characters of the Old Man, his Son, and the Ass can be identified with Atum-Aiu=Osiris and Horus; and the nocturnal Sun or the Sun of Winter with the slow motion which constitutes the difficulty of getting the Ass forward in the fable. This difficulty of getting the Ass along, whether ridden by Tum the father or pulled along by his Son, was illustrated in a popular pastime, when on the eighth day of the festival of the Corpus Domini the people of Empoli suspended the ass aloft in the air and made it fly perforce in presence of the mocking multitude. Gubernatis says the Germans of Westphalia "made the Ass a symbol of the dull St. Thomas, and were accustomed to call it by the name of 'the Ass Thomas,' the laggard boy who came the last to school upon St. Thomas's Day." (Zoological Mythology, vol. I, p. 362.) But we find an earlier claimant than this for the "Ass Thomas" in Tum, or Tomos, the Kamite Solar God, who made the passage of Amenta very slowly with the Ass, or as it was represented, riding on the Ass; and therefore for the Greek Fable of the old Man and his Ass.

The birth of a Folk-Tale may be seen in the legend of "The Sleeping Beauty." When it was known



that the renewing Moon derived her glory from the procreative Sun, their meeting in the Underworld became a fertile source of legends that were mothered by the Myth. The Moon-Goddess is the lovely lady sleeping in Amenta waiting for her deliverer, the Young Solar God, to come and wake her with the Lover's kiss. She was Hathor, called the Princess in her Lunar character; and he was the all-conquering Horus. It was a legend of the resurrection which at first was Soli-Lunar in the Mythos; afterwards a symbolic representation of the Soul that was awakened from the Sleep of death by Horus in his rôle of Saviour or Deliverer of the Manes in Amenta. So the Mythos faded in the fairy-tale.

It is a cardinal tenet of the present work that the Aryan Märchen and European folk-lore were derived from the Egyptian Mythology. This might be illustrated without end. For example, there is a classical tradition or Folk-Tale, repeated by Pliny (Hist. Nat., 7, 3), which tells of a time when a Mother in Egypt bore seven children at

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one birth. Of course this legend had no origin in natural history. Such a birth belongs to mythology in which the Mother of seven children at a birth was primarily the bringer-forth of seven elemental powers, who can be traced as such, in all their seven characters. The One Great Mother with her seven sons constituted a primary Ogdoad. She survived in a Gnostic form as Achamoth-Ogdoas, Mother of the seven Rulers of the heptanomis. "This Mother," says Irenæus (B. I, ch. V. 2, 3), "they call Ogdoas, Sophia, Earth, Jerusalem." Jerusalem is identified by Jeremiah with the ancient Mother who was the bringer-forth of seven sons as the "Mother of the young men," "she that hath borne Seven," who now giveth up the Ghost. (Ch. XV. 8.) This Mother of seven also appears as the Great Harlot in the Book of Revelation who is the Mother of the Seven Kings which were at the same time seven heads of the Solar Dragon, and also seven Consorts who were born children of the Old Great Mother. There were "the Seven Children of the Thigh" in the Astronomical Mythology. Thus the Ancient Genetrix was the Mother who brought forth Seven Children at a birth, or as a companionship, according to the category of phenomena. Her seven children were the Nature-Powers of all mythology. They are variously represented under divers types because the powers were reborn in different phenomena. We shall find them grouped as seven serpents, seven apes, seven jackals, seven crocodiles, hippopotami, hawks, bulls or rams, who become Seven children of the Mother when the myth is rendered anthropomorphically in the later forms of the Märchen, amongst which there is a Bengalee folk-tale of a Boy who was suckled by seven Mothers. (Lal Behari Day, Folk-Tales of Bengal.) And this boy of the Märchen can be identified with child-Horus in the Astronomical Mythos, as "the Bull of the seven cows." The seven cows were grouped in the Great Bear as a sevenfold figure of Motherhood. The cows were also called the seven Hathors who presided over the birth of the child as seven Fates in the Egyptian theology. And in later legends these are the seven Mothers of one child. When he became a child they were the seven women who ministered to him of their substance in a very literal manner. The seven givers of liquid life to the nursling were portrayed as women in Amenta: the seven Hathors who were present as Fates, at child-birth; and as cows in the constellation of the Great Bear. The sucklers might be imaged as seven women, seven cows, seven sows. Thus the Romans had evidently heard of them as a sevenfold form of Rerit the sow, a co-type with the Cow. The Bengalee Folk-tale shows the Egyptian Mythos reduced to the stage of the Aryan Märchen. The typical seven Mothers of the child also survive amongst the other curiosities of Christianity. It is said in the Gospel of the Nativity (ch. VIII) that Mary "the virgin of the Lord" had been brought up with seven other virgins in the Temple. Also there are seven women in the Gospels who minister to Jesus of their substance. Again we are able to affiliate the folk-tale with the original Mythos. After which it is of little importance to our inquiry which country the Aryan Märchen came from last. The Seven Hathors or Cows in the Mythos are also the Seven Fates in attendance at the birth of a Child; and in the Babar Archipelago Seven

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Women, each of them carrying a sword, are present when a child is born, who mix the placenta with ashes and put it into a small basket, which they hang up in a particular kind of tree. These likewise are a form of the Seven Hathors who were present at Child-birth as the Seven Fates in the Mythos. In such ways the Kamite Mythos passed into the Aryan Märchen.

The Child who had no father had been mythically represented as the Fertiliser of the mother when in utero, like Ptah, the God in embryo. Hence he was called the Bull of his Mother. But why the Bull? Because this was not the human Child. It was Horus as the calf, born of the Cow and a pre-human type



when the fatherhood was not yet individualised. The Solar God at Sunset made his entrance into the breeding-place of the nether world, and is said to prepare his own generation for rebirth next day, but not in human guise. The bull of his Mother is shown upon the horizon as Horus the calf. But when the persons and transactions are presented anthropomorphically, in accordance with the human terminology the calf which had no Father but was his own bull becomes the child who was born without a father. Thus the Mythos passes into the Märchen or legendary lore, and the child who fecundated his own Mother takes a final form as the Boy-lover of Venus, Ishtar, or Hathor, the divine Mother, and the subject culminated in literature, as (for example) in Shakespeare's poem of "Venus and Adonis," which is at root mythology fleshed in a human form. Again and again the Egyptian Mythos furnishes a prototype that will suffice to account for a hundred Folk-tales. For another instance, take the legend of the Child that was predestined to be a King in spite of the Monster pursuing the Mother, or lying in wait to devour and destroy the infant from before its birth. Har-Ur, or Horus the Elder, was that Child in the Mythos. The title of Repa will identify the Child born to be King as that signifies the Heir-apparent, or the Prince who was predestined to become the King. An instructive example of the way in which the Mythos, that we look on as Egyptian, was dispersed and spread in Folk-Tales over the world may be seen in the legend of the combat betwixt a Father and Son. The story has attained to somewhat of an Epical dignity in Matthew Arnold's poem of "Sohrab and Rustum." It is also found in many parts of the world, including New Zealand. Briefly summarised, the story, in legendary lore, is that of the Son who does not know his own Father. In the Maori tale of "Kokako" the boy is called a Bastard. Also in the tale of Peho the child is a Bastard. This is a phrase in later language to describe the boy whose birth was Matriarchal when the Father was unknown individually. But such a legend as this, when found in Folk-Lore, does not come straight out of local Sociology or Ethnology in any country. We have to reckon with the rendering of the natural fact in the Astronomical Mythology of Egypt. In the olden day of indefinite paternity, when the Father was personally unknown it was likewise unknown that the child of light born and reborn in the Moon was the Son of the Solar God. This was a Mythical Son who could not know his own Father. The earliest Son in sociology or mythology did not know his own Father. The elder Horus was the Mother's child, who was born but not begotten. Now, a child whose

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father is unknown is called a Bastard. Thus Horus was a Bastard born, and it was flung at him by Sut that he was a Bastard. Also in Jewish legend Jesus is called the Mamzer or Bastard. Thus, the child of the Mother only was the Bastard, just as the Mother who was "na wife" came to be called the Harlot. The present writer has no knowledge of a Folk-Tale version of the legend being extant in Egyptian. This does not belong to the kind of literature that was preserved in the sanctity of the coffins and tombs, as was the Book of the Dead. But the essentials are extant, together with the explanation in natural fact, in the ancient Luni-Solar-Mythos. Horus the Bastard was the child of light that was born of Isis in the Moon, when the Moon was the Mother of the child and the Father-source of light was unidentified. But sooner or later there was a secret knowledge on the subject. For instance, in the story told by Plutarch it is said that Taht the Moon-God cleared the character of the Mother by showing that Horus was not a Bastard, but that Ra, the Solar God, was his true Father. It is still continued to be told in various Folk-Tales that the woman was no better than a wanton in her wooing of the man whom she seeks or solicits as her paramour. This character may be traced in the mythology. It is the Lady of Light in the Moon who pursues and seduces the Solar God in the darkness of Amenta, and who exults that she has seized upon the God Hu and taken possession of him in the vale of Abydos where she went to lie down and sought to be replenished with his light. (Ritual, ch. LXXX) Child-Horus always remains a child, the child of twelve years, who at that age transforms into the Adult and finds his Father. So when he is twelve years of age, the boy Jokull in an Icelandic version of the Folk-Tale goes in search of his Father. They fight and the Son is slain, at least he dies after living for three nights. In other versions the fight betwixt Father and Son is continued for three days. This is the length of time for the struggle of Osiris in death and darkness who rises again as Lord of light in the Moon and now is recognised as the Father of Horus who was previously the Mother's child that knew not his Father. Moreover, in the Märchen it is sometimes the Father who is killed in the combat, at other times it is the Son. And, in the Mythos, Osiris the Father rises again upon the third day in the Moon, but at other times he rises as Horus the triumphant Son. A legend like this of the combat between Father and Son does not originate in history, much less does it rise from a hundred different Ethnological sources, as the folk-lorists would have us think. In the Folk-Tales there are various versions of the same subject; the Mythos is one, and in that oneness must the origin be sought for the Märchen. This origin of our Folk-Lore may be found a hundred times over in the "Wisdom" of old Egypt. The Tale of the Two Brothers furnishes a good example of the Egyptian



Mythos reappearing in the Folk-Tale. In this there are two brothers named Anup, the elder, and Bata, the younger. Anup has a wife who falls in love with Bata and solicits him illicitly. "And she spoke to him saying, What strength there is in thee, indeed, I observe thy vigour every day." Her heart knew him. She seized upon him and said to him, "Come, let us lie down for a while. Better for thee. . . beautiful clothes." Like Joseph in the Hebrew version, the youth

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rejected the advances of the lady. He "became like a panther" in his fury at her suggestion. Like Potiphar's wife, she charges him with violating and doing violence to her. We shall have to return to the story. Let it suffice for the present to say that the "tale of the two brothers" in the Märchen is derived in the course of a long descent from the myth of Sut and Horus, the Brothers who were represented later as Anup and Horus, also as the Horus of both Horizons. The elder brother Anup corresponds to Sut, who in one form is Anup; the younger, Bata, to the Sungod Horus of the East. The name of Bata signifies the Soul (ba) of life in the earth (ta) as a title of the Sun that rises again. On this account it is said that Bata goes to "the Mountain of the Cedar," in the flower of which upon the summit lies his heart, or soul, or virile force; the power of his resurrection as the Solar God. Hence Bata says to Anup, "Behold, I am about to become a Bull." And he was raised by Ra to the dignity of hereditary Prince as ruler of the whole land, over which he reigned for thirty years. As myth, such Märchen are interpretable wheresoever they are found. The Solar Power on the two horizons or the Sun with a dual face was represented by Two Brothers who are twins, under whichever name or type, who were earlier than Ra. One is the lesser, darkling and infertile Sun of Night, or of Autumn; the other is the Victor in the Resurrection. These were associated in Amenta with the Moon, the Lady of the lunar light, who is described with them in chapter LXXX of the Ritual as uniting herself with the two Brother-Gods who were Sut and Horus. She is wedded to the one but is in love with the other. Whether as Sut or Elder Horus, her Consort was her impubescent child; and she unites with Hu the Virile Solar God and glories in his fertilising power. She confesses that she has seized upon Hu and taken possession of him in the vale of Abydos when she sank down to rest. Her object being to engender light from his potent Solar source, to illuminate the night, and overthrow the devouring Monster of the dark. This is true mythos which is followed afar off by the folk-lore of the Tale. There was no need to moralise, as this was Egyptian mythology, not Semitic history.

When the Aryan philologists have done their worst with the subject and the obscuration has passed away, it will be seen that the Legend of Daphne was a transformation that originated in the Egyptian Mythos. Ages before the legend could have been poetised in Greece, Daphne was extant as an Egyptian Goddess Tafne or Tefnut by name, who was a figure of the Green Egyptian Dawn. (Birch, Dictionary of Hieroglyphics.) The Green Tree was also a type of the Dawn in Egypt. The transformation of the Goddess into the Tree is a bit of Greek fancy-work which was substituted for the Kamite Gnosis of the Myth. Max Müller asked how the "total change of a human being or a heroine into a Tree" is to be explained. Whereas Daphne never was a human being any more than Hathor, in her Green Sycamore, or Tefnut in the Emerald Sky of the Egyptian Dawn. The roots of these things lie far beyond the Anthropomorphic representation, and in a region where the plummet of the Aryanists has never sounded. As the Egyptians apprehended, the foremost characteristic of the Dawn was its dewy moisture and

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refreshing coolness, not its consuming fire. The tree of dewy coolness, the Sycamore of Hathor, or of Tefnut, was the evergreen of Dawn, and the evergreen as fuel may be full of fire, like the Ash or the Laurel into which Apollo turned the young divinity who was Daphne in Greece and Tafne in Egypt. And if Apollo be the youthful Sun-God, like Horus, on the horizon, who climbs the Tree of Dawn, the dews would be dried by him; otherwise the Tree of Moisture would be transformed into a tree of fire, and assume the burning nature of the Laurel, as in the Greek story. It was the Sun that kindled the fire, and as the Sun climbed up the Tree the Dews of Tefnut dried. It was not the Dawn quâ Dawn that was changed into a Laurel, but the cool Green Tree of Dew=Tafne=Daphne, or the Dawn that was dried and turned into the Tree of blazing lustre by the Solar fire, or the Sun, i.e., by Horus or Apollo when personified. The Water of Heaven and the Tree of Dawn precede personification, and the name of Tefnut, from Tef (to drip, spit, exude, shed, effuse, supply), and Nu, for Heaven, shows that Tefnut represented the dew that fell from the Tree of Dawn. She is the giver of the dew; hence the water of dawn is said to be the water of Tefnut. Tefnu gives the moisture from the Tree of Dawn in heavenly dew, but in another character she is fierce as fire, and



is portrayed in the figure of a lioness. The truth is, there was Egyptian science enough extant to know that the dew of Dawn was turned into the vapour that was formed into the Green Tree on the horizon by the rising Sun of Morning, and the Kamite Mythos which represented the natural fact was afterwards converted into a Greek fancy, as in numerous other instances.

Max Müller asked how it was that our Ancestors, who were not idiots, although he has done his utmost to make them appear idiotic in the matter of mythology, came to tell the story of a King who was married to a Frog? His explanation is that it arose, as usual, from a misapplication of names. The Frog was a name given to the Sun, and the name of the frog, Bekha, or Bekhi, was afterwards confused with or mistaken for the name of a Maiden whom the King might have married. In reply to this absurd theory of the mythical origins another writer says it was the nature of savages to make such mistakes, not merely in names but in things; in confusing natural phenomena and in confounding frog-nature with human nature: this confounding confusion being the original staple of "savage Myth." It would be difficult to tell which version is farthest from the actual fact.

Whoever begins with the mythos as a product of the "savage" mind as savages are known to-day is fatally in error. Neither will it avail to begin with idiots who called each other nick-names in Sanskrit. Let us make another test-case of Bekhi the Frog. The Sanskritist does not start fair. He has not learned the language of

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animals. The mythical representation had travelled a long way before any human king could have got mixed up with a Frog for his wife. We must go back to the Proto-Aryan beginnings, which are Egyptian or Kamite. In Africa we find these things next to Nature where we can get no further back in search of origins. Egypt alone goes back far enough to touch Nature in these beginnings, and, as so often to be said in the present work, Egypt alone has faithfully and intelligently kept the record.

The Frog was a Lunar type on account of its metamorphosis from the Tadpole-condition in the water to the four-legged life on land which type was afterwards applied to the Moon in its coming forth from the waters of the Nun. The name of the Frog in Egyptian is Ka, whence the Lunar Lady, who was represented as a Frog, is designated Mistress Heka or Hekat, who was a consort of the Solar God Khnum-Ra. An inscription in the British Museum tells us that under one of his titles Khnum was called "the King of Frogs." There is no proof, perhaps, of his being a Frog himself, but his son, Ptah, had a Frog-headed form, and his consort, Hekat, is the Frog-goddess. This, then, is the very King by name who was wedded to a Frog, but not as a human being. Such a tale was only told when the Gnosis was no longer truly taught and the ancient myth had been modernised in the Märchen. In the Kamite mythos Khnum has three Consorts, the Goddesses Hekat, Sati, and Ank. We might call them one Wife and two Consorts. The wife is Ank, whose name signifies the Mirror. She personates the Moon as reflector of the Sun. Hekat and Sati are representatives of the dual lunation; Hekat is the Frog of Darkness, and Sati the Lady of Light. As the Frog, Hekat sloughs her frog-skin and reveals her wondrous beauty in the form of Sati, the Woman in glory. These three are the Consorts of Khnum-Ra, who is (1) in Amenta with Hekat, (2) in Heaven with Sati, and (3) in the Moon herself, as the Generator of Light with Ank, or in the Mirror. Khnum-Ra is the nocturnal Sun, and Hekat, his Consort, is a representative of the Moon that transforms in the lower hemisphere, as the tadpole transforms and emerges from the waters in the form of a frog. Khnum, God of the Nocturnal Sun, is King of Frogs in Amenta, the hidden underworld, and it is there that Hekat is his Consort as the Frog-goddess. In the upper Heaven she is the lovely goddess with the arrow of light that was shot from the lunar bow with which her name of Sati (Coptic, Sate) is hieroglyphically written. And every time she re-enters the water of the nether world she transforms into a Frog according to the mythical mode of representing the Moon in Amenta. Thus we can identify the "Sun-Frog" of the Aryan Märchen in the Frog-headed solar God (Ptah) or in Khnum, "the king of frogs," both of whom were solar deities. We can also identify the Frog-maiden in "Mistress Heka," or Hekat, the goddess with a Frog's head, who is one of Khnum's Consorts, the Cinderella (so to say) of the three sisters, who are Ank, Sati, and Hekat, the three goddesses of the myth who survive as the well-known three Sisters of the Märchen. The "Sun-frog" then was Khnum, "the King of Frogs," as the Sun in the night of the underworld, who was wedded to Hekat, the lunar frog in the mythos which supplied the matter for the Märchen.

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It is only in this nether world that Sun and Moon can ever meet, and that but once a month, when



the Lady of Light transforms into the Frog, or Hekat, which Frog re-transforms into Sati, the Lady of Light, when she emerges from the abyss. The King was not to be seen by his Mistress without the royal garments on, and these were laid aside when the Sun-God entered the nether earth. If the lady dared to look upon her lover in the night she would find him in the shape of the Beast, as in "Beauty and the Beast," which was prohibited; and if the lover looked upon the Maiden under certain conditions she would transfigure into a Frog or other amphibious creature, and permanently retain that shape, as the story was told when the myth was moralised in the Märchen; the exact antithesis of the Frog that transformed into a beautiful Princess, the transformation of Bekhi, and possibly (or certainly) of Phryne, the Frog, whose sumptuous beauty was victoriously unveiled when she was derobed before her vanquished judges. In the different phases of the mythos the young Sun-god might have been met by night as a Crocodile, a Beetle, a Frog, an Eel, or a Bear, for the Bear was also a zootype of Horus. In one of his battles with Sut he fought in the form of a Bear. It was a law of primitive Tapu that the bride or wife was not to be seen by the lover or husband in a state of nudity. In the story of Melusine the bride is not to be looked on when she is naked. She tells her lover that she will only abide with him so long as he observes this custom of women. This also was the law in the mythical land of Naz, and one man who did look on his wife unveiled was transformed into a monster. Now the veil of the bride is one with that of the virgin Isis, which originated in the loin-cloth or leaf-belt that was demanded by the "custom of women" when the female first became pubescent.

In Egypt, the dog-headed Ape Aani was a zootype of the moon in her period of eclipse and change, as explained by Hor-Apollo (B. I, 14). The menstruating Ape was a representative of the Sloughing Moon, that is of the veiled bride, the female who was on no account to be looked on in her nudity. The Sun and Moon could not meet below except when the goddess or mistress did vanish from the light of mortals in the world above. The lunar lady in her poor and lonely state goes underground or enters the waters to make her transformation and is invisible during three nights (and days), which correspond to the three days' festival at which Cinderella lost her slipper (the last relic of the magical skin), and won the heart of the fairy prince. The meeting of the sun and moon in Amenta was monthly: once every twenty-eight days, as it was reckoned in the Calendar which, for mystical reasons, counted 13 new moons to the year; and it is these mystical reasons which alone can penetrate to the natural origin of Tapu concerning the custom of women. It was the menses—the mensis; the female period—the lunar. The wife, as we have seen, was not to be looked upon during her monthly period when she was in retirement, like the moon once a month. It was on the sixth day of the New Moon that Osiris re-entered the orb and paid his first visit to the Lady of Light. The Australian deity Pundjel is said to have a Wife whose face he never looks upon. (Smyth, vol. I, 423.) When that representation was first made Amenta was not known as the monthly

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meeting-place for Moon and Sun by night. It had only been observed that they did not meet by day. Isis, veiled in black, goes down to the nether-world in search of lost Osiris. It was only there they ever met, He as the Bull of Eternity, She as the Cow, a later type than the Frog of Hekat.

This drama of the primitive mysteries, this mythical mode of representing natural fact, is at times more appealing in its touching simplicity than anything to be found amongst the best things that have been "said" in literature. The custom of women which was to be religiously respected being identified, it is easy to see that this led to other customs of Tabu, which were founded and practised as modes of memorising the law intended to be taught and fulfilled.

The mystical Bride who was not to be seen naked was personated by the Wife who wore the bridal veil, or the Wife whose face was never to be seen by her husband until she had borne him a child: or who is only to be visited under cover of the night. For, like the Sun and the Moon, they dwell in separate huts and only meet occasionally and then by stealth, according to the restrictions of Tabu. Hence marriages were made on condition that the woman was not to be seen naked by her husband. When Ivan has burned the frog-skin of the beautiful Helen in the Russian tale, to prevent her from turning into a frog again, she bids him farewell, and says to him, "Seek me in the 27th earth, in the 30th kingdom." (Afanassieff, Story 23.) We have here a reference to the twenty-seven nights of lunar light, the three nights of the moon out of sight, together with the transformation and re-arising on the third day. But the annual conjunction of Sun and Moon at the vernal equinox is indicated in the Vedic version when Urvasi promises to meet her husband on the last night of the year for the purpose of giving birth to the child which was born monthly of the Moon and annually in the soli-lunar rendering of the Mythos. Urvasi says to Pururavas, "Come to me the last night of the year, and thou shalt be with me for one night, and a Son will be born to thee."

The Egyptians have preserved for us and bequeathed the means of interpreting this typology of the



early Sign-language. The primitive consciousness or knowledge which has lapsed or got confused in inner Africa, or Australia, India, or Greece, lived on and left its record in their system of signs. If the Australian savage does attribute the earliest marriage-laws to a Crow, he is but saying the same thing as Hor-Apollo (I, 9), who tells us that when the Egyptians denote marriage they depict two Crows, because the birds cohabit in the human fashion, and their laws of intercourse are strictly monogamic. Nor is the Gnosis of the original representation quite extinct. The "Wisdom of Manihiki" is a Mangaian designation of the Gnosis, or knowledge of mythical representation, the secrets of which were limited to a few priests who were the same in the Hervey Isles that the Her-Seshti were to the Wisdom of Egypt. A race so degraded or undeveloped as the Bushmen have their hidden wisdom, their Magic, with an Esoteric interpretation of their dramatic dances and pantomime, by which they more or less preserve and perpetuate the mystic meaning of their religious mysteries. What we do really find is that the Inner African and other aborigines still continue to talk and think

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their thought in the same figures of speech that are made visible by art, such as is yet extant among the Bushmen; that the Egyptians also preserved the primitive consciousness together with the clue to this most ancient knowledge, with its symbolic methods of communication, and that they converted the living types into the later lithographs and hieroglyphics. Animals that talk in the folk-tales of the Bushmen, or the Indians, or the Märchen of Europe, are still the living originals which became pictographic and ideographic in the zootypology of Egypt, where they represent divinities, i.e., nature-powers at first and deities afterwards; then ideographs, and finally the phonetics of the Egyptian alphabet.

No race of men ever yet imagined that the animals talked in human language as they are made to do in the popular Märchen. No men so "primitive" as to think that anyone was swallowed by a great fish and remained three days and nights in the monster's belly, to be afterwards belched up on dry land alive. They were not human beings of whom such stories were told, and therefore those who first made the mythical representations were not capable of believing they were human. Put your living representatives of primitive and aboriginal men to the test. Try them with the miracles of the Old or New Testament, presented to them for matters of fact, as a gauge of credulity. What does Dr. Moffat say of his African aborigines? "The Gospel appeared too preposterous for the most foolish to believe," and "To speak of the Creation, the Fall, and the Resurrection seemed more fabulous, extravagant, and ludicrous to them than their own vain stories of lions and hyænas." (Missionary Labours, p. 245.) But they knew, more or less, that their own legends were mythical, whereas the Christian was vouching for his mythos being historical, and that they could in no wise accept. A Red Indian known to Hearne as a perfect bigot with regard to the arts and tricks of the jugglers could yet by no means be impressed with a belief in any part of the Christian religion, or the documents and vouchers for its truth. (Hearne, Journey among the Indians, p. 350.) When Robert Drury told the Malagasy for the first time how God created a man, and made a woman from one of his ribs while he was asleep, they said "it was a plain untruth, and that it was a shame to tell such lies with a serious countenance." They at once proceeded to test the statement by reckoning the ribs of a woman and a man. "They said that to talk of what was done before man was made was silly, and that what I had said of God's talking with men and telling them such things had no proof; and the things I pretended to know and talk of were all old women's stories. When I mentioned the resurrection of the body, they told me 'it must be a lie, and to talk to them of burning in fire after this life was an abominable lie.'" (Madagascar: Robert Drury's Journal, during Fifteen Years' Captivity on that Island. And A Further Description of Madagascar, by the Abbé Alexis Rochon. Edited, with an Introduction and Notes, by Captain Pasfield Oliver, R. A.)

The aborigines do not mistake the facts of nature as we have mistaken the primitive method of representing them. It is we, not they, who are the most deluded victims of false belief. Christian capacity for believing the impossible in nature is unparalleled in any time past amongst any race of men. Christian readers denounce the primitive

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realities of the mythical representation as puerile indeed, and yet their own realities alleged to be eternal, from the fall of Adam to the redemption by means of a crucified Jew, are little or nothing more than the shadows of these primitive simplicities of an earlier time. It will yet be seen that the culmination of credulity, the meanest emasculation of mental manhood, the densest obscuration of the inward light of nature, the completest imbecility of shut-eyed belief, the nearest approach to a total and eternal eclipse of



common sense have been attained beyond all change of competition by the victims of the Christian creeds. The genesis of delusive superstitions is late, not early. It is not the direct work of nature herself. Nature was not the mother who began her work of development by nursing her child in all sorts of illusions concerning things in general. She did not place her hands upon his eyes and bid him to interpret the world subjectively. Primitive man was not a metaphysician, but a man of common sense. And if limited as a limpet, he clung hard and fast to the rock of reality as the sole ground he had to go upon. The realities without and around were too pressing for the senses to allow him to play the fool with delusive idealities; the intellectual and sentimental luxuries of later hylo-idealists. Modern ignorance of the mythical mode of representation has led to the ascribing of innumerable false beliefs not only to primitive men and present-day savages, but also to the most learned, enlightened, and highly civilized people of antiquity, the Egyptian; for had these natural impossibilities been believed the Egyptians must have shared the same mental confusion, the same manifest delusion concerning nature, the same incapacity for distinguishing one thing from another, as the Pygmy or the Papuan.

It has been asserted that there was little or no prayer in the lower forms of religion. But this would have to be determined by Sign-language rather than by words. Two hands of a person clasped together are equivalent to a spoken prayer. In the Ritual, the speaker says of the God Osiris, "His Branch is of prayer, by means of which I have made myself like him." (Ch. XXVIII.) Teru is the Branch, and the same word signifies to adore, invoke, and pray. It was as a mode of praying that the branches of the bedwen or birch were strewn in the ancient British graves. It is the same language and the same sign when the Australian aborigines approach the camp of strangers with a green bough in their hands as the sign of amity equivalent to a prayer for peace and good-will. Acted Sign-language is a practical mode of praying and asking for what is wanted by portraying instead of saying. A green branch of a symbolic Tree is dipped in water and sprinkled on the earth as a prayer for rain. New Caledonian wizards dig up a skeleton and pour water on the dead bones to denote the great need of a revivifying rain. Amongst the rock-drawings of the Bushmen there is a scene in which it is apparent that a hippopotamus is being dragged across country as a symbolic device for producing rain. Naturally the water-cow is an African zootype of water. In Egypt she imaged the Great Mother who was invoked as the wateress. Not only are the four naked natives dragging the water-cow overland; two of them also carry the water-plant, probably a lotus, in their hands, as a symbol of the water that is so greatly needed. It was a common mode of primitive appeal for savages

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to inflict great suffering on the representative victim to compel the necessary response. In this case, as we read the language of signs, they are intending to compel the nature-power to send them water, the female hippopotamus or water-cow being the image of that power. This would be dragged across the land as a palpable mode of forcing the Great Cow of Earth to yield the water, in the language that was acted. The appeal to the Power beyond was also made with the human being as the suffering victim. In Transylvania, girls strip themselves stark naked, and, led by an elder woman who is likewise naked, they steal a harrow and carry it across a field to the nearest brook; then they set it afloat and sit on the harrow for an hour in making their appeal. The Pawnee Victim (or the Khond Meriah) made appeal to the cruel Powers as the intercessor and suppliant on behalf of the people by her wounds, her tears and groans, her terrible tortures purposely prolonged in slowly dying, her torn tormented flesh agape with ruddy wounds, as in the later Mysteries where the Victim was held to be divine. Pathetic appeal was made to the Nature-Power or Elemental Spirit, chiefly the Goddess of Earth as food-giver, by means of the suffering, the moans, the tears, the prayers of the Victims. This was employed as a Moving-Power, often cruel enough to search the heavens for the likeness of a pitying human heart. The ears of dogs were pinched by the Mexican women during an eclipse to make them howl to the Power of Light. Meal-dust is thrown into the eyes of the Sacred Turtle by the Zunis to make it weep. The Australian Diererie solicit the Good Spirit for rain by bleeding two of their Mediums or divinely-inspired men, supposed to be persons of influence with the Moora-Moora or Good Spirits, who will take heed of their sufferings and send down rain. The scene described by Gason (The Native Tribes of South Australia, p. 276) should be compared with that in the 1st Book of Kings, ch. XVIII, where the Priests of Baal cut and slash their flesh with knives and lances and limp around the altar with their bleeding wounds as a mode of invoking heaven for rain. Such customs were universal; they were supplicating in the dumb drama of Sign-language for the water or the food that was most fervently desired. The Guanches used to separate the lambs from their mothers, so that their bleatings might make a more touching appeal to the superhuman Powers. When the corn of the Zulus was parched with continual drought they would hunt for a particular Victim called the "Heaven-Bird," as the favourite of the Gods, kill it and



cast it into a pool of water. This was done that the heart of heaven might be softened for its favourite, and weep and “wail for it by raining; wailing a funereal wail.” (Callaway, Religious System of the Amazulu, p. 407.) The idea is to make the Heavens weep at sight of this appeal, that is representation, of the suffering people, and elicit an answer from above in tears of rain. The customs generally express the need of water and the suffering endured from long-continued drought.

When the Chinaman raises his little breast-work of earth with bottles stuck in it muzzle outward, looking like guns in position, to scare away the devils or evil Nature-Powers, he is threatening them and protecting his dwelling in Sign-language-signs which they are

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supposed to understand. Making the sign of the Cross or ringing the bells subserves the same purpose in the religion of Rome. When the church-bells were rung in a thunderstorm it was intended to scare off evil spirits just as much as was the Chinaman’s futile fortification.

The Intichiuma ceremonies of the Arunta Tribes are amongst the most primitive now extant upon the surface of the earth. These are performed as sacred mysteries in various modes of Sign-language, by which the thought, the wish, the want is magically expressed in act instead of, or in addition to, words. The obvious object of these most ancient mysteries of magic is the perennial increase of food, more expressly of the animal or plant that gives its name to the totem of those who perform the particular rites. The members of the witchetty-grub Tribe perform a mystery of transformation in relation to the grub which is an important article of diet. With magical incantations they call upon the grub to lay an abundance of eggs. They invite the animals to gather from all directions and beg them to breed in this particular feeding-ground of theirs. The men encase themselves in the structure intended to represent the chrysalis from which the grub emerges in re-birth, and out of this they crawl. In trying to interpret the dumb drama of these totemic mysteries we have to learn what is thought and meant to be expressed chiefly by what is done. Thus we see the mystery of transformation is acted magically by the men of the witchetty-grub totem for the production of food in the most primitive form of a prayer-meeting or religious service; and the Powers are solicited, the want made known by signs, especially by the sign of fasting during the performance. They shuffle forth one after another in imitation of animals newly born. Thus they enact the drama or mystery of transformation in character.

The primary phase of what has been continually miscalled “Phallic Worship” originated in the idea and the symbolism of Motherhood. The Earth itself as producer of food and drink was looked upon as the Mother of life. The Cave in the Earth was the Womb of the Bringer-forth, the uterine symbol of the Genetrix. The Mother in Mythology is the Abode. The sign of the female signified the place of birth: the birth-place was in the cave, and the cleft in the rock or entrance to the Mother-earth was the earliest phallic type identified throughout external nature. The Cave, the Cavern, or Cleft in the rock was an actual place of Mother-earth. Hence the mount of earth, or the rock, was made a type of the Earth-mother in the stone seat of Isis, or the conical pillar of Hathor. The Stone-Image of the mount of earth as Mons Veneris was identified at times as female by the kte...j being figured on it, as it was upon the conical stone of Elagabalus: or the impression of Aphrodite which was pointed out upon the Black Stone at Mecca by Byzantine writers. The Cteis or Yoni was the natural entrance to or outrance from the Mount, and all its co-types and equivalents, because it was an emblem of the Mother who brought forth her children from the earth.

The natives of Central Africa have a widespread tradition that the human race sprang out of a soft stone. This goes far towards

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identifying the stone as a symbol of the earth; especially the stone with a hole in it that was made use of in the Mysteries as the emblem of a second or spiritual birth. The Yao, of Central Africa, affirm that Man, together with the animals, sprang from a hole in the rock. This birthplace, with the Arunta of Australia, is represented by the stone with a hole in it, from which the children emanate as from the womb of Creation. In their magical ceremonies they represent a woman by the emblematic figure of a hole in the earth. (N.T., p. 550.) Also a figure of the Vulva as the Door of Life is imaged on certain of their Totems. The Esquimaux Great Mother Sidné is the earth itself as producer of life and provider of food, who is a figure of the Mother.

The origin of so-called “Phallic worship” then began with the earth herself being represented as the



Womb of Universal Life, with the female emblem for a figure of the Birth-place and Bringer-forth. Not that the emblem was necessarily human, for it might be the sign of the Hippopotamus, or of the Lioness, or the Sow; anything but worshipful or human. The mythical gestator was not imaged primarily as a Woman, but as a pregnant Water-Cow, size being wanted to represent the great, i.e., enceinte, Earth-mother, and her chamber of birth. But, under whatsoever type, the Mother was the abode, and the oval image drawn by the cave-dwellers on their walls as the universal figure of the female proves the type to have been uterine. The Female was the dwelling and the door of life, and this was her image "in all the earth." The likeness was also continued in the oval burial-place as sign and symbol of re-birth, and lastly as the oval window or the door in architecture; the Vesica in Freemasonry. The Mother's Womb was not only a prototype of the tomb or temple; it also represented the house of the living.

"When the magistrate of Gwello had his first house built in wattle and daub, he found that the Makalanga women, who were engaged to plaster it, had produced, according to a general custom, a clay image of the female member in relief upon the inside wall. He asked them what they did that for. They answered benevolently that it was to bring him good luck. This illustrates the pure form of the cult of these people, who recognize the unknown and unseen power by reverencing its manifestation (in this instance) on the female side of the creative principle." (Joseph Millerd Orpen, *The Nineteenth Century*, August, 1896, pp. 192-3.) They knew the natural magic of the emblem if the European did not. Also, they were identifying the woman with the abode. In Bent's book he gives an illustration of an iron-smelting furnace, conventionally showing the female figure and the maternal mould. "All the furnaces found in Rhodesia are of that form, but those which I have seen (and I have come upon five of them in a row) are far more realistic, most minutely and statuesquely so, all in a cross-legged sitting position, and clearly showing that the production or birth of the metal is considered worthy of a special religious expression. It recognized the Creator in one form of his human manifestation in creation." This is lofty language. "We call the same thing by another name in our part of the country."

The God Seb is the Egyptian Priapus, who might be termed a Phallic deity. But he is the Earth-God and Father of Food; the God

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of Fructification associated with plants and fruits, flowers and foliage, which are seen issuing from his body. He is the "Lord of Aliment," in whom the reproductive powers of earth are ithyphallically portrayed. But the potency represented by Seb was not human, although the human member is depicted as a type of the begetter or producer. The enemies of Ra are repulsed by the phallus of Horus. When the Apap-monster is overthrown it is said, "Thy phallus, O Horus, acts forever. Thy phallus is eternal." (Rit., XXXIX, 8.) Where Herakles employs his club against the Hydra, the phallus was the typical weapon used by Horus against the Apap-dragon. Apap was the Image of Evil as negation, sterility, non-production; and the weapon of Horus symbolized the virile power of the procreative sun. Again, it is said the phallus of Osiris is agitated for the destruction of the rebels, and it dooms the beast Baba to be powerless during millions of years. (Rit., XCIII, 1.) The Lion and phallus are elsewhere identical as zootype and type of the solar force when it is said the luminous lion in its course (the sun) is the phallus of Ra. (Rit., XVII.) As this was solar and not human, it will account for the enormous size of the image carried in the processions of the Phallus. (Herodotus, B. II, 48.)

Hippolytus, in his account of the Naaseni, speaks of the hidden mystery manifested by the phallic figure which held a "first position in the most ancient places, being shown forth to the world, like a light set upon a candlestick." This identifies the male emblem with its solar origin as symbol of the Sun. It is something to know that when the long sperm candles are set up in the religious Mysteries to-day, the Ritualists are not doing this to the praise and glory of the human member, but are making use of a type which has been continued in the darkest Christian ignorance of pre-Christian origins.

A still more curious but kindred case of survival occurs in Australia, where it is a custom yet extant amongst the aborigines for the widow of a deceased person of importance to wear the phallus of her dead husband suspended round her neck for some time, even for years, after his death. This is not an action directly natural, but one that is dominated and directed by some religious sentiment, however primitive, which makes the action symbolical, and Egypt, who used such types, intelligently interprets them. By wearing the phallus the widow was preserving it from decaying in the earth, and in wearing it she was preserving that type of resurrection which Isis in her character of the Widow sought so sedulously to preserve in a typical image. (Plutarch, *Of Isis and Osiris*.) In the Turin Ritual (ch. XCIII) the Manes prays that the Phallus of Ra may not be devoured by the powers of evil at a feast of fiends. In Egyptian



Resurrection-scenes the re-arising of the dead or inert Osiris is indicated by the male emblem, re-erection being one with resurrection. It is thus the dead are raised or re-erected as Spirits and the power of rising again is imaged in the life-likeness as by the figure of Amsu-Horus. Thus interpreted few things could be more pathetic than the poor Widow's devotion to her dead husband, in wearing the emblem as a token of his future resurrection. In point of time and stage of development the Widow in Australia is the natural prototype of the Widow divinized as Isis who consecrated the phallus of Osiris and wore it made of wood. It

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is in such ways as this the Wisdom of Old Egypt will enable us to read the most primitive Sign-language and to explicate the most ancient typical customs, because it contains the gnosis or science of the earliest wisdom in the world. The "Language of Animals" is obviously Inner African. It is employed especially by the Bushmen and Hottentots. Just as obviously was it continued by the dwellers in the valley of the Nile. Beyond the hieroglyphics are the living types, many of which were continued as Egyptian, and these have the same significance in Egypt that they had in Inner Africa, and still say the same things in the language of words that they said as zootypes. It appears as if the many links that we thought broken past mending in the long chain of human evolution were preserved in Egypt. There is a Kamite tradition mentioned by Plutarch that previous to the time when Taht first taught a language of words to the human race they used mere cries like the pre-human animals. We know that Homo imitated the cries of the zootypes because he continued to do so in the Totemic Mysteries. We know that the Ape was one of the most prominent zootypes. Now the God Taht who is here called the creator of speech, and whose name of Tehuti is derived from Tehu, a word for speech and to tell, is portrayed in the form of the Kaf-Ape. The Kaf-Ape is the clicking Cynocephalus; and it is recognized as the Clicker who preceded the Speaker; the animal from whom the later language came. Whence the Kaf-headed Taht-Ani is the figure of the God who taught mankind their speech and made the hieroglyphics, which ultimately led to letters. This type of language, speech, the word, the mouth, the tongue, carries us back to the pre-lingual Clickers, and establishes the link betwixt them and the Clicking Ape in tracing the origin and line of descent for human speech. The Cynocephalus, then, represents a pre-human source of speech, and is personified in Taht-Ani as the Divine Speaker. We may look upon the Clicking Ape as one of the animals whose sounds were repeated by his successor Man. The Egyptian record testifies to his preeminence. Possibly the Ape, as typical talker, Sayer or Divine Word, may account for the tradition current among the Negroes in West Africa, also in Madagascar, that the Apes once talked and could do so yet, but they conceal their faculty of speech for fear they should be made to work. The Ass was also honoured like the Ape of Taht-Ani as a saluter of the Gods or Nature-Powers. It was a great past-master of pre-human sounds, as the pre-human utterer of the vowels in their earliest form. (Nat. Genesis.) The Egyptians call the Ass by the name of Iu, Aiu, and Aai, three forms of one primary diphthong in which the seven vowel-sounds originated. Iu signifies to come and go, which might aptly describe the Ass's mode of producing the voice. Aiu or Iu with the A prothetic shows the process of accretion or agglutination which led to the word Aiu, Iao, Ioa, Iahu becoming extended to the seven vowels finally represented in the fully drawn-out name of Jehovah, which was written with the seven vowels by the Gnostics. The English attribute the dual sound of "hee-haw" to the Donkey, and, if we omit the aspirate, "ee-aw" is near enough as a variant and the equivalent of Iu, Aiu, or Aai, as the name given to itself by the Ass which was registered in language by

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the Egyptians. The animal with his loud voice and long-continued braying was an unparalleled prototype of the Praiser and Glorifier of the Gods or Nature-Powers. He uttered his vowel-sounds at the bottom and top of the octave which had only to be filled in for the Ass to become one of the authors of the musical scale. Such were two of the Sayers in the language of animals, as zootypes, as pictographs of ideas; as likenesses of nature-powers; as words, syllables, and letters; and what they said is to be read in Totemism, Astronomy, and Mythology; in the primitive symbolism of the aborigines, and in the mystical types and symbols now ignorantly claimed to be Christian.

It is but doing the simplest justice to these our predecessors in the ascending scale of life and evolution to show something of the rôle they once played and the help they have rendered to nascent, non-articulate man in supplying the primary means of imaging the super-human forces surrounding him; in lending him their own masks of personality for Totemic use before he had acquired one of his own, and in



giving shape and sound and external likeness to his earliest thought, and so assisting him on his upward way with the very means by which he parted company from them. Whosoever studies this record by the light that shineth from within will surely grow more humanly tender towards the natural zootypes and strive henceforth to protect them from the curse of cruelty, whether inflicted by the fury of the brutal savage or the bloody lust of the violating vivisectionist. This zoomorphic mode of representation offers us the key by which we can unlock the shut-up mind of the earliest, most benighted races so far as to learn more or less what they mean when they also talk or act their unwritten language of animals in Totemic customs and religious rites, and repeat their Märchen and dark sayings which contain the disjecta membra of the myths. It is as perfect for this purpose of interpreting the thought of the remotest past, become confused and chaotic in the present, as in the alphabet for rendering the thought of the present in verbal language.

Homo was the finisher but by no means the initial fashioner of language. Man was preceded by the animals, birds, and reptiles, who were the utterers of pre-verbal sounds that were repeated and continued by him for his cries and calls, his interjections and exclamations, which were afterwards worked up and developed as the constituents of later words in human speech into a thousand forms of language. Thinking, by man or animal, does not depend upon speech. Naming is not necessary for reflecting an image of the place or thing or person in the mirror of the mind. Thought is primarily a mental mode of representing things. Without true images of things, there is no trustworthy process of thought. Doubtless many blank forms may be filled in with a word as a substitute for thinking; but words are not the image of things, nor can they be the equivalent of the mental representation which we call thinking. It is the metaphysician who thinks, or thinks he thinks, in words alone—not the Poet, Dramatist, or natural man. The Argus-eyed Pheasant did not think in words but in images and colours when she painted certain spots upon the feathers of her young progeny. Thought is possible without words to the animals. Thought was possible without words

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to inarticulate man and the mere clickers. The faculty of thinking without words is inherent in the dumb, and it is impossible that such faculty should be extinct or not exercised by articulate man. Much thinking had been acted without words before the appearance of Man upon the planet. Also by Homo while as yet there were no words but only cries, ejaculations, and animal sounds. The dog can think without words. To make its hidden meaning heard, how pleadingly he will beseech without one sound of human speech. So it is with the human being. As an example, let us suppose we are going upstairs to bed in the dark. In doing this we do not think “S t a i r s,”-“B a n i s t e r,”-“L a n d i n g,” handle of door, Candle-stick, Matches. We act the same as if we saw, only the vision is within and the dark without. We see the stair and feel for it with the foot. We see the banister mentally and clutch it with the hand. Internal seeing and external touch concern us a thousandfold more than words, and these give us a sensible hold of outer things. Thought does not need to spell its way in letters. We are thinking all the while as a process of mental representation, and do not go on words when we are not called upon to speak.

The Bull and Cow said “Moo”; the Cow with us is still called a “Moo-Cow” in nursery language. The Goat and Ram said “Ba.” The Goose in hissing cried “Su.” The Hippopotamus in roaring said “Rur” or “Rur-rur.” Various others in uttering sounds by nature were giving themselves the names by which they were to be known in later language. The name of the Cat in Egyptian is Mau or Miau. This, then, was one of the self-namers, like the Goose Su. Philologists may tell us that “Mu” and “Ba” and “Su” are not words at all. In Egyptian they are not only words but things, and the things are named by the words. Such words are a part of the primary sound-stuff out of which our later words were coined. Moreover, they are words in the Egyptian language. In that we find the word Ba signifies to be, Ba therefore is a form of to be. Also it is the name for the Ram and the Goat, both of whom are types of the Ba-er or Be-ing, both of whom say “Ba.” The Cow says Moo. Mu (Eg.) means the mother, and the mythical mother was represented as a moo-cow. The Ibis was one of the self-namers with its cry of “Aah-Aah,” consequently Aah-Aah is one name of the bird in the Egyptian hieroglyphics, and also of the moon which the Ibis represented.

It is but natural to infer that the Totemic Mother would make her call with the sound of the animal that was her Totemic zootype. Her zootype was her totem, and her call would identify her with her totem for the children of each particular group. But where the moo-cow made its gentle call at milking-time, the water-cow would roar and make the welkin ring. And the wide-mouthed roarers would be imitated first perforce, because most powerful and impressive. They roared on earth like the thunder or Apap-reptile in the darkness overhead. In the hieroglyphics the word rur is equal to roar in English, or to ruru, for the loud-roarer in Sanskrit; and the greatest type of the roarer under that name is Rurit the hippopotamus, whose likeness was figured in heaven as the Mother of the Beginnings. When the Cat cried “miau” it did not



exactly utter the letters which now compose the word, but contributed the primary sounds evolved by

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the animal in its caterwauling; and the phonetics that followed were evolved in perfecting the sounds. The shaping of primary into fully developed sounds, and continuing these in words, was the work of the dawning human intelligence. So with other pre-human sounds that were produced by animals before the advent of Man.

According to the hidden Wisdom, which is now almost a dead letter, there are reasons why we should be particular in sounding the letter H as an aspirate. In the hieroglyphics one H or Ha-sign is the fore-part of a Lion, signifying that which is first, beginning, essence, chief, or Lord; and Shu the power of Breathing-force is represented by a panting lion. This, then, is the "Ha," and in expelling the breath it makes the sound of Ha. Thus the Lion says "Ha," and is the figure of breathing-force; and this one of the origins in language survives in the letter H-when properly aspirated. It is a dark saying of the Rabbins that "All came out of the letter H." The Egyptian zootypes and hieroglyphics are the letters in which such dark sayings were written and can still be read. The letter H, Hebrew He, Egyptian Ha, is the sign of breath, as a Soul of Life, but as the hieroglyphics show, even the breath that is first signified was not human. The earliest typical breather is an animal. The panting lion imaged the likeness of the solar force and the breath of the breeze at dawn, as an ideographic zootype of this especial Nature-power. On the line of upward ascent the lion was given to the god Shu, the Egyptian Mars. On the line of descent the ideographic type passes finally into the alphabet for common everyday use as the letter H. The supremacy of the lion amongst animals had made it a figure of firstness. And in the reduced form of the hieroglyphics the forepart of the lion remained the sign of the word "Ha," which denotes priority. The essence of all that is first and foremost may be thought in this likeness of the lion.

Amongst the natural zootypes which served at first as ideographs that were afterwards reduced to the value of letters in the final phonetic phase, we see that beast, bird, fish, and reptile were continued until the written superseded the painted alphabet. These pictorial signs, as Egyptian, include an

- A. from Am, or Hab, the Ibis.
- A. from Akhu, a Bird.
- A. from Akhem, the Eagle.
- A. from An (Variant Un), the Hare.
- Aa. from Khaa, the Calf.
- B. from Ba, the Bird of Soul.
- B. from Ba, a Nycticorax.
- B. from Ba, the Goat or Ram.
- F. from Fu, the Puff-adder.
- H. from Ha, the panting Lion.
- H. from Hem or hum, the Grasshopper.
- K. from Ka, an Ape.
- K. from Kam, the Crocodile's Tail.
- Kh. or Q. from Kha, the Fish.
- Kh. or Q. the Calf.
- M. from Mu, the Owl.
- M. from Mau, the Cat or Lion.
- M. from Mu, the Vulture.
- N. from Neh, the Black Vulture.
- N. from the Lizard.
- N. from the Fish.
- K. an erect serpent.



- N. from the Crocodile.
- P. from Peh, the Lioness.

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- P. from Pa, a Water-fowl.
- R. or L. from Ru, the Lion.
- R. from Ru, the Snake.
- R. from Ru, the Grasshopper.
- S. from Su, the Goose.
- S. from Sa, the Jackal.
- T. from Tet, the Snake. T. from Ta, the Nestling.
- T. from the Hoopoe.
- T. from Tet, the Ibis.
- U. from the Duckling.
- U. from Un, the Hare.
- U. from Ur, the Finch.

The zootypes serve to show the only ground on which a divine origin could have been ascribed to language on account of the pre-human and superhuman sounds. Several of these are representative of Powers in nature that were divinized. They uttered the sounds by which they were self-named, and thus the Language of Animals might become the language of the Gods. The zootype of Apt the Roarer was the Hippopotamus, and Apt of Ombos was "the Living Word." The zootype of Taht, as God of Speech and Writing, was the Clicking Ape. A zootype of the nocturnal Sun as Atum-Ra was the Ass. The Goose that said "Su" was a zootype of Seb the God of Earth. Ka is the Egyptian name for the Frog; this was obviously self-conferred by the call of the animal, and the Frog was made a zootype of Power divinized in Ptah the God of Transformation and Evolution.

It is obvious that Homo in making his gestures either continued or imitated sounds that were already extant in the animal world, such as the clicks of the Cynocephalus, and other sounds which can be identified with their zootypes, the animals that uttered the sounds before man had come into being. We know that monkeys have an uncontrollable horror of snakes, and no doubt primitive man had a similar feeling. Now, supposing the primitive man in a difficulty wished to warn his fellows of the presence of a snake, and had no words to convey the warning with, what would he do? What could he do but make use of the imitative faculty which he possessed in common with the ape? He would try to utter some signal of warning in an imitative manner! The sound would have to be self-defining i.e., a snake-sound for a snake. It is usually said that snakes hiss. But the Africans represent them as puffing and blowing rather than hissing, as we have it expressed in the name of the puff-adder. When the snake swelled and distended itself, reared up and puffed, it made the sound which constituted its own audible sign: and the human being would naturally repeat that sound as his note of warning to anyone in danger. The apes will do so much, for they will swell and puff and thrust out the mouth, expel their breath and spit at sight of the snake. This representative sound turned into a note of warning would in time be accompanied by a gesture that portrayed to the eye some visible likeness to the thing signified by the sound. To do this the mimic would swell and puff out his cheeks in puffing out his breath. He would thus become the living likeness of the puff-adder, both to eye and ear. The man would represent the audible image and visible likeness of the snake, and such a representation would belong to the very genesis of gesture-language and natural hieroglyphics. Further, we have the means of proving that such was the process in the beginning. The puff-adder, the

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cerastes or horned snake, remains the Egyptian hieroglyphic sign for the phonetic figure or letter F, the syllabic Fu, which was an ideographic fuff or puff-adder. The swelling, puffing, fuffing snake is self-named and self-defined in the first or ideographic stage-it then becomes fu in the second or syllabic stage, and finally is the letter F of modern language, where it still carries the two horns of the hieroglyphic snake. Here we see the survival of the snake as one of the mystical authors of language, like the Ape, the Ass, the Goose, the hissers, purrers, grunters, roarers previously described.

Sometimes the zootypes are continued and remain apparent in the personal name. Some



neighbours of the present writer, who are known by the name of Lynch, have a Lynx in their coat-of-arms, without ever dreaming that their name was derived from the Lynx as their totem, or that the Lynches were the Lynxes. This is one of numerous survivals of primitive totemism in modern heraldry. Again, the Lynx is one of the animals which have the power of seeing in the dark. The Moon is an eye that sees by night, or in the dark. This was represented as the eye of the Lynx or the Cat, the Seer being divinized as a Lynx in Mafet, an Egyptian Goddess. The seeing power thus divinized is marked in later language by the epithet "Lynx-eyed." Lastly, there are something like 1,000 Ideographic signs in the Egyptian hieroglyphics, and only 26 letters in our alphabet. So few were the sounds, so numerous the visible signs of things and ideas. We now know that man had a language of gesture-signs when he was otherwise dumb, or could only accompany his visible signs with clicks and other ape-like sounds, which he kept on repeating with intention until they were accepted at an exchangeable value as the first current coinage or counters of speech before words. The Zootypes were also continued in the religious Mysteries to visibly and audibly denote the characters assumed in this primitive drama. Just as the Zulu girl could not come to her mistress because she was now a Frog, so the Manes in Amenta exclaim, "I am the Crocodile." "I am the Beetle!" "I am the Jackal!" "I am the God in Lion-form!" These express his powers. They are also the superhuman forms taken by the superhuman powers, Power over the water, Power of transformation, Power of resurrection, Power of seeing in the dark of death, together with others, all of which are assumed because superhuman. In assuming the types he enters into alliance with the powers, each for some particular purpose, or, rather, he personates them. When surrounded by the enemies of the Soul, for example, he exclaims, "I am the Crocodile-God in all his terrors." This has to be read by the Osirian Drama. Osiris had been thus environed by the Sebau and the associates of the evil Sut when he lay dismembered in Sekhem. But he rose again as Horus. In this case the Crocodile-type of terror was employed: and down went the adversaries before the Almighty Lord-thus imaged in Sign-language. The Masquerade continued in later Mysteries with the transformation of the performers in the guise of beasts, birds, and reptiles, had been practised in the Mysteries of Amenta, where the human Soul in passing through the Nether World assumed shape after shape, and made its transformation from the one to the other in a series of new births according to the Kamite doctrine of metempsychosis, which

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was afterwards perverted and turned into foolishness in India and in Greece. In this divine drama the Soul from earth is assimilated to the zootypes or is invested in their forms and endowed with their forces which had figured forth the earlier Nature-powers in the mythology. The Egyptian Ritual is written in this language of animals, and never was it read in the past, never will it be in the future, unless the thinking can be done in the Ideographic types of thought. Merely reading the hieroglyphics as phonetics is but a first lesson in Sign-language.



TOTEMISM, TATTOO AND FETISHISM AS FORMS OF SIGN-LANGUAGE

BOOK II

WITH due search we shall find that the unwritten and remotest past of primitive man is not immemorial after all that may have been lost by the way. Most obscure conditions have been more or less preserved and represented in the drama of primitive customs; in the mirror of mythology and the Sign-language of Totemism. Ceremonial rites were established as the means of memorizing facts in Sign-language when there were no written records of the human past. In these the knowledge was acted, the Ritual was exhibited, and kept in ever-living memory by continual repetition. The Mysteries, totemic or religious, were founded on this basis of action. Dancing, for example, was a mode of Sign-language in all the mysteries. To know certain mysteries implied the ability to dance them, when they could not be otherwise expressed. The Bushmen say that the Mantis-Deity Kagn taught them the Mysteries of dancing under the type of the "Praying Mantis" or the leaping grasshopper. Primitive men had observed the ways and works of Nature, and imitated all they might as a means of thinking their meaning when they could not talk. They danced it with the Grasshopper, they writhed and swelled and puffed it with the Serpent; they panted it with the Lion, roared it with the Hippopotamus, hummed it with the insects, pawed and clicked it with the Ape. In short, they acted in accordance with the example of their forerunners on the earth. They not only wore the skins of animals and feathers of birds, they made their motions in Totemic dances and imitated their cries as a primary means of making themselves understood. From the beginning in the far-off misty morning of the past, dancing in the likenesses of animals was a Totemic mode of demonstration. Amongst the earliest deities of Egypt are Apt and Bes, who issue forth from Inner Africa as dancers in the act of dancing the mystery of the phallic dance, and in the skins of animals. The Arunta Tribes of Central Australia dance the Unthippa Dance in the ceremony of young-man-making at the time of circumcision. This tells the story of the way they came in what is known as the "Range all along." (Spencer and Gillen, *Native Tribes of Central Australia*, p. 442.) It is said to be the dance of the Unthippa Women in the Alcheringa who were beings of both sexes and who danced all the way "until their organs were modified and they became as other women are." This denotes the status of the

pre-Totemic people who were as yet undivided by the Totemic Rites of Puberty which are now illustrated in the mystery of the dance. In the Initiation ceremonies of the males described by Messrs. Spencer and Gillen (p. 381), a special dance of the women follows the making of the youth into a man who is now welcomed by them into the ranks of the elders. "A number of young women come near. Each one is decorated with a double horse-shoe-shaped band of white pipe-clay which extends across the front of each thigh and the base of the abdomen. A flexible stick is held behind the neck and one end grasped by each hand. Standing in a group, the women sway slightly from side to side, quivering in a most remarkable fashion, as they do so, the muscles of the thighs and the base of the abdomen." The object of the decoration and movement is evident. It is to incite the youths and prepare them for connubium. At this period of the ceremonies a general interchange and a lending of women also takes place. "This women's dance goes on night after night for perhaps two or three weeks." The men sing the "Corroboree Song" whilst the women dance the mystery of



young-man making, and show the object and mode of it. In this case white pipe-clay was substituted for the white Undattha-Down with which the female was usually embellished. Here the customs of the Totemic Mysteries naturally suggest that a primary object in putting on fur and feather or down, and dancing in the skin of the Totemic Animal at the festival of pubescence, was to dramatize the coming age for sexual intercourse when this was determined by the appearance of the pubes whether of the female or the male.

There had been a pre-Totemic period of promiscuity in which there was no regulated intercourse of sexes, no marriage by the group, or of one half the group with the other half. At that time, or in the pre-evil state, the earth as yet was undivided into South and North; the Mythical Cow was not yet cut in twain, or the mother separated into the Two Women. Much is told us by tradition if we can but interpret truly. It says the race of beings was not then divided, and had but one leg to go or stand on, meaning there was but one stock. All the earth, in later phrase, being of one blood and of one language. The sexes were not yet divided by the lizard, as female pubescence was quaintly figured. There was no cutting of the male or opening of the female with the firestick or the stone knife by which the sexes were divided, or made, or in the latter phrase "created" into men and women. These were the "Inapertwa" beings in the Alcheringa who preceded women and men and were pre-Totemic. These were the Unopened or the Uncircumcised, who had to be transformed into women and men by cutting and opening; that is by introcision and circumcission, or subincision, by which they were made into women and men in becoming Totemic. Dancing then was a dramatic mode of rendering the mysteries of primitive knowledge in visible Sign-language. With the Tshi-speaking peoples "Soffa," the name of the priest, signifies "the dancing man." The African Acholi in their dances, says Sir H. Johnston, imitate animals "most elaborately." An African potentate has been known to dance for some ten or fifteen minutes together in receiving a distinguished European visitor, like Richard Burton, before he had represented all his own titles of honour

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and claims to admiration in the language of dance and gesture-signs. With the Bechuanas each Totem has its own special dance, and when they want to know the clan to which a stranger may belong they will ask "What dance do you dance?" as an equivalent for the question "To what clan do you belong?" These dances are continued in the Initiatory ceremonies of Totemism. They tend to show that the shapes and sounds and movements of the Totemic animals were imitated in the primeval pantomime by way of proclaiming the clan to which the particular group belonged. The Totemic type was thus figured to sight in gesture-language before it could be known by name. Admission into the Dakota Clan was effected by means of the great Medicine Dance. The Medicine Men of the Iroquois have four dances which are sacred to themselves, no other person being allowed to dance these Mysteries. The first is the "Eagle-Dance," the second the "Dark Dance" (performed in the dark); the other two are the "Pantomime Dance" and the "Witches' Dance." (Myths of the Iroquois. Bureau of Ethnology. Second Annual Report, 1880-81, p. 116.) The Eagle being the Bird of Light, the Sun-Bird, we may infer that the first two dances told the story of the Beginning with Light and Darkness, which was thus rendered in gesture-language and continued to be memorized in that fashion by those who danced such primitive Mysteries. We also learn from the sacred dances of the aborigines in the character of the Bear, the Wolf, the Seal, the Crab, or other animal that the gesture-language included an imitation of the Totemic zootype. The Mandan Indians dance the Buffalo-dance, the heads of the dancers being covered with a mask made of the Buffalo's head and horns. In other dances of the Dog and Bear totems, the dancers acted in the characters of the animals. The Llamas of Thibet dance the Old Year out and the New Year in whilst wearing their animal masks. The Snake-dance is still performed by the Moqui Indians of Arizona (Bourke, Snake-Dance of the Moquis, p. 116), and also amongst the Australian aborigines when they "make the Snake" in their sacred procession of the Mysteries (Howitt). It was a common Totemic custom for the brothers and sisters to perform their commemorative ceremonies or mysteries in the likeness of the Totemic-animal. In the Australian Rites of Initiation the teachings and moral lessons are conveyed in object-lessons pantomimically displayed. The various Totems are indicated by the language of gestures. The "Rock-Wallabies" are initiated by jumping with the knees slightly bent and the legs kept wide apart. The Kangaroos hop about in the likeness of the Totemic animal. The howlings of a pack of dingoes or wild dogs are heard afar off as if in the depth of the forest. The sounds grow less and less distant. At length the leader of the band rushes in on all fours followed by the others. They run after each other on all fours round the fire, imitating the actions of wild dogs in the Dingo dance. (A. W. Howitt on some Australian Ceremonies of Initiation.) With the Inuits at their religious fêtes and anniversaries of the dead, the biographies of the departed are told to the spectators in dumb show and dancing. With the Kakhyens of Northern Burmah it is the custom to dance the ghost out of the house at the time of the funeral.



song and dance, as may be seen in the Vignettes to the Book of the Dead, where the text deals with the mysteries of the Resurrection. The same Mystery is expressed in the Black Fellow's jumping up a White Fellow when he rises from the dead. It used to be the custom in Scotland for dancing to be kept up all night long after a funeral (Napier, Folk-lore of West Scotland, p. 66). Not as a desire of getting rid of the Spirit, but as an act of rejoicing in dancing the Resurrection of the Spirit. The on-lookers often wonder why the performers in Gaelic and Keltic dances should, when furiously dancing, give forth such inhuman shouts and shrill blood-curdling cries. But there is nothing likelier than that these are remains of the "Language of Animals," and a survival of the primitive Totemic practices. Leaping in the air with a shout while dancing had a special dramatic significance. What this was may be inferred from the Egyptian Funeral Scenes. That which had survived as the Dance of Death in the Middle Ages was the earlier Dance of the Resurrection, or the rising again from the dead. The dancing occurs in the presence of the mummy when this has been raised to its feet and set on end, which is then a figure of the risen dead. The rising again was likewise imitated in the dance. Hence the women who are seen to be jumping with curious contortions on some of the bas-reliefs are acting the resurrection. It is their duty and delight to "dance that dance" for the departed (Papyrus of Ani). Thus, Sign-language, Totemism and Mythology were not merely modes of representation. They were also the primitive means of preserving the human experience in the remoter past of which there could be no written record. They constitute the record of pre-historic times. The most primitive customs, ceremonial rites and revels, together with the religious mysteries, originated as the means of keeping the unwritten past of the race in ever-living memory by perennial repetition of the facts, which had to be acted from generation to generation in order that the knowledge might become hereditary. This is a thesis which can be fully proved and permanently established. Before ever a Folk-tale was told or a legend related in verbal speech, the acting of the subject-matter had begun, dancing being one of the earliest modes of primitive Sign-language. Not "trailing Clouds of Glory" have we come from any state of perfection as fallen angels in disguise with the triumphs of attainment all behind us, but as animals emerging from the animal, wearing the skins of animals, uttering the cries of animals, whilst developing our own; and thus the nascent race has travelled along the course of human evolution with the germ of immortal possibilities in it darkly struggling for the light, and a growing sense of the road being up-hill, therefore difficult and not to be made easy like the downward way to nothingness and everlasting death.

It is now quite certain that speech was preceded by a language of animal cries, accompanied by human gestures because, like the language of the clickers, it is yet extant with the Aborigines, amongst whom the language-makers may yet be heard and seen to work in the pre-human way. The earliest human language, we repeat, consisted of gesture-signs which were accompanied with a few appropriate sounds, some of which were traceably continued from the predecessors of Man. A sketch from life in the camp of the Mashona

chief Lo Benguela, made by Bertram Mitford, may be quoted, much to the present purpose:-

"'He comes-the Lion!' and they roared.

"'Behold him-the Bull, the black calf of Matyobane!'-and at this they bellowed.

"'He is the Eagle which preys upon the world!'-here they screamed; and as each imitative shout was taken up by the armed regiments, going through every conceivable form of animal voice-the growling of leopards, the hissing of serpents, even to the sonorous croak of the bull-frog-the result was indescribably terrific and deafening." ("The Triumph of Hilary Blachland," by Bertram Mitford, p. 28.) In this Sign-language, which was earlier than words, the Red Men acted their wants and wishes in expressive pantomime whilst wearing the skins of the animal that was pursued for food. They "laid their case" as it were before the Powers previous to the hunt. Each hunt had its especial dance which consisted in the imitation of the motions, habits, and cries of the animals to be hunted. They climbed like bears, built like beavers, galloped about like buffaloes, leaped like roes, and yelped like foxes. (Chateaubriand, "Voyage en Amer.," p. 142.) Travellers have detected a likeness betwixt the scream of the Prairie-dog and the speech of the Apache Indians, who will imitate the animal so perfectly as to make it respond to them from the distance. On the night of the Lunar festival, when waiting for the Moon to rise, they will invoke her light with a concert of cries from their brethren of the animal world, which include the neighing of the Horse, the whinnying of the



Mule, the braying of the Ass, the screech of the Coyote, the call of the Hyena, the growl of the Grizzly Bear, when this Totemic orchestra performs its nocturnal overture in the Language of Animals. The Zuni Indians in their religious service imitate the cries of the beasts which are imaged as their fetishes in ceremonial rites at the council of Fetishes. They sing a very long hymn or prayer-chant, and at the close of each stanza the chorus consists of the cries which represent their Deities, called the Prey-Gods, in the guise of their Totemic Animals. Hall, in his "Life with the Esquimaux," tells us how the Inuit look up to the Bear as superior to themselves in hunting the seal. Because, as they say, the Bear "talks sealish," and can lull the animal to slumber with his incantation. The Inuit have learned the secret of Bruin, and repeat his language all they can to fascinate, decoy, and magically overcome the seal and capture it, but they are still beaten by the Bear. Dr. Franz Boaz has recently discovered the remains of a very primitive tribe of Aborigines near the boundary betwixt Alaska and British Columbia. They are called the Tsutsowt, and are hunted to death by the Indians like wild beasts. They formerly consisted of two Clans that rigidly observed the ancient law of Totemic connubium, no woman being allowed to marry within her own Clan. At present there is but one Clan in existence, and the men of this Clan have been forced to seek for wives among the Indians of Nass river. These Tsutsowt apparently talk in bird-language. They cheep and chirrup or whistle in their speech with a great variety of notes.

The Supreme Spirit, Tharamulun, who taught the Murrung tribes

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whatever arts they knew, and instituted the ceremonies of Initiation for Young-man-making, is said to have ordered the names of animals to be assumed by Men. (Howitt, "On Some Australian Beliefs.") Before the names could be assumed, however, the animals were adopted for Totems, and the earliest names were more or less the cries and calls of the living Totems. The mothers would be known by their making the cry of their Totemic animal, to which the children responded in the same pre-human language. The Sow (say) is the mother, the children are her pigs. The mother would call her children as a sow, and the children would try to repeat the same sounds in response. The Totemic Lioness would call her kittens by purring, and the cubs would respond by purring. The Hippopotami, Lions, and other loud roarers would growl with the sounds they made in striking dread into the children. When as yet they had no names nor any art of tattooing the Totemic figures on the flesh of their own bodies, the brothers and sisters had to demonstrate who they were, and to which group they belonged by acting the character of the zootype in the best way they could by crying or calling, lowing, grunting, or puffing and posturing like the animals in this primitive pantomime or *bal masqué*. Thus the sign to the eye and the sound to the ear were continued *pari passu* in the dual development of Sign-language that was both visual and vocal at the same time when the brothers and sisters were identifying themselves, not with nor as the animals, but by means of them, and by making use of them as zootypes for their Totems. The clicks of the Pygmies, the San (Bushmen), the Khoi-Khoi (Hottentots), and the Kaffirs constitute a living link betwixt the human beginner and his predecessor the Ape. The Bushmen possess about the same number of clicks as the Cynocephalus or Dog-headed Ape. The Monkey-Mother also menstruates; another link betwixt the Ape and the human female. The Clickers born of her as blood-mother would be known by their sounds as Monkey-Men. Taht-Aani is a Totemic monkey-man raised to the status of a divinity in Egypt. Hanuman is the same in India, where the Jaitwas of Rajputana claim to be the descendants of the Monkey-God. And the Ape-Men, imitating the Cynocephalus, would be on the way to becoming the human Clickers. Very naturally, naming by words would follow the specializing by means of the Totemic types, as we have Tree the type, and Tree the name; Bull the type, and Bull the name; Dove the type, and Dove the name; Lynx the type, and Lynch the name. An instance is supplied by Frederick Bonney in his notes on the customs of the River Darling Aborigines, New South Wales, which is also to the point. He observed that the children are named after animals, birds, and reptiles, and the name is a word in their language meaning the movement or habit of one of them. (Journal Anthropol. Institute, May, 1883). The sound may be added. The Totem (say) is an animal. First it was a figure. And from this a name was afterwards drawn, which at times, and probably at first, was the voice of the animal.

The earliest formation of human society which can be distinguished from the gregarious horde with its general promiscuity of intercourse between the sexes is now beginning to be known by the name of Totemism, a word only heard the other day. Yet nothing later

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than the Totemic stage of Sociology is fundamental enough as ground to go upon in discussing Sign-



language, Mythology, and Fetishism, or in tracing the rootlets of religion; and the study of the subject has but just commenced. It had been omitted, with all its correlates and implications, from previous consideration and teachings concerning the prehistoric past and present status of the scattered human family. On this line of research the inquiries and explorations which go back to this tangible beginning are now the only profitable studies. The results of these alone can be permanent. All the rest were tentative and transitory. But "No satisfactory explanation of the origin of Totemism has yet been given." So says the writer of a book on the subject. (Frazer, J. G., "Totemism.")

The author of "Primitive Marriage," who first mooted the subject in England, could make nothing of it in the end. According to his brother, in a preface to "The Patriarchate" McLennan gave up his hypothesis and ceased to have any definite view at all on the origin of Totemism. Nevertheless, McLennan was right in his guess that the so-called "animal-worship of the Egyptians was descended from a system of Totems or Fetishes" (Budge, "The Gods of the Egyptians," vol. I, p. 29), though "Worship," we protest again and again, is not the word to employ; in this connection it is but a modern counterfeit. The Totem, in its religious phase, was as much the sign of the Goddess or the God as it had been of the Motherhood or Brotherhood. It was an image of the superhuman power. Thus the Mother-earth as giver of water was imaged by the fish or papyrus shoot. These, so to say, were Totems of the Nature powers. But when it came to "worship" it was the powers that were the objects of supreme regard, not the Totems by means of which the powers were represented; not the water-cow, the goose, the fish, the shoot, but the Goddess Apt, and the Gods Seb, Sebek- and Child-Horus. It is in the most primitive customs that we must seek for the fundamental forms of rites and ceremonies. It is in Totemism only that we can trace the natural genesis of various doctrines and dogmas that have survived to be looked upon as a divine revelation especially vouchsafed to later times, in consequence of their having been continued as religious Mysteries without the guidance of the primitive Gnosis.

The human past in its remoter range might be divided into two portions for the purpose, and described as pre-Totemic and Totemic. The first was naturally a state of promiscuity more or less like that of the animals, when there were neither Totems, nor Law of Tabu, nor covenant of blood, nor verbal means of distinguishing one person from another. The only known representatives of this condition now living are the Pygmies of the Central African Forests. By Totemism we mean the earliest formation of society in which the human group was first discreted from the gregarious horde that grovelled together previously in animal promiscuity. The subject, however, has various aspects. The term has many meanings which have to be determined by their types. Many years ago the present writer sought to show that Totemism, Mythology, Fetishism, and the hieroglyphic system did not originate in separate systems of thought and expression, as

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any modern "ism" sets up for itself, but that these had a common rootage in Sign-language, of which they are various modes or forms. Totemism originated in Sign-language rather than in Sociology, the Signs being afterwards applied for use in Sociology as they were in Mythology and Fetishism. The name "Totem" is supposed to have originated in the language of the North American Indians. The word Totem exists in the Ojibway language for a sign, a symbol, mark, or device of the group, Gens, or Tribe. The Rev. Peter Jones, an Ojibway, spells the word "Toodaim." Francis Assikinack, an Ottawa Indian, renders it by Ododam. The Abbé Thavenet, quoting from the Algonkin language, gives nind Otem for "my tribe," and kit Otem for "thy tribe." The root of the word as here rendered is Tem or Dem. The name and things thus denoted are found to be universal for a group, a gathering, a collection, a total of persons, animals, huts or houses. The Magar Thum is the Phratry or Clan, of which there were twelve altogether. The Attic township was called a Dem. The Sanskrit Dama is the home; Greek Domos, Latin Domus, Slavonic Domu, English Dome. Itembe=the dome is the roof in Niamwezi. In Zulu the Tumu is an assemblage. In Maori, the Tamene is a collection of people. Also the Toma is a cemetery like the Scottish Tom, and the Tumuli where the dead were gathered together. Tomo, in archaic Japanese, denotes a gathering of persons who are companions. In Assyrian, likewise, the Timi are the companions. As is usual in the present work, we turn to Egypt to see what the great Mother of Civilisation has to say concerning the Tem and the Totem.

Twm (Tom) in Coptic signified joining together as in the Tem. The word "Tem" has various applications in Egyptian. It signifies Man, Mankind, Mortals, also to unite, be entire or perfect. Moreover, it is a name for those who are created persons, as in making young men and young women in the Totemic ceremonies, of which more hereafter. If ever the word "created" could be properly applied to the Making of Men and to those who were grouped together, it is in Totemism. In Egyptian, Tem, or Tem-t, is not only a Total and to be totalled. The sign of Tem-t in the Hieroglyphics is the figure of a total composed of two



halves ; thus the Tem is one with the Total, and the Total comprised two halves at the very point of bifurcation and dividing of the whole into two; also of totalling a number into a whole which commences with a twofold unity. And when the youths of the Aborigines on the River Darling are made men of in the ceremonies of puberty-that is, when they are created Men-they are called Tumba. (F. Bonney.) It would seem as if the word "Tem" for the total in two halves had been carried by name as well as by nature to the other side of the world, for two classes in St. George's Sound are universally called Erinung and Tem. The whole body of natives are divided into these two moieties. The distinctions, says Nind, are general, not tribal. They agree, however, with the Arunta division into two classes of the Churinga at the head of the Totems which represent the sub-divisional distinctions. (Scott Nind, Journal of Royal Geographical Society, vol. I, 1832.) The Egyptian Tem is also a place-name as well as a personal name for the social unit, or division of persons. The Temai was a District, a Village, a Fortress,

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a Town or a City, on the way to becoming the Dom, as we have it in the heirdom and the kingdom, for the whole or total that is governed by a King. But the group-name for people preceded the group-name for a collection of dwellings, whether for the living or the dead. Here the "Tem" is a total, as we have it in English for a "team" of horses, a brood of ducks, a litter of pigs. Egypt itself had passed out of the Totemic stage of Sociology in monumental times, but the evidences for its prehistoric existence are visibly extant in the place-names and in the mirror of Mythology which reflects aloft a pre-monumental past of illimitable length. In Egypt the Zootypes of the Motherhoods and Companionships had become the Totems of the Nomes. Thus we find the Nome of the Cow; the Nome of the Tree; the Nome of the Hare; the Nome of the Gazelle; the Nome of the Serpent; the Nome of the Ibis; Nome of the Crocodile; Nome of the Jackal; Nome of the Siluris; Nome of the Calf; and others. These show the continuity of Totemic Signs. Also the status of Totemic Sociology survived in Egypt when the Artizans and Labourers worked together as the Companions in Companies; the Workmen in the Temple and the Necropolis were the Companions; the Rowers of a Ship were a Company like the Seven Ari or "Companions" on board the bark in the Mythical representation. These companions are the Ari by name, and the Totemic Ari can be traced by name to Upper Egypt, where Ariu, the land of the Ari, is a name of the seventeenth Nome. (Brugsch.) At a remote period Egypt was divided into communities the members of which claimed to be of one family, and of the same seed-which, under the Matriarchate, signifies the same Mother-blood, and denotes the same mode of derivation on a more extended scale.

So ancient was Totemism in Egypt that the Totems of the human Mothers had become the signs of Goddesses, in whom the head of the beast was blended with the figure of the human female. The Totems of the human Mothers had attained the highest status as Totems of a Motherhood that was held to be divine, the Motherhood in Nature which was elemental in its origin. So ancient was Totemism in Egypt that the Tems were no longer mere groups, clans, or brotherhoods of people, or a collection of huts like the Tembs of the Ugogo. The human groups had grown and expanded until the primitive dwelling-places had become great cities, and the burial-mounds of still earlier cities; the zootype of the Motherhood and the Brotherhood had become the blazon of the kingdom. If we take the City to be the Egyptian Temai, the Lion was the Totem of the Temai in Leontopolis; the Hare was the Totem of the Temai in Unnut; the Crocodile was a Totem of the Temai in Crocodilopolis; the Cat in the Temai of Pi-Bast (Bubastes); the Wolf was the Totem of Lycopolis; the Water-Cow of Teb; the Oxyrhynchus of Pi-Maza; the Apis of Ni-ent-Hapi; the Ibis of Hermopolis; the Bull of Mendes; the Eel of Latopolis; the dog-headed Ape of Cynopolis.

When Egypt comes into sight, the Tems have grown into the Temais and the Totems into the signs of Nomes, and she has left us the means of explaining all that proceeded in the course of her long development from the state of primitive Totemism in Africa: the state which more or less survives amongst the least cultured or most

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decadent races that have scattered themselves and sown the Kamite Wisdom which they carried as they crawled about the world; and, as the evidence shows, when this identifiable Wisdom of the Ancient Motherhood was first carried forth from Egypt, she was in the most ancient Totemic stage of Sociology. The "Tem," then, in the last analysis, as Egyptian, is a Totality in two halves, also a total of "Created Persons," that is, of those who were constituted Persons or companions in the Tem or Group by means of the Totemic Rite. In other languages the Tem, Deme, or Timi are the Group, or Brotherhood. And in the



languages of the Red Men, the Dodam, Otem, or Ododem is the symbol of the group of Brotherhood or Motherhood, who were known by their Totem. Totemism really originated in the Sign-language of Inner Africa. Some thirty different Totems have been enumerated as still extant amongst the natives of Uganda and Unyoro, and each Totem is connected with a birthplace or place of origin for the family in relation to the Elemental Ancestry (Johnstone), which is the same as with the Arunta in Australia. But a great mistake has hitherto been made in supposing that a sign called the Totem had its origin in Sociology. The primitive type now generalized under the name of "the Totem" was employed for various purposes as a factor in Sign-language. It might be personal, sexual, sociological or religious. It might be the sign of legal sanction, or a type of Tabu. It might identify the human Mother or the superhuman power that was invoked for water, for food and shelter as the Mother-earth.

Since the brief jottings on "Totemism" were made in the "Natural Genesis" (section 2) much water has passed beneath the bridge. A flood of light has been poured out on the subject by Messrs. Spencer and Gillen in their invaluable work on the Native Tribes of Central Australia. The Wisdom of the Egyptians is supplemented most helpfully by the traditions of the Arunta. The Gods and Goddesses may have been relegated to the "Alcheringa," but much of the primitive matter has been preserved at a standstill which had been transfigured by continual growth in Egypt. It is shown by the Arunta and other Australian tribes that certain Totemic districts were identified by or with the food they produce, as the district of the Kangaroos, the district of the Emus, or the district of the Witchetty-Grubs. The Arunta tribes are distributed in a large number of small local groups, each of which is supposed to possess a given area of country, and therefore of the food grown in it. Generally the group describe themselves by the name of some animal, bird, or plant. One area belongs to the group who call themselves Kangaroo-Men; another belongs to the Emu-Men; another to the Hakea-flower-Men; another to the people of the Plum-tree. (N.T., pp. 8-9.) The tribal area of the Australian Euahlayi is likewise divided into hunting-grounds in relation to food. According to Sir George Grey, the natives say that the Ballaroke family derived their name from the Ballaroke, a small opossum, on account of their having subsisted on this little animal; and of the Nag-Karm Totem he tells us the Nagarnook family obtained their name from living principally in former times upon this fish. These, then, were food-totems. So likewise are the Witchetty-Grub, the Kangaroo, and the

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Emu of the Arunta groups. Scott Nind also tells us that the tribes of the Torndirrup and Moncalon classes are in a measure named from the kind of game or food found most abundant in the district (Journal of Royal Geographical Society, 1832), which is the same as saying that the members of the Emu-totem were named from the Emu-bird, or the Kangaroos from the Kangaroo-animal, naming from food being sub-divisional and later than the descent from the Tree and Rock or the Churinga of the two primary classes. The most important ceremonies of the Arunta are performed for the sake of food, that is for increasing the supply of the plant, animal, bird, or insect which is the Totem of the particular group that enacts the rite and makes the magical appeal. The Emus perform, propitiate, and plead for abundance of Emus. The Witchetty-Grub people ask for plenty of Beetles. These not only eat their Totem, they are also its protectors. The Totem was eaten ceremonially as a type of the food that was asked for, with its likeness drawn upon the ground in the blood of the brotherhood.

It is obvious that both in Australia and Inner Africa the primitive Totemic mapping-out includes that of food-districts, and that the special food of certain districts was represented by the Totem of the family or tribe. At the time of the 6th Egyptian Dynasty one family branch of the Hermopolitan princes owned or possessed the Nome of the Hare whilst another governed the Nome of the Gazelle. (Maspero, "Dawn of Civilisation," Eng. tr., p. 523.) These in the primitive stage would be the food-districts of the totemic Hares and Gazelles, and this status has been preserved in Australian Totemism with the ownership retained by the group. The totemic origin of the zootypes assigned to the Egyptian Nomes is shown when the animals were not to be eaten as common food. As Plutarch says, the inhabitants of the Oxyrhynchus Nome did not eat a kind of Sturgeon known as the Oxyrhynchus. (Of Isis and Osiris, p. 7.) Also, the people of Crocodilopolis would not eat the flesh of the Crocodile.

The notions of Totemism previously entertained have been upset by the new evidence from Australia, which tends to prove that the Totem was first of all eaten by the members of the group as their own especial food. Hence they were appointed its preservers and cultivators, and were named after it. According to the present interpretation, the Totem primarily represented the maternal ancestor, the mother who gave herself for food and was eaten, and who as the mythical Great Mother in Egypt was the Goddess Hathor in the Tree; the suckler as Rerit the Sow, the Nurse as Rannut the Serpent, the enceinte Mother as



Apt, who was fleshified for eating as the totemic Cow. The object of certain sacred ceremonies associated with the Totems is to secure the increase of the animal or plant which gives its name to the Totem. Each totemic group has its own ceremony and no two of them are alike, but however they may differ in detail the most important point is that one and all have for their main object the purpose of increasing the supply of food; not food in general, but the particular food that is figured by their Totem. For example, the men of the Emu-totem perform their special ceremony and pour out the oblation of blood in soliciting plenty of Emu. There can be no mistake in the kind of food that is piously besought, as a likeness of the Emu-bird is portrayed on the ground in the blood

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of the tribe to indicate the Power that is appealed to. Thus, in the very dawn of ownership by the group, when property was common and not several, the Totem would be a sign of that which came to be called property as the special food of the totemic family or clan. A group of totemic Kangaroos would be the owners and eaters of the Kangaroo in their locality. A group of totemic Emus would be the owners and eaters of the Emu. Those whose Totem was the Tree would eat the fruit of the Tree, a Totem being the veritable image of the food. The women of the Grass-seed Totem fed upon the Grass-seed in the Alcheringa. The women of the Hakea-totem always fed upon the Hakea-flower in the Alcheringa. After the men of the Witchetty-Grub have performed the Intichiuma ceremony for increase of food, the Grub becomes Tabu to the members of the Totem, and must on no account be eaten by them until the animal is abundant and the young are fully grown. If this rule should be broken it would nullify the effect of the ceremony. (N.T., p. 203.) If the Witchetty-Grub men were to eat too much of their Totem, the power of performing the ceremony for plenty would depart. At the same time, if they were not to eat a little of the totemic animal it would have the same effect as eating too much. Hence the sacred duty of tasting it at certain times. The people of the Emu-totem very rarely eat the eggs. If an Emu-man who was very hungry found a nest of eggs he would eat but one. The flesh of the bird may be eaten sparingly, and only a very little of the fat, eggs and fat being more tabu than the meat. "The same principle holds good through all the totems. A carpet-snake man will eat sparingly of a poor snake, but he will scarcely touch the reptile if it be fat." (N.T., p. 202.) That was left, like the finest grain, for seed. So the members of the Irriakura-totem do not eat their Totem for some time after the ceremony of Intichiuma. The man of the Idnimita-totem, a large long-horned beetle, may not eat the grub after Intichiuma until it becomes abundant. It is the same with the men of the Bandicoot Totem. But when the animal becomes plentiful, those who do not belong to the Totem go out in search of one, which when caught is killed and some of the fat put into the mouth of the Bandicoot-men, who may then eat a little of the animal. (Pp. 204-7.) Again, the Arunta have a custom or ceremony in which the members of any local group bring in stores of the totemic plant or animal to their men's camp and place them before the members of the totem. Thus, as Messrs. Spencer and Gillen remark, "clearly recognizing that it is these men who have the first right of eating it" (p. 210), because it was their Totem. In this social aspect, then, Totemism was a means of regulating the distribution of food, and in all likelihood it must have included a system of exchange and barter that came to be practised by the family groups. In this phase the Totem was a figure of the especial kind of food that was cultivated and sought to be increased by the magical ceremonies of the group. If we were to generalize, we should say that in the beginning the "food" represented by the Totem, whether animal or vegetable, was both cultivated or cared for, and eaten by the members of that Totem. In scarcity, it was eaten less and less, and was more and more prohibited to the brotherhood, for social, religious or ceremonial reasons, and that this was certainly one of the origins in Totemism. The Totem as food may

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partly explain the totemic life-tie when the human brother is taught to take care of the animal and told to protect it because his life is bound up with the animal's so closely that if it dies he too must die.

Totemism, however, does not imply any worship of animals on the part of primitive men. It is the sheerest fallacy to suppose that the most undeveloped aborigines began to worship, say, fifty beasts, reptiles, insects, birds, or shrubs, because each in some way or measure fulfilled one of fifty different conceptions of a divinity that was recognized beneath its half-hundred masks. Moreover, if primitive men had begun by worshipping beasts and holding their deadliest foes religiously sacred as their dearest friends; if they had not fought with them for very existence inch by inch, every foot of the way, to conquer them at last, they never could have attained supremacy over their natural enemies of the animal world. It would be



going against all known natural tendency for us to imagine that human nature in the early stage of Totemic sociology was confused with that of the lower animals. The very earliest operation of the consciousness which discreted the creature with a thumb from those who were falling behind him on four feet was by distinguishing himself from his predecessors: and the degree of difference once drawn, the mental landmark once laid down, must have broadened with every step of his advance. His recognition of himself depended on his perceiving his unlikeness to them, and it can be shown how the beasts, birds, reptiles, and fishes were first adopted as zootypes on account of their superhuman and superior power in relation to the various elements, and therefore because of their unlikeness to the nature of the human being. The ancestral animal then is neither an ideal nor imaginary being as a primitive parent supposed to have been a beast, or a bird, a plant, or a star, any more than the first female as head of the Gaelic Clan Chattan was a great cat, or was believed to be a Great Cat, by the brothers in the Clan Sutherland.

However ancient the mythical mode of representing external nature, some sort of sociology must have preceded mythology and been expressed in Sign-language. Actuality was earlier than typology. Thus amongst the American Indians we find that Earth, Water, Wind, Sun, and Rain are Totems, without being, as it were, put into type by mythology. This, which can be paralleled in Africa and Australia, points to a beginning with the elements of life themselves as the objects of recognition which preceded the zootypes; the elements of water, earth, air, and vegetation. It need scarcely be re-asserted that Totemism was a primitive means of distinguishing the offspring of one Mother from the offspring of the other; the children of the Tree from the children of the Rock, the hippopotami from the crocodiles, the serpents from the swine. The earliest sociology touches on promiscuity at the point of departure from the human horde when the Mother was the only parent known. The Mother comes first, and from that point of departure the Egyptian representation reflects the sociology in the Mirror of the Mythos. In the pre-Totemic stage, there was one Mother as head of the family. This is repeated in Egyptian Mythology. In Totemism the Motherhood is divided between two sisters, or a Mother and an elder sister. This

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is repeated in Egyptian mythology. In Totemism the dual Motherhood is followed by the brotherhoods. This is repeated in Egyptian Mythology, beginning with the Twin-Brothers Sut and Horus, or the Black Vulture and the Golden Hawk, which are equated by, or continued as, the Crow and Eagle-Hawk of Karween and Pundjel in Australia. In Totemism the two Brothers are followed by four or six in a group, and these are consorts of the sisters in group-marriage. So is it in the Egyptian Mythos. In this way Mythology will lend its search-light to show the backward path of prehistoric Totemism.

At a very early stage the boys became the Consorts of the Mother. When of age they would enter into connubium with her, the eldest being first. Incest at the time was naturally unknown, it being the same with them as with the animals. This status is reflected in the Mirror of Mythology. For example, there is evidence that the eldest Son was the earliest representative or outline of a Father and that he cohabited with his own Mother on purpose to keep pure the Mother-blood. This is an African institution. The queens of Cape Gonzalves and Gaboon are accustomed to marry their eldest Sons as a means of preserving pure the royal blood. It was a very stringent law and custom with the Yncas of Peru that the heir to the kingdom should marry his eldest sister. (Bastian, *Der Mensch in der Geschichte*, vol. III, p. 293; Wearne, S., *Journey to the Northern Ocean*, p. 136.) This custom also is reflected in Egyptian Mythology. Indeed, so perfectly have the prehistoric sociological conditions been preserved by the Egyptians in their Mythical rendering of the natural fact that the very beginning in heaven is with the first departure from utter promiscuity as it was on earth. The Genetrix as typical Woman is both Mother and Consort to her own Children. Hence Apt, the old first Mother of Gods and Men, was called the "Great Mother of him who is married to his Mother." That is, of Horus as the Crocodile-headed Sebek. Sut, the male Hippopotamus, was also both Son and Consort of the same first Mother. As Hor-Apollo says, "when the male Hippopotamus arrives at its prime of life it consorts with its own Mother." This was the status of Sebek-Horus, who was termed the husband of his Mother. The earliest powers born of the Earth-mother were thought of as fecundating her in utero; Sut as the Hippopotamus, Sebek as the Crocodile, Shu as the Lion, Elder Horus as the Child. The tradition of the sons who consorted with the Mother is to be detected in the story told of Mars by Herodotus (B. II, 64). He describes an Egyptian festival which the priests informed him was instituted to celebrate or commemorate the ravishing of his Mother by the God Mars. Now Mars, in Egypt, is the warrior Shu, who was one of the sons that cohabited with the Mother. Thus Sut, Horus, and Shu are all three described in this pre-Totemic character. There were seven altogether of these Sons who were Consorts of the Mother in Mythology, and who reappear with the Old Harlot and partake of her cup of fornication in the Book of Revelation. At a later



time both Sut and Horus were denounced as “Violators of their Mother.” When Isis uttered the cry of “No Crocodile,” Horus had violated his Mother, and it was the Mother who effected the “Act of Salvation” by refusing the incestuous intercourse of Son and Mother, whether of the uterine Son or only of

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the same Totem, which in this case was the Crocodile. (Magic Papyrus, p. 7.) With Sut as Violator, it was the Hippopotamus; with Horus the Crocodile, with Shu the Lion. Thus, in the mirror of Egyptian Mythology human promiscuity is reflected when the Great Mother’s own Sons are her Consorts. Polyandry is represented when brothers and sisters couple together, as did Shu and Tefnut. The African marriage of one male with two sisters is reflected in the mythos where Osiris is the consort of Isis and Nephthys.

If we take the word “Totem” to indicate a sign, the earliest sign or symbol to be identified in Totemism was related to the fact of feminine pubescence. This was the Word that issued out of silence in the Beginning. The earliest law of covenant or tabu was based upon the transformation that occurred at the time when the girl became a woman ready for connubium. This was the mystery of a transformation that was a primal source of all the transformations in the folk-tales of the world. The girl became a woman as a natural fact. This had to be expressed in the visible language already drawn from external nature. We are told by Theale, the Cape historian, that the only festival celebrated by the Zulu-Kaffirs to-day is one that is kept when the girl becomes pubescent. This, was indeed the mother of mystery, the mystery of all mysteries ever solemnized or celebrated by the people of the past. It was a time of rejoicing because the girl had come of age and was now ready to be welcomed into communal connubium by the whole group of grown-up males. When the female had attained pubescence and become of age the opening period, as it is commonly designated, was proclaimed, and confirmation given in various modes of Sign-language. The fact was tattooed on the person. A cicatrice was raised in the flesh. Down was exhibited as a sign of the pubes. The Zulu women published their news with the Um-lomo or mystical mouth-piece. The act may be read on behalf of the women by assuming the operation to have been female from the first, and then passed on to the boys. The girl in her initiation joins the ranks of the Motherhood. She has attained her opening period. The tooth is knocked out to visualize the opening. One of the signs of readiness shown by the Arunta women was the erection of the sacred Pole immediately after the ceremony of introcision had been performed. A Purulu woman of the Achilpa Totem (in the mythical past) is said to have had a large Nurtunja. This when erected stood so high as to be seen by the men a long way off. The woman showed her Undattha or down (typical of the pubes and pubescence) and the men performed the rite upon her, and then they all had intercourse with her. (N.T., p. 407.) The special fact then signified by the raising of her Nurtunja, or sacred pole, was that her womanhood was now accomplished. This may explain why no Nurtunja is used but once, a fresh one being made for every ceremony. Also why Churinga were hung upon the pole to intimate her Totem.

The name for a Totem (in Luganda) is Muziro, which signifies something tabooed: “something I avoid for medical or other reasons.” This tends to identify the Totem in one of its aspects as a teacher of Tabu in relation to the primitive mystery of female nature.

The fact is that the Sign-language of Totemism was in existence long before two groups of people were distinguished from each other

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by two different signs or zootypes. Sign-language is far older than any form of Totemic sociology. The signs now known as Totemic were previously extant; they had served other uses, and were continued for other purposes. The very first thing to regulate in primitive marriage was the time at which the pubescent girl was marriageable. This was determined primarily by nature and secondly by the preparatory rite. As shown by the Australian customs, no girl was marriageable until the rite of introcision had been performed upon her person. Her Totem followed the Totemic rite as her heraldic badge. Thus a first division was made to indicate the fit and protect the unfit from savage assault, when the Totem was individual and feminine. So in the mysteries of Artemis no young woman was considered marriageable until she had danced in the bear-skin at the Mysteries; the Bear-skin that symbolized the pubes or pubescence, as did the down of birds or the skin of the serpent. The natural *raison d’être*, the primary need for the Totem, was in its being a sign of feminine pubescence. In a state of sexual promiscuity the first thing to be determined was the Mother-blood. This was manifested at the period of puberty, and the Totem was adopted as the symbol of motherhood. The manifestor was now a frog, a serpent, a she-bear, or as we say, a Woman, to be distinguished by her Totem.



The Totem then was the sign of "Earth's first blood" on this most primitive natural ground. When the Australian black described the Churinga-like sacred stones of New South Wales as "All same as bloody brand," he meant the blood-brand, or Totemic mark, and thus identified the Mother-Totem with the Mother-blood. The different motherhoods were recognized as different Mother-bloods which were visibly discriminated by the different Mother-Totems. The recognition of the Mother-blood, even in the undivided horde, would naturally lead to the Blood-motherhood which we postulate as fundamental in Totemism. At first no barrier of blood was recognized. The brothers and sisters of the same mother intermarried, although they were, or because they were originally, of the same one blood. When the nations of the earth were all of one blood it was the blood of the Mother, who in her mystical aspect is the Virgin-Mother of the Mythos and the Eschatology. On entering the ranks of the motherhood the girl assumed her sign which signified that she was now a woman. In being made Totemic she was recognized by her zootype—that is, by the reptile, beast, or bird of the Totem into which she had first made her transformation at the time of puberty. In various legends it was said that in making this transformation the young women were changed into beasts. Once on a time a young girl in Arcadia transformed into an animal. It is common in the folk-tales for the female to change into a hyena, a tigress, a serpent, a lioness, or some other beast or reptile. It was the same with the Zulu-Kaffir girl who became a frog. When her change occurred she was no longer a tadpole of a girl, but a full-blown frog, and in the human sense a woman. The beginnings were very lowly in Sign-language. It had been awesomely remarked that the serpent had the faculty of sloughing its skin and renewing itself. Hence it is said by the Kaffirs that when the girl makes her change

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she is visited by the great serpent, or, in other legends, she is said to change into a serpent. In the Arunta tradition the two females who are the founders of Totemism and finishers of the human race made their transformation into the lizard. (N.T., p. 389.) The native women of Mashonaland also tattoo themselves with the lizard-pattern that is found on their divining tablets when they come of age. (Bent., p. 305.) Thus the lizard in one instance, the serpent in another, the frog in a third, is the type of beast or reptile into which the young woman is said to transform at the particular period. Hence the lizard, frog, and serpent remain as fetishes with the aborigines. Both lizard and frog were continued in Egypt, but the serpent there attained supremacy. At the coming of age the girl changed into a lizard, a frog, or a serpent as a mode of indicating her status as a woman, whether in nature or in Totemism. Thus three different types, the lizard, frog, and serpent, are identified as figures of the fact in nature, with the "beast" or reptile into which the young girl made her transformation in the mysteries of motherhood which formed the mould of other later mysteries in Totemism and mythology; the types of which were worn by the Goddesses as well as by the Egyptian women. The amulet of Isis which she tied round her neck when she had conceived Child-Horus corresponded to the Totemic sign of the pubescent Virgin. It was of blood-red stone and it imaged the blood of Isis. (Plutarch, c. 65.) The girl was changed into the woman at the time of puberty, therefore the Totem was a type of motherhood. In a sense it was the Crown of Maternity which in Egypt was represented by the serpent of renewal. In attaining this type the girl became a lizard or the Zulu maiden was said to be visited by the great serpent. The serpent that visited the Kaffir maiden was also a Totem of the Virgin-goddess Rannut, in the Kamite mythos, and this was doubled to be worn by the Egyptian Queens as the symbol of Maternity or a Totem of the dual Motherhood, in the characters of Girl and Woman, Maid and Mother, Virgin and Gestator. We may now affirm that Totemism was founded on the nature of the female as a mode of showing when the maiden might be admitted into the ranks of Motherhood, and the young girl made her transformation into the animal and became a frog, a lizard, serpent, crocodile, bear, lioness, cat or other zootype as the bringer-forth of human offspring in the mask. Which animal was represented would depend upon the Totem of the Motherhood or the Group of Males. And here it may be asserted that for the first time we touch another of the several tap-roots of Totemism.

The Totem has sometimes been called the "original Ancestor," as if it were a representative of the human Father. But the sole original Ancestor in sociology, in Totemism, in mythology, is the Mother; and the female Totems of the Motherhood on earth were repeated as the Totems of the Mother in heaven, or in the Astronomical Mythology. One object of the Totem being worn in the form of the Skin, the badge of tattoo, or the crest, was to signify the "blood" which could only be determined by the Motherhood, so that the children of the same Totem could or should not intermarry because they were or were not of one blood. It follows, therefore, that the earliest Totems must have signified the Mother as a means of identifying the one



blood of her children. Descent from the Mother, identified by her Totem, is indicated from one end of Africa to the other, when the Egyptian Pharaoh wears the tail of the Cow, the Kaffir chief or Bushman the tail of the Lioness, and the Hottentot is the Son of the yellow Lion-tail. So is it in the Egyptian Mythology where, the priority of the Mother-Totem is well exemplified. Shu is also a Son of the Lion-tail, the She-Lion, and he carries the Ur-Heka or Great Magical Power on his head. This is the hinder-part of the Lioness; and the tail of a Lioness on his head denotes the Lioness as a Mother-Totem from which the child traces his descent as a lion. The earliest human being individualized was necessarily the Mother. She and her children formed the primal family, whose tie was that of Blood-Motherhood, a tie that must have been already common with the horde in pre-Totemic times, the one blood of Motherhood being the original source of all Blood-Brotherhood. The primary form of human personality (personâ) was that attained by woman under the Matriarchate as the Mother. Fortunately Providence placed the Mother first and secured her on the side of procreant nature, for the perpetuation of the race. It has been cast up against Woman that she is Mother first and Consort afterwards, and that the Maternal instinct reigns supreme. But Woman was the Mother ages earlier than she could be the wife. The Mother had the start by many thousand years. The child was known as hers from the beginning. The husband was not. Her function was that of breeder for the group and bearer for the Tribe, and not for love of the individual. She fulfilled the Ideal of Primitive Man as the Woman of infinite capacity, like the Lioness, Hippopotamus, or other huge Titanic type of superhuman power and size. She may have had her individual likes and dislikes, but was grimly governed in the grasp of stern Totemic Law. It was perforce her duty to provide pasturage for "forty feeding as one," or the whole tribe, not to cultivate her own personal preferences. The Mother necessarily grew predominant in the duality of her nature. And still the noblest nature yet evolved is hers whose desire for maternity is dual, and who blends most perfectly the love of the Mother and Wife in one.

The solution of the problem now propounded is that the secret of the Totemic Sphinx, in its ultimate secrecy, originated with the Totem being first of all a sign of feminine pubescence, and a personal means of making known the natural fact; that it thus became a blazon of the Mother-blood and primal family group; which tends to corroborate the suggestion now sought to be established that the Totem was a figure of the female from the beginning, and that this was followed by a long and manifold development in the application of the Sign to the Motherhoods and Brotherhoods, and to the intermarriage of the groups now called Totemic.

There are two classes of tradition derived from Totemism concerning the descent of the human race. According to one, human beings were derived from the Totemic animals, or Birds, as the Haidahs in Queen Charlotte Sound claim descent from the Cow. According to the other, the Totemic zootypes are said to have been brought forth by human mothers. The Bakalai tribes of Equatorial Africa told Du Chaillu that their women gave birth to the Totemic animals, we have

seen how, and that one woman brought forth a Calf, others a Crocodile, a Hippopotamus, a Monkey, a Boa, or a Boar. (Du Chaillu, *Explorations and Adventures in Equatorial Africa*, p. 308.) The same statement as this of the Bakalai is made by the Moqui Indians, who affirm that the people of their Snake-Clan are descended from a woman who gave birth to Snakes. (Bourke, *Snake-dance of the Moquis*, p. 177.) In various savage myths we have seen how the animals are descended from human mothers. This is a complete reversal of the supposed belief that the human race is descended from beasts, birds, reptiles, and all the other Totemic types, and tends to show that the primary Totems were representatives of the Mothers, whence the alleged descent of the Totemic animals from human originals which of necessity were female; when the Women as the authors of Totemism brought forth the types. Because the Mother was the primal personality it followed that the earliest human group was a Motherhood. The Clan at first was Matriarchal. This is still extant in the Oraon Maharis, which are the Motherhoods by name. (Dalton, *Ethnology of Bengal*, p. 63.) When there was no individual fatherhood yet determinable, descent was in the female line, from the Mother to the Eldest Daughter. These became the typical "Two Women" in Totemism and the "Two Mothers" in Mythology because they had been the Two Mothers in the primitive Sociology, as the Mother and the Eldest Daughter of the human family. The primary human group was naturally uterine. The family first formed were the children of one Mother, and the human pact or tie was founded on the one blood of the Mother; the Blood-Motherhood which determined the Blood-Brotherhood. According to Schoolcraft, the Totems of the Algonquins denote the Mothers. The Emu, which is also "The Woman,"



Ngalbal, is a Mother-Totem of the Kurnai in Australia. When the Euahlayi tribe of Australia take their Totem-names from their Mothers, and are divided into two groups as the Light-blooded and the Dark-blooded, this indicates a twofold derivation from the one Mother-blood, whether pre-Totemic or Totemic. If we take the Bear as a Mother-Totem, we can understand the Ainu of Japan when they say their earliest ancestor was suckled by a Bear. In that case the Totemic Mother was a She-Bear, and the fact was memorized when the Ainu women suckled the young Bear that was to be killed and solemnly eaten at the annual festival. Besides which, when the She-Bear was eaten in place of the human Mother the sex of the Totem was determined by her being invested with a necklace and adorned with eardrops like a woman.

It is the same when the Snake-Clan of Arizona claim descent from a Woman who gave birth to Snakes. She was the Mother of that Totem and the Snakes were her children. But there was a Mother in Mythology who did give birth to the Totem-animals, and who is confused at times with the human Motherhood. This was the Mother-earth, who was represented by the snake as renewer of vegetation in the Goddess Rannut. Egyptian Mythology is a mirror of Totemism from the beginning with the human Mother who was the primal parent. And as it was in Totemism so is it in the Mythology and Eschatology of Egypt. In the beginning was the Great Mother, because the first person recognised in Totemism was

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the Mother. The Totemism of Egypt was the basis of all its Mythology and Eschatology, but that stage of sociology was almost silted under and hidden out of sight as one of the several strata of Egypt's buried past. The Indians who trace their descent from the Spirit-Mother and a Grizzly Bear acknowledge that the Bear, like that of the Ainos, was a She-Bear, and consequently a Mother-Totem. The Tugas claimed descent from a She-Wolf, and the Tufans from a She-Dog. Descent from the Mother or in the female line was universally recognized by the aborigines. From this it follows that the zootypes first represented the Motherhoods; and when the males came to the fore the same animal would serve two purposes. As female it would represent the motherhood; as male the brotherhood. A tribe of Indians still living in North-West America claim to have descended from a Frog. If this was a Totem of the Motherhood, the descent would be the same as if it were from the Goddess Hekat, only their sign is simple Frog, whereas the Frog had been elevated in status by becoming an image of the Mother as Mistress Hekat, the Froggess who typified the Divine Mother in the transforming Moon. The divine Cow of the Todas is an extant type of the Great Mother as the giver of food, equivalent to Hathor, the Egyptian Venus, the Cow that protected her Son with her body, primarily when the Mother was a Water-Cow. The Toda Palal or High Priest obviously personates the Divine Son, and is the dispenser of blessings to the world for the divine Motherhood that was represented by the Cow.

No race on earth so ignorant but that it has claimed descent from the Mother. And this human descent being the recognized fact in who could be, and was, identified as their own flesh and blood and breath, the Mother who gave visible birth to the human offspring, and no other, from the womb, never could have claimed an actual descent from animals, reptiles, birds, trees, stones and other objects, animate and inanimate. An Australian tribe considered themselves to have been Ducks who at one time were changed into Men. In that case the Duck would be a Totem of the Mother as the means of tracing their descent in the female line. When they became Men the descent would be reckoned from the Male Progenitor. The Bygahs have a tradition that the foster-mother of the first Man was a Milch-Tigress, and therefore, as we show, a Mother-Totem. In this statement the foster-mother is distinguished from the human Mother and is identified by means of her Totem as the Tigress and Lioness, or Sow or Water-Cow, or any other female zootype. The Hyena was a Mother-Totem of Inner Africa. The Wanika in East Africa reverence this animal as ancestral. When a Hyena dies it is bewailed by the whole people. The mourning for a chief is said to be nothing compared with the death of a Hyena (New, Charles, Life and Wanderings, p. 122), because, as we hold, of its being a maternal zootype. It is certain that the hippopotamus was a Mother-Totem with the natives of the Zambesi, who have now the greatest horror of touching its flesh. Livingstone's pilot would go without food rather than cook it in the same pot which had contained any of the meat. (Livingstone, Zambesi.) As Herodotus tells us, the first Mother of

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the Scyths was a Serpent-woman. With the Kings of Abyssinia the line of descent was traced from the Serpent, which was therefore a Mother-Totem. The process of divinizing the power by means of the type had begun in Africa beyond Egypt. The vulture in Ashanti is the same sign of royalty as with the Egyptians. In Coomassie, says Ellis, "vultures are considered birds sacred to the Royal Family. This is not in the same



way as the leopard is to the leopard family; but rather that these birds have been despotically declared to be sacred," which means that they are exceptionally sacred by being the totem of the Royal Family, or, as in Egypt, of royal and divine Maternity. Any molestation of this bird was punishable with death. (Ellis, A. B., *The Tshi-speaking People*, p. 213.) It is a Mother-Totem like the vulture of Neith, which was both royal and divine, as the Bird of Blood, the Mother-blood, the royal blood.

The Mother was the primal parent, and the Totem was a means of distinguishing one mother and one group of children from another before these were divided in the two classes of the Two Mothers. Single Motherhood was naturally known to the gregarious horde. Which means that the earliest Totems were types of the female. This is shown in the Egyptian Mythology, that mirror of the Matriarchate. "Your Mother" knew her children and they knew their Mother. "My Mother" knew her children, and they knew their Mother. But without some permanent sign the children would go forth like the beasts from the lair and the birds from the nest, and even this one natural link of relationship must have been lost in the undistinguishable horde. That sign was the Totem as the earliest mode and means of identifying the Mother and of memorizing the descent of the children upon any line of the original Matriarchate. The mother's sign then was the Totem of her own children, male and female, differentiated by sex. "Your Mother" was known by her Totem; "My Mother" by her Totem-to each other's children. The Mother's Totem was naturally recognized by her own children. If "Your Mother" was a Lioness, the male offspring knew themselves as her young Lions. If "My Mother" was a Hippopotamus, her children knew themselves as Hippopotami, or Bulls of the Cow if male. The Mother was always human beneath the Totemic mask which was needed, adopted, and worn to distinguish one human mother from the rest, so that she could be identified by others who were not her children. Thus the first "Two Women," the "My Mother" and "Your Mother" of the Kamilaroi, were recognized as the Emu and Iguana, and these became the Totems of their children.

The Arunta in their isolation have preserved some relics of a primitive tradition of the pre-Totemic and pre-human state in what they term the "Alcheringa." In this the mythical ancestors, the Nooralie, or Mura-Mura of other tribes, are supposed to have lived. At that time, or in that condition, nothing human had been evolved, distinct from other forms of life. As it is said, in those days there were neither men nor women, only rudimentary creatures waiting to be humanized. The Alcheringa represents a mythical past which did not commence with those who have no clue to the origins. It is a past that was inherited and never had any contemporary existence for them. These rudimentary beings the Arunta call "the Inapertwa,

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or imperfect creatures." We know what was meant by the term because it is still applied to the girls who have not been opened and the boys who have not undergone the rite of circumcision or sub-incision. Such beings still remained the same as the Inapertwa creatures because they had not yet been made into men and women. The sexes were not then divided at puberty or, in other words, had not yet become Totemic. The Arunta tradition tells us further that the change from the pre-human to human beings, and from the pre-Totemic to the Totemic status, was effected by Two Beings who were called the Ungambikula, a word which signifies "out of nothing" or "self-existing." Though these two are not designated Women, they are two females. There being no men or women in those days, only the rudimentary Inapertwa, it was the work of the Ungambikula to shape the Inapertwa creatures into women and men, with their lalira, or great stone knives, made of quartzite. These Two Beings were the primitive creators of men and women from the undistinguishable horde of the imperfect Inapertwa as founders of Totemism (N.T., p. 388), by means of the Totemic rites. They are said to have changed the Inapertwa into human beings belonging to six different Totems-(1) The Akakia, or Plumtree. (2) The Inguitchika, or Grass-seed. (3) The Echunpa, or Large Lizard. (4) The Erliwatchera, or Small Lizard. (5) The Atinpirichina, or Parakeet. (6) The Untaina, or Small Rat. The Two Beings having done their work of cutting and carving which was to establish Totemism, then transformed themselves into lizards. Hence it was the lizard of Australian legend that was reputed to have been the author of marriage, because the lizard was an emblem of the feminine period.

It will be shown by degrees what the nature of these rudimentary creatures was, and what is their relation to the human race and to Totemism. The same primeval tradition is to be found in the Manganian myths of creation. In this the beings born of Vari-ma-te-takere, the originator of all things, the very-beginning, dwelt in the Mute-land at the bottom of Avaiki. There was no verbal language in this land of the Great Mother. You could not provoke an angry answer there. The only language known in the Mute-land is said to be that of signs-"such as nods, elevated eyebrows, grimaces, and smiles." (Gill, p. 6.)

"Avaiki is a land of strange utterance,



Like the sighs of a passing breeze;
Where the dance is performed in silence,
And the gift of speech is unknown." (Native song).

The Mother and Daughter of the Mangaian version take the place of the two female ancestresses in the Arunta legend. Also, one name of the daughter in another of the islands was Papa or Foundation. In this also the six Totems are equated by six parts of Avaiki, the body of the Great Mother (Mother-earth), who is said to pluck off six portions of her flesh, from the right and left sides of her body, with which to form her children. The tradition is one and universal with many variants. It is fundamentally the same in the mythology of the Californian Indians, who tell us that at first their ancestors walked on all fours. Then they began to put forth some members of the human body, such as a finger or a toe, until they were perfected

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like the Inapertwa when these were made into men and women. They missed their tails, which they lost as the result of having to sit up. It was a result of this derivation of the children from the mothers illustrated by means of Totemic zootypes that the aborigines in various Asiatic and European countries were despised and derided by later races as "The Men with Tails." When the Burmese call the Karens "Dog-men," and the Airyas of India call the aborigines "Monkey-men" they are naming them derisively in accordance with the primitive Totemic status. Nothing is more common than for the later lighter races to accredit the old dark races with the possession of tails, as a continuation of the Totemic likeness. They were the beast men, or their descendants from the earlier Totemic times and status. The Kickapoos tell a humorous story of their ancestors who once were in possession of tails which they afterwards lost. Then the impudent frog would send every morning and ask them how they felt without their tails, much to the amusement of the bear, who used to listen and shake her fat sides with laughter at the joke. As the frog had likewise lost its tail in the process of becoming a frog from a tadpole we may see in this the particular Totemic type of the Kickapoos that lost their tails. The tail or hinder part is naturally a Mother-Totem. The tail of the lioness carried on his head is the Mother-Totem of Shu. The Egyptian kings were men with tails. They wore the tails of the lioness and the cow, which were two forms or zootypes of the mythical mother, Neith the Milch-Cow (earlier, Apt, the Water Cow) and Tefnut, the Lioness. Here the tails of the lioness and cow were worn by the human lion or bull who at one time sported his Mother-Totem in the shape of the typical animal's tail. Various tribes on the Upper Nile are the wearers of artificial tails made of hair, straw, or fibre of hemp, in place of the earlier skin. On grand occasions the Egyptian judges and other dignitaries wore the tails of jackals made of horsehair. In Egyptian symbolism the jackal represents the judge; and the tail of horsehair still survives with us as the queue of the judge's wig. The fox in Europe took the place of the jackal as the zootype of the lawyer, and this preserves the character of Anup, the jackal, as the sign of council and of cunning or wiseness on the part of those who "wear fur," or the later silk.

One supreme and primary object of Totemism was the preservation of the Mother-blood in aboriginal purity. This gave priority and unparalleled importance to maternal Totems like those of the Serpent and Vulture of the Mother which were symbols of royal and divine maternity in Egypt. The most profoundly primitive of all the ancient mysteries was that of the Mother-blood. At the same time it was the most profoundly natural. By this mystery it was demonstrated that blood was the basis of womanhood, of motherhood, of childhood, and in short, of human existence. Hence the preciousness of the Mother-blood. Hence the customs instituted for its preservation and the purity of racial descent. Only the mother could originate and preserve the nobility of lineage or royalty of race. And the old dark race in general has not yet outlived the sanctity of the Mother-blood which was primordial, or the tabu-laws which were first made statutable by means of the Mother's Totem.

In the Egyptian system of representation there are Seven Souls

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or life-forces recognized in nature. Six of these were pre-human, elemental powers, born of the primary Great Mother when there was as yet no human soul distinguished from the six that were the souls, such as light, or air, earth, or water, and animal or vegetable life. The seventh soul alone was human. This was the soul of blood brought forth by a Goddess in the human likeness. The earliest soul considered to be human, the soul that was made flesh in the Child-Horus, was born of the Mother-blood, the blood of Isis, and, as such, was distinguished from the earlier elemental powers, otherwise the six Totemic and pre-human souls.



The Blood-Mother was imaged as the Virgin Neith who was represented in one phase by the vulture that was fabled, like the pelican, to pierce its thigh and give its offspring her own blood for nourishment. (Hor-Apollo, B. I, 11.) This was as the conceiver of a soul that was incarnated by the Blood-Mother. The blood that was considered to be the soul of life, in a series of seven souls, is the blood of the female-not the typical blood of the male; the blood of Isis, not the blood of Adam, Atum, or Belus; and it can be shown that the human race, distinguished from the preliminary people, originated in the Mother-blood. By this same means the Mother also attained her supremacy, the Matriarchate being based upon the Mother-blood that was to be so preciously preserved and memorized. According to the Egyptian wisdom, the salvation of the human race was effected by the blood of Isis. Salvation was perpetuation. Isis was the Virgin-Mother, and hers also was the Mother-blood. The blood of the Mother, who was primarily the Virgin, being the earliest recognized source of human life, thence came the doctrine of a Virgin-Mother and the saving blood in the Eschatology. This Mother-blood originated with the Virgin at the time of puberty. It passed into the racial Mother-blood in the phase of fulfilment with marriage. The Virgin, represented in the Egyptian Mystery, was the maiden who conceived; in her second character she was the bringer-forth. These Two Mothers were imaged by the double Uræus-crown of Maternity. The mythical Virgin-Mother had a very natural origin. She represents the pubescent female who was the fount and source in nature for the one original blood. The blood of Isis was the Virgin-blood. She was the Mother of Life in the mythical representation, and in the first of two characters she is the Virgin-Mother, when her sister Nephthys is the Bringer-forth or Nurse of the child. The sacredness of the Virgin-blood, the earliest Mother-blood, will help to account for the sanctity of the pre-pubescent virgins who were so carefully secluded from the outer world at the time of its primary manifestation. Among the Ot-Danons of Borneo the pre-pubescent girl is sometimes shut up during seven years awaiting her sign of the Virgin-Motherhood. This is born in blood, and she is consequently looked upon as one newly born into life. She is led forth to breathe the air, and is shown the sun, the water, and the trees. Then the event is celebrated by the sacrifice of a slave, and her body is painted with his blood. This was the Blood-Mother as a Virgin, in the first of the two characters assigned

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to the female. Thus, the Two Women in Totemic Sociology were the Virgin and the Mother. It is the same in the Mythology, and lastly in the Eschatology. The first of the Two was the pubescent Virgin who conceives: the second is she who brings forth. Hence the doctrine of a Double Motherhood. Ra is said to be united to his "Double Mother." One of the Ptolemies claims to be the Beloved of the "Double Divine Mother." The Double Mother was also the Double Sister in another relationship with Horus. "I am thy Double Sister," says Isis to Osiris. (P. Pierret, Panthéon Eg., 28.) In this duality Isis is the Blood-Mother and Nephthys the Milch-Mother; hence she is called the Nurse. Isis is at once the Great Mother and also the Virgin-Mother who keeps the primary place in the Mythos because the Virgin preceded the bringer forth of the child as source itself. This double Motherhood is also assigned to Jesus in the Gospels with the Two Mothers as two sisters: the first being the Virgin Mary, the second, Mary the wife of Cleopas.

In modern times the blood in certain families is considered to be royal, and royal blood is the blood to be sacredly or very carefully preserved from any base admixture, although the origin of royal blood is hitherto unknown. Under the Matriarchate there could be no blood-royal by derivation from the Male. There was but one blood, that of the Mother. It was impossible at first for the males to transmit. There was but one means of descent for the race. This was the Mother-blood. Hence the primitive customs for preserving it in purity and sanctity. The Mother-blood was not only known as the "one blood" of the race, it also denoted the "one flesh" or one stock. Descent from the Mother connoted the one blood or one flesh. It would be a way of preserving the Mother-blood in Totemism for the brother and sister of the same Totem to intermarry; the same Totem being a determinative of the Motherhood, as the means of identifying the original Mother-blood. Messrs. Spencer and Gillen tell us that the Arunta traditions point to a time "in the Alcheringa" when it was the normal condition for the male to cohabit with a woman of the same Totem as his own. The evidence points back to a time when the brother and sister of the same Totem always married each other. It was long sought to keep the Mother-blood intact by the intermarriage of the uterine brothers and sisters. These used to cohabit, and such intercourse was at one time considered to be not only natural and proper, but was esteemed as preferable. The Kalangs of Java are what is now termed Endogamous, and when a girl is asked in marriage the man "must prove his descent from their peculiar stock." That is originally the one stock of the Mother-blood. People of this stock were known both in Africa and Australia as the one-legged people, those who were the undivided primitive Endogamists. Prolonged efforts were made by the "Endogamists" to preserve the Mother-blood or the "one flesh," as it was called by



the aborigines of Victoria, who say of a man that takes a woman of his own group to wife, he has "fallen into the same flesh." (Dawson, Australian Aborigines, p. 28.) It was a custom long continued by the Egyptians to preserve the Mother-blood by the marriage of the brother and sister, a custom that was sacred to the Royal family, thus showing that the Mother-

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blood transmitted by the elder sister was the Royal blood. The Goajiros of Colombia in South America have divided and subdivided into a score of Totemic groups, but they all preserve the descent in the female line, and therefore from the Mother-blood. For, if a member wounds himself with his own knife he is not allowed to spill any of his own blood without paying for it. His family on the Mother's side demand blood-money in compensation for their loss. There was no individual property in the Mother-blood. This belonged to the family or tribe. It happens with the Gonds of Central India that they have lost much of their pure blood by intermixture with the Hindu race. Hence, at the installation of a rajah his forehead must be touched with a drop of blood drawn from the body of a pure aborigine of the tribe to which the rajah belongs. (Forsyth, J., Highlands of Central India, p. 137.) Inter-marriage has now come to be called Endogamy in opposition to Exogamy, or marriage outside the group. But the family traced from the Mother-blood was earlier than the Totemic tribe. When the children of one and the same mother intermarried, a kind of Endogamy, however limited, would be founded. And when the children of one mother were compelled to marry the children of another mother a sort of Exogamy was established.

The Mother was the foundress of the family, consisting of herself and children. The foundation of the human structure was in blood, the blood of the Mother. The fact was commemorated in blood-sacrifice when the victim was immured, or the blood was poured out at the base of the building; the custom, like others, is a mode of memorial that was continued in Sign-language when the origin and meaning of the act were inexplicable. The Mother-blood, we repeat, was primary, and various customs, rites, or ceremonies show the purpose that was intended to keep the one first blood, that of the Mother, intact. Each family would be proud and prefer their own fount of source, and endeavour to keep it pure. Hence the marriage of the uterine brother and sister was a mode of preserving the Mother-blood. Hence also the eating of the Mother living was a way of preserving her blood to the consanguineous group. The Mother eaten sacramentally was the earliest victim of blood-sacrifice. In this great cruel rite the body was eaten living to preserve the Mother-blood. Eating the Mother was the primitive Eucharist in which the Mother was the Host whose flesh was torn in pieces like the later bread, and whose blood was drunk religiously as is the later wine. Blood was the life, and this was given by the Mother in her life and death. The human Mother was then in the position of the Totemic zootype that was substituted for the parent and eaten by the brothers in a later sacrificial rite. It is not uncommon for the communicants who partake of the Sacrament to hold that they have eaten the body and drunk the blood of God himself, and this belief survives in Christianity, as witnessed by the hymn which is sung after taking the Sacrament, beginning with-

"Jesus, Mighty Saviour,
Thou art in us now."

To emphasize the fact still more, it is sometimes requested that those

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who have not eaten the God should sing the word "with" instead of "in." (Instance quoted in British Weekly, Sept. 1895.) The Eucharistic rite of the Mexicans was called Teoqualo, or "God is eaten"; and to eat the God as represented was to share the nature of the divinity. In like manner the Namaquas eat the flesh and drink the blood of the lion and tiger to partake of their superhuman strength. The Tierra del Fuegians explained that they ate the white man on purpose to share in his superior power. The Kamilaroi will eat the heart and liver of a brave man in order that they may partake of his spirit. The Mother was eaten on the same principle, but, as the Mother, she was eaten sacramentally in the primitive family meal. The custom of "killing the God," the priest, the royal personage, the virgin or divine animal, and eating the victim at a sacrificial meal was rooted in this very primitive practice of the children eating the body of the Mother and drinking her blood in what may be termed the primordial Eucharist. The Mother was the earliest of the sacrificial victims that for special reasons were only allowed to live a certain number of years, at the end of which time the giver of life was eaten in honour by her children as the most primitive sacramental food. The



Mother was eaten at the family sacrament because, in the first place, she was the Mother. But there were other motives at work. She was sacrificed comparatively young to preserve her from the effects of age, from grey hairs and wrinkles, from disease, decrepitude, and bodily decay. The children were preserving her from the worms of earth and from the prowling beasts of prey, and probably from the change of life at the departure of the lizard. In eating the body of her who had been the food-giver, they were returning her as food to the family, and in partaking of her blood, the precious Mother-blood, they were giving back the soul (of blood) to the life of the family or brotherhood. Some races, like the Indian, will not eat the blood of an animal, for fear the soul of the animal should enter the human body. But this was a reason, in religious cannibalism, for the eating of the Mother-blood in order that her soul of life which was her blood might re-enter the family or brotherhood, or be "contained" by them. The Mother was not turned into a sacrifice, or the blood preserved on her own personal account, so much as on account of the family or tribe to which the blood belonged. Dawson tells us that only those who had died a violent death were eaten by the aborigines of the Port Fairy District, Western Australia. And then they were eaten "as a mark of affectionate respect, in a solemn service of mourning for the dead." (James Dawson, *Australian Aborigines*.) The dead were eaten as a sign and token of mourning for those who were taken away before their time; and thus religious cannibalism is resolved into a solemn mourning for the dead; and the significance would be the same when the funeral feast was furnished by the body and blood of the Mother. The Fijians, among other races, used to put their mothers to death before they had attained old age. There is an account in Wilkes's exploring expedition of the putting to death of a mother (p. 211, abbreviated). She was walking about as gay and lively as anyone, when one of her boys invited Mr. Hunt to the funeral. Her two sons considered she had lived long enough. They

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had prepared her funeral feast, and were now going to kill and bury her. They were doing this from love of their mother, and said that none but themselves, her own sons, could perform so sacred an office. Among the wandering Bihors of India, who are cannibals, the parents in articulo mortis will beg their children to kill and eat them; and this is done as an act of filial piety. (Réclus, *Primitive Folk*, Eng. tr., p. 249.) At the British Association meeting for 1895 it was testified by Capt. Hynde that one of the finest races of the Congo Negroes are still in the habit of eating the old and decrepit members of their families. Now, as the Mother was the earliest parent known and honoured, it was she who would be eaten by the children in the earliest form of a funeral meal. According to Herodotus (IV, 26), it was a custom observed by the Issedones to eat the dead bodies of their parents. But, we repeat, the Mother was the only parent known at first, therefore the only one that could be knowingly eaten as the parent. The Mongols and other races considered it impious for any part of the sacrifice to remain uneaten or unconsumed. Terrible penalties were inflicted for such sacrilege. Now, there is nothing like the eating of the Mother with honour that can so plausibly explain the origin of such a custom. The Mother as sacrifice would be "very sacred indeed," and to eat the body wholly and entirely, including the bones and viscera, would be giving the proof of the highest honour and the profoundest affection which at the time was humanly possible. Nothing was considered unclean, because it was eaten as the most primitive Eucharistic Meal. Her flesh thus eaten was the sacred food, and her blood was the drink when these were devoured warm with life. Her representative, the Totemic zootype, was adopted later, and torn piecemeal, to be eaten in a similar manner. This tearing of the "host" in pieces tooth and nail was continued in the Egyptian, Greek, and other mysteries; and so it comes about that the body of Osiris or the Christ was torn in pieces as flesh in the form of bread, and every one of the communicants must drink of the wine as blood. Hence the commandment: "Drink ye all of it." And here it may be remarked that the sacrificial victim in the Gospel is eaten alive, or, at least, the Last Supper is solemnized before the victim was crucified. We next see the group of communicants extending beyond the inner circle when, as related by Angas, the different parts of the body were apportioned according to the human relationship, the choicest portions being given to those who had been nearest and dearest to the departed in this life. It was from affection the children ate their parent, but the ceremony of devouring her alive was awesome and cruel. It had to be performed, from motives that sufficed to establish the custom, but she was not eaten because the act was cruel. Still, the cruel ending of her life made her become a sacrificial victim, and as she was eaten piously, the meal was sacramental and the prototype of all the sacraments in which the Totemic zootypes or the Divine Son succeeded as the victim sacrificed at the Eucharistic Meal. The Mother gave her life back to the family or tribe whilst living. She was literally eaten alive. In accordance with the law of Tabu, it was the custom for everyone to share and share alike all round in killing and eating the sacrifice.



This was so when the victim was a fawn or a kid. But no victim was so naturally calculated to raise the initial difficulty of striking the first blow in a form so acutely cruel as the Mother. This must have verily necessitated the practice of all the participants falling on the victim together to avoid the sense of individual blood-guiltiness. Everyone must partake of the body, everyone must tear the flesh and lap the blood; everyone must share the responsibility of the awful act. The Mother was not only eaten physically. There was a primitive kind of spiritual communion celebrated in the rite which raised it to a religious status. The body and blood were supposed to be converted into spirit. The theory is explicitly expressed in the Greek statement that “the dead was raised again in the same sacrifice.” “All tasted the sacrificial flesh, so that the life of the victim was renewed in the lives of those who ate it.” (Theophrastus in Porph., *De Abst.*, II, 29. Cited in *Encyclopædia Brit.*, v. XXI, p. 137, Ninth ed.) And this, of course, applied to the Mother as well as to any other victim whose flesh was eaten as a sacrifice. In eating the flesh and blood of the Mother, the Brothers were absorbing her soul of life and she was being converted into a spirit. The idea survives in the *Alcestis*. As pointed out by Percy Gardner (*Sepulchral Relief from Tarentum*, p. 21), the heroine of the drama “is scarcely dead before she is invoked by the chorus as a superhuman Power able to give and to withhold favours, now that she has been transubstantiated.”

Eating the human Mother as the Eucharist at the family meal led naturally to eating the Mother of Life who gave herself in food that men might live; the Mother who was represented by the Ainu She-Bear, the Acagchemen Panes-Bird, the crucified Great Mother of the Cypriotes, or by the blood of Isis in Egypt, and who, under various mythical or Totemic types, was the renewer of life by offering up her own; the earliest type of voluntary sacrifice which preceded that of Horus the Saviour-Son or of Osiris in a later Eucharist. The human Mother was eaten actually, not as a Totemic type. The “Great Mother” was eaten by proxy as Totemic: Rerit or Shaat was annually eaten as the Sow; Hathor was eaten as the Heifer; the female being the Totem of the Mother, whether human or divine. The Goddess Tari Pennu is a form of the Earth-Mother who was worshipped by the Kolarians of Bengal, and made fecund periodically by oblations of blood at her festival of reproduction when the human doctrine was repeated and reapplied to external nature and she was fertilized with blood. The offering was at times the flesh and blood of a virgin. A young girl, called the Meriah, was stripped stark naked and bound with cords to a maypole crowned with flowers, and ultimately put to death with horrible tortures, torn in pieces, and partly eaten. (Réclus, *Primitive Folk*, pp. 311-315.) In the Khond sacrifice of the Meriah we have another form of the Great Mother. She was fastened to the stake by her hair and forced to become a figure of the crucified, for her arms were extended cross-wise by four priests, who pulled her legs apart to complete the figure. She was the cross, the crucified and the Christ or Charis in one.

The theory now substantiated is that the earliest Totems were zootypes of the Mothers, that the Mother was the earliest victim

eaten at the family meal, and that the human sacrifice was commuted by the substitution of the Totemic animal at a later stage of development. Thus, we hear that the sacrificial offering made to the river Nile was first of all a human virgin, and afterwards a sacred animal. Also, when the Panes-Bird of the Acagchemens is said to have been a woman previously, or elsewhere, we see the bird has been substituted for the human victim in the Eucharistic rite as representative of the Great Mother. The Emu was the bird of Earth in Australia, like the Goose in Egypt. As layer of the egg it represented Earth, the Mother of Food. Now the Emu, in the Kurnai mythology, is also called “the Woman,” or Mother, who, like Neith, was imaged as the Giver of Food. And when the Arunta members of the Emu Totem propitiate the power solicited by them for the increase of food, the blood which they shed from their own veins is not simply poured forth on the ground. A small prepared plot of soil is saturated with blood and allowed to dry, and on this the bird is outlined to represent the food of the Totem for which they are asking. The Emu is a type of the Earth-Mother to whom the oblation of blood is offered, and who is thus identified by the bird as their provider or providence, who had been “the Woman” previously. The human Mothers had been eaten sacramentally to preserve the family blood in all its primal, that was virginal, purity. At a later stage, when the Totemic animal was religiously eaten periodically as the sacrificial victim, this had come to represent the Great Mother, the Earth-Mother, the Mother who was propitiated and pleaded with for provender; the Mother of Food who was eaten vicariously with the Totem as her type of food. Blood was the ancient life and



Motherhood the fount of source. Blood was the earliest human tie. Then the Blood-Brotherhood succeeded and gradually superseded the Blood-Motherhood. A group of progenitors, or brothers of the blood, began to usurp the place of the Ancestresses as parental powers on the way to finally establishing the Patriarchate.

Civilization first began with the conditions of the pre-Totemic people, who were pre-human. According to the traditions of the Arunta, they had no stone knife, no fire-stick, no rites or ceremonies of pubescence. Indeed, there were no men or women then extant. The nascent race was not yet humanized; it had to be created by becoming Totemic. This tradition of the human origin, which can be universally corroborated, is, in its way, a primitive version of the so-called "Creation of Man" that comes to us belated in the Book of Genesis. It tends to show that human beings, "Created Men" of the Egyptian "Tem," were a birth of Totemism. The traditions of the Arunta affirm that Totemism originated with "Two Women" who, as here suggested, were the Mother and the Eldest Daughter in the human family, the first two persons who were recognized as ancestral types of the Virgin who conceived and the Mother who brought forth. There is ample evidence to show that Totemism was founded by "Two Women," the "Two Women" who were the mythical Ancestresses of the Race. These are represented by the two females who prepared young girls for sexual intercourse at the period of pubescence, by performing the opening rite of introcision, and who were consequently the typical founders of Totemism.

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The Arunta say it had been found that many of the younger women died in consequence of unlimited promiscuous intercourse with men who were unrestrained and women unprepared by the opening rite when there was as yet no law of tabu. The opening rite was preparatory and considered necessary to befit the young women for sexual intercourse, and also to protect them previously from savage treatment. Therefore we argue that it was devised by the Mothers for the protection of the daughters. The women of the Hawk Totem are said to have made certain men "ashamed of their excesses." (Spencer and Gillen, N.T., p. 416.) The men were monstrous in their size and savagery, and necessitated the Totemic rites. It is related of the "Two Women," here called the Elder and the Younger Sisters, that they were "considerably alarmed at the Ulpmerka Men." But when the pubescent rites had been performed, the women were no longer afraid, and all the men had free access to them (p. 315). In order that the fears of the "Two Women" might be allayed the Ulpmerka made a large nurtunja, or Totem-pole, upon which the sacred emblems called the Churinga were suspended. "After this had been shown to the women they were no longer timid." One of the Two was then decorated with the down of birds and a small nurtunja, of a blunt, conical shape, was set upon her head for ornament, and the men danced round her, shouting "Wah! Wah!" Then she was taken and laid beside the large nurtunja, which was fixed upright in the ground. The operation of opening the vulva, Atna ariltha-Kuma, was then performed by means of a large stone knife. After this the intercourse was lawful and all the men had access to her. The same ceremony was repeated in the initiation of the second or younger woman. Sexual intercourse till then had been promiscuous, and there was no standing on ceremony or waiting till the females came of age for rape to be enforced. The first two females were made into women by means of the opening rite in which they were prepared for Totemic connubium. One of these, the elder one, operated on the younger, and then the two women became the first Ancestresses of the Race who were constituted such by the opening rite that was performed at puberty. These were the Two Women of the Lizard Totem. There were only "Two Women" originally among the Plum-tree Ulpmerka Men, that is the uncircumcised. At first they were unopened. Then they were operated on, and all the men had access to them, first with one, and then with the other (p. 315). These were the Two Women with whom semi-promiscuity was regulated by the division into the two classes with which dichotomous-Totemism began. These Two Women are variously described as coming to introduce the rite of pubescence by means of which the girls were made into women and the uncircumcised males into men. This is performed by them at different halting places.

Under the Matriarchate, racial descent was reckoned by the Mother-blood, therefore the Mother was the earliest Woman known. The eldest daughter was the primary channel of descent. Therefore the eldest daughter was the second woman of the primal Two. A score of mothers or daughters would not change the type of the two women first known as the Mother and Eldest Daughter or the Two

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Sisters. Thus amongst the primitive or archaic traditions of the human race there is a legend of descent from "Two Women" called the "Ancestresses." This is extant in Africa and in Australia: in Totemism and



Mythology. The Arunta have several traditions or fragments of tradition concerning these two typical women in the sociology of Totemism. There were "Two Women" in the Alcheringa or Mythical Past. Two Women of the Opossum Totem. (p. 403). Two Women of the Magpie Totem (p. 404). Two Women of the Hakea Totem (p. 436). Two Women of the Kangaroo Totem (p. 464). Two Women who accompanied the Men of the Plum-tree in the Alcheringa, as Two Sisters, Elder and Younger (pp. 149, 315). The starting point of the Hakea-flower Totem is from Two Female Ancestors (p. 122). These Two Women are called the elder and the younger. All the men had access to both of them as soon as they had undergone the opening rite.

Thus the Arunta trace the origin of Totemism in its sociological aspect to the rites of puberty that were adopted for utility when the pre-human creatures were first changed into women and men by means of the rites. These were first performed upon Two Women of the Lizard Totem, one being described as the Elder, the other as the Younger Sister. The lizard is the sign of feminine pubescence and especially the Mother's Totem in Africa and Australia. Hence it was honoured as the author of primitive marriage. The Two Women are the Ancestresses of the human race because they were the first two females to undergo the preparatory rite that changed them into Totemic women fitted for social intercourse in communal connubium. This feminine duality evolved in the sociology had been divinized as the Great Mother in mythology both in Australia and in Africa. In the Osirian cult Isis and Nephthys are at once the Two Mothers, Two Sisters, and Two Wives of Osiris. Isis is the Virgin-Mother, the Blood-Mother, the one of Two who conceives but does not bring forth the Child. Nephthys represents the Goddess who does bring forth and who is the Nurse by name. These are also called the Mother and Sister as well as the Two Sisters and the Two Wives. In short, they are the Two human Ancestresses of the Race who were divinized in Mythology. Thus the Two Women who were the Authors of Totemism are the Two Ancestresses who may be described either as Two Mothers, Two Sisters elder and younger, Mother and Daughter, or the Virgin and Gestator, in the various legends, because they are the typical Two that were from the beginning when the Mother and Eldest Daughter were the means of descent during the Matriarchate. With the Nairs of Malabar, whose manners are very primitive, the brothers obey their eldest sister. Next to the mother she is the ruler of the family. And in former times, on great ceremonial occasions, the reigning prince himself yielded precedence to his eldest daughter. She was one of the only "Two Women." The Mother being the first person in the human family, the eldest sister was the second as next available for sexual intercourse; and these became the mythical "Two Women" from whom the Australian natives claim descent. These represent the female duality that brought on the Mother-blood. In some of the legends the Mother passes into the Two Ancestresses as the Mother

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and Sister, instead of Mother and Daughter. At others they are the Two Sisters. Isis is designated the Mother, and Nephthys the Sister. Demeter is the Mother, and Persephone or Kore is the Daughter. The two were often called the Mother and Daughter. It may seem a long way from the Greek Mother and Daughter to the Polynesian Mythology, but as a form of the feminine ancestors they are originally the same in the human sphere. In the Australian ceremonies of initiation there is what Howitt terms the feminine "duality" of Ngalalbal, in the "Wives of Daramulun." This female duality is the analogue of the two sisters, Isis and Nephthys, who were the two consorts of Horus or Osiris in the Egyptian mythos. These Two Sisters are the same Two Mothers of the typical child in Australia as in Africa. Daramulun, like Horus, is the child of the Two Mothers, "The Ngalalbal-dance," says Howitt, "is rendered very effective through being preceded by the 'duality' of Ngalalbal, the wives of Daramulun." These are seen to glide from the forest past the fire and to disappear in the gloom beyond to a slow and rather melancholy air sung by the audience, which may be rendered, "Ngalalbal, you two coming from afar, where are you going to?" (Howitt, Australian Ceremonies of Initiation.) Ngalalbal, the wife of Daramulun, was originally represented by the Emu, and is at the same time "the Woman" who divides into the Two Women. Thus the human source of descent follows the pre-human here, as in the Egyptian Mythos. And in the duality of Ngalalbal we have the two wives who are the two sisters of Horus in the Osirian myth. This feminine duality was one of the secret mysteries in Australia as in Africa. Communal marriage, as practised in Totemism, had been reduced in Egypt to the system of two wives; the one being known as the Hemet or Wife, the other as the Neb.t-Paru or Mistress of the House. This was also an Inner-African marriage institution. The first corresponded to Isis the Wife; the second to Nephthys the Mistress of the House. The Wives of Osiris were also his Sisters. Isis says to Osiris, "I am thy double Sister." This she was in the two characters of Isis and Nephthys, because the Great Mother qua Mother duplicated in the two females as ancestresses. Hence the "Double Divine Mother" who is mentioned



in the texts. Not that Osiris was supposed to have married two Blood-Sisters, but that sister was the earlier name for the Wife, because there was a Totemic Sisterhood corresponding to the Totemic Brotherhood. This dual symbolism extant amongst the Australian aborigines, had been divinized and preserved in the Mythology of Egypt, because it was once extant in the Sociology. In these Two Sisters who were Two Wives one sees the Totemic consorts reduced to that number as the sisters of one brother, on the way to complete monogamy. At an earlier social stage, which we find among the Namaqua Hottentots, two chiefs had four wives in common among them. This was a departure from the equality of the more primitive communal connubium in which four brothers were husbands to four sisters, as in Africa, or ten brothers to ten sisters, as in Britain.

There would have been two Ancestresses to the human race in the Hebrew Genesis if the legend had been properly reported. In the extra-biblical tradition Adam had two wives, Lilith and Chavah, but

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Lilith, the more mystical female of the two, has been damned by orthodoxy as the demoniacal destroyer of children=she who did not bring forth. In a more mystical phase the female duality of nature was pre-pubescent and pubescent. It is mentioned here because the dogma of a Virgin-Mother originated in this natural reality, and because the two divine women Isis and Nephthys also represent the Virgin and the Mother in this mystical character. Isis was the Virgin who brought forth the child. Female nature of itself divides into the two phases of Girlhood and Womanhood; the Virgin and the Mother, the one being the Mother of blood, the other the Milch-Mother of the child. Such was the origin of a double Motherhood which is personified in the Egyptian mythos. In one cult the Goddess Neith is the Mother who conceives the child, and Sekhet is the Bringer-forth. Now, Neith was the mystical Virgin, whilst Sekhet was the Goddess of sexual passion. But in the Osirian cult this female duality was represented by Isis the Virgin and Nephthys the Nurse. These are the Two human Ancestresses (Tiriti) divinized, but not merely as two sisters in sociology.

The marital or sexual relations were at first promiscuous. Then there was a division of the gregarians into two communities or classes in which the primal promiscuity was regulated for group-marriage with the totality divided in two halves, and subdivided afterward by the Totems, which were extended more and more until they reached the radius of the "Upper Ten" or the Chinese "hundred families." As will bear repeating, to the confusion of various writers, the Arunta have traditions of a time when a man always married a sister of his own Totem. This, as tribal, followed the marriage of the brother and sister of the blood in natural endogamy: the same intermarriage that is found in African Totemism. There was a time, the Arunta also say, when "under the old system" all the Purula women were eligible as wives to a Panungo man, whereas under the new system only one half of the women were marriageable to him (Native Tribes, p. 421), those of the other half being strictly forbidden to him. This shows that utterly promiscuous intercourse was followed and superseded by the division of the whole into two halves; which we take to have been the intercourse that was sacred to the brother and sister of the blood within the matriarchal family, and which was afterwards divided into the first two exogamic intermarriageable groups. As testified to by the latest witnesses, the "fundamental feature" in the organism of the Australian tribes is "the division of the tribe into two exogamous intermarrying groups" (p. 55). In the Urabunna Tribe, which may be taken as typical, "the whole tribe is divided up into two exogamous intermarrying classes, respectively called Matthurie and Kirarawa. These two classes are subdivided into two sixes as Totemic groups. "All descent is counted from the Mother both as regards class and Totem" (p. 60). And "the men of one half of the tribe must marry the women of the other half," in marriage by the group, no such thing as individual marriage being known. One of the Australian aborigines who had travelled far and wide has stated that "he was furnished with temporary wives by the various tribes amongst whom he sojourned in his travels; that his right to these women was recog-

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nized as a matter of course; and that he could always ascertain whether they belonged to the division into which he could legally marry, though the places were 1,000 miles apart and the languages were quite different." (Fison and Howitt, p. 53.) Starting from the beginning with the Two Classes, one man at that stage was entitled to half the women. As we find, the two divisions spread out over great parts of the land. Totems were added and further divisions made when the two were divided into four and the four into eight, but if the man belonged to one of the primary two classes, his right to half of the women corresponding to



his Totem would still hold good if they were scattered over all the country. His range in the communal marriage would be more circumscribed if his were one of the well-known four Totems, and become still more limited if it were only one of the eight into which the two were so frequently subdivided in Australia and America. On certain festival occasions the women of all the Totems are held as common property or there is partial promiscuity of the sexes by a return from the subdivisional arrangement to that of the first Two Classes; as when a man will lend his wife to a stranger, always provided that he belongs to the same class as himself (N.T., p. 93), the class that was anterior to the Totem. This common right of all the tribal brothers of one class to all the women of the other even from the beginning, when there were but two, will explain certain perplexing marriage customs of later times, when the marriage of individuals was slowly taking the place of marriage between groups or classes; which may be termed customs of exemption from the primitive communal connubium, such as the right of the tribal elders to act the part of Baal-Peor, and the droit du seigneur still extant, although commutable, in the island of Jersey.

As a natural fact, the human race originated from the Mother-earth in Two Classes. They were the forest-folk and the Troglodites born of the Tree and the Rock; and such a fact was sure to have been preserved in the Kamite Record. In the very first stage they were the children of Earth, or the Earth-Mother. The Mother is then divided or followed by the Two Women who are distinguished from each other by their emblems of the Birth-place: the Tree and the Rock, or stone with a hole in it, which is an image of the Mother-earth. We can now compare the wood and stone Churinga of the Arunta with other emblems of the Tree and Rock of earth.

The Australian Totemic system begins with being Dichotomous. There is a Division of the Whole in two halves. The Arunta erect two Totem-posts or sacred poles, one for the south and one for the north, by which the division is most carefully distinguished. There are Two Ancestresses or self-existent female founders; Two kinds of Churinga made of wood and stone; Two Women of the Lizard Totem. There are several instances in which the first departure from promiscuity remains final because it has never been outgrown. This is so in the case of the two classes still extant and still recognizable, which held good for marital rights all over the continent. The whole universe was divided into two primary classes of things, corresponding to the two primary Totemic classes of the Australian aborigines.

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The Port Makay Tribe in Queensland divided all Nature between their two primary Motherhoods; the dichotomous system founded on the twofold character of the Mother as Virgin and Gestator whom the Egyptians had divinized as She who conceived and She who brought to birth. The Totems commonly follow the two divisions as the signs of subdivisions. Indeed, it appears that we get a glimpse here and there of the two divisions without any Totems following them, as if the most rudimentary organization had extended no further. The Banks Islanders, for example, appear to have been divided into two primary classes, and to have had no sub-divisional Totems. Reading Totemism by aid of the Egyptian wisdom, it is evident that the two classes, the two kinds of Churinga (wood and stone), the two Poles (North and South), the two women, represent the Motherhood that was duplicated in the two female ancestors; and that the Totems of the subdivisions represent the blood-brotherhoods, thus affiliated to the Mother-blood, which were followed finally by the blood-fatherhood. The Arunta beginning is immeasurably later than the Egyptian tradition preserved in the astronomical mythology. Their beginning is in fact with Totemism. This was preceded by a period or condition of existence called "the Alcheringa" or the far-off past of the mythical ancestors of whose origin and nature they have no knowledge but have preserved the tradition.

The twofold division was fundamental and universal in Egypt. Beginning with the two Egypts and the two Tiruti, they had the two halves, North and South, divided by the Equinoctial line: the two earths upper and lower, the two houses of earth and heaven, the two houses of government, the two houses of the treasury, the two granaries, the two fields of sacrifice. The War Department was twofold. The property of the State and of the Temple was divided into two parts. An endeavour to recover the Kamite mythology from the traditions of the Arunta may look like fishing the infinite, but deep-sea dredgers sometimes find strange things. The Ritual preserves a record of the fact that in the primary division of the total or the whole earth in two halves, the boundaries of South and North were determined by two trees. Hence, when the Sun, or Solar God, rises in the East, he is said to issue forth from betwixt the two sycamores of the North and South. This division of the oneness in space into North and South in locality has been curiously preserved by the Arunta Tribes, who make use of the two Poles in their religious or Totemic ceremonies, one the Nurtunja, is erected in the North; the other, called the Waninga, is made use of in the South. (P. 627.) These are equivalent to the Kamite two sycamore-trees of the North and South, as types of the original division of



the earth, and of the later earth and heaven; also called the two trees in the garden of the beginning. This primordial division of the whole into two classes still persists in the Christian scheme of the future life, where the dichotomous arrangement of the promiscuous multitude is continued as from the first. There are to be only two classes of people in the world to come, and only two Totems, the sheep and the goat, to distinguish those who are still described in gesture-language as being the one on the right hand, the other on the left;

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which is a re-beginning hereafter in exact accordance with the first Totemic bifurcation of the human race on earth.

In the course of time, as human consciousness increased, the Mother would be made exempt from the primitive promiscuous intercourse. Here it may be observed that much of the early wisdom was secreted in the Totemic Tabus that were recited to the initiates in the mysteries of young-man and young-woman-making. The Buffalo-clan of the Omaha Indians are prohibited from eating a calf whilst it is red, but when it turns black the animal may be eaten. This, as we understand it, was a mode of memorial by means of Tabu. There was a similar prohibition in the Red Maize clan. The youngsters of the sub-clan are told that if they were to eat of the red maize they would break out in running sores all round the mouth. Nothing is more common in the initiation of Australian youths than for these to be solemnly warned against eating forbidden food. They are not to eat the emu, that is a Totem which represents the Mother-as did other forms of prohibited food, including the tree. Thus eating the fruit of the forbidden tree is violating the Mother or female, in one of the phases known to be prohibited. If, as herein advanced, the Totem first represented the Mother, we may find a root-reason why it came to be prohibited from being eaten, excepting as a sacrament at the religious festival of promiscuity once a year. We know that in the Totemic Mysteries it was the Mothers or female elders who inducted the boys into a knowledge of connubium. This probably registers the fact that, when the boys became pubescent, the Mothers showed their own the way, in the early state of promiscuity. And the likelihood is that the Mother was made Tabu to her own children as the earliest law of prohibition from what came to be considered unnatural sexual intercourse which had been at one time natural. They were prohibited from "eating of her" in this sense, and the mode of memorizing the law would be by not eating of the zootype which represented the Mother. The Hindu does not eat the cow, the Jew does not eat the swine, and this is because these represented the Mother as a Totemic sign, and the typical Great Mother in the Mythology. Descent from the Mother was represented by descent from the Totem. Thus, if the Totem were a cow, and it was said in a mystery, thou shalt not eat of the cow, when it was intended to repudiate the primitive practice, the command would signify in Sign-language, "Thou shalt not eat the Mother." She was now forbidden food, whether as the cow, the sow, the emu, or the tree, the same as with the red calf, which represented the child. According to Bailey, the custom of the Veddahs "sanctions the marriage of a man with his younger sister." But to "marry an elder sister or aunt would, in their estimation, be incestuous," whereas "marriage with the younger sister is considered to be natural." It was in fact the proper marriage. To understand this, we may assume that the elder sister of two stands for the Mother, and that the Tabu was originally directed against connubium betwixt the son and the Mother, whereas the marriage of a brother and sister, blood or tribal, was allowed as the only proper connection now for preserving the Mother-blood without committing incest.

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If the Totem is a means of Tabu, as we know it to have been, and the Mother or the Sister is represented by the Totem, then the human female is aimed at under various Totemic types. Thou shalt not eat the calf whilst it is red would convey protection for the pre-pubescent girl. There are twenty different kinds of game forbidden to the Narrinyeri youths in their initiation; also any food belonging to women is prohibited. This would include the animal which constituted the Totem that was first of all the sign of the Mother herself, as the cow, the sow, the mouse, or other female zootype. Thus, when, as Plutarch tells us, the Egyptians thought that if a man should drink the milk of a sow his body would break out in sores, it should be remembered that the sow was a Totem of the Mother, and the human Mother was masked by the sow. Various Tabus are expressed in Sign-language, which has to be interpreted. A prohibition against eating the Mother would be expressed by not eating the food or animal that was her Totem. Say the Totem was a type of the Mother, who was at one time eaten, and was represented by the cow, and afterwards the custom was prohibited, the law of Tabu in that case would be conveyed to the initiate in the primitive



mysteries by the injunction "Thou shalt not eat the cow," or cohabit with the Mother. Various Tabus were certainly conveyed in that way. Thou shalt not eat the cow, Hindu and Toda Tabu; Thou shalt not eat the sow, Jewish Tabu; Thou shalt not drink the milk of the sow, Egyptian Tabu; Thou shalt not eat the hare, Damara Tabu; Thou shalt not go near or look on the crocodile, Bechuana Tabu; Thou shalt not eat the calf while it is red, Omaha Tabu; Thou shalt not touch the Mother-blood, common Tabu; Thou shalt not eat the female of any animal, Kurnai Tabu; Thou shalt not eat the fruit of the tree of knowledge, Biblical Tabu; Thou shalt not eat the Totem, common Tabu. We might add "Thou shalt not marry a deceased wife's sister," as a Christian Tabu. Thus not eating the cow or other female-totem-like the sow or the panes-bird-would originally mean not conjoining with the Mother, whereas not eating the calf whilst it was red would be a mode of protecting or of safeguarding the impubescent girl.

The Totemic festival of fructification naturally had a phallic character, as it was sexual from the first. It was not only performed at seed-sowing and harvest, on behalf of food. Long before corn was cultivated in the name of Isis or Demeter, there was a general rejoicing at the time when the youth was made into a man and the girl into a woman. The general rejoicing at the girl's coming of age was in celebration of her entering into connubium, which was communal, as she was then open and accessible to all the males, at least on this occasion when she entered the ranks of womanhood as common property, which was afterwards made several by development of the marriage-law. Marriage began as a recognized, if regulated, right of all the brothers to ravish every maiden as she came of age, and thus to make a woman of her for tribal connubium. And the primitive rite, though commuted, was continued in the later ceremonies. Various customs tend to show that capture in marriage originated as a mode of rescuing or ransoming the woman from the clutch of the general community in which the female was common

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to all the males of the group. In the special marriage of individual pairs the woman had to be captured and carried off from the group-only instead of being captured we might say "rescued" by the individual (and his friends) from being the promiscuous property of the community. Hence the custom of compensation to the group (or, later, parents) for permitting the female to become private property in personal marriage. The primitive rite of connubium was first consummated by all the males of the Totemic group, not by an individual husband. The customs show that communal connubium involved connection with the whole brotherhood as a rite of marriage after the general promiscuity had been modified. For instance, with the Australian Kunandaburi tribe when a girl became marriageable, on natural grounds, her affianced husband, accompanied by his male contemporaries, fetched her from her parents, and the marriage was consummated there and then, not by the husband, but by the whole of his confrères; the *jus primae noctis*, including all his Totemic brethren. Mr. O'Donnell, who furnished the information, says it included all the males present in camp without exception of class, Totem or kin, and was fulfilled for several days. (Howitt, *Mother-right to Father-right*, J. A. S., Feb. 7, 21, 1882.) This was communal connubium once for all, but only once, in place of the older custom of continual promiscuity. In the Sonthal marriage, which also takes place by the group once a year, all the candidates for matrimony live together for six days in promiscuous intercourse. After which, only separate couples are held to have established their right to marry. (The People of India, by J. F. Watson and J. W. Kaye, vol. I, p. 2.) Thus there was a rite of promiscuity observed as a propitiatory preparation for individual marriage. This was to be seen at the temple of Belit in Babylon, where the women offered themselves to all men promiscuously before they were free to marry. It was a mode of releasing the woman from a bondage imposed upon her in the past. It is said of this custom in the Epistle of Jeremy—"The women also with cords about them, sat in the ways burning bran for incense: but if any of them, drawn by some that passeth by, lie with him, she reproacheth her fellow that she was not thought as worthy as herself nor her cord broken (Book of Baruch, VI, 43). When the Attic maidens danced as bears at the Brauronia in the *çrkteia* of Artemis, it was a mode of making them individually marriageable, and the mode was evidently in accordance with the Totemic ritual as in the mysteries of Belit. This will also explain the crave for human blood, which was attributed to the goddess, on the ground that the blood was that of the Virgins thus consecrated by the most ancient practice of promiscuity, or all-for-all.

In various ways the Totemic or tribal organization fought hard and long against the woman becoming private property. The males considered, with Prudhomme, that property was robbery, and individual ownership in marriage had many modifications in the course of being eventually established.

In the south of Malayalam a married woman is permitted to have twelve other husbands as lovers besides the man to whom she is legally bound, but she must play the game fairly and not exceed the number allowed. With the Esquimaux or Inoits the primitive



communal marriage still obtains in spite of their being monogamists in appearance. As M. Réclus remarks, adultery is a daily escapade with the women as well as the men. The "members of the Marital Association keep running accounts and open large credits" with each other. When the wind blows from the south every woman is out on the rampage after other men, but each wife must lawfully couple with the man to whom the husband would willingly have lent her, and who will lend his own wife in return. They hold that all were made for all. The sin against nature is for the lawful wife to seek connubium with a bachelor, who can make no return in kind to the husband. (Réclus, *Primitive Folk*, Eng. tr., p. 32. Ross, *Second Voyage*.) The custom is African. Sir Harry Johnston mentions a curious mode of weighing out even-handed justice in cases of adultery. Amongst the A-nyanja if a man is caught in the act he is compelled to get another man as substitute to cohabit with his wife before he can return to her; he must also pay his substitute for this service four yards of cloth, or make an equivalent present, otherwise the substitute can claim and carry off the wife as his own property. (Brit. Cent. Africa, p. 415.)

It was not the men alone who resisted the change. According to Petherick, the mother of the bride, among the Hassanyeh Arabs, protests against "binding her daughter" to a due observance of that chastity which matrimony is expected to command for more than two days in the week at a time. (Petherick, J., *Egypt, the Soudan, and Central Africa*.) Various ways of limiting the primitive promiscuity, and at the same time of securing elasticity in the marriage tie, might be cited. For example, the Spaniards found a curious custom current in Lancerota. A woman there had several husbands, but "a husband was considered as such only during a lunar revolution." (Spencer, *Data*, 298.) Thus one woman was limited to one man for a month, and the marital relations were changeable with the moon. That which was once the woman's right is still sought for as a privilege when the Esthonian women claim to repeat the rites of the ancient saturnalia, such as dancing in a state of nudity at the festival of spring. With us the Matriarchate still survives on Friday, the woman's day, and in February, the month in which the women claim the right to choose their husbands every leap-year. On certain festive occasions there is a total or partial return to the pre-*eval* status of the sexes. This return occurs at the phallic festival or primitive *Agapæ*. In a *corroboree* of the Arunta, which lasts for ten days or a fortnight at a time, there is a partial return to promiscuity, or the sexual licence which the natives say was a practice of the *Alcheringa*, or old, old times. (N.T., pp. 96-101.) This does not stand alone. According to the report of Mr. Kühn in *Kamilaroi and Kurnai* (by L. Fison and A. W. Howitt, pp. 285-7), the men of the Turra tribe were not debarred from sexual intercourse with women of their own Totem in the orgies of the grand *corroboree*. This shows the same return to utter promiscuity for the time being as in all other celebrations of the phallic festival when the only law was that of all for all. It was a return *pro tem.* to the most ancient usage, which is represented in mythology by the old first Mother in connubium with her own sons. The primitive customs were established as a means

of memorizing that which could not otherwise be registered. Thus the Arunta danced the history of their descent from the time when the race was not divided by the Lizard. And thus the state of promiscuous intercourse was repeated in the religious mysteries, including those of the Christian Church. According to a Latin myth, the saturnalia of ancient Rome was held in commemoration of the sexual promiscuity that once obtained. Such customs constituted the record of prehistoric if not primitive man. That is why their performance is so permanent and so universal.

A change in the human descent from the Motherhood to the Fatherhood is apparent in the Egyptian Mythology as early as the time of Ptah, the father of Atum-Ra. The Mother, human or divine, was primordial. Next came the sisters. Then the brothers, the same in mythology as in Totemism. Previous to the dynasty of Ptah there were seven brothers born of the sevenfold Motherhood, when there was as yet no father individualized. Six of these were pre-human, for instance, Sut the Male-Hippopotamus, Sebek the Crocodile, Shu the Lion, Hapi the Ape, Apuat the Jackal, Kabhsenuf the Hawk; and one, the Elder Horus, was human, as the child of Isis, the blood-Mother. The seven souls are commonly reckoned as 6+1. The six are pre-anthropomorphic. They were powers of the elements represented by the zootypes, such as the soul of earth that was imaged by the beast of earth; the soul of water by the crocodile; the soul of breathing-force by the lion; the soul of fire by the ape; the soul of vegetation by the serpent. The seventh soul was human. This was imaged in Child-Horus, who became the chief of the Seven and leader of the Company.

The Dog-rib Indians preserve a tradition, which is also repeated along the Pacific coast from



Alaska to Oregon, that the ancient Mother of the human race was a woman who was mated with a dog. The woman gave birth to six pups, which used to throw off their skins at will when they were alone, and play in human shape. This, in its quaint way, is another form of the mystery of the six as pre-human souls which culminated in the seventh soul that attained the human status together with the anthropomorphic type. In the Mangaian "Mute-land," at the root of all beginning, there are "Two Women," called the Mother and her Daughter. This beginning was at the bottom of the hollow cocoa-nut shell called Avaiki. Vari is the name of the mythical Great Mother. Tu-Metua is the daughter. Her name, which signifies "Stick-by-the-parent," is knowingly natural. Another point. She is the last product of the Great Mother, the only female child, and is called her support, her beloved child. These two are the ground and basis of a world in six divisions.

Now, there came a time in Egypt when the brothers, who had previously been the children of the Mother, were called the sons of Ptah, and all their powers were comprehended in the unity of the God who was portrayed as both Father and Mother in one person. In the Texts, Ptah is called "the husband of his Mother," which shows the polygamous Patriarch who afterwards entered the monogamic state with Sekhet Mer-Ptah for his single consort. (Maspero, *The Dawn of Civilisation*, p. 106, note, Eng. tr.) It has been previously

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shown that the custom of *couvade* was a dramatic mode of affiliating the offspring to the father which had previously derived its descent from the Mother. (Nat. Genesis.) It is certain that in this the male impersonates the Mother because he acts as if in gestation with the child and sometimes undergoes a fictitious parturition. But the supreme peculiarity of this primitive mystery is that the male parent not only acts the part of the Mother, but also of the father; both parents in one person. It is in this sense only that Sut, who was the first-born of the Seven, is called in later language a Father of the Gods. (Rit., ch. 8.) In Akkad or Babylonia, the group of seven males is divided into Ea as a father with his six sons. It is the same among the Zuni Indians, whose fetish deities are seven in number, that is six, with a form of God the Father as the supreme one. These were the rulers of the six regions or mountains, with Po-shai-an-kia in the centre as the head over all. (Cushing. *Second Annual Report, Bureau of Ethnology*, Washington, 1883.)

A soul of life in man, animal, and vegetable was at one time held to be derived by the transformation and embodiment of some external force in animal guise. Hence came the anima or soul of wind that was humanized in breathing, whether as the soul of man or animal. At length it was observed that a human soul of flesh was formed or embodied in the Mother-blood, as it was written in the secret Book of Nature. This was the earliest soul of man that was discreted from the external elements of life, which formed the rudimentary and pre-human beings who are to be met with in the legends of the aborigines the whole world over. These were also known to the Semites as pre-Adamic people; the Admu, the Kings of Edom, which brings us back to the Egyptian root of the matter in the word Tum or Tem. Tem, we repeat, signifies Mankind, mortals created persons, which were created mystically from the soul of Adam in Hebrew, or Atum in Egyptian, the earlier form of which name in the Ritual is "Tum." The race of Tum, Atum, or Admu identify their origin in nature, with the soul of blood by the Adamic name. And, sociologically, the "Creation of Man" qua man was a birth of Totemism. The creation of man in the Egyptian genesis is late when measured by the mythology. Atum represents the primal being who was the earliest evolved as perfect man. As Sun-God he is designated Ra in his first sovereignty, the solar mythos being last of all. This, with Atum as Supreme God in the human likeness, was preceded by the lunar and the stellar mythos; by the Mother-earth and all her Elemental Powers. We shall frequently find the time-gauge of the past in Egypt when it is nowhere else recoverable on earth.

The subject of the Hebrew beginnings is fundamentally the same, as will be seen when we can reach the root. It is the evolution of the human race from the pre-human conditions that were actual in nature and not, as alleged, the abortions of a false belief. This was the subject dramatized, danced and taught in all the mysteries of gesture-language and Totemic ceremonies by means of which the unwritten past was commemorated and indurated by ceaseless repetition of the acted drama.

The so-called Legends of Creation would be more correctly termed

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the legend of human Evolution, although in a different sense from that of Darwinian development. As Semite, they came to us in the latest and least genuine form, with no clue to any true interpretation. In a Maori myth, Man was created by the God Tiki from red clay. This he kneaded with his own blood, or with



red water from the swamps. Man is Atum in Egyptian, Admu in Assyrian, Adam in Hebrew; and this was the creation of the human Being discriminated from the preliminary and pre-human Beings of the Mythos and the Märchen in legendary lore. It was the soul of blood distinguished from the earlier souls or forces of the external elements, which were the six preceding the human soul as supreme one. The origins in mythology are very natural underneath the mask. Indeed, they are a hundredfold more natural than the pretended explanations of their modern misinterpreters. Primitive naturalists had only the light of nature for guidance, and by this they went.

The creation of man, or, as the earlier versions have it, of men and women, was mystical in one sense, in another it is Totemic. As before said, the history of the race might be roughly divided into pre-Totemic and Totemic, pre-human and human. This, when reflected in the mirror of Egyptian Mythology, is pre-Atumic, or, in the Semitic version, pre-Adamic and Adamic. The same legend of a later origin for mankind is also Mexican. When there were no human beings on the earth certain of the lower powers solicited help from the supreme gods in the work of creation, or of a re-beginning. They are instructed to collect the remains of the former race, and these will be vivified by the blood of the Gods. In this version the god who plays the part of Atum, Adam, or Belus procures a bone from the burial-place, and on this the gods drop the blood drawn from their own bodies. Whereupon there is a new creation, namely, that of mankind. (Mendieta, *Hist. Ecl. Ind.*, p. 77.) Here, as elsewhere, the human soul of blood is derived from source as male instead of from the earlier motherhood. So in the Book of Genesis the second creation of Adam is based upon the bone called a rib which is extracted from the male.

It is in Atum, the Son of Ptah, that man was perfected. In him the Matriarchate is completely superseded by the Father-Right or derivation from the Fatherhood. Now the change in the human descent from the Mother-blood to the Father-blood is obviously commemorated in the mysteries or ceremonial rites of the Arunta. In the operation of young-man-making two modes of cutting are performed upon the boy by which he becomes a man and a tribal father. The first of these is commonly known as circumcision, or *lartna*, by the Arunta; the other ceremony of initiation, which comes later, is the rite of sub-incision called *ariltha*. The second cutting is necessary for the completion of the perfect man. Indeed, some of the more stalwart young men undergo the cruel rite a second or even a third time (N.T., p. 257.) to prove their manhood. With this trial-test the youth becomes a man; a fathership is founded, and, as certain customs show, the Motherhood is in a measure cast off at the time or typically superseded by the fatherhood. Nature led the way for the opening-rite performed upon the female, therefore we conclude that this preceded the operation performed upon the men, and we

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suggest that this was a custom established, like that of *couvade*, in the course of commemorating the change from the Matriarchate to the Father-right.

The rite is Inner African. It is universally practised by the Fan (or Fang) Tribes. An uncircumcised native is not considered as a man either for fighting, working, or inheriting, but is regarded as a nonentity and not allowed to marry. The rite proves the reality of manhood. (Nassau, *Fetichism in West Africa*, p. 12.)

We have previously traced the custom of *couvade* to Ptah, and now propose to trace the rite of *ariltha* or sub-incision to the full-formed father Atum, who was his son. When the Arunta perform the rite of sub-incision, which follows that of the primary operation, a slit is cut in the penis right down to the root. The natives have no idea as to the origin of the practice. (N.T., p. 263.) But as the practice proves, it is performed as an assertion of manhood, and is a mode of making the boy into a man, or creating man. Now, at this time it was customary to cast the Motherhood aside by some significant action, that is at the time when the fathership is established in the initiation ceremony. And in the Arunta rite of sub-incision the operating Mura first of all cuts out an oval-shaped piece of skin (from the male member) which he flings away. (p. 257.) The oval shape is an emblem of the female all the world over, and this we take to be another mode of rejecting the mother and of attributing begettal to the father, as it was attributed in the creation by Atum-Ra, who was both male and female (as the one All-Parent). The human soul was preceded by the elemental forces of external nature which were typified in a tradition that is universal. The soul that followed these as human was then born of blood, at first of Mother-blood, the blood of Isis, which was followed by a creation from the Father-blood. In the Babylonian legend concerning the generation of mankind attributed to Oannes by Berosos, the beginning is with hideous beings in the abyss, which are described as human figures mixed with the shapes of beasts. "The person who was supposed to have presided over them was a woman named Omoroca." This is the Great Mother who at first was Mother-earth. "Belus came and cut the woman asunder," which in Totemism is the dividing of the one woman, or the type



in two. At the same time he destroyed the animals in the abyss. Thus the pre-human period was succeeded by the Matriarchate and the two female Ungambikula, who in the Arunta tradition cut and carved the rudimentary creatures into Totemic men and women. Then Belus the deity “cut off his own head: upon which the other gods mixed the blood with the earth; and from thence men were formed.” Thus the source of life, or a soul of blood was changed from the female to the male deity who in the Egyptian theology is Atum-Ra, or Tum, the image of created man, or of man who was created from the soul of blood that is at first female and afterwards was fathered on the male. This creation of man or Tum is represented in the “Book of the Dead” (ch. XVII). The God, as Father, takes the Mother’s place; the Matriarchate terminates in the mythology of Egypt. Tum is described as giving birth to Hu and Sa, as the children of Him who now unites the Father with the Mother as divinity in one person.

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Hu denotes matter, Sa (or Ka) signifies spirit. This creation, then, is from blood and spirit; “the double primitive essence” first assigned to Ptah. The change from the Mother-blood to the Father-source is the same in the Kamite legend as in the Semitic version, but the *modus operandi* was different. Belus produces the blood by cutting off his own head, whereas in the Ritual Father Atum draws the blood from the genitalia of a divine being who is both male and female blended in the formation of the Father-Mother, from whom the soul of blood was now derivable. The drops of blood are described as issuing from the person of Atum when he performed the rite of “sub-incision” or of mutilation on himself in the generation now attributed to the solar deity, considered to be male as well as female, or, finally, male instead of female. Thus the Arunta are still performing a blood-covenant in the rite of ariltha on the male which is attributed to Atum-Ra in the Egyptian mythos and by which he demonstrates the parentage of the children Hu and Sa, in the course of changing the descent from the Matriarchate to the Patriarchate. The primitive essence of human life was blood derived from the female source, with Nature herself for the witness. In the later biology it was derived from the “double primitive essence” of Ptah that was continued in Atum and his two children Hu and Sa. Thus the basis of being was shifted from the Mother-blood to that of blood and spirit assigned to the Fatherhood.

From the “cutting” of the male member now attributed to Atum-Ra we infer that the rite of circumcision and of sub-incision was a mode of showing the derivation from the human father in supersession of the Motherhood, and that in the Arunta double-cutting the figure of the female was added to the member of the male. Nor is this suggestion without corroboration. In his ethnological studies (p. 180.) Dr. Roth explains that “in the Pitta-Pitta and cognate Boulia dialects the term Me-Ko ma-ro denotes “the man with a Vulva,” which shows that the oval slit WAS cut upon the penis as a figure of the female and a mode of assuming the Motherhood. In the Hebrew Book of Genesis this carving of the female figure on the person of the male-in the second creation-has been given the legendary form of cutting out the woman from the body of the male. Adam is thus imaged in the likeness of the biune Parent. The foundation of Jewish Monotheism was laid in the blood of the new covenant which followed the cult of the female. It is noticeable that when the Jewish child is circumcised it is said of him that he is made to “enter into the covenant of Abraham,” that is of the Great Father in Israel. Moreover, the man who stands sponsor as the godfather is called the Master of the Covenant. (Godwyn, Moses and Aaron, p. 216.) This may possibly explain the re-circumcising of the children of Israel. If, as the history asserts, they dedicated to the female in the earlier time and were afterwards circumcised in a covenant made with the deity as God the father, re-circumcising would be a means of denoting a change in the rite, when the people were circumcised on the Hill of Foreskins. “And this is the cause why Joshua did circumcise” (Joshua, ch. V, 2, 4). The two covenants would thus tally with the two forms of the ceremony performed in first circumcision by the Arunta and in sub-incision, which is re-circumcising in

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the rites of the same people. Thus, there were two covenants, one sealed in the blood of the female, one in the blood of the male, and both were applied to the deity according to the sex.

This mode of affiliation to the male deity is likewise obvious in the legend of the Guatemalans, who besought the Quiché God Tohil to favour them with the element of fire. This he gave them on condition that they united themselves to him by drawing blood “beneath the girdle.” (Bancroft, V, 547.) That is by drawing it from the membrum virile in a covenant of blood. When they did this they received the fire from Heaven which was derived direct from God the father as begetter who was Atum-Ra in Egypt, and



God the father in spirit as well as in flesh and blood.

The cause of a mystical relationship that was recognized between man and the animals may now be traced on grounds less lofty than that of the supposed divine incarnations, and more natural than that of an animistic interfusion which led to a confusion of identity and personality. The animals were first recognized as powers in themselves, but they were also adopted as the living visible symbols of elemental powers that were superior to the human as a means of representing natural phenomena. They were further adopted into the human family as Totemic types with religious rites that gave them all the sanctity of the blood-covenant and made them typically of one flesh with the human brothers. Thus they were doubly adopted; and this led to their becoming later living fetishes as the naturalized representatives of superhuman powers, though not as the direct object of human worship. The life-tie assumed between Totemic man and the Totemic animal or zootype was consciously assumed, and we can perceive by what process and on what ground the assumption was made. The zootype being adopted as a badge of distinction, the primeval coat of arms, it was a custom for the human beings to enter into a brotherhood of blood. That is, the men who were not born of the same mother, or of two sisters, could extend the natural tie of blood by a typical rite to others who were born of different mothers. In this way, the larger kin, clan, or tribe was formed on the basis of brotherhood under some totemic sign. Now if the animal becomes of kin to the human brother by virtue of a covenant intentionally made in the blood of both, that proves the kinship did not exist before. The relationship did not spring from any root in nature, or any false belief, but was ordained for the purpose, and is consequently limited to the particular beast and brotherhood. The bull is only kinsman to those whom he serves as a Totem, an image of the ancestor and a type of the fraternity. So is it with all the other zootypes which had been employed from before the time when the individual fatherhood was known. There is no necessary confusion of identity. If men had abstained from eating the animals on the ground of kinship and intercommunion of nature, because of a confusion or identification of themselves with the beasts, they ought to have abstained from eating any, whereas they ate them all in turn, exceptions being made solely on the artificial ground of the Totemic motherhood or brotherhood. The beast only became of the "same flesh" with the particular family because it had been adopted as their Totem, ancestral animal, or foster-brother of the blood-covenant, and

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not on account of any belief that they descended from this or the other non-human parent with a different progenitor for every separate group. Even in the human relationship the being "of one flesh" shows that the system represents a later extension of the same family that first derived from one mother, the mode of extension being by the blending of blood, the re-birth, the drinking of the covenant, and eating of the fetish. But there was nothing promiscuous in this arrangement, which had been made on purpose to avoid promiscuity. They did eat, and did not tolerate being eaten by, each other's Totems. The relationship of men with beasts was most deliberately adopted, and the partnership was held with the strictest regard to the law of limited liability. Thus the blood-brotherhood with the beasts was not based on any belief that they were on a level with the human being, nor on any mental confusion respecting their oneness of nature. At least it was not that which first rendered the animals tabu, or made them sacred to men.

The typical character of the Totemic animal was continued in various ways; putting on the skin was a mode of assimilating the wearers to the powers beyond the beast, the superhuman forces which the animals represented in visible symbolry. Hence on going to battle they wore the skins and acted the rôle of the animals, birds, and reptiles, as their link of alliance with the superhuman nature-powers that were over all. In like manner the God Shu, the warrior of the gods, the Egyptian Mars, does battle whilst wearing the superhuman power of the Lioness on his head-and the moon-god, Taht-Aan, is clothed with the power of the great Ape, the ideograph of superhuman rage, when he fights against the demons of darkness by night on behalf of the suffering Solar God. The mage or medicine-man was wrapped up in the skin of the Totemic beast for the purpose of communing with the spirits of the dead. Thus the trance, the transformer, and the transformation, the beast, the nature-power, and the human ghost, got mixed up together. Such being the fact, it is easy to identify the foundation of the faith of ignorant belief that the medicine-men had everywhere the power of transforming into wolves, hyænas, or tigers themselves; and that belief would cause the fear lest they should apply this power of metamorphosis to others, and ultimately create a belief in their power to transform human beings into animal shapes. The only veritable power of metamorphosis possessed by the ancient medicine-men or mages, the witches or wizards, was that of inducing the condition of trance either in others or in themselves. This was and is a fact in Nature with which the primitive races were profoundly well acquainted. But those who are ignorant of such phenomena will be apt to mistake a



surface appearance for the underlying reality, and must find it difficult, if not impossible, to distinguish between the true cause and a false belief. In the mysteries they changed place and shape and nature with the beasts of prey. They masked themselves in the skins of animals, reptiles, and birds, and sat at feast in those forms to devour the sacrifice when the Totemic animal was slain for the Eucharistic rite. In that way they transformed and were said to change themselves into wolves or tigers, bears or crocodiles, to partake of this most primitive rite of transubstantiation. For it did

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become a religious ceremony and a mode of entering into alliance and communion with the powers first apprehended as superhuman. When the ghastly, grim reality had passed into the legendary phase we are told, as Plato tells us in the Republic, that those who ate of the human sacrifices offered to the Wolf were transformed into wolves. Herodotus likewise relates that the Neurian wizards changed themselves into wolves for a few days once a year. First, the men who ate the flesh of the Beast had changed themselves into wolves to eat it, according to the mode of masking. Next it was said that by eating human flesh men would become Were-wolves, and lastly we have the Were-wolf as a man who is supposed to turn into the wolf on purpose to devour human flesh. Such are the tricks of typology, based on the primitive simplicity and the agnostic misinterpretation of later times when the mythos passes into the fable which deposits these types of the were-wolf, the mermaid, the cockatrice, the serpent-woman, the vampire, or the ghoul. In the latest phase of this transformation and transubstantiation it is the flesh of a supposed historical personage that is eaten and his blood that is drunk with the view of effecting a transformation into Horus or the Christ. It was a masquerade; but the men beneath the masks originally knew that they were acting in characters which they themselves had created. They wore skins in a typical transformation; they clothed or tattooed themselves with the signs of superhuman powers for a definite purpose, and not because they were returning to the condition of beasts from which they came, or expected to be saved by doing so. The masking and metamorphosis were but modes of the mysteries which included the mystery of Trance. This primitive drama is not yet played out. The rites and doctrines are also to be identified at times as survivals in religious ritual. A startling illustration may be seen in a collection of English hymns (1754), where these lines occur:-

“What greater glory could there be
Than to be clothed with God?
He drew His skin upon my skin,
His blood upon my blood.”

The skin is likewise assumed by the Manes as their Totem in the other life, different ideas being expressed by different kinds of skin. In the Ritual (ch. 145, 31) the speaker who has just been baptized and anointed in process of regeneration when he transforms into the likeness of Horus the adult says he has the skin of a Cat for his badge. The cat being a seer in the dark, the skin shows that he is no longer as the sightless Horus, but is the Horus with the second sight or beatific vision. With the Red Indians the skin of the Totemic animal is placed at the side of a man who is dead or dying. It has also been stuffed at times and hung above the grave. The sign is the same for the dead man as for the dead animal. In each instance the skin means renewal, repetition, resurrection for another life. It has been a common custom for the dead to be buried in the skin of an animal, or in shoes or boots made from the skin of an animal. When Field-Marshal the Duke of Wellington was buried in St. Paul's Cathedral his boots were taken with him to the tomb, and in a sense he was buried in the skin. The significance of the skin is everywhere the

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same. The slipper thrown after the newly-wedded has the same meaning. Leather is made from the skin that denotes a renewal of life, and the act expresses the desire for the couple to be blest with children. We have seen that the skin was equivalent to the animal as a type of renewal. This may afford us a clue to the custom of swearing oaths in making covenants on the skin, which would be like swearing by the future life, the hope of immortality, or “by the eternal God.” The earliest masks were formed of the head and skin of the Totemic zootype. They also represented the invisible powers, and finally became the heads of goddesses and gods. Masks were assumed when deities or spirits were represented in the mysteries. Thus, when a mask is put on by the Inoit girl at the time of her first menstrua it denotes the presence of the Nature-power that reveals itself in this particular way as one of the mysteries of Nature. The masks that were worn



in certain mysteries were derived from the Totemic zootypes, not from the human face. Hence their superhuman ugliness at times. These masks were used as portraits of the powers beyond the Totem, and in the Inoit mysteries, when the controlling spirit of a Shaman was consulted, it was customary for the mask which represented the particular power invoked to be laid upon the Shaman's face, and this mask was the skin of a victim that moment killed. (Réclus, Prim. Folk, Eng. tr., p. 87.) A tribe of the hill-men near Darjeeling, in India, still retain the huge and hideous masks that represent the powers of Nature. These are worn on the heads of priests when performing their elaborate religious rites. One of these images the god who looks after their spears and helps to drive them home. Which shows the character of the masks as effigies of the Nature-powers is not forgotten. (Paragraph and picture in the London Daily Mail, Nov. 20, 1896.) We have seen that the change made by the young girl into an animal at puberty was an origin of wearing the mask. This we assume to have been primary. Next, the practice was continued in Matriarchal Totemism. Then the customs of cutting in sub-incision, of wearing the skin, and of becoming the Totemic beast, are applied to the male in the later mysteries of young-man-making.

The Totemic mysteries survived as eschatological in the Osirian religion. For example, when Horus the child, who was born of the Mother only, under the divine Matriarchate, makes his transformation into Horus the adult, who rises from the dead in Amenta, it is in the character of the Anointed son of the Father. Anointing had then become the mode of showing the Glory of the Father in the person of the Son. This was imaged with the holy oil upon the face of Horus. He who had been Horus the mortal in the flesh, is now Horus in spirit personalized and established as the Anointed Son. The typical Anointed originated as the youth who was made a man of at the period of puberty, at which time the Mother's child assumed the likeness of the father at the time of his Totemic rebirth. The boy who was initiated into the mysteries of the Australian Blacks was equally made the Anointed in however primitive a fashion. When his probation terminated, and the stringent rules of his novitiate were relaxed, he was rubbed by an old man with fat that was taken from the Totemic animal which was previously forbidden food. He

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was not permitted to eat the female of any animal, nor the emu, that primordial Mother-Totem, and he becomes a free man by having the fat of the animal smeared over his face. In fact he is made a figure of the Anointed. The Kurnai youth was made a free man of when anointed with fat. With the Adamanes the bodies of the initiates are smeared over with the melted fat of pork and turtle in the ceremony of free-man-making. (E. H. Man, Aboriginal Inhabitants of the Andaman Islands, p. 62.) The boy was anointed when he made his change into the adult. Horus was anointed when he transformed from the mortal Horus to the Horus in spirit who rose again from the dead. And this anointing is still practised in the extreme unction of the Roman Catholic rite that is administered when the dying are about to pass into the future life. This again correlates with, and is a survival of, the aboriginal custom of placing a lump of fat in the mouth of the dead, by which act they were made into a form of the Anointed preparatory to their resurrection. The mummies exhumed at Deir el-Bahari show that the faces had been painted and anointed for burial. "The thick coats of colour which they still bear are composed of ochre, carmine (or pounded brick) and animal fat." (Maspero, Dawn of Civilisation, Eng. tr., p. 54, note 5.) These are also forms of the Anointed One, who was made so by extreme unction more primitively applied to Osiris the Karast-Mummy.

The art of Tattooing was likewise a Totemic mode of Sign-language. This also corroborates the feminine origin of the signs, as when some of the aborigines such as the Ainu of Japan, and the Siberian Chukchi, only tattooed their women. "Tattoo the women and not the men," is the command that was given in the Wisdom of Manihiki. The Totem is sometimes tattooed on the person of the clansman, as it was by the Iroquois, the Ojibways, and other tribes of the Red Men. The Indians of San Juan Capistrano practised a peculiar mode of tattoo. A figure of the personal Totem was made of crushed herbs on the right arm of the novice. The paste was then set on fire and the figure of the Totem burned into the flesh. At an earlier stage before the art of tattoo had been mastered it was the custom to cut the flesh and raise cicatrices to pattern. This was especially practised by the Australian aborigines, and the tribal badges thus figured in the flesh were sometimes representations of the Totem. (Kamilaroi and Kurnai, by Fison and Howitt, p. 66.) Herbert Ward, who suffered the ceremony of establishing the covenant of blood-brotherhood with Mata Mwiki, a Bangala chief, in 1886, found that the skin of the Bangalas was tattooed or slashed and cicatriced in conformity with the Totemic or tribal pattern and that the patterns varied with the different tribes. (Herbert Ward, Five Years with the Congo Cannibals, 1890.) The Esquimaux indicate the particular Inoit tribe by different ways of trimming the hair; the women by the figures tattooed on their faces. The Aleuts at one time tattooed the figures of birds and fishes upon their skins. The women told Hall that they tattooed their faces



as a mark of high distinction. It was so, as a sign of womanhood. The custom of tattooing the Totemic token upon the body may be traced in survival through all

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the later mysteries as a mode of identifying the initiates with their particular community. It is more than probable that the habit of the ancient Britons mentioned by Roman writers in staining their bodies with woad really refers to the system of Totemic Tattoo, as is indicated by the description of the Picts found in Claudian's *De Bello Getico* (XXIV, 417-18), "ferroque notatas porlegit examines Picto moriente figuras." This is shown by an initial letter in the Book of Kells—a facsimile of which has been published by the Palæographical Society, containing the figure of a man quite naked, the body being covered all over with significant marks just as the hieroglyphics are described by Boece, who affirms that in "all their secret business the ancient Britons wrote with cyphers and figures of beasts made in manner of letters" which he identifies with the hieroglyphics of Egypt. Thus the woad-bedaubed men stigmatized as savages become the more intelligent illustrators of Totemic times and customs who wore the stigmata of Tattoo, and the Picts or painted men are the men who carried the Totemic marks either painted or branded on the living book of their own bodies. They were not merely dyeing their flesh for decoration, but making figures for use that could be read by others at sight. Even the raising of cicatrices in the flesh which preceded tattooing was an Egyptian custom. On the bas-reliefs of the Temples at Philæ and Ombos the bosoms of goddesses and queens are scored with long incisions which, starting from the circumference, united in the centre round the nipple of the breast. (Maspero.)

In Totemism the Mother and Motherhoods, the Sisters and Sisterhoods, the Brothers and Brotherhoods, the girl who transformed at puberty, the Mother who was eaten as a sacrifice, the two women who were ancestresses, were all of them Human, all of them actual, in the domain of natural fact. But when the same characters have been continued in mythology, they are superhuman. The Mother and Motherhoods, the Sisters and Sisterhoods, the Brothers and Brotherhoods, have been divinized. The realities of Totemism have supplied the types to mythology as goddesses and gods that wear the heads or skins of beasts to denote their character. The Mother, as human in Totemism, was known as the Water-Cow, and this became a type that was continued, not the human Mother. The Mother as first person in the human family was first person in the Totemic sociology. Thence came the Great Mother in mythology who was fashioned in the Matriarchal mould. But with this difference: it is the human Mother underneath the mask in Totemism. It is not the human Mother who was divinized as the Great Provider in mythology. Totemism is not derived from mythology, but it has been mixed up with it because the same Sign-language was employed in both. Thus, the Mother was human in the mask of Totemism and is superhuman in the mask of mythography. This was the Great Mother who was the First Person, as the "only one," according to the Egyptian Wisdom.

They were not seven human mothers or sisters who were constellated in the fields of Heaven as seven Hathors or seven Cows. These were the Mothers of food, who were givers of life in the form

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of the Cow, when the Seven Stars in Ursa Major supplied the numerical figure of Plenty. Thus there are two kinds of Motherhoods that have to be most carefully discriminated one from the other; the first is human, the last is superhuman. The human Mother might be represented by or as the Totemic cow, serpent, frog, or vulture. Nevertheless they were not human Mothers who were divinized in those same likenesses as the Egyptian goddesses Isis, Rannut, Hekat, and Neith. But the human Mother who was eaten at the sacramental meal did supply a type of the superhuman Mother in external nature, who also gave herself as a voluntary sacrifice for human food and sustenance; the Mother of life in death who furnished the Eucharist that was eaten in the religious mysteries. The human Mother had been an actual victim, eaten as a sacrifice. The superhuman Mother or goddess was eaten typically, or by proxy. Hence she who was the giver of food and life to the world came to be eaten sacramentally and vicariously, that is, in some Totemic victim, by whose death her sacrifice was symbolically represented.

There were different types of the sacrificial victim at different stages of the Eucharist. At one stage it was the Red Calf as the type of Horus, the child. At another it was Osiris as the Bull or Ox. The victim, speaking in the Book of the Dead, exclaims, "I am the Bull of the sacrificial herd" who identifies his body with the "mortuary meal." But in Egypt the Great Mother was eaten as the Cow that represented the goddess Hathor or Isis; also as the Sow which represented the goddess Shaat or Rerit; two of the types that were



figures of the Great Mother who thus gave her body and blood for human food that was eaten as a voluntary sacrifice of her own maternal self. Herodotus notwithstanding, the cow had been a type of sacrifice in Egypt. Moreover, it was the Red Cow or Red Heifer, the same as in the Hebrew Ritual. As already shown, the Mother-types and Totems were primary and the Red Cow was a type of the Blood-Mother from the time when she was the Red Water-cow of the first Mother Apt, who was succeeded by Hathor, as the Milch-Cow.

It is sometimes difficult to distinguish between the human Mother in Totemism and the Great Mother in Mythology, because the same types were employed for both. Besides which, as Earth was the bringer-forth of all living things, she was also a Mother to the human race in common with the other forms and elements of life. For instance, as the bringer-forth of life she was the Mother of animal food; the giver of grass-seed; of tubers and plants in the soil, and of food in the fruitful tree. As the Crocodile, the Serpent, the Goose, the Emu, or the Witchetty-Grub, she was the layer of the egg, and thus a Mother to be ultimately divinized as the Great Mother who was superhuman, in the Kamite Mythology; Apt, the Hippopotamus; Rerit, the Sow; Neith, the Crocodile; Rannut, the Serpent; Uati, the Papyrus; Hathor, the Fruit-tree; Isis, the Field. The human Mother was the suckler of her children. This image of Maternity was likewise given to the Earth as the Nursing-mother, who was the giver of liquid life in water. But the Earth as wet-nurse or layer of the egg for food could not be so directly rendered. Hence the need of Sign-language in the mythical repre-

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sentation of superhuman phenomena. The human Mother had brought forth her children in the forest and from the cave in the rock; in consequence of which, as natural fact, the tree and the hole in the stone, or the ground, have each continued ever since to represent the human birth-place in the image of the female figured as the superhuman Mother, the Great Mother-earth. It was not the human Mother that was the object of worship or of propitiation with the offering of blood. This was the typical Mother; the Great or pregnant Mother; the Mother of food and sustenance; the Mother who for ages on ages was not imaged in the human shape because she was superhuman. In modern phraseology the primitive "seekers after God" were seekers after food and drink and physical sustenance. The Giver of these elements was the Earth itself, or herself, when depicted in the image of the Mother as the Nurse of life.

Nothing simpler has been recovered from the past than the religious system of the Arunta Tribes of Central Australia, who, in their sacred rites, are self-portrayed as seekers after food. An important ceremony, that was designed to bring success in kangaroo-hunts, consisted in the letting of blood. Thus the blood was an offering to secure plenty of food. (N.T., p. 193, note.) In certain of the Intichiuma ceremonies blood is poured out freely as an offering on behalf of food. These ceremonies are performed for the purpose of insuring the increase of the animal or plant which gives its name to the Totem, the emu, the beetle, the kangaroo, or others. The blood was poured out on the earth as an oblation to the Earth-mother, even though she was only represented by the Emu-bird. The earliest religion, so to call it, was a cultus of the Mother who was propitiated as the "Only One" who was in the beginning. This was the primal providence or provider as the Great Mother, the Mother-earth, who was invoked with offerings of blood for food and drink. In Egypt she was given several characters. She was Abt; Khebt, or Ta-Urt, the Hippopotamus-headed; Rerit, or Shaat, the many-teated Sow; Hathor, the Cow; Rannut, the Serpent-woman, and others related to the phenomena of external nature as the source of life, of food and water.

The root of the whole matter was fecundity, and the goddess, who in later times was called the Mother of love in Egypt, originated in the giver of plenty as the goddess of fecundity. But the fecundity at first was that of Earth, the provider of food and drink. Hence, she was imaged by the Suckler who gave the image of life as Shaat the Sow, or Hathor the Cow. At this stage that which has been so often generalized by the phrase "Phallic worship" was propitiation of what we call Mother Nature=Mother-earth divinized, or idealized as superhuman in the likeness of the large-uddered Cow or the multimammalian Sow, which were figures in a cult of fecundity; the first and foremost object of the "worship" being the food and drink that were supplied by the Mother-earth who gave her life in sacrifice that men might live.

The Mother-earth, Dhurteemah, is still the primordial deity with the Bygah tribes of Seonee, India. They offer food to her as provider at every meal before they call on any other god or

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goddess. With the Babylonians Nin-Ki-Gal, the Great Lady, is another form of the Earth-Mother. As Miss Kingsley shows, this primitive Earth-Mother of African origin still survives in Africa as the Earth-Goddess



Nzambi, the Great Mother. There is “aye a something” that shows the stage of the beginning is still extant as Inner African, from which the thought and symbolism of Egypt were developed. In her account of “Fetish” according to different schools Miss Kingsley tells us the Earth-Goddess Nzambi is the paramount feature in the “Fetishtic” religion. “She is the Great Mother.” “Round her circle almost all the legends, in her lies the ultimate human hope of help and protection, or, in modern phrase, salvation.” (Kingsley, M. H., *West African Studies*, pp. 154, 155.) Previously the same writer had said “the school of Nkissi is mainly concerned with the worship of the mystery of the Power of Earth; Nkissi-nsi.” (Kingsley, *West African Studies*, p. 137.)

Now “the mystery of the power of earth,” or Nkissi-nsi, as Egyptian, is expressed by the word *Kep*, which is a name of the old Earth-Mother, *Ta-Urt*. The word *Kep* signifies mystery, to be mysterious; the mystery of fermentation, the mystery of fertilization, and of water as the source of life. This is as it was in Africa from the first; and as it was in the beginning so it remained in Egypt, allowing for development, to the last, for *Apt*, the old first Mother-earth, survives in the eschatology of the Ritual, still keeping her hippopotamus form, as “the Mistress of divine protections” and rekindler of the light of life from the spark when it had gone out in the dark of death. Thus, she who had brought to birth as the Mother-earth lived on as the bringer to rebirth for another life in the phase of eschatology. (Renouf, *Book of the Dead*, ch. 137A, 137B, notes. Also *Vignette in Nebseni*.)

The old first great mother, then, one of whose names is *Khebt*, was the Mother-earth in her primary character, and if we go back far enough we find the type is universal. The Mother-earth gave birthplace and food to all the children born of her. *Isis*, represented as the *Sekhet* or field, was still the Mother-earth. With the *Algonkins*, Mother-earth was the great grandmother of all. *Mamapacha*, worshipped by the *Peruvian* tribes, was the Mother-earth.

Following the pathetically-primitive custom of ceremonially eating the mother in honour, as the first giver of food, a cult emerges from the darkness of the past upon the way to worship; the worship of the Mother with young, who was the pregnant, therefore the great, Mother. This was a cult of supplication, propitiation, and thankfulness for food and liquid life, which made its offerings to the Mother-earth as the provider of plenty. Mother-earth is the Great Mother of the *Moqui* Indians, “Our Grandmother” with the *Shawnees*, and the Grandmother of the *Karens* in *Burmah*. *Tari-Pennu* is the Mother-earth to the *Khonds* of *Orissa*. The Finnish goddess, consort of *Ukko*, is the Mother-earth; *Ops* was the Roman Earth-Mother, whom we look on as a form of the Egyptian goddess *Apt*, or *Ap*. The ancient Germans worshipped Mother *Hertha*, who is identical by name with the

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earth, and also with *Ta-Urt*, the Egyptian Mother-earth. There was a primitive kind or class of people known as earth-born aborigines, like the *San* of the *Khoi-Khoi* and the *Chinese Miao-tze*. These children of earth who came forth from the forest and the cave would naturally be divided first for recognition in two categories as the Children of the Tree and the Rock, which are spoken of by *Hesiod* as the two origins of mortals, both tree and rock being representatives of the earth as birthplace. This cult of the Earth-worshippers may account for the Earth-eaters, who still survive in Africa and also with the *Indians* of *California*. The tradition is common with the people of several countries that they issued originally from the ground. But to restore the lapsed meaning we have to read Earth for ground, and then identify the earth with one of her types as the Mother of all, who is the Great Mother in mythology. According to *S. Powers*, the *Californian* Indians think that their *Prairie-Dog* ancestors were moulded directly from the soil. If so, they have lost the clue which survives in mythology. The *Coyote* as a burrower in the ground is a type of the Mother-earth that was made the totem of the *Coyote* Indians. The birth of the human race from the Mother-earth is indicated both directly and indirectly in the legends of the *Kaffirs*. In these men issued from the ground, from the cleft in the rock, or a bed of reeds. Others say that *Unkulunkulu* split them out of a stone. It is still said of a great chief by the *Zulus* that he was not born; he was belched up by a *Cow*. The *Cow*, like the cloven stone, or the tree, was a female type of the Mother-earth. Thus represented, the earth becomes a rock, from which issued the race of men, or in the words of *Isaiah*, it is the rock whence they were hewn (ch. *LI*, 1) and the hole of the pit from whence they were digged. Also, as the rock was a type of the earth, the Great Mother, we can see how and wherefore in a following stage the stone pillar or the hole-stone should become a figure of the mythical *Genetrix* as it was of *Hathor* and the *Paphian Venus*; and why the stone seat should be an emblem of the Earth-Mother *Isis* as a figure of foundation. With the *Bushmen* the Earth-Mother has become the typical “Old Woman” of later language. Earth as the superhuman Mother is denoted in the *Quiché* legend in which it is said the human race descended from a cave-dwelling woman or female.



Cave, pit, and cavern were the uterus, so to say, of Mother-earth as the place of coming forth, the Unnu, or opening of Neith; the Ununait of Hathor as the solar birthplace. Very naturally the mount was typical of Mother-earth in which the cave was a place of birth for man and beast. "The citizens of Mexico and those of Tlatelolco were wont to visit a hill called Cacatepec, because, as they said, it was their Mother" (Bancroft). Molina states that the principal sacred place or Huaca of the Mexican Yncas was that of the hill Huanacauri, from whence their ancestors were held to have commenced their journey (Spencer, *Data of Sociology*, ch. XXIV, 186). The mount with the cave in it was a natural figure of the Mother-earth to the Troglodites who were born and there came to consciousness. When the Navajos

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issued from the womb (euphemistically from the bowels) of a great mountain near the San Juan River, that mountain is an image of the Mother-earth. The Oneida, Ojibway, and Dacotah Indians, who claim derivation from a sacred stone, at the same time trace their descent from the mountain of the race.

Naturally, the cave as birthplace of the Earth-Mother was identified with the uterine abode. We might say identified by it, that is by the emblem scrawled upon the rock from time immemorial. This figure, or similitude of the female, called the symbol of wickedness "in all the land" by Zechariah (ch. V, 8), portrayed through all the world, has ever been most prominent in the primitive art of the aborigines from Africa to Australia. Not as an object of worship, nor of degradation, but as a likeness of the human abode depicted in the birthplace of the Cavemen. The superhuman type of the motherhood appears in symbolism as the Cleft, the Gap, the Cave, as well as the Tree, the Sow, the Water-Cow, Crocodile, Lioness, and other zootypes. The human mother comes into view by means of her emblem, the hieroglyphic Ru or door of life in the divinized motherhood as the Vesica Piscis of later iconography. There is no getting outside of nature, either in the beginning or in the end. With the Arunta tribes of Central Australia a gorge among the hills at some local totem-centre is identified as the place of emanation from the Earth-Mother. This is exactly in keeping with the Gorge of Neith, whence issued the "younglings of Shu" as spirits of breathing-force. Local tradition tells that at the Emily Gap, near to Alice Springs, "certain Witchetty-Grubs became transformed into Witchetty-Men" (N.T., p. 123). Otherwise stated, the elemental souls passed into the mothers of that ilk to be specialised in the human form instead of becoming animal, bird, or reptile. If we take Hathor as the abode of birth, that is, the Mother-earth as the birthplace and the bringer-forth of life, the stone or conical pillar of Hathor was a type of this birthplace. Now, let us turn for a moment to the Erathipa-stone of the Arunta for the proof that the stone with an opening in it was a Totem of the Mother-earth, the stone out of which the Zulus say the human race was split in the beginning. There is no mistaking the nature of the Arunta stone. It is a representative image of the Mother in the very simplest form. According to the tradition, spirit-children issue from a hole in the Erathipa-stone. Over this aperture a black band is painted with charcoal. This completes that figure of the female which has been portrayed in all the earth as a symbol of the human mother applied to her who was externalized as the superhuman mother, the primeval birthplace. The Fijian pillar-stones were girdled round the waist with the primitive Cestus or Liku of hair, to typify pubescence and identify the motherhood. It is common for the Tree to be draped in female attire and hung with feminine ornaments, as when the Israelite women wove hangings for the Asherah. Two female figures of stone and wood are to be found not only in the Arunta Churinga, but at the head of all human descent and all the "stock-and-stone" worship of the world. They are recognized by Homer when Penelope says to Ulysses, "Tell me thy lineage, and whence

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thou art, for thou dost not spring from the ancient Tree nor from the Rock" (Odys. 19, 163), meaning that he must be an immortal, whereas these are two types of an origin that is of the earth. Hesiod also (Theog. 30, 35) speaks of the Tree and Rock as being amongst the mysteries of the beginning pertaining to the ever-living, blest immortals. The earlier name of the chief sanctuary in Israel, called Bethel, was Luz, or the Almond Tree. Bethel was the place of the stone-pillar, as the abode of the God, and Luz, the locality of the Tree. These, we repeat, are two primary and universal types of the feminine abode, represented by the Two Women in Australia and the Two Divine Sisters in Egypt. They are classed together also as objects of abhorrence in the later casting out of the primitive types. "Woe unto them that saith to the Wood Awake! to the dumb stone. Arise!" in the making of idols (Hab. II, 19). "The Stone shall cry out of the wall, and the beam out of the timber shall answer it" (Hab. II, 11). The wood and stone of the Australian Churinga, which are Totemic types, are excommunicated in Israel as idols when they were no longer understood as symbols.



They came to be looked upon as deities in themselves, set up for worship. Both Cæsar and Lucanus state that the gods of the Gauls were pillar-stones and tree-trunks. Nevertheless, these were not the gods. In Egypt both the Pillar and Tree were pedestals for the gods, and both were blended in the tree-pillar, or Tat of Ptah. As images of the Mother both were the Beth or abode, as Bringer-forth of the Divinity or Spirit which was the object of worship, as was the God of Jacob in the Conical Pillar and of Horus in the Tree. These two primordial and universal types of origin are coupled together in Logion V. of the logoi ihsou (p. 12). "Raise the Stone, and there thou shalt find me; cleave the wood, and there am I." To raise the stone is to erect an altar. The Wood is one with the Tree. The Stone was raised and the Tree prepared for worship, because they were types of the Divine Abode, which represented the Two Women or Sisters who were the Two Mothers or Bringers-forth of the Race in the beginning. The perception that life was born of the Earth must have been as primordial as it was natural, and that which brings to birth is the Mother. Thus the race of human beings, in common with the animals, was born of Mother-earth. In Central Africa the natives claim that they came from a hole in the rock (Duff Macdonald). It is indeed a common African tradition. The stone or rock crops up continually as an emblem of the Earth or solid ground. The Earth itself was brought to a point and focussed in the ceremonial stone on which the offering was made. For instance, when the members of the Hakea-flower Totem perform their mystery to solicit food, one of the young men opens a vein in his arm and lets the liquid flow over the ceremonial stone until it is entirely covered with blood. A rock near Gouam, in the Marcian Islands, is locally regarded as the ancestor of the human race. The African birthplace denoted by the rock of earth and the forest-tree is indicated by the tradition of the Ovaherero which relates that Men were born from the Omumborombonga Tree, and that sheep and goats issued from a flat rock. (Reiderbecke, Rev. H., *Missionary Labours*, p. 263.) Now, the Great Goddess who was "worshipped" with the gory

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rites of many lands originated as the Mother-earth who was fertilized with blood, and with the definite object of procuring food. This was the superhuman Mother who gave her own life in food, and to whom blood was offered as a propitiatory sacrifice for sustenance. Also in this rite the blood was poured out freely on the earth itself, as life for life. The Intichiuma ceremonies of the Arunta amply show that human blood was poured out on the earth as a sacrificial offering for food. Plenty of blood was shed for plenty of food. It was a mode of magical invocation that is still practised in the mysteries of black magic for the evocation of spirits. Food was the supreme object sought by primitive folk, and the giver of food and drink was propitiated and besought for more. This was naturally the Mother-the Mother-earth; the Mother in the water, in the tree, in the animals that were eaten. Hence the Intichiuma ceremonies of the Arunta are still performed for the increase of the animal or plant which gives its type (or name) to the Totem. "The sole object of these ceremonies is that of increasing the total food supply." (*Native Tribes*, p. 169.) The Arunta of the Emu-totem pour out their blood lavishly upon the earth in asking for plenty of Emu, an image of which is painted on the ground to be deluged with blood. On the other hand, the men of the Witchetty-Grub totem, in praying for food, will paint their totem on the body of each man in red ochre, which is a local substitute for blood. Then they represent the mystery of transformation, from matter to spirit, from death to life, and await the emergence of the fully-developed insect from the cocoon of the chrysalis (*N.T.*, pp. 175-6). In the one case blood was offered actually, in the other symbolically, but in both it was offered for continuance and increase of food. Thus the Intichiuma ceremony is a festival celebrated for the increase of food, especially of the totem that was eaten solemnly at the thanksgiving meal. Also the Corroboree of promiscuous intercourse takes place at this festival of invocation for plenty of food. And the drama of reproduction is humanly enacted, as it were, in aid of production in external nature.

The "blood of the martyrs" was not only the "seed of the Church" in later ages; the flesh and blood of the victim offered in sacrifice were also buried in the earth as seed for the future harvest. In West Africa it was a custom for a man and woman to be killed with spades and hoes in the month of March, and for their bodies to be buried in the middle of a newly-tilled field to secure a better crop. The Marimos, a Bechuana tribe, offer up a human victim for the welfare of their crops. The man chosen for a sacrifice is taken to the field and slain amongst the wheat, according to their phrase, to serve as seed. The custom was not only African. The Pawnee Indians offered the flesh and blood of a sacrificial victim at the time of seed-sowing. As late as the year 1837 a captive Sioux girl was sacrificed by them at the time of planting the maize. The flesh was torn in morsels to be buried in the earth, and the corn was sprinkled with drops of her propitiating blood. The appeal for food and drink was natural and universal. According to the ancient wisdom, this appeal was made to the Mother-earth as the source of life, who was imaged as the giver of sustenance in



various forms, but first and foremost as the superhuman suckler, the Sow, the Water-Cow, or Milch-

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Cow. Egypt has registered the permanent proof that a superhuman power was first besought for food and drink in the person of the Great Mother. The human mother who was eaten sacramentally had supplied the type for the Great Mother in mythology. The sacrifice was offered to the goddess on the hill-top, on the altar-stone, in the field or granary, or under the green tree, as these were different types of the Earth-Mother. The palm-tree that is being fecundated on the Mesopotamian monuments represents the Mother-earth as source of food, one form of which is the produce of the tree. The tree is female. The cone held in the hand of the Geni is an emblem of the male, or solar power by which the earth is fertilized. Earth is the mother of food, the universal matrix; the tree is but a type, like other representatives of the bringer-forth. The sacrifice portrayed beneath the tree upon the Hindu monuments is frankly phallic (Moor's Hindu Pantheon).

Under whatsoever type or name, the so-called "tree-worship" or "phallic worship" is a festival of fertilization, celebrated in propitiation of the earth-goddess, who is the genetrix besought for food and sustenance, and blood was the primitive oblation made to the Mother-earth. This, however, was not the only one, as is shown by the invocatory rites.

The ancient Mother still survives amongst the Western Inuits in the same primeval character of Mother-earth; she who is the bringer of food, and who when in a merry mood will play at raining down melted fat in her capacity of the Great Mother who is pregnant with plenty, and who is designated Mother Plenty. We are not likely to get much nearer to primitive nature than amongst these Esquimaux, who still perform the mystery of generation and celebrate their Arctic Agapæ at the annual festival of fecundity. In one of the scenes the Shamans enact the resurrection of life as the reproduction of food. The prey is hunted to death with savage cries. Whilst fleeing from the pursuers the man in a mask, who acts the part of the animal seizes hold of a brand from the fire and hurls it aloft to the roof, so that when it falls back to the ground it throws out a shower of live sparks. What does this portend? asks Réclus. The answer is that, "surrounded as it is by its persecutors, the quarry forgets its danger to reproduce its species, an exploit which all the spectators greet with acclamation." It is not enough to kill the prey; it must also reproduce itself, so that its race may not die out or food become scarce. This festival was universal once. It was celebrated all over the world as a drama of reproduction-first and foremost for the reproduction of food. The resurrection of food by reproduction in animal life is thus enacted at the Inuit festival, as it has been acted in a hundred other mysteries, Intichiuma, Eucharists, Corroborees, and religious revels. By the dim glimmer of this distant light we see the victim's death was followed with the act of a begetting to new life. It was a drama of reproduction in which the sacrificial victim from the first had represented food-the new food of another year, or of another life in the religious mysteries. It was, we repeat, a drama of reproduction, in which the victim that died and was eaten as the Eucharist was symbolically reproduced in the Corroboree that followed. From very early times the sacrifice of a victim was solem-

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nized, and followed by the phallic feast, whether in the Corroboree of the Arunta or the Christian Agapæ. First the sacrificial victim is slain and eaten, ante lucem, at the evening meal or Last Supper, and next the festival of reproduction was celebrated in the Agapæ. This reproduction was performed by universal promiscuity from a time when paternity was impersonal and the relationship of the sexes was that of all for all, when boundless licence was the only law befitting the Great Mother. This promiscuity is also recognizable when Tertullian repeats the charges that were brought against the conduct of the Christians at their festivals: "Dicimur scleratissimi de sacramento infanticidii et pabulo inde, et post, incesto convivium quod eversores luminum" (Tertullian, Apologeticum, ch. vii.).

We now come to the secondary cause of what has been called "phallic worship." The first we found in Earth herself being imaged and propitiated as the Great Mother in the pre-anthropomorphic mould when she was represented by the Water-Cow, the Sow, the Goose, or other figure of food. Long before the god Seb was divinized as "the Father of Food," the Earth was Mother of Food and gave drink as the wet-nurse, with the Sow as suckler of her children, and the cave in the rock as her womb.

The goddess Hathor, the Egyptian Venus, was the fairest representative of Mother-earth. She was propitiated as the Mother of Plenty, like the Inuit Sidné, and was imaged in the likeness of the cow or sow, as the figure of food and fecundity. She was also the goddess of generation, maternity, and child-birth, as well as of music and the dance, of loveliness and love. Length of time and the course of development have



to be allowed for. The Greek Venus in her nudity is immeasurably distant from the goddess Hathor offering her milk to the glorified. Nevertheless, the Mother of Food was primary as Mother-earth, and the Goddess of Love explains the phallic nature of the later cult of fertilization.

The most exact and comprehensive title for the religion designated phallic worship would be the Cult of the Great Mother, taking Hathor for the type, who was the womb of life as Mother-earth, the suckler as the cow, the giver of food, shelter, and water as the tree, and who in the course of time became the Goddess of Love, of fecundity and child-birth. Moreover, in the later phallic cult the type had been changed from the cow to the human female. The primitive simplicity of "Hathor worship" was just that of the infant pulling and mumbling at the mother's nipples, when the source of milky plenty was portrayed as superhuman in the likeness of the cow or sow; and when the representation became anthropomorphic this simplicity was lost.

The Cow or Sow was superseded by the Woman in the temples as the more alluring type of the great goddess. It is most naïvely-pitiful to see how the sex became the human organ of the superhuman power offering itself as Hathor in the Asherah-tree or as the house of God; acting the goddess as the great harlot of the cult in its debasement and deterioration. This, we repeat, was mainly a result of the representation becoming anthropomorphic. The Great Mother was the ideal in the minds of the devotees, she whose size had been imaged by the hippopotamus, whose sexual force had been repre-

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sented by Sekhet as the lioness in heat. Thus, when the type was humanized the female of the greatest capacity would present the nearest likeness to the divinity, and be held most worthy of her at the festival of fertilization. The Great Mother, when represented in the human form, becomes the harlot of promiscuous intercourse performing the rite on behalf of the Great Mother in her tree-tent or rock-cave, or later sanctuary. Carver in his Travels relates that when amongst the Naudowessies he saw they paid uncommon respect to one of their women, who was looked up to, if not worshipped, as a person of high distinction, because on one occasion she invited forty of the principal warriors to her tent, provided them with a feast, and treated them all as her husbands. This, the Indians said, was an ancient custom by which a woman might win a husband of the first rank. (Lubbock, Origin of Civilization, p. 101.) She, like the Water-Cow, would be a type of the Great Mother, or Goddess of Fecundity, represented by the woman capable of entertaining all the males of the Totem at one time as the Great Mother indeed. It was as representatives of the Great Mother that the temple prostitutes attained pre-eminence in various lands, and afterwards were highly honoured as the servants of the goddess.

The Great Mother in the Mount was represented by such goddesses as Astarte, whose Ephebæ and Courtesans received her devotees in grottoes and caves that were hollowed out for the purpose in the Syrian hillsides. The temple of Hathor at Serabit-el-Khadem, discovered by Professor Petrie in the Peninsula of Sinai, was based originally on a cave in the rock, which was the Great Earth-Mother's earliest shrine. In England there is or used to be a mild return to sexual promiscuity once a year. The confusion or "mingling on the Mound" was practised on the hill, though not in a very Belialistic way. In the present writer's youth it was an Easter pastime for the lads and lasses to meet upon the "Beacon," the "Steps," or some other sacred hill-equivalent to the Mound, and kiss and romp and roll each other down the hill-side in a scene of fine confusion, and with much soiling and tearing at times of pretty frocks that had to be put on quite new for the saturnalia. All young folk were sweethearts in a kind of sexual promiscuity on Easter Day. In its way this was celebrated at the time of year when a reproduction of the fruits of the earth was dramatized and all the inimical influences that made for sterility, drought, and famine were figuratively driven away. As Herodotus relates, some 700,000 people used to assemble at Bubastis to celebrate the annual festival of the Great Mother Bast, who was known as the goddess of strong drink and sexual passion. The women who exposed their persons on the boats to the watchers on the shore were exhibiting the natural lure to signify that they were free to all comers, for this occasion only, in the service of the goddess, who was a lioness in heat. They were going to celebrate the great festival of reproduction. He says that when the barges passed the river-side towns some of the women danced on board, others stood up and exposed their persons to those who were watching them from the banks of the Nile. (B. II, 60.)

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The phallic festival was periodically celebrated in honour of the Great Mother, the first supreme power in nature personalized as the goddess of fertility, the giver of food and drink, the celebration being in



accordance with primitive usage and the promiscuous sexual intercourse of pre-Totemic times. The phallic festivals were chiefly repeated at the equinoxes—that is, at seed-time and harvest. The equinox was a figure of equality of all things being on a level. This fact is expressed in the names of our Fairs and Evens. Promiscuity was a mode of making things fair and even in the sexual saturnalia. High and low, rich and poor, young and old, “commingled on the mound,” the hill, the high places. It was a world in which old maids and bachelors were not allowed, and there was at most a six months’ lease for private ownership in womankind (from one equinox to the other). Hence we learn from the witches’ confessions that women were the strongest supporters of the “Sabbath.” Laws of Tabu were violated with impunity for this occasion only. At this time, and no other, men and women of the same Totem cohabited promiscuously. The Asherah is a sacred simulacrum of the goddess whose desire was to be for ever fecundated. And when the women of Israel set up the Asherah and wore the hangings for curtains of concealment (II Kings XXIII. 7) they became the representatives of the Great Mother who is denounced by the biblical writers as the Great Harlot, but who was a most popular Mother in Israel, and Sekhet her own second self in Egypt.

There is every reason for concluding that the unlimited excess indulged in promiscuity at the phallic festival was designed to represent the desire for an illimitable supply of food, the boundlessness of the one being dramatically rendered by the latitude and licence of the other. It was a magical mode of the mysteries in which the meaning was expressed in act as a primitive form of Sign-language addressed to the superhuman Power as the Great Mother. The customs of the savage, or, as we prefer to say, the aborigines, are modes of memorizing. For ages on ages their only means of keeping an historic record of the past, the sole mode of memorial, have been the customs; and with what faithful persistence these have been fulfilled. Promiscuous connubium is recognized by the Arunta as the condition that obtained in the remotest times. They connect it with the custom of exchanging wives at the Corroboree, saying this was the practice of the Alcheringa (N.T., pp. 96, 99). That was in the time beyond which nothing is or can be known, because nothing was formulated in the lawless state of utter promiscuity. Howitt relates that on one occasion, when the Aurora Australis was more alarming and portentous in appearance than usual, the Kurnai tribe beheld it with great terror, and betook themselves to intersexual communism by the exchange of wives as a mode of warding off the calamity supposed to be impending. (Howitt on some Australian beliefs.)

The root origin, then, of what has been called the phallic religion is also to be traced in a periodic celebration of the festival of reproduction, which was first applied to the renewal of food in the flesh of animals and the fruits of the earth, this reproduction being rendered in the grossest human guise on the hugest scale, and in the most prodigious manner befitting the Great Mother in communal connubium

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with all her sons together. The festival of fertilization is a survival from the far-off past when the Mother-earth was the All and the Only One, to be propitiated as the giver of food. Being the Mother, she was represented by the female, who was at first pre-human, and finally human. Thenceforth woman was the living type of the mythical Great Mother, instead of the Cow or Sow, the Goat or the She-Bear; and at this festival all womankind were one in imaging the Mother who from the beginning had been the All-One. Nothing was recognized but the female, the typical organ of motherhood, which imaged the earth as mother of sustenance; the mother, who was propitiated and solicited in various ways, by oblations of blood and other offerings, was also invoked in the likeness of the human female to be fertilized in human fashion. She was the Great Mother, the All-One, and nothing less than the contributions of all could duly, hugely, adequately represent the oblation. In Drummond’s *Ædipus Judaicus*, pl. 13, there is a drawing from the Mithraic monuments according to Hyde, which shows that the seed-sowing at the festival of fertilization was illustrated in the human fashion by the male, and that the Earth-Goddess was fecundated as the female, who was represented by the women in the orgie of promiscuity. The mystery of reproduction was acted in the festival, as the vicarious mode of fecundating the Great Mother and Good Lady, by the bountiful sowing of human seed. It was a primitive mode of representing her, on behalf of whom all womenkind contributed vicariously. Call it “worship,” “phallic worship,” or any other “worship,” the supreme object of devotion at first was food and drink, which were represented by the earth in crop, the tree in fruit, the animal pregnant with young; by the Mammalia, the Water-Cow, the Sow, the Milch-Cow, the Goose, the Emu, the Kangaroo; and lastly by the goddesses and the women who represented Mother-Earth as Apt or Isis, Nin-Ki-Gal or Demeter, when the latter had been objectified in Hathor, the goddess of love, or Sekhet, the goddess of sexual communion, as divinity in female form. As it is said of Pepi in the Texts, “Thy sister Isis hath come to thee rejoicing in thy love. Thou hast had intercourse with her, and hast made her to conceive.” (Budge, *Book of the Dead*, Introduction, p. 134.) In these celebrations the woman took the place of the



goddess. At the time when the begetters were not yet individualized a single pair of actors would have conveyed but little meaning. The soul of procreation was tribal, general, promiscuous, and the mode of reproduction in the most primitive mysteries was in keeping therewith. Reproduction by the soul of the tribe was rendered by all the members contributing to fecundate the Great Mother. Hence the phallic saturnalia, in which the reproduction of food, especially in the future life of the animals, and the continuation of the species were dramatized in a primitive phallic festival which survived eventually as the “love-feast” of the Christian cult.

Many examples could be cited of this custom, which was universal as it was primitive, and which may be looked upon as the festival of reproduction that represented the begetting of future food in human fashion and in connubium as it were with the Great Mother, the Mother-Nature, or the Mother-earth, like Pepi with his

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divine sister Isis. In India to-day young girls are married to the Gods. The doctrine is the same in the Roman Cult when the Virgins are the dedicated Brides of Christ. In the earlier rite it was the Males who, like the Pharaoh Pepi, were married to the divine Mother who was personated by the women in the mysteries of the primitive religion. At such a time, whatsoever their status attained in civilization, the people lapsed pro tem. into a state of general promiscuity. The women lost all feeling of modesty and became raging Bacchantes. Men and women were more furious than animals in the indulgence of their passion at this wild debauch. As described by M. Réclus, divinized Mother-earth had to be stirred from her winter sleep by naively-lascivious spectacles for the purpose of exciting the spirit of fecundity. She was represented by young wantons of women, who danced and frolicked indescribably or lay down and scraped the ground with their heels, caressed it with their hands, and offered their embraces like so many naked Danæas wooing the fertilizing sun. In this saturnalia there was a general reversion to the practice of an earlier time somewhat analogous to the throw back of atavism in race, with this difference: the intentional lapse in moral status was but temporary, although periodically recurrent. It was a stripping off, or rather bursting out, of all the guises and disguises, trappings, ties, and stays of civilization, and running amok in all the nudity of nature.

There is a pathos of primitive simplicity in some of the appeals thus made in the lower ranges of the cult that is unparalleled in literature. The Thotigars of Southern India, at the festival of sowing seed, will insist that their wives shall make themselves common to all comers as an incitement for the Mother-earth to follow their example. The husbands improvise shelters by the road-side and stock them with provisions for their wives, and call upon the passers-by to “procure the public good and ensure an abundance of bread” (Réclus, P. F. P., p. 283). A propos of this same festival, Israel is charged by Hosea with having become a prostitute by letting herself out for hire upon the corn-floor! “Thou hast gone a-whoring from thy God; thou hast loved hire upon every corn-floor” (ch. IX, 1). In this case the harlot was a representative of the Mother-earth as goddess of corn who was being fertilized by proxy on the grand scale in the phallic festivities, which included connubium upon the corn-floor, as well as on the hill, under the green tree, or in the embrace of the earth itself.

Phallic religion, then, as here maintained, did not originate in a worship of the human sex. The Great Mother, pregnant with plenty, was the object of propitiation and appeal, as the bringer to birth and the giver of food. This was the superhuman mother in mythology, and not the human parent, as in Totemism. “Phallic worship” originated in the cult of the motherhood. It was the Mother who was honoured; her body and blood were sacredly eaten in the primitive Eucharist, if not as an act of adoration, it was an act of primitive homage and affection. The type was then applied to Mother-earth as the giver of life, of food and drink, the Great Mother in mythology who was thus fertilized and fecundated as it were dramatically in the human fashion for increase of food.

The drama of reproduction also involved the mystery of resur-

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rection and rebirth applied to the periodic renewal of food which was represented in character by the victim. Reproduction was represented in various modes of resurrection, including the dance. It was a common custom for the skin of the animal, bird, or reptile to be preserved entire and suspended on a pole as the sign of reproduction for another life. This might be the skin of the Ainu bear, who is invoked to “come back soon into an Ainu” whilst being offered up as a sacrifice. They then rejoice and sing, and both sexes dance in ranks as bears. Judging from other forms of the primitive Agapæ, we surmise that what is meant by the



sexes dancing in ranks as bears is that the performers at this festival coupled together in the skins of the bear for the reproduction of their future food, which in this case was the bear, but elsewhere might be the buffalo, the bull, the boar, or other Totemic animal that was slain and eaten sacramentally. The resurrection acted in the mysteries of Amenta still continues the Totemic type when the reproducer is Osiris, the Bull of Eternity. It was the same festival of reproduction when the goat was the sacrificial type as when it was the bear, or calf, or lamb, or other zootype that was eaten, food being the primitive object in propitiating the superhuman Power. It was the mystery of reproduction when the goat was the sacrificial type as when it was the bear, the bull, the goat, the turtle, or any other Totemic type. The secret of the mystery is that food was the object of the festival of reproduction, and the Great Mother was propitiated for abundance of food. Sexual intercourse was known to be a mode of reproduction, and the performers not only danced in Totemic guise as animals, they acted the characters. In this mad festival of fertilization for the production of food men also dressed and acted as women; women dressed and acted as men, the function of each being thus apparently doubled. We know that in the Totemic mysteries the performers wore the skins of animals as a mode of acting in character, and when they acted thus in pairs it would inevitably give rise to statements that men and animals commingled in dark rites without distinction of nature. Now, the goat was a Jewish type, Totemic or religious, and the Jews were reputed to be goat-worshippers after the animal had been made a symbol of the evil Sut in Egypt. But the goat was at one time good, as a giver of food in flesh and milk, when those of the Totem would dance in the skin of the goat and be denounced by later ignorance as "worshippers" of the Shedim or of Satan. Thus amongst the mysteries that were continued by the primitive Christians is this of reproduction, which was first applied to food and finally to the human soul. Hence they were charged with "running after heifers," just as the Jews were denounced for running after she-goats. The root of the whole matter is that in this festival of fructification the animals which are eaten for food are represented by the Totemic actors in the skins as reproducing themselves for food hereafter. The fact is disclosed by the Inoit ceremony in which the prey must reproduce itself before the sacrificial victim dies, so that the species shall live on and future food may be secured. The mystery was the same the wide world round. The early Christians had to be admonished against "running after heifers" in their mysteries performed at "Christmas and on other days." This was the survival

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of a primitive custom that, like all others, had its genesis in the nature that was blindly groping in the gloom with dark religious rites. The fact was patent in all the mysteries that promiscuous sexual intercourse was an act which came to be called religious. The Agapæ did not originate with what is termed Christianity, but was one of the most primitive institutions of the human race, which began as the festival of fertility when the invocation of the superhuman Power was for food and sustenance addressed to the Good Lady, the Earth-Goddess, the Great Mother, in her several elemental characters. It was a festival of fructification at which she was represented by the human female, the more the merrier, the primary object being future food far more than human offspring, and it was this desire that gave the touch of religious feeling to the orgy of the sexes in which the seed was sown broadcast, so to say, for future harvest.

Following Totemism, we find that Fetishism takes up the tale of development in Sign-language. By Fetishism the present writer means the reverent regard for amulets, talismans, mascots, charms, and luck-tokens that were worn or otherwise employed as magical signs of protecting power. Fetishism has been classified as the primal, universal religion of mankind. It has also been called "the very last corruption of religion." (Max Müller, *Nat. Rel.*, p. 196.) But it will not help us to comprehend the position of the primitive races by simply supposing them to have been in an attitude of worship when they were only groping mentally on all fours. On the contrary, we consider the so-called "fetishes" to be a residual result of Sign-language and Totemism, and do not look on Fetishism as an organized religious cult. The name of Fetishism was given by de Brosses, in his work on the cult of the fetish gods, published in 1760. The word fetish is said to be derived from a root which yields our word faith. Feitico, in Portuguese, is the name for an amulet, a talisman, or magical charm. The word would seem to have been adopted by the West Coast natives and applied to their gru-grus, ju-jus, enquizi, or mokisso, which are worn for mental medicine as the representative type of some protecting superhuman power. But Fetishism did not originate with the Portuguese. Also the same root-word is found in the Irish as fede. An ancient Irish wedding-ring in the shape of two hands clasped together was called a fede. This too was a fetish, as a sign of fidelity or faith. The same thing was signified by the Egyptian "Sa" for the amulet or magical charm. The word "Sa," variously illustrated, denotes protection, aid, backing, defence, virtue, soul, efficacy. An earlier form of the word is Ka: there was a divinity named Sau, or Ka, who was the god of fetish-figures which are identifiable



as amulets, charms, knots, skins, and other things that were worn as types of protective power. In Egypt, Sa or Ka was the author or creator of the types which became fetishtic. (Rit., ch. XVII.) Nothing can be more pathetic than the appeal that was made to Sa, the god of amulets. The word Sa also signifies touch. Thus the protecting power appealed to as the god of the fetish was the god of touch. The amulet brought the power nearer to be laid hold of, and made its presence veritable to this sense. Thus, Fetishism was a mode of Sign-language which supplied a tangible means of laying

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hold of the nature powers that were to some extent apprehended as superhuman without being comprehended. Hence the talisman, the amulet, or magical charm is worn as something tangible, a thing to touch or clutch hold of, on purpose to keep in touch with the power represented by the fetish. This god of touch is still extant in the Church of Rome, as well as his amulets and charms, the cross, the rosary, and other fetish figures that are yet worn for protection, and are touched in time of need, to establish the physical link with the invisible Power with which it may be thought desirable to keep in touch.

But, it was not, as de Brosses said in his early generalization, that anything would serve promiscuously for a fetish. On the contrary, there was no fetish without some special symbolic value known to those who read these natural hieroglyphics. We see by the Zunis that one great reason for making fetish images and honouring them was that the so-called worship was a mode of laying hold upon the powers which they represented. This is common. The images are a means of taking tangible possession of the powers themselves through their hostages. The devotees thus have them in their power, and hold them as it were in captivity, to control, command, and even coerce or punish them. Hence the gods were sometimes beaten in the shape of their fetish images. The appeal was not always prayerful. Certain magical formulæ in the Egyptian Ritual were repeated as words of command. In saluting the two lions, the double-uræi and the two divine sisters, the deceased claims to command and compel them by his magical art (XXXVII, 1).

Magic is the power of influencing the elemental or ancestral spirits. Magical words are words with which to conjure and compel; magical processes were acted with the same intent. If the process consisted in simply tying a knot, it was a mode of covenanting and establishing a bond with the object of compelling fulfilment. The Fetishism of Inner Africa, with its elemental powers, its zootypology, its science of magic and mental medicine, its doctrine of transformation, its amulets and charms, came to its culmination in the typology, the mythology, the magic, the religious rites and customs of Egypt. Egypt will show us the final phase and perfect flower of that which had its rootage in the remotest past of humanity in the Dark Continent. Wearing the fetish as a charm, a medicine, a visible symbol of power, is common with the Negro races. Many of them delight in wearing a beltful of these around the body. If the Negro has to bear a heavier load than usual, he will clap on a fresh fetish for every pound of extra weight, because the fetishes represent a helpful power. If he has to carry 100 pounds weight he will want, say, half-a-dozen fetish images in his girdle. But if the weight be doubled he will require a dozen fetishes to enable him to sustain it. His fetishes represent power in various forms, whether drawn from the animal world or human, whether the tokens be a tooth, a claw, a skin, a horn, hair, a root, a bone, or only a stone. They represent a stored up power, for the Negro has faith in his fetishes, and that acts as a potent mental influence. If he has only a gree-gree of cord, he will tie it into knots, and every knot is the sign of increase in power

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according to his reckoning. When it was known what the type or fetish signified as a representative figure, it could make no direct appeal to religious consciousness, nor evoke a feeling of reverence for itself, any more than the letters of the alphabet. Mere fetishism in the modern sense only comes in with ignorance of Sign-language. The Arunta have an emblem in their Churinga which is a very sacred fetish. This is associated with the Alcheringa spirits. When there is a battle the Churinga is supposed to endow its owner with courage. "So firm is their belief in this, that if two men were fighting, and one of them knew that the other carried a Churinga whilst he did not, he would certainly lose heart and without doubt be beaten" (Spencer and Gillen). We know that the Inner African custom of carrying a number of amulets and charms strung upon the body for protection was continued in ancient Egypt, because we see it employed in the equipment of the dead for their journey through the nether world. When the deceased enters the presence of the Typhonian powers in Amenta he exults in being prepared with "millions of charms," or fetish images, which friendly hands have buried with his body, such as the terrible Eye of Horus, the Beetle of Transformation, the Tablet of Tahn, the Sceptre of Felspar, the Buckle of Stability, the Ankh-cross of Life, and other types



of protecting power. With his fetishes outside and inside of his mummy, he exclaims, "I clothe and equip myself with thy spells, O Ra!" and so he faces the darkness of death in defiance of all the evil powers. Each amulet or fetish signifies some particular way of protecting, of preserving, transforming, reproducing, or renewing life, and reestablishing him for ever, the sun being representative of the power that revivifies for life eternal. We learn from the chapter on bringing the charms of a person in Hades that the amulets, spells, and talismans are equivalent to the powers of the mind, heart, and tongue of the deceased. He says, "I have made the gods strong, bringing all my charms to them" (ch. 23). In the chapter on stopping the crocodiles that come to make the deceased "lose his mind" in Amenta, we see how the earlier zootypes that once represented the powers of destruction have still kept their place, and can be turned to good account by him, as when the deceased cries, "Back, Crocodile of the West! There is an asp in my belly! There is a snake in my belly!"-the one being the symbol of royal supremacy, the other of transformation into new life. The primitive mode of portraying the powers in nature that were superior to the human was continued in this typology of the tomb. Thus the Manes cling to powers beyond the human, which were first represented by the natural types that have now become fetishtic; a means of claiming alliance with them and of clothing themselves in death with their shield of protection and panoply of power. In spirit-life the deceased clutches at the same types that were fetishes in this life, and holds on by the same assistance. He not only clothes himself with their images as talismans and spells, he transforms into their likeness to personate their superhuman forces. Thus he can pass underground as a tortoise, a beetle, or a shrewmouse; make way through the mud or the nets as an eel, through the water as a crocodile, through the dark as a jackal, or see in it as a cat; fly swiftly as a swallow, and soar through

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the air or solar fire as the golden hawk; shed his past life like the tail of the tadpole that turns frog, or slough it like the skin of the serpent. In making his passage by means of manifold manifestations he exclaims, "I have flown as a hawk," "I have cackled as a goose," "I am the swallow" (as the soul of swiftness). He runs through the zootypes which represented the powers of the soul in various stages of development, and says: 1. I am the jackal. 2. I am the hawk. 3. I am the great fish. 4. I am the phœnix. 5. I am the serpent. 6. I am the ram. 7. I am the sun. In this passage the deceased transforms into these zootypes of the nature powers in order that he may go where the merely human faculties would fail to carry him through. He assumes their power by wearing representative images or fetishes-by impersonation of their parts and by incorporation of these potencies which are beyond the human, and therefore superhuman. Hence the exclamation, "I have incorporated Horus"-i.e., the youthful god who was for ever re-born in phenomenal manifestation as representative of the eternal in time, in whose likeness the mortal transformed into an immortal to realize the type. The Ritual contains many references to magic as a mode of transformation. The Osiris says: "My mouth makes the invocation of magical charms. I pray in magical formulæ" (31, 2-3). That is the precise explanation of the primitive modes of invocation and evocation, "I pray in magical formulæ." And these magical formulæ were acted, performed, and signified by a thousand things that were done in place of being said: "My magical power gives vigour to my flesh" (64, 27). "Masters of Truth, who are free from evil, living for ever, lend me your forms. Give me possession of your magical charms," "for I know your names" (72, 1, 2). Chapter 64, is spoken of as a hymn that caused the reader to go into a state of ecstasy. "He no longer sees, no longer hears, whilst reciting this pure and holy composition" (50, 33), which obviously points to the condition of trance that was attributed to the magical power of the formulæ. Urt-Hekau, great in magical words of power, is a title of Isis, who was considered the very great mistress of spells and magical incantations. It is said of her: "The beneficent sister repeateth the formulæ and provideth thy soul with her conjurations. Thy person is strengthened by all her formulæ of incantation."

It is the power beyond the type that goes far to account for the origin and persistence of fetishism. The African knows well enough that the power is not necessarily resident in the fetish, which fails him continually and in the times of greatest need. But his trust is in the power that is represented by the fetish, the power that never dies, and therefore is eternal.

The magical incantations which accompany the gesture signs also prove that the appeal, whether in dumb show or in words, was being made to some superior superhuman force-that is, one of the elemental powers in mythology which became the goddesses and gods in the later eschatology. The hawk will show us how a fetish image was educed from a type or sign of superhuman force. The bird in Egypt was a symbol of the Horus sun on account of its swiftness and its soaring power. It was used to signify height, excellence, spirit, victory. And just as letters are reduced ideographs, so the hawk's



foot and kite's feather will denote the power first represented by the bird itself, and as such they are worn upon the person. They are the visible signs of swiftness or upward flight, and therefore a true medicine or fetish to speed one on. Also, when superhuman powers in nature were represented by the superhuman types or zootypes, it was not that the deceased changed into an animal or bird or reptile, either in this life or the next, when he is self-assimilated to the type. When the deceased in the Ritual says, "I am the lion," he is clothing himself in the strength of the great power that had been represented by the lion, which might be that of Shu or of Atum-Ra. The wearers of the fetish images, whether on earth or in Amenta, are affiliated or assimilated to the power beyond by means of the type, whether this is represented by wearing the whole skin or a piece of it, the horn, the hoof, the tooth, or tail of the animal, the feathers of the bird or rattle of the snake. Thus, the horn of the bull, or a portion of it, might be worn to assimilate the wearer to Osiris, "the Bull of Eternity." An old Fan hunter gave Miss Kingsley a little ivory half-moon which was specially intended "to make man see bush," otherwise for her to see her way in the night of the forest (Trav. p. 102). So the eye of Horus which images the moon is given to the deceased for his night-light in the darkness of death. Horus presents the (solar) eye by day and Taht the lunar eye by night (Rit., ch. 144, 8). The eye was an emblem of great magical and protecting power. With many of the West Coast Africans the eyeballs of the dead, more particularly of Europeans, constitute a great medicine, fetish, or charm. Dr. Nassau told Miss Kingsley that he had known graves to have been rifled in search of them (Kingsley, M. H., Travels in West Africa, p. 449).

The amulets, charms, and tokens of magical power that were buried with the Egyptian dead became fetish on account of what they imaged symbolically, and fetishtic symbolism is Sign-language in one of its ideographic phases. The Usekh-collar indicated being set free from the bandages and rising again from the dead in the glorified form of the Sahu-mummy. The Tam-sceptre signified union with the loved and lost. As Egyptian, one of the fetish figures buried with the dead is the sign of the corner or angle, named Neka . It is the mystical corner-stone of the Masonic builder, and a sign of building on the square, for which the symbol stands. Building on the square, or a fourfold foundation, is to build for ever. Paul speaks as a Mason or a gnostic when he makes the mystical Christ the "chief cornerstone" in the temple that is builded "for an habitation of God in the spirit" (Eph. II. 20-22). The Ankh-cross signified the life to come, that is, the life everlasting. The Shen-ring imaged continuity for ever, in the circle of eternity. The heart of green basalt showed that the deceased in this life was sound-hearted. The beetle Kheper typified the self-reproducing power in nature which operates by transformation according to the laws of evolution. The jackal-headed User-sceptre was buried as an image of sustaining power, the vertebral column of Sut or Osiris that supported the heavens. The Tat, a pillar or tree-trunk, was an emblem of stability and type of the god Ptah as the fourfold support of the universe. We have heard much of the savage who was able to secrete his soul in a stone

or a tree, but without the gnosis by which alone such nursery-tales could be explained. Now, in one of the numerous changes made by the Osiris in Amenta he transforms into a stone (Rit., ch. 161), saying "I am the tablet of felspar." This was the Uat-amulet that was placed in the tomb as a type of that which was for ever green, fresh and flourishing, equivalent to the green jade found in Neolithic graves. In this an evergreen was, so to say, made permanent in stone, and buried with the dead as a type of eternal youth. The deceased exclaims, "I am the column of green felspar" (Rit., ch. 160), and he rejoices in the stone being so hard that it cannot be crushed or even receive a scratch, saying, "If it is safe, I am safe; if it is uninjured, I am uninjured." The power of this amulet was in its impenetrable hardness, which represented eternal permanence for the soul which it imaged. One of the most sacred fetishes in Egypt was an amulet of red stone, which represented the blood of Isis. That is the mother-blood in theology-the blood by which salvation came, to give eternal life-a sublimated form of the mother-blood in totemism, which came to give the human life. Isis, moreover, is the virgin divinized. We speak of the blood tie between mother and child. This was first figured by means of the totem, and naturally the figure became a fetish. The Egyptians, being more advanced, were able to manufacture fetishtic types like the Ankh-image of life, the Tat-emblem of stability, the Nefer-amulet of good luck, the Scarabæus of transformation, the serpent of eternity.

It must have been a work of proud accomplishment for primitive man when first he made a string of hair or of any fibrous material, and could tie a knot in it. We might say primitive woman, hers being the greater need. It is the goddess Ankh who wears the hemp-stalks on her head, the goddess Neith who is the



knitter divinized. The knotted tie is one of the most primitive and important of all the African fetishes to be found in Egypt. It is the gree-gree of Inner Africa. The Ankh-tie itself is originally merely a piece of string called a strap. It is the sign of dress, of undress, to tie or fasten, and of linen hung up to dry. The tie in Egypt takes several forms in the Ankh, the Tet, the Sa. The Ankh denotes life. The Sa has ten loops or ties, which in the language of signs might signify a period of ten lunar months. The Tet-tie, now a buckle, represents the blood of Isis, the saving blood, the soul of blood derived from the virgin mother, which was imaged in the human Horus. The tie was the earliest form of the liku or loin-belt first worn by the female as the mother of life at the period that was indicated by nature for propagation and connubium. Necklaces were worn by the Egyptian women to which the tie-amulet of Isis formed a pendant, and indicated her protecting power. In others the amulet suspended was the Ankh of life, or the heart (Ab); the Tat-sign of stability, or the Neferu-symbol of good luck. These were all fetishes that were worn to establish the personal rapport and alliance with the respective powers, which are known by name when divinized.

Fetishes generally are objects held in honour as the representatives of some power that was worshipped when the feeling had attained that status. Thus a stone may be the sacred symbol of eternal duration; the frog a living symbol of the power of transformation;

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the serpent a symbol of the power of self-renewal; the crocodile a zootype of the power that could see when itself was unseen. The sword-fish is sacred to the Negroes of Guinea. This they do not eat. But the sword when cut off and dried becomes a fetish. That is as a type of the superhuman power whose symbol is the sword. In the final phase amulets, charms, talismans, mascots, and tokens became fetishitic through being adopted and worn as visible or secret signs of some protecting power. They are as much ideographs as any others in the Egyptian hieroglyphics and as a mode of representation they belong to the ancient language of pre-verbal signs.

In Egypt the great First Mother Apt was propitiated as the "Mistress of Protection." And the "protection" was signified by types of permanence and power that were natural at first, then artificial when the horn and tooth were succeeded by the ivory that was carved into amulets and charms, which objectified the power of protection for the living or the dead. The power of Apt was portrayed in nature by the hippopotamus, and a tooth of the animal would symbolize its strength. Hence we find that figures of the animal were shaped in ivory, or stone, to be worn as types of the "Mistress of Protection." Figures of hippopotami carved out of red stone have been discovered lately in the prehistoric sites of Egypt, which were obviously intended to be worn as amulets.

Thus the fetish was at first a figure of the entire animal that represented the protecting power as the superhuman Mother Apt (Proc. S. of B. A., XXII, parts 4 and 5, p. 460). Afterwards the tooth, the horn, the hoof would serve to image the power when worn upon the person of the living or buried with the mummy of the dead. A tooth is one of the most primitive types of power. Lions' teeth are worn by the Congo blacks as talismans or amulets. Crocodiles' teeth are worn by the Malagasy; dogs' teeth by the Sandwich Islanders; tiger-cats' teeth by the Land Dyaks; boars' teeth by the Kukis; hogs' teeth by the natives of New Guinea; sharks' teeth by the Maori. All these were fetish types as images of superhuman strength. When the Esquimaux Angekok goes forth to battle with the evil spirits and influences inimical to man, he arms himself with the claws of bears, the beaks of birds, the teeth of foxes, and other types of the nature powers which were primarily represented by the zootypes that bequeathed these, their remains, to the repertory of fetishism. Thus the primitive Inner African mode of representation was not only preserved in the wisdom of Egypt, it became eschatological in one phase just as it remained hieroglyphical in the other, and in both it was the outcome and consummation of African Sign-language.

That which has been designated telepathy and the transference of thought by the Society for Psychological Research was well known amongst the aboriginal races, and that knowledge was utilized in their system of mental magic, or what the red men term their medicine. The earliest medicine was mental, not physical, not what we term physic. The effects that were sought for had to be educed by an influence exerted on the mind, rather than by chemical qualities found in the physics. Hence the fetishes of the black or red aborigine are his medicine by name as well as by nature. These things served, like vaccination, traction-buckles, or "tar-water and

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the Trinity," as fetishes of belief so long as that belief might last. They constituted a mental medicine, and



an access of strength or spiritual succour might be derived from the thought. Belief works wonders. Hence the image of power becomes protective and assisting; it supplies a medicine, as it is termed, a medicine to the mind; and the fetishes, therefore, are properly called a medicine. Thus the earliest healing power was mental. It was the influence of mind on mind, that operated chiefly by suggestion. This was extant before the time of drugs, when mental influence was considered magical, and the man whose power was greatest was the mage or the magician. When the fetish-monger came to think that the healing or helping power resided in the fetish itself, one of two things had occurred. Either the devotee had lost sight of the original representative value of the fetish, and in his ignorance had gone blind with superstition, or it had been discovered that certain natural products did contain stimulating properties and healing virtues in themselves, and thus the medicine of physics began to supplement the more primitive mental medicine of the earlier fetishism. But the mass of fetishes do not possess their power intrinsically or inherently; they have only a representative value, which continues to make successful appeal to belief long after it has passed out of knowledge. Thus we have the fetishism of a primitive intelligence mixed up and confused with the fetishism of later ignorance. The first mental medicine was derived by laying hold of the nature powers in some typical or representative way. For example, the fire-stone from heaven was a sign of primary power. This was worn as a mental medicine at first, but it becomes physic at a later stage when, as with the Burmese, a cure for ophthalmia is found in the scrapings of thunderbolts or meteoric stones. A medicine of immense power for the muscles is still made by the Chinese from the bones of a tiger which have been dug up after lying some months in the earth and ground into a most potent powder, whilst the blood and liver of the same animal supplies a medicine of mighty power-i.e., to the mind that can derive it by typical transference from the tiger. It is one of the most curious and instructive studies to trace this transformation of the earliest mental medicine into actual physics. For example, the nose-horn of the rhinoceros is an African fetish of the greatest potency. This represents the power of the animal, and when carried as a fetish, charm, or amulet it is a type of the power looked upon as assisting and protecting no matter where this power may be localized mentally. The rhinoceros being a persistent representative of power in and over water, its horn would naturally typify protection against the drowning element for boatmen and sailors. In the next stage the medicine is turned into physic by the horn being ground down and swallowed as a powder. Our familiar hartshorn derived its primal potency as a mental medicine from the horn of the deer, which was adopted as a type of renovation on account of the animal's having the power periodically to shed and renew its horns, and the horn itself as an emblem of renovation was a good mental medicine long before essences were extracted or drugs compounded from it in the chemistry of physics. One might point to many things that supplied the mental medicines of fetishism before they were

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ground down or calcined for the physic prescribed by our learned leeches of later times, who played the same ignorant part in dealing with these leavings of the past in this department of physics that the priests have played with the sweepings of ancient superstitions with which they have so long beguiled and ignorantly doctored us. The mode of assuming power by wearing of the skin as a fetish is still extant. The skin was worn as the only genuine garment of the magician or sorcerer. As we read in the Discovery of Witchcraft, the wizard's outfit included a robe furred with foxskin, a breastplate of virgin parchment, and a dry thong of lion's or hart's skin for a girdle. The skin also survives as a part of the insignia worn in our law courts, colleges, and pulpits, where it still serves in Sign-language to determine a particular status; it likewise survives as the cap and tails on the head of the clown in a less serious kind of pantomime. Some years since the present writer was making an inquiry at the Regent's Park Zoological Gardens respecting the sloughing of the serpent, when the attendant thought it was the "slough" of the serpent that was wanted. The writer then learned that this cast-off skin of the reptile was still sold in London as a charm, or fetish, a medicine of great potency, and that the sum of £5 was sometimes paid for one.

The fetishes acquired their sacred character, not as objects of worship, but from what they had represented in Sign-language; and the meaning still continued to be acted when the language was no longer read. The serpent was a symbol of renewal and self-renovation from the first, and thus the slough or skin remains a fetish to the end. We are so bound up together, the past with the present, and the doctrine of development is so vitally true, that we cannot understand the significance of a thousand things in survival which dominate or tyrannize over us to-day, until we can trace them back to their origin or learn something satisfactory about their primal meaning and the course of their evolution. Many queer customs and beliefs look unreasonable and irrational now which had a reason originally, although their significance may have been lost to us. Many simplicities of the early time have now become the mysteries of later ignorance, and



we are made the victims of the savage customs bequeathed by primitive or prehistoric man, now clung to as sacred in our current superstition. It was a knowledge of these and kindred matters of the ancient mysteries that once made sacred the teachers of men, whereas it is the most complete ignorance of the natural beginnings that characterizes the priestly caste to-day concerning the primitive customs which still survive and dominate both men and women in the fetishism which has become hereditary now.

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ELEMENTAL AND ANCESTRAL SPIRITS, OR THE GODS AND THE GLORIFIED.

BOOK III.

THE Fetishism and Mythology of Inner Africa, left dumb or unintelligible, first became articulate in the Valley of the Nile. Egypt alone preserved the primitive gnosis, and gave expression to it in the language of signs and symbols as mouthpiece of the old dark land. From her we learn that amulets, talismans, luck-tokens, and charms became fetishtic, because they represented some protecting power that was looked to for superhuman aid, and that this power belonged to one of two classes of spirits or superhuman beings which the Egyptians of the Ritual called "the Gods and the Glorified." The first were elemental powers divinized. The second are the spirits of human ancestors, commonly called the ancestral spirits. The present object is to trace the origin of both, and to distinguish betwixt the one and the other, so as to discriminate elsewhere betwixt the two kinds of spirits, with the Egyptian wisdom for our guide.

According to the historian Manetho, who was a master of the secrets that were known to the Hir-Seshta, the keepers of chronology in Egypt had reckoned time and kept the register for a period of 24,900 years. This period Manetho divides under three divine dynasties with three classes of rulers, namely, the "Gods," the "Heroes," and the "Manes." The reign of the gods was subdivided into seven sections with a deity at the head of each. Now, as will be shown, the "Gods" of Egypt originated in the primordial powers that were derived at first from the Mother-earth and the elements in external nature, and these gods became astronomical or astral, as the Khus or Glorious Ones in the celestial Heptanomis, or Heaven in seven divisions.

In their stellar character they became the Seven Glorious Ones whom we read of in the Ritual (ch. 17), who were seven with Horus in Orion; seven with Anup at the pole of heaven; seven with Taht, with Ptah, and finally with Ra and Osiris, as the Seven Lords of Eternity. These two divine dynasties, elemental and Kronian, were followed in the list of Manetho by the Manes or ancestral spirits. In his Hibbert Lectures, Renouf denied the existence of ancestor-worship in Egypt. Nevertheless, he was entirely wrong. The New Year's Festival of the Ancestors determines that. This is referred to in the Calendar of Esné. It was solemnized on the 9th of

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Taht, the first month of the Egyptian year, and was then of unknown antiquity.

The Egyptians entertained no doubt about the existence, the persistence, or the personality of the human spirit or ghost of man; and as we understand Manetho's account of the Egyptian religion in the times before Mena, the worship of the ghosts or spirits of the dead was that which followed the two previous dynasties of the elemental powers of earth and the Kronidæ in the astronomical mythology. For the present purpose, however, the three classes mentioned fall into the two categories of beings which the Egyptians designated "the Gods and the Glorified." The gods are superhuman powers, whether elemental or astronomical. The glorified are the souls once mortal which were propitiated as the spirit-ancestors, here called the Manes of the dead. Not that the Egyptian deities were what Herbert Spencer thought, "the



expanded ghosts of dead men.” We know them from their genesis in nature as elemental powers or animistic spirits, which were divinized because they were superhuman, and therefore not human. Sut, as the soul of darkness; Horus, as the soul of light; Shu, as the soul of air or breathing force; Seb, as soul of earth; Nnu (or Num), as soul of water; Ra, as soul of the sun, were gods, but these were not expanded from any dead men’s ghosts. Most emphatically, man did not make his gods in his own image, for the human likeness is, we repeat, the latest that was applied to the gods or nature-powers. Egyptian mythology was founded on facts which had been closely observed in the ever-recurring phenomena of external nature, and were then expressed in the primitive language of signs. In the beginning was the void, otherwise designated the abyss. Darkness being the primordial condition, it followed naturally that the earliest type in mythical representation should be a figure of darkness. This was the mythical dragon, or serpent Apap, the devouring reptile, the monster all mouth, the prototype of evil in external nature, which rose up by night from the abyss and coiled about the Mount of Earth as the swallower of the light; who in another phase drank up all the water, as the fiery dragon of drought. The voice of this huge, appalling monster was the thunder that shook the firmament (Rit., ch. 39); the drought was its blasting breath that dried up the waters and withered vegetation. As a mythical figure of the natural fact, this was the original Ogre of the North, the giant who had no heart or soul in his body. Other powers born of the void were likewise elemental, with an aspect inimical to man. These were the spawn of darkness, drought and disease. In the Ritual they are called the Sami, demons of darkness, or the wicked Sebau, who for ever rose in impotent revolt against the powers that wrought for good. These Sami, or black spirits, and Sebau supplied fiends and spirits of darkness to later folklore and fairyology; and, like the evil Apap, the offspring also are of neither sex. Sex was introduced with the Great Mother in her hugest, most ancient form of the water cow, as representative of the Mother-earth and bringer forth of life amidst the waters of surrounding space. Her children were the elemental powers or forces, such as wind and water, earth and fire; but these are not to be confused with the evil progeny of Apap. Both are

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elemental in their origin, but the first were baneful, whereas the latter are beneficent.

When the errors of the elements had somewhat spent their force, and were found to be non-sentient and unintelligent, the chief objects of regard and propitiation were recognized in the bringers of food and drink and the breath of air as the elements of life. Those were the beneficent powers, born of the Old Mother as elemental forces, that preceded the existence of the gods or powers divinized. The transformation of an elemental power into a god can be traced, for example, in the deity Shu. Shu as an elemental force was representative of wind, air, or breath, and more especially the breeze of dawn and eve, which was the very breath of life to Africa. Darkness was uplifted or blown away by the breeze of dawn. The elemental force of wind was imaged as a panting lion couched upon the horizon or the mountain-top as lifter up of darkness or the sky of night. The power thus represented was animistic or elemental. Next, Shu was given his star, and he became the Red God, who attained the rank of stellar deity as one of the seven “Heroes” who obtained their souls in the stars of heaven. The lion of Shu was continued as the figure of his force; and thus a god was born, the warrior-god, who was one of the Heroes, or one of the powers in an astronomical character. Three of these beneficent powers were divinized as male deities in the Kamite Pantheon, under the names of Nnu, Shu, and Seb. Nnu was the producer of that water which in Africa was looked upon as an overflow of very heaven. Shu was giver of the breath of life. Seb was divinized, and therefore worshipped as the god of earth and father of food. These three were powers that represented the elements of water, air, and earth. Water is denoted by the name of Nnu. Shu carries the lion’s hinder part upon his head as the sign of force; the totem of Seb is the goose that lays the egg, a primitively perfect figure of food. These, as elemental powers or animistic souls, were life-givers in the elements of food, water, and breath. Not as begetters or creators, but as transformers from one phase of life to another, finally including the transformation of the superhuman power into the human product. There are seven of these powers altogether, which we shall have to follow in various phases of natural phenomena and on divers radiating lines of descent. Tentatively we might parallel:-Darkness=Sut; light=Horus; breathing power=Shu; water=Nnu (or Hapi); earth=Tuamutef (or Seb); fire=Kabhseuf; blood=Child-Horus. These were not derived from the ancestral spirits, once human, and no ancestral spirits ever were derived from them. Six of the seven were pre-human types. The seventh was imaged in the likeness of Child-Horus, or of Atum, the man. Two lists of names for the seven are given in the Ritual (ch. 17, I, 99-107), which correspond to the two categories of the elemental powers and the Glorious Ones, or Heroes. Speaking of the seven, the initiate in the mysteries says, “I know the names of the seven Glorious Ones. The leader of that divine company is



An-ar-ef the Great by name.” The title here identifies the human elemental as the sightless mortal Horus—that is, Horus who was incarnated in the flesh at the head of the seven, to become the first in status, he who had been the latest in develop-

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ment. In this chapter of the Ritual the seven have now become astronomical, with their stations fixed in heaven by Anup, whom we shall identify as deity of the Pole. “They do better,” says Plutarch, “who believe that the legends told of Sut, Osiris, and Isis do not refer to either gods or men, but to certain great powers that were superhuman, but not as yet divine” (Of Isis and Osiris, ch. 26). The same writer remarks that “Osiris and Isis passed from the rank of good demons (elementals) to that of deities” (ch. 30). This was late in the Kamite mythos, but it truly follows the earlier track of the great powers when these were Sut and Horus, Shu and Seb, and the other elemental forces that were divinized as gods.

In the astronomical mythology the nature-powers were raised to the position of rulers on high, and this is that beginning which was described by Manetho with “the gods” as the primary class of rulers, whose reign was divided into seven sections, or, as we read it, in a heaven of seven divisions—that is, the celestial Heptanomis. Certain of these can be distinguished in the ancient heavens yet as figures of the constellations which became their totems. Amongst such were the hippopotamus-bull of Sut, the crocodile-dragon of Sebek-Horus, the lion of Shu, the goose of Seb, the beetle of Kheper (Cancer), and other types of the starry souls on high, now designated deities, or the Glorious Ones, as the Khuti. The ancient mother, who had been the cow of earth, was elevated to the sphere as the cow of heaven. It was she who gave rebirth to the seven powers that obtained their souls in the stars, and who were known as “the Children of the Thigh” when that was her constellation. These formed the company of the seven Glorious Ones, who became the Ali or Elohim, divine masters, time-keepers, makers and creators, which have to be followed in a variety of phases and characters. The Egyptian gods were born, then, as elemental powers. They were born as such of the old first Great Mother, who in her character of Mother-earth was the womb of life, and therefore mother of the elements, of which there are seven altogether, called her children. The seven elemental powers acquired souls as gods in the astronomical mythology. They are given rebirth in heaven as the seven children of the old Great Mother. In the stellar mythos they are also grouped as the seven Khus with Anup on the Mount. They are the seven Taasu with Taht in the lunar-mythos, the seven Knemmu with Ptah in the solar mythos. They then pass into the eschatology as the seven souls of Ra, the Holy Spirit, and the seven great spirits glorified with Horus as the eighth in the resurrection from Amenta.

The Egyptians have preserved for us a portrait of Apt (Kheb, or Ta-Urt), the Great Mother, in a fourfold figure, as the bringer forth of the four fundamental elements of earth, water, air, and heat. As representative of the earth she is a hippopotamus, as representative of water she is a crocodile, and as the representative of breathing force she is a lioness, the human mother being imaged by the pendent breasts and procreant womb. Thus the mother of life is depicted as bringer forth of the elements of life, or at least four of these, as the elemental forces or “souls” of earth, water, fire, and air, which four are imaged in her compound corpulent figure, and were set forth as four of her seven children. Apt was also the mother of

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sparks, or of souls as sparks of starry fire. She was the kindler of life from the spark that was represented by the star. This, we reckon, is the soul of Sut, her first-born, as the beneficent power of darkness. The power of water was imaged by Sebek-Horus as the crocodile. The power of wind or air, in one character, was that of the lion-god Shu; and the power of the womb is the Child-Horus, as the fecundator of his mother. These, with some slight variations, are four of the seven powers of the elements identified with the mother as the bringer forth of gods and men, whom we nowadays call Mother Nature.

Apt, the First Great Mother

Six of the total seven were represented by zootypes, and Horus was personalized in the form of a child. Evidence for a soul of life in the dark was furnished by the star. Hence the Khabsu in Egyptian. This was an elemental power of darkness divinized in Sut, the author of astronomy. Evidence for a soul of life in the water was furnished by the fish that was eaten for food. This elemental power was divinized in the fish-god Sebek and in Ichthus, the mystical fish. Evidence for a soul of life in the earth was also furnished in food



and in periodic renewal. The elemental power was divinized in Seb, the father of food derived from the ground, the plants, and the goose. Evidence for a soul of life in the sun, represented by the uræus-serpent, was furnished by the vivifying solar heat, the elemental power of which was divinized in Ra. Evidence for a soul of life in blood was furnished by the incarnation, the elemental power of which was divinized in elder Horus, the eternal child. Six of these seven powers, we repeat, were represented by zootypes; the seventh was given the human image of the child, and later of Atum the man. Thus the earliest gods of Egypt were developed from the elements, and were not derived from the expanded ghosts of dead men. Otherwise stated, the ancestral spirits were not primary.

Dr. Rink, writing of the Eskimo, has said that with them the whole visible world is ruled by supernatural powers or "owners," each of whom holds sway within certain limits, and is called his Inua (viz., its or his Inuk, which word signifies "man" and also owner or inhabitant). This is cited by Herbert Spencer as most conclusive evidence that the agent or power was originally a human ghost, because the power may be expressed as the Inuk, or its man—"the man in it—that is, the man's ghost in it." The writer did not think of the long way the race had to travel before "the power" could be expressed by "its man," or how late was the anthropological mode of representing the forces of external nature. "The man" as type of power belongs to a far later mode of expression. Neither man nor woman nor child was among the earliest representatives of the elemental forces in external nature. By the bye, the Inuk is the power, and in Egyptian the root Nukh denotes the power or force of a thing, the potency of the male, as the bull; thence Nukhta is the strong man or giant. Sut was a Suten-Nakht. Horus was a

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Suten-Nakht, but neither of them was derived from man. The elements themselves were the earliest superhuman powers, and these were thought of and imaged by superhuman equivalents. The power of darkness was not represented by its man, or the ghost of man. Its primal power, which was that of swallowing all up, was imaged by the devouring dragon. The force of wind was not represented by its man, but by its roaring lion; the drowning power of water by the wide-jawed crocodile, the power of lightning or of sunstroke by its serpent-sting, the spirit of fire by the fiery-spirited ape. In this way all the elemental forces were equated and objectified before the zootype of Sign-language was changed for the human figure or any one of them attained its "man" as the representative of its power. The earliest type of the man, even as male power, was the bull, the bull of his mother, who was a cow, or hippopotamus. Neither god nor goddess ever had been man or woman or the ghost of either in the mythology of Egypt, the oldest in the world. The Great Mother of all was imaged like the totemic mother, as a cow, a serpent, a sow, a crocodile, or other zootype, ages before she was represented as a woman or the ghost of one. It is the same with the powers that were born of her as male, six of which were portrayed by means of zootypes before there was any one in the likeness of a man, woman, or child. And these powers were divinized as the primordial gods. The Egyptians had no god who was derived from a man. They told Herodotus that "in eleven thousand three hundred and forty years [as he reckons] no god had ever actually become a man" (B. II, 142). Therefore Osiris did not originate as a man. Atum, for one, was a god in the likeness of a man. But he was known as a god who did not himself become a man. On the other hand, no human ancestor ever became a deity. It was the same in Egypt as in Inner Africa; the spirits of the human ancestors always remained human, the glorified never became divinities. The nearest approach to a deity of human origin is the god in human likeness. The elder Horus is the divine child in a human shape. The god Atum in name and form is the perfect man. But both child and man are entirely impersonal—that is, neither originated in an individual child or personal man. Neither was a human being divinized. It is only the type that was anthropomorphic.

The two categories of spirits are separately distinguished in the Hall of Righteousness, when the Osiris pleads that he has made "oblations to the gods and funeral offerings to the departed" (Rit., ch. 125). And again, in the chapter following, the "oblations are presented to the gods and the sacrificial meals to the glorified" (ch. 126).

A single citation from the chapter of the Ritual that is said on arriving at the Judgment Hall will furnish a brief epitome of the Egyptian religion as it culminated in the Osirian cult. "I have propitiated the great god with that which he loveth; I have given bread to the hungry, water to the thirsty, clothes to the naked, a boat to the shipwrecked. I have made oblations to the gods and funeral offerings to the departed," or to the ancestral spirits (Rit., ch. 125). The statement shows that the divine service consisted

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of good works, and primarily of charity. The gods and the glorified to whom worship was paid are: (1) The Great One God (Osiris); (2) the Nature-Powers, or Gods; and (3) the Spirits of the Departed. But the order in development was: (1) The Elemental Forces, or Animistic Nature-Powers; (2) the Ancestral Spirits; (3) the One Great God over all, who was imaged phenomenally in the Kamite trinity of Asar-Isis in matter, Horus in soul, Ra in spirit, which three were blended in the Great One God. In the Hymn to Osiris (line 6) the ancestral spirits are likewise discriminated from the divine powers or gods. When Osiris goes forth in peace by command of Seb, the God of Earth, "the mighty ones bow the head; the ancestors are in prayer." These latter are the commonalty of the dead, the human ancestors in general, distinguished from the gods or powers of the elements that were divinized in the astronomical mythology. In one of the texts the "spirits of the king," the ever-living Mer-en-Ra, are set forth as an object of religious regard superior in status to that of the gods, by which we understand the ancestral spirits are here exalted above the elemental powers as the objects of propitiation and invocation. The Egyptian gods and the glorified were fed on the same diet in the fields of divine harvest, but are entirely distinct in their origin and character. The glorified are identifiable as spirits that once were human who have risen from the dead in a glorified body as Sahu. The gods are spirits or powers that never had been human. We know the great ones, female or male, from the beginning as elemental forces that were always extant in nature. These were first recognized, represented, and divinized as superhuman. The ghost, when recognized, was human still, however changed and glorified. But the Mother-earth had never been a human mother, nor had the serpent Rannut, nor Nut, the celestial waterress. The god of the Pole as Anup, the moon god Taht, the sun god Ra, had never been spirits in a human guise. They were divinized, and therefore worshipped or propitiated as the superhuman powers in nature, chiefly as the givers of light, food, and drink, and as keepers of time and season. These, then, are the goddesses and gods that were created by the human mind as powers that were impersonal and non-human. Hence they had to be envisaged with the aid of living types. Spirits once human manifest as ghosts in human form. It follows that the gods were primary, and that worship, or extreme reverence, was first addressed to them and not to the ancestral spirits, which, according to H. Spencer and his followers, had no objective existence. Neither is there any sense in saying the Egyptian deities were conceived in animal forms. This is to miss the meaning of Sign-language altogether. "Conception" has nought to do with Horus being represented by a hawk, a crocodile, or a calf; Seb by a goose, Shu by a lion, Rannut by a serpent, Isis by a scorpion. The primary question is: Why were the goddesses and gods or powers presented under these totemic types, which preceded the anthrotype in the different modes of mythical representation? Three of the seven children born of the Great Mother have been traced in the portrait of Apt, the old first genetrix, as Sut the hippopotamus, Sebek the crocodile, and Shu the lion. But there was an earlier phase of representation with her two children

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Sut and Horus, who were born twins. It is the same in the Kamite mythology as in external nature. The two primary elements were those of darkness and light: Sut was the power of darkness, Horus the power of light. In one representation the two elements were imaged by means of the black bird of Sut and the white bird, or golden hawk, of Horus. Thus we can identify two elemental powers, as old as night and day, which are primeval in universal mythology; and these two powers, or animistic souls, were divinized as the two gods Sut and Horus with the two birds of darkness and light, the black vulture and the gold hawk depicted back to back as their two representative types or personal totems.

The beginning with these two primal powers is repeated in the mythology of the Blacks on the other side of the world. With them the crow and hawk (the eagle-hawk) are equivalent to these two birds of darkness and light; and according to the native traditions, the eagle-hawk and crow were first among the ancestors of the human race. That is as the first two of the elemental powers which became the non-human ancestors in mythology. They are also known as the creators who divided the Murray Blacks into two classes or brotherhoods whose totems were the eagle-hawk and crow, and who now shine as stars in the sky. (Brough Smyth, v. I, 423 and 431.) This is the same point of departure in the beginning as in the Kamite mythos with the first two elemental powers, viz., those of darkness and light. These two birds are also equated by the black cockatoo and the white cockatoo as the two totems of the Mûkjarawaint in Western Australia. The two animistic souls or spirits of the two primary elements can be paralleled in the two souls that are assigned to man or the Manes in the traditions of certain aboriginal races, called the dark shade and the light shade, the first two souls of the seven in the Ritual. These, as Egyptian, are two of the seven elements from which the enduring soul and total personality of man is finally reconstituted in Amenta after death. They are the dark shade, called the Khabsu, and the light shade, called the Sahu. A Zulu legend



relates that in the beginning there were two mothers in a bed of reeds who brought forth two children, one black, the other white. The woman in the bed of reeds was Mother-earth, who had been duplicated in the two mothers who brought forth in space when this was first divided into night and day. Another version of the mythical beginning with a black and white pair of beings was found by Duff Macdonald among the natives of Central Africa. The black man, they say, was crossing a bridge, and as he looked round he was greatly astonished to find that a white man was following him (*Africana*, vol. I, p. 75). These are the powers of darkness and daylight, who were portrayed in Egypt as the Sut-and-Horus twins, one of whom was the black Sut, the other the white Horus, and the two "men" were elementals. The natives on the shores of Lake Rudolf say that when it thunders a white man is born. But the white man thus born is the flash of light or lightning imaged by an anthropomorphic figure of speech.

The aborigines of Victoria likewise say the moon was a black fellow before he went up into the sky to become light, or white. Horus in Egypt was the white man as an elemental power, the white one of

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the Sut-and-Horus twins, who is sometimes represented by an eye that is white, whereas the eye of Sut was black. In the mythos Horus is divinized as the white god. The children of Horus, who are known to mythology as the solar race, are the Khuti. These are the white spirits, the children of light. The solar race at last attained supremacy as chief of all the elemental powers, and in the eschatology the Khuti are the glorious ones. The Khu-sign is a beautiful white bird. This signifies a spirit, and the spirit may be a human ghost, or it may be the spirit of light, otherwise light imaged as a spirit; thence Horus the spirit of light in the mythology, or the glorified human spirit, called the Khu, in the eschatology. The symbols of whiteness, such as the white down of birds, pipeclay, chalk, flour, the white stone, and other things employed in the mysteries of the black races and in their mourning for the dead, derive their significance from white being emblematic of spirit, or the spirits which originated in the element of light being the white spirit. The turning of black men into white is a primitive African way of describing the transformation of the mortal into spirit. It is the same in the mysteries of the Aleutians, who dance in a state of nudity with white eyeless masks upon their faces, by which a dance of spirits is denoted. With the blacks of Australia the secret "wisdom" is the same as that of the dark race in Africa. According to Buckley, when the black fellow was buried the one word "Animadate," was uttered, which denoted that he was gone to be made a white man. But this did not mean a European. Initiates in the totemic mysteries were made into white men by means of pipeclay and birds' down, or white masks, the symbols of spirits in the religious ceremonies. This mode of transformation was not intended as a compliment to the pale-face from Europe. Neither did white spirits and black originate with seeing the human ghost. Horus is the white spirit in the light half of the lunation, Sut in the dark half is "the black fellow," because they represent the elements of light and darkness that were divinized in mythology. Hence the eternal contention of the twins Sut and Horus in the moon. It is common in the African mysteries for the spirits to be painted or arrayed in white, and in the custom of pipeclaying the face, on purpose to cause dismay in battle, the white was intended to suggest spirits, and thus to strike the enemy with fear and terror. Also, when spirits are personated in the mysteries of the Arunta and other tribes of Australian aborigines, they are represented in white by means of pipeclay and the white down of birds. It is very pathetic, this desire and strenuous endeavour of the black races, from Central Africa to Egypt, or to the heart of Australia, to become white, as the children of light, and to win and wear the white robe as a vesture of spiritual purity, if only represented by a white mask or coating of chalk, pipeclay, or white feathers. Many a white man has lost his life and been made up into medicine by the black fellows on account of his white complexion being the same with that assigned to the good or white spirits of light. In a legend of creation preserved among the Kabinda it is related that God made all men black. Then he went across a great river and called upon all men to follow him. The wisest, the best, the bravest of those who heard the invitation

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plunged into the wide river, and the water washed them white. These were the ancestors of white men. The others were afraid to venture. They remained behind in their old world, and became the ancestors of black men. But to this day the white men come (as spirits) to the bank on the other side of the river and echo the ancient cry of "Come thou hither!" saying, "Come; it is better over here!" (Kingsley, M. H., *Travels in West Africa*, pp. 430, 431.) These are the white spirits, called the white men by the black races, who originated in the representation of light as an elemental spirit, the same term being afterwards applied to the white bird,



the white god, and the white man. This legend is also to be found in Egypt. As the Ritual shows, there was an opening day of creation, designated the day of "Come thou to me." The call was made by Ra, from the other side of the water, to Osiris in the darkness of Amenta—that is, from Ra as the white spirit to Osiris the black in the eschatology. But there was an earlier application of the saying in the solar mythos. In the beginning, says the best-known Egyptian version, the sun god Temu, whose name denotes the creator god, having awoke in the Nnu from a state of negative existence, appeared, as it were, upon the other side of the water, a figure of sunrise, and suddenly cried across the water, "Come thou to me!" (as spirits). Then the lotus unfolded its petals, and up flew the hawk, which represented the sun in mythology and a soul in the eschatology. Thus Tum the father of souls, being established in his spiritual supremacy, calls upon the race of men to come to him across the water in the track of sunrise or of the hawk that issued forth as Horus from the lotus. From such an origin in the course of time all nature would be peopled with "black spirits and white," as animistic entities, or as the children of Sut and Horus; as the black vultures or crows of the one, and the white vultures or gold hawks of the other. Thus we have traced a soul of darkness and a soul of light that became Egyptian gods in the twin powers Sut and Horus, and were called the dark shade and the light of other races, the two first souls that were derived as elementals. The anima or breath of life was one of the more obvious of the six "souls" whose genesis was visible in external nature. This was the element assigned to Shu, the god of breathing force. In the chapter for giving the breath of life, to the deceased (Rit., ch. 55) the speaker, in the character of Shu, says: "I am Shu, who conveys the breezes, or breathings. I give air to these younglings as I open my mouth." These younglings are the children whose souls are thus derived from Shu, when the soul and breath were one, and Shu was this one of the elemental powers divinized as male.

Messrs. Spencer and Gillen have shown that up to the present time the Arunta tribes of Central Australia do not ascribe the begetting of a human soul to the male parent. They think the male may serve a purpose in preparing the way for conception, but they have not yet got beyond the incorporation of a soul from the elements of external nature, such as wind or water—that is, the power of the air or of water, which was imaged in the elemental deity. Spirit children, derivable from the air, are supposed to be especially fond of travelling in a whirlwind, and on seeing one of these approaching a native woman who does not wish to have a child

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will flee as if for her life, to avoid impregnation. (Native Tribes, p. 125.) This doctrine of a soul supposed to be incorporated from the elements is so ancient in Egypt as to have been almost lost sight of or concealed from view beneath the mask of mythology. The doctrine, however, was Egyptian. The insufflation of the female by the spirit of air was the same when the goddess Neith was impregnated by the wind. With the Arunta tribes it is the ordinary woman who is insufflated by the animistic soul of air. In Egypt, from the earliest monumental period, the female was represented mythically as the Great Mother Neith, whose totem, so to call it, was the white vulture; and this bird of maternity was said to be impregnated by the wind. "Gignuntur autem hunc in modum. Cum amore concipiendi vultur exarsit, vulvam ad Boream aperiens, ab eo velut comprimitur per dies quinque" (Hor-Apollo, B. I, 11).

This kind of spirit not only entered the womb of Neith, or of the Arunta female; it also went out of the human body in a whirlwind. Once when a great Fijian chieftain passed away a whirlwind swept across the lagoon. An old man who saw it covered his mouth with his hand and said in an awestruck whisper, "There goes his spirit." This was the passing of a soul in the likeness of an elemental power, the spirit of air that was imaged in the god Shu, the spirit that impregnated the virgin goddess Neith. According to a mode of thinking in external things which belonged to spiritualism, so to say, in the animistic stage, the human soul had not then been specialized and did not go forth from the body as the Ka or human double. It was only a totemic soul affiliated to the power of wind, which came and went like the wind, as the breath of life. To quote the phrase employed by Messrs. Spencer and Gillen, a spirit-child was incarnated in the mother's womb by the spirit of air. The doctrine is the same in the Christian phase, when the Holy Spirit makes its descent on Mary and insufflates her, with the dove for totem instead of some other type of breathing force or soul. There is likewise a survival of primitive doctrine when the Virgin Mary is portrayed in the act of inhaling the fragrance of the lily to procure the mystical conception of the Holy Child. This is a mode of inhaling the spirit breath, or anima, the same as in the mystery of the Arunta, but with the difference that the Holy Spirit takes the place of the spirit of air, otherwise that Ra, as source of soul, had superseded Shu, the breathing force. Such things will show how the most primitive simplicities of ancient times have supplied our modern religious mysteries.

We learn also from the Arunta tribes that it is a custom for the mother to affiliate her child thus



incorporated (not incarnated) to the particular elemental power, as spirit of air or water, tree or earth, supposed to haunt the spot where she conceived or may have quickened. (N. T., pp. 124 and 128.) Thus the spirit-child is, or may be, a reincorporation of an Alcheringa ancestor, who as Egyptian is the elementary power divinized in the eschatology, and who is to be identified by the animal or plant which is the totemic type of either. Not that the animal or plant was supposed by the knowers to be transformed directly into a

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human being, but that the elemental power or superhuman spirit entered like the gust that insufflated the vulture of Neith or caused conception whether in the Arunta female or the Virgin Mary. The surroundings at the spot will determine the totem of the spirit and therefore of the spirit-child. Hence the tradition of the Churinga-Nanga being dropped at the place where the mother was impregnated by the totemic spirit, which, considering the sacred nature of the Churinga, was certainly a form of the Holy Spirit. The spirit of air rushed out of the gap between the hills; or it was at the water-hole, or near the sacred rock, or the totemic tree, that the mother conceived, and by such means the child is affiliated to the elemental power, the animistic spirit, the Alcheringa ancestor, as well as to the totemic group. The mother caught by the power of wind in the gap is the equivalent of divine Neith caught by the air god Shu and insufflated in the gorge of Neith. The element of life incorporated is the source of breath, or the spirit of air, which would have the same natural origin whether it entered the female in her human form, or into that of the bird, beast, fish, or reptile. It was the incorporation of an elemental spirit, whether of air, earth, water, fire, or vegetation.

In popular phraseology running water is called living water, and still water is designated dead. There is no motion in dead water, no life, no force, no spirit. Contrariwise, the motion of living water, the running spring or flowing inundation, is the force, and finally the soul of life in the element. Air was the breath of life, and therefore a soul of life was in the breeze. In the deserts of Central Africa the breeze of dawn and eve and the springs of water in the land are very life indeed and the givers of life itself, as they have been from the beginning. These, then, are two of the elements that were brought forth as nature powers by the earth, the original mother of life and all living things. When the supreme life-giving, life-sustaining power was imaged as a pouring forth of overflowing energy the solar orb became a figure of such a fountain-head or source. But an earlier type of this great welling forth was water. Hence Osiris personates the element of water as he who is shoreless. He is objectified as the water of renewal. His throne in heaven, earth, and Amenta is balanced upon water. Thus the primary element of nutriment has the first place to the last with the root-origin of life in water. Birth from the element of water was represented in the mysteries of Amenta by the rebirth in spirit from the water of baptism. It is as a birth of water that Child-Horus calls himself the primary power of motion. Also "the children of Horus" who stand on the papyrus plant or lotus are born of water in the new kingdom that was founded for the father by Horus the son. This too was based upon the water. Hence two of Horus's children, Tuamutef and Kabhsenuf, are called the two fishes (Rit., ch. 113), and elsewhere the followers of Horus are the fishers. One of the two lakes in Paradise contained the water of life. It was designated the Lake of Sa, and one of the meanings of the word is spirit, another is soil or basis. It was a lake, so to say, of spiritual matter from which spirits were derived in germ as the Hammemat. This lake of

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spirit has assuredly been localized in Europe. The superstition concerning spirits that issue from the water is common, and in Strathspey there is a lake called Loch Nan Spoiradan, the Lake of the Spirits.

When spirit-children were derived from the soul of life that was held to be inherent in the element of water, they would become members of the water-totem-unless some pre-arrangement interfered. For example, a water-totem is extant in the quatcha-totem of the Arunta tribe. A child was conceived one day by a lubra of the Witchetty-grub clan who happened to be in the neighbourhood of a quatcha, or water locality. She was taking a drink of water near to the gap in the ranges where the spirits dwell, when suddenly she heard a child's voice crying "Mia, mia!" the native term for relationship, which includes that of motherhood. She was not anxious to have a child, and therefore ran away, but could not escape. She was fat and well-favoured, and the spirit-child overtook her and was incorporated willy-nilly. In this instance the spirits were Witchetty-grub instead of water spirits of the quatcha-totem locality, otherwise, if the totem had not been already determined locally, this would represent the modus operandi of the elemental power becoming humanized by incorporation. The water spirit is a denizen of the water element, always lying in wait for young, well-favoured women, and ready to become embodied in the human form by the various



processes of drinking, eating, breathing, or other crude ways of conversion and transformation.

The several elements led naturally to the various origins ascribed to man from the ideographic representatives of earth, water, air, fire, such as the beast of earth, the turtle or fish of water, the bird of air, the tree or the stone. The Samoans have a tradition that the first man issued from a stone. His name was Mauike, and he is also reputed to be the discoverer of fire. Now the discoverer of fire, born of a stone, evidently represents the element of fire which had been found in the stone, the element being the animistic spirit of fire, to which the stone was body that served as type (Turner, Samoa, p. 280, ed. 1884). The derivation of a soul of life from the element of fire, or from the spark, is likewise traceable in a legend of the Arunta, who thus explain the origin of their fire-totem. A spark of fire, in the Alcheringa, was blown by the north wind from the place where fire was kindled first, in the celestial north, to the summit of a great mountain represented by Mount Hay. Here it fell to the earth, and caused a huge conflagration. When this subsided, one class of the Inapertwa creatures issued from the ashes. These were "the ancestors of the people of the fire-totem," the people born from the element of fire (N. T., p. 445). The tradition enables us to identify an origin for children born of fire, or the soul of fire, that is, the power of this element. Moreover, it is fire from heaven. It falls as a spark, which spark falls elsewhere in the fire-stone. These particular Inapertwa, or pre-human creatures, were discovered by two men of the Wungara or wild-duck totem, and made by them into men and women of the fire-totem. Such, then, are the offspring of fire or light, where others are the children of air or of water, as one of the elemental or animistic powers; and the pre-human creatures

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became men and women when they were made totemic. The transformation is a symbolical mode of deriving the totemic people from the pre-human and pre-totemic powers which were elemental.

There is a class of beings in the German folk-tales who are a kind of spirit, but not of human origin, like so many others that are a product of primitive symbolism, which came to be designated elementals because they originated in the physical elements. These little earth-men have the feet of a goose or a duck. Here the Kamite wisdom shows how these are the spirits of earth who descended from Seb, the power, spirit, or god of earth, whose zootype in Egypt was the goose. Thus the earth god or elemental power of the mythos becomes the goose-footed earth man of the Märchen and later folk-lore, which are the débris of the Kamite mythology. The cave-dwellers in various lands are likewise known as children of the earth. Their birthplace may be described as a bed of reeds, a tree, a cleft in the rock, or the hole in a stone. Each type denotes the earth as primordial bringer forth and mother of primæval life. Children with souls derived from the element of earth are also represented by the Arunta as issuing from the earth viâ "the Erithipa stone." The stone, equal to the earth, is here the equivalent for the parsley-bed from which the children issue in the folk-lore of the British Isles. The word Erithipa signifies a child, though seldom used in this sense. Also a figure of the human birthplace is very naturally indicated. There is a round hole on one side of the stone through which the spirit-children waiting for incorporation in the earthly form are supposed to peep when on the look-out for women, nice and fat, to mother them. It is thought that women can become pregnant by visiting this stone. The imagery shows that the child-stone not only represents the earth as the bringer forth of life, but that it is also an emblem of emanation from the mother's womb. There is an aperture in the stone over which a black band is painted with charcoal. This unmistakably suggests the pubes. The painting is always renewed by any man who happens to be in the vicinity of the stone (N. T., p. 337). These Erithipa stones are found in various places. This may explain one mode of deriving men from stones, the stone or rock in this case being a figure of the Mother-earth.

In such wise the primitive representation survives in legendary lore, and the myth remains as a tale that is told. Earth, as the birthplace in the beginning, was typified by the tree and stone. A gap in the mountain range, a cleft in the rock, or the hole in a stone presented a likeness to the human birthplace. The mystery of the stone affords an illuminative instance of the primitive mode of thinging in Sign-language, or thinking in things. Conceiving a child was thought of as a concretion of spirit, and that concretion or crystallization was symbolized by means of the white stone in the mysteries. It is the tradition of the Arunta tribe that when a woman conceives, or, as they render it, when the spirit-child enters the womb, a Churinga-stone is dropped, which is commonly supposed to be marked with a device that identifies the spirit-child, and therefore the human child, with its totem. Usually the Churinga is found on the spot by some of the tribal elders, who deposit it in the Ertnatulunga, or storehouse, in which the stones of conception are kept so sacredly



that they must never be looked upon by woman or child, or any uninitiated man. "Each Churinga is so closely bound up with the spirit individual (or the spirit individualized) that it is regarded as its representative in the Ertnalutunga" or treasury of sacred objects. In this way the Arunta were affirming that, when a child was conceived of an elemental power, whether born figuratively from the rock or tree, the air, the water, or it may be from the spark in the stone that fell with the fire from heaven, or actually from the mother's womb, it was in possession of a spirit that was superhuman in its origin and enduring beyond the life of the mortal. This was expressed by means of the stone as a type of permanence. Hence, when the stone could not be identified upon the spot, a Churinga was cut from the very hardest wood that could be found. The stones were then saved up in the repository of the tribe or totemic group, and these Churingas are the stones and trees in which primitive men have been ignorantly supposed to keep their souls for safety outside of their own bodies by those who knew nothing of the ancient Sign-language.

A magical mode of evoking the elemental spirit from material substance survives in many primitive customs. Whistling for the wind is a way of summoning the spirit or force of the breeze, which was represented in Egypt as the power of a panting lion. Touching wood or iron, or calling out "Knife!" to be safe, is an appeal to the elemental spirit as a protecting power. Setting the poker upright in front of the grate to make the fire burn is a mode of appeal made to the spirit of fire in the metal. This, like so many more, has been converted to the superstition of the cross. The Servians at their Coledar set light to an oak log and sprinkle the wood with wine. Then they strike it and cause sparks to fly out of it, crying, "So many sparks, so many goats and sheep! so many sparks, so many pigs and calves! so many sparks, so many successes and so many blessings!" (Hall). These in their way were seekers after life, the elemental spirit of life in this instance being that of fire from the spark. The element of fire was evoked from both wood and stone. It was their spirit-child. Now, it is a mode of magic to evoke a spirit from these by rubbing the wood or stone, or the totems made from either. And this way of kindling fire is applied by the Arunta for the purpose of calling forth the spirits of children from the Erithipa stones, which are supposed to be full of them. By rubbing a man can cause them to come forth and enter the human mother. Clearly the *modus operandi* is based on rubbing the stone or wood, to kindle fire from the spark that signified a germ or soul of life.

Another mode of evoking the spirit of and from an element may be illustrated by a Kaffir custom. When the girls have come of age and have suffered the opening rite of puberty, it is the Zulu fashion for the initiate to run stark naked through the first plenteous downpour of water, which is characteristically called a "he-rain," to secure fertilization from the nature power. In this custom a descent of the elemental spirit for incorporation is by water instead of fire (or earth, air, or light), but the principle is the same in primitive animism. Whichever the agent, there is a derivation from a source that is superhuman, if only elemental. It was the elemental powers that

supplied pre-human souls in the primitive sociology. These we term totemic souls, souls that were common to the totemic group of persons, plants, animals, or stones, when there was no one soul yet individualized or distinguished from the rest as the human soul. They could not be "the souls of men" that were supposed to inhabit the bodies of beasts and birds, reptiles and insects, plants and stones, when there were no souls of men yet discredited from the pre-human souls in old totemic times. The human lives, or souls, are bound up with the totemic animal or bird, reptile or tree, because these represented the same animistic nature power from which the soul that is imaged by the totem was derived. The soul in common led to the common interest, the mysterious relationship and bond of unity betwixt man and animal and elemental powers, or the later gods. It was this totemic soul, common to man and animal, which explains the tradition of the Papagos that in the early times "men and beasts talked together, and a common language made all brethren." (Bancroft, vol. III, p. 76.) In the primary phase the soul that takes shape in human form was derived directly from the element as source of life. In a second phase of representation the powers of the elements were imaged by the totemic zootypes. Thence arose the universal tradition, sometimes called belief, of an animal ancestry in which the beasts, birds, reptiles, fish, plants, trees, rocks, or stones were the original progenitors of the human race, through the growing ignorance of primitive Sign-language. Spirit-children derived from the elemental power of air are described in the Ritual as "the younglings of Shu," the god of breathing-force. And as the lion was the totem of Shu, the children would or might be derived from the lion as their totemic type. Germs of soul might ascend from the water of life in the celestial Lake of Sa, or soul, as the



children of Nnu. The children of Horus are emanations from the sun. As such they have their birth in heaven to become incorporate on the earth, Child-Horus being first, according to the eschatology. It is because the sun was looked upon at one stage as the elemental source of a soul that its power could be, as it was, represented by a phallus. Thence also arose the belief that the sun could impregnate young women. This will partly explain why the female at the time of first menstruation must not be looked on by the sun. The young and fat Arunta woman, fleeing to escape from the embraces of the wind for fear of being impregnated with the elemental spirit-child, suggests a clue. She did not wish to bear a child, therefore she fled from the elemental power. In the other case the maiden must not be caught, for fear a soul should be made incarnate under the new conditions. For this reason the young girls were taught that terrible results would happen if they were seen by the sun in their courses; and they were consequently kept in the shade, or were instructed to hide themselves when the time arrived. They were not merely secluded at puberty, but were shut up sometimes darkly for years together, and suspended on a stage betwixt earth and heaven, as Tabu, until the period of pubescence came, at which moment they must not be shone upon by the sun, nor breathed on by the air, nor must they touch the elements of earth or water. They were secluded and consecrated for puberty, and were shut up from the elements to which generation had been

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attributed by the early human thought, a superior element of soul being now recognized in the blood of the virgin.

Blood was the latest element of seven from which a soul of life was derived. This followed the soul of air, water, heat, vegetation, or other force of the elements, and a soul derived from blood was the earliest human soul, derived from the blood of the female. Not any blood, not ordinary menstrual blood, but that blood of the pubescent virgin who was personalized in the divine virgin Neith, or Isis, or Mary. In the Semitic creation man, or Adam, was created from a soul of blood. Blood and Adam are synonymous, and the previous races, "which are but spittle," had derived their souls, in common with the animals, from the elements of external nature that were represented by totems, not by the blood of the mother nor the ancestry of the father. Several forms of an external soul had been derived from the elements of earth, air, and water, and at length a human soul was differentiated from the rest. This was the soul of blood which has been traced to the pubescent virgin. The virgin mother in mythology is only typical, but the type was founded in the natural fact that the mother-blood originated with the virgin when the blood was held to be the soul of life. This, to reiterate, was the pubescent virgin ready for connubium. The virgin Neith was represented by that bird of blood, the vulture, who was said to nurse her young on her own blood. The virgin Isis was portrayed as the red heifer, when Child-Horus was her red-complexioned calf. The first rendering, then, was pre-anthropomorphic, and at last the human likeness was adopted for the soul of blood, and this was imaged in Child-Horus as the soul born in the blood of Isis, the divine blood-mother, who was the typical virgin. This was the creation of man in the mythology, who was Atum the red in the Egyptian, Adam in the Hebrew version; and in man this seventh soul was now embodied in the human form.

The human soul never was "conceived as a bird," but might be imaged as a bird, according to the primitive system of representation. The golden hawk, for instance, was a bird which typified the sun that soared aloft as Horus in the heavens, and the same bird in the eschatology was then applied to the human soul in its resurrection from the body. Hence the hawk with a human head is a compound image, not the portrait of a human soul. The celestial poultry that pass for angels in the imagination of Christendom have no direct relation to spiritual reality. A feathered angel was never yet seen by clairvoyant vision, and is not a result of revelation. We know how they originated, why they were so represented, and where they came from into the Christian eschatology. They are the human-headed birds that were compounded and portrayed for souls in Egypt, and carried out thence into Babylonia, Judea, Greece, Rome, and other lands.

In the *Contes Arabes*, published by Spitta Bey, the soul of a female jinn who has become the wife of a human husband goes out of her as a beetle, and when the beetle is killed the female dies. Again, in a German tale the soul of a sleeping girl is seen to issue from her mouth in the form of a red mouse, and when the mouse is killed the maiden dies. In both cases we find Egyptian symbolism surviving in folk-

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lore. The red mouse was a zootype of the soul of blood, the soul derived from the mother of flesh, and, being such, it was consecrated as an image of Child-Horus, who was born in the blood of Isis; and because it was the figure of an elemental soul in the ancient symbolism, the mouse remained the emblem of the



human soul in the Märchen of other nations. The scarabæus placed in the chest of the deceased to signify another heart was given to the Manes in Amenta, and the giving of this other heart to the Manes was dramatically represented on the earth by inserting the beetle in the embalmed body as a typical new heart, the beetle being a type of transformation in death. According to Renouf in *Parables in Folk-lore*, we have here the notion of “a person’s life or soul being detached from the body and hidden away at a distance.” “The person,” he continues, “does not appear to suffer in the least from the absence of so essential a part of himself.” (*Proceedings Soc. Bib. Arch.*, April 2, 1889, p. 178.) But this is not the genesis of the idea. What we find in folk-lore is not contemporary evidence for current beliefs. In this the ancient wisdom is continually repeated without knowledge, and the symbols continue to be quoted at a wrong value. The soul or heart of the witch, the jinn, or the giant never was the soul of a mortal. The Arabic jinns originate as spirits of the elements. They appear in animal forms because the primary nature powers were first represented by the zootypes; hence such animals as jackals, hyenas, serpents, and others are called “the cattle of the jinn.” No human soul was ever seen in the guise of a mouse or a beetle, hawk or serpent, turtle, plant or tree, fire-stone or starry spark, if but for the fact that no one of the souls had been discreted separately as a human soul from the elemental, animistic, or totemic powers which were pre-human. It was on the ground of a pre-human origin for such souls that a doctrine of pre-existence, of transmigration, of reincarnation for the soul could be and was established, i.e., because it was not the personal human soul. This account of an elemental origin for the earliest souls of life may help to explain that pre-existence of the soul (erroneously assumed to be the human soul) which crops up in legendary lore. In the *Book of the Secrets of Enoch* it was declared that “Every soul was created eternally before the foundation of the world.” (*Sclavonic Enoch*, ch. 23, 5.) The pre-existence of souls is an Egyptian doctrine, but not of human souls already individualized and possessing each a personal identity. They were the elemental souls, not the ancestral human spirits. The Egyptian Hamemmat survived in Talmudic tradition as a class of pre-human beings. It was held as a Jewish dogma that the souls which were to enter human bodies had existed before the creation of the world in the Garden of Eden, or in the seventh, i.e., the highest, heaven (*Chagiga*, 12B). So the primordial powers in the Ritual are identifiable with the divine ancestors who preceded Ra (ch. 178, 22), and who are called the ancestors of Ra. “Hail ye, chiefs, ancestors of Ra!” Elsewhere they are the seven souls of Ra, when Atum-Ra becomes the one god in whom all previous powers are absorbed and glorified. The religious ceremonies of the Arunta date from and represent the doings of these ancestors in the Alcheringa at a time when the ancestor as kangaroo was not directly distinguishable from the kangaroo as man. The derivation

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of souls from elemental and pre-human powers is marked when the Arunta claim that each individual is a direct reincarnation of a totemic ancestor who is still living in the Alcheringa. And, as the same origin is assigned for the totemic animal, it follows that the man and animal are brothers, born of the same ancestral and pre-human soul (N. T., p. 202). This is indicated when it is said that the spirit kangaroo enters the kangaroo animal in just the same way in which the spirit kangaroo man enters the womb of the kangaroo woman (N. T., p. 209). These totemic souls are the pre-human ancestors of the Arunta tribes who lived in their pre-human as well as prehistoric past. “Every native thinks that his (mythical) ancestor in the Alcheringa was the descendant of, or is immediately associated with, the animal or plant” “which bears his totemic name.” So intimately in the native mind are these ancestors associated with the totemic types that “an Alcheringa man says of the kangaroo totem that it may sometimes be spoken of either as a man kangaroo or a kangaroo man” (N. T., pp. 73, 119, and 132). The present explanation is that these ancestors in the Alcheringa originated in the superhuman nature powers or elemental souls that were first represented by the totems which are afterwards (or also) representative of the totemic motherhood. Thus the origin of the totemic men, in this phase, was not from the tree or animal of the totem whose name they bore, but from the elemental power or pre-human nature-soul from which both the man and animal derived a soul of life in common, as it was in the Alcheringa or old, old times of the mythical ancestors which in other countries, as in Egypt, have become the gods, whereas in Australia, Inner Africa, China, India, and elsewhere they remained the ancestors derived from animals, plants, and other zootypes that were totemic and pre-human. The derivation and descent of human souls from these superhuman elemental nature powers was at first direct; afterwards they were represented by totemic zootypes in ways already indicated and to be yet more fully shown. Thus a clan of the Omahas were described as the wind people. The Damaras have kept count of certain totemic descents (or eandas) from the elemental powers when they reckon that some of their people “come from the sun” and others “come from the rain” (Galton, *Narrative*, 137); others come from



the tree. The progenitor, as male, may and does take the mother's place in later ages, but the bringer forth was female from the first. So is it with the types. Hence the mount, the tree, the cave, the water-hole, the earth itself were naturally female; indeed, we might say that locality is feminine as the birthplace, and the elemental power was brought forth as male. In Scotland, persons who bore the name of "Tweed" were supposed to have had the genii of the River Tweed for their ancestors (Rogers, *Social Life in Scotland*, III, 336), which denotes the same derivation from the elemental source, in this instance the spirit of water, as when the Arunta of the water-totem claim descent by reincorporation from the elemental ancestor in the Alcheringa, or as it might be in the Egyptian wisdom, from the God Nnu, or Num, or Hapi, the descent being traceable at first by the totem, and afterwards by the name.

Primitive man has been portrayed in modern times as if he were a

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philosophic theorist. He has been charged with imagining all sorts of things which never existed, as if that were the origin of his spirits and his gods, whereas the beginning was with the elemental powers. These were external to himself. There was no need to imagine them. They were. And with this cognition his theology began. Primitive men were taught by the consistency of experience. However primitive, they neither had nor pretended to have the power of taking the soul out of the body when in peril, and depositing it for safety in a tree, or stone, or any other totemic type. Such a delusion belongs to the second childhood of the human race rather than to the first. It never was an article of faith even with the most benighted savages, as will be exemplified. Bunsen was one of those who have cited the "Tale of the Two Brothers" to prove "how deep-seated was the Egyptian belief in the transmigration of the human soul." But, as before said, Bata, the hero of the transmigrating soul, is not a human being! He is a folk-lore form of the mystical hero, the young solar god who issued in the morning or the spring-time from the typical tree of dawn. In like manner the golden hawk, in the Ritual, brings his heart=soul from the Mountain of the East, where it had been deposited in the tree of dawn upon the horizon. Externalizing the heart or soul in this way was not the act of men who were out of their minds or beside themselves, but simply a mode of symbolism which remains to be read in order that the error based upon it may be dispelled. When the nature powers are represented as human in the folk-tales they assume a misleading look, and primitive thought is charged with puerilities of the most recent fashion. It is these elemental souls that have been mixed up with the human soul by Hindus and Greeks, by Buddhist, Pythagorean, and Neo-Platonist, and mistaken for the human soul in course of transmigration through the series which were but representatives of souls that were distinguished as non-human by those who understood the types. The mantis, the hawk, the ram, the lion, and others in the Ritual are types of souls, may be of human souls, but not on this earth. Such were types of elemental powers first, and next they were continued as indicators of the stages made in the seven transformations of the Manes in Amenta, the earth of eternity. This imagery was first applied to the powers of external nature, and when it is continued in a later phase the mythical characters become mixed up and confounded with the human in the minds of those who know no better, or who are at times too knowing ever to know. Once a year the Santals "make simple offerings to a ghost [or spirit] who dwells in a Bela-tree" (Hunter). This is taken by Herbert Spencer to show that the spirit in the tree was derived from the human ghost, which, according to his theory, never existed save in dreams. He points to certain Egyptian representations of "female forms" "emerging from trees and dispensing blessings" (Data, ch. 23, 182). But in no case has the female any human origin or significance. The females are Hathor and Nut, who personate the divine mother, not the human mother, in the tree, as the giver of food and drink provided by the Mother-earth. As to the "ghost in the tree," neither was that derived from the human spirit or the shadow seen in dreams. Egypt will tell us what it signified, and thereby prove that it did not originate in the human ghost or the Spencerian phantom

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born of sleep. "Plant worship," says the same writer, "is the worship of a spirit originally human." "Everywhere the plant spirit is shown by its conceived human form and ascribed human desires to have originated from a human personality." In reply to this it can be shown from the oldest representations known, viz., those of Egypt, that the anthropomorphic mode of rendering was not primary, but the latest of all. Rannut, the goddess of plant life, was depicted as a serpent, before the human figure was assigned to her, the sloughing, self-renovating serpent being a zootype of renewal in a variety of phenomena, including vegetation. Nut in a female form gives the water of life from the tree, but she was previously Heaven itself



in very person or Heaven typified as giver of the water from the tree or milk from the cow. Neither Nut nor Rannut was derived from a spirit originally human, but from a power in external nature that was known to be superhuman. Hathor in the tree was a divinity not derived from any mortal personality, and her figure of the divine female in the tree was preceded by that of the wet-nurse as a milch-cow and still earlier as the water-cow. In the Osirian mysteries the so-called "corn spirit" is derived from the water. At Philae the god=the corn spirit is represented with stalks of corn springing from his mummy, and, according to the inscription, this is Osiris of the mysteries who springs from the returning waters-as the bringer of food in the shape of corn. In a vignette to the Book of the Dead the power of water also is portrayed in "the Great Green One," a spirit represented by the hieroglyphic lines that form a figure of water. This when divinized is Horus as the shoot of the papyrus plant, or the branch of endless years-a type of the eternal manifested by renewal in food produced from the element of water in the inundation (Pap. of Ani, p. 8). What the picture intimates is that water was the source of life to vegetation, and the figure in green arising from the element of water is the spirit of vegetation that was divinized in Horus as the "shoot" or "natzar,"-a figure that survives as "Jack" in the green who dances in the pastimes on May-day. Nowhere in the range of Egyptian symbolism does "the plant spirit" originate in or from a human personality. Mighty spirits were supposed to dwell in certain trees by the Battas of Sumatra, who would resent and revenge any injury done to them. Such mighty spirits or powers of the elements had grown up, as Egyptian, to become the goddesses and gods, as Hathor and Nut in the sycamore, Isis in the persea tree, Seb in the shrubs and plants, Horus in the papyrus, or Unbu in the golden bough.

A soul of self-renewing life in the earth or the tree had been imaged by the serpent, a soul of life in the water had been imaged by the fish, a soul of life in the air by the bird, the elements being represented by the zootypes which afterwards became totemic and finally fetishtic. Thus, if the tree were the Nanja of an Australian tribe it would stand for the life of the tribe and be the totem of the pre-human soul. And when the human soul had been discreted as an individual soul from the general or tribal soul, the sacred tree which imaged the life or soul of the tribe might be claimed to represent the soul of a man. This was what did occur. A definite case is known to Messrs. Spencer and Gillen in which a black

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fellow earnestly pleaded with a white man not to cut down a particular tree, because it was the Nanja-tree, and he feared that if it were destroyed some evil would befall him personally. The tree quâ tree had been a type of self-renewing superhuman power, then a tribal totem bound up with the life of the tribe, and lastly it is said that the man believed his separate or discreted soul was in the tree, which furnished a place of refuge when his tree soul (or Miss Kingsley's "bush soul") was in danger.

The reader may depend upon it that primitive man who fancied he had a separate soul which he could hide for safety in a tree, a stone, or an egg is a very modern product indeed, the sheerest reflex image of his misinterpreters, who are but speculative theorists that have never mastered the language of the primitive signs. As already said, the supposed transmigration of human souls, of turtles, or of other zootypes was impossible when as yet there was no human soul. The soul that might transmigrate was pre-human, elemental, and totemic; a soul that was divisible according to its parts and elemental powers, but common to life in general and in all its forms in earth and water, air and tree, to man and reptile, fish, insect, bird, and beast. When the sacred bear is killed for food at Usu, Volcano Bay, by the Ainu, they shout, "We kill you, O bear! Come back soon into an Ainu." That is as food, which in a sense is the transmigration of soul, but it is that elemental soul of food which is represented by the bear of eternity, and not a human soul. There was a doctrine of the transmigration of soul, or souls that were not human, to warrant the language of the Zuni Indian which he addressed to the turtle: "Ah! My poor dear lost child, or parent, my sister or brother to have been! Who knows which? May be my own great-grandfather or mother." (Cushing, F. H., Century Magazine, May, 1883.) This, however, was no transmigration of human souls. We repeat, at that primitive stage of thought no soul was specialized as human. There were only animistic or totemic souls; and if the element derived from should be water and the totem be the turtle, the type would represent the soul that was common to both man and animal, as brother turtles of the water totem, the elemental power over all being imaged as the turtle that was eternal, one of the mystical ancestors in the Arunta Alcheringa, or one of the gods in Egypt. Moreover, when once the soul of blood born of woman had been discriminated as a human soul it was no longer possible to postulate a return of that same soul to the pre-human status. It was discreted for ever from the soul of the animal, fish, bird, and reptile. The kangaroo-man would no longer have the same soul as the kangaroo. There was no ground for thinking that the human soul would be reincorporated or reincarnated in the body of the beast or reptile, and therefore no foundation for the



doctrine of reincarnation which has been applied to human souls, and consequently misapplied by modern reincarnationists who do not know one soul from another. But the metempsychosis of soul or souls did survive as a doctrine long after the human species had been discreted and individualized, and when the primitive significance was no longer understood. Readjustment of the standpoint was made in the Egyptian wisdom, but seldom if ever elsewhere. Thus, in Buddhist metaphysic the soul continued to pass (theoretically)

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through the same “cycle of necessity” with the totemic souls which had been the pre-human creatures of the elements, like the “Inapertwa” of the Arunta. As a result of the soul, here termed totemic, having been at one time common to men and animals and the elemental powers, this led to a perplexing interchange of personality, or at least of shape, betwixt the superhuman powers, the men, and animals in the primitive mysteries and in the later folk-tales or legendary lore, in which we seem to hear the very aged mother-wisdom, or her misinterpreters, maundering in a state of dotage.

It must be borne in mind that the earliest mode of becoming was not by creating, but by transforming. For instance, when Ptah is imaged as the frog, or beetle, he is the deity as transformer, but when portrayed as the embryo in utero he images the creator or creative cause. A drama of transformation was performed in the totemic mysteries. The boy became a man by being changed into an animal, which animal was his totemic representative of the providing and protecting power. This was a mode of assimilating the human being to the divine or superhuman power when it had been imaged in the elemental stage by means of the particular totemic zootype, whether animal, bird, fish, insect, reptile, or plant. We gather from the magical practices of the western Inoits that when the sorcerer or spirit medium clothes himself in the skin of animals, the feathers of birds, teeth of serpents, and other magical emblems it is done to place himself en rapport with the kings of the beasts and the powers of the elements, for the purpose of deriving superhuman aid from these our “elder brothers.” This, of course, was the natural fact that has been described as making the transformation in the mystery of trance. In that state they were assimilated to and united in alliance with one or other of the primordial powers, each of which was represented by its totemic zootype. There were spirit mediums extant when the superhuman powers were elemental (not the ancestral spirits), and these were imaged by the animals and other zootypes. Thus the spirit mediums in alliance with certain of these powers might be said to assume their likeness as animals, just as in modern times the witch is reputed to transform into a cat or hare, or the wizard into a wolf. The blacksmiths in Africa, who are thought to work by spirit agency, are supposed in Abyssinia to transform themselves into hyenas. The sorcerers and witches, otherwise the spirit mediums, of the Mexicans were said to transform themselves into animals. The Khonds affirm that witches have the power of transforming themselves into tigers.

Again, when the goddess Neith and the Arunta women were insufflated by the wind the soul was thus derived directly from the element. But when the bird is introduced as the white vulture of Neith or the dove of Hathor the insufflation may be attributed to the bird of air or soul. So with the element of water. The descent of soul may be direct from the element or derived from some type of the element. For example, the Karens hold that the waters are inhabited by beings whose proper shape is that of dragons or crocodiles, but occasionally these appear as men and take wives of the children of men, as

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do the sons of heaven in the Book of Enoch. Indeed, it is quite possible that this self-incorporation of the elemental powers in a human form through the mothers is the source of the Semitic legend relating to the sons of God who cohabited with the daughters of men. Of course, the phrase “sons of God” belongs to a later nomenclature. The elemental powers knew no God the Father. These in the Book of Enoch are the seven primary powers that were the Holy Watchers once in heaven and the heirs of life eternal, but whose origin was as powers of the elements such as pursued the Arunta daughters of men. And, whether elemental or astronomical, they were seven in number. They are charged with having forsaken their lofty station and with acting like the children of earth. They have “lain with women” and “defiled themselves with the daughters of men.” In the Book of Enoch the seven have acquired the character that was attained by the elemental powers, and have to be followed in the phase of legendary lore which obfuscates the ancient wisdom, though far less so than does the Book of Genesis. It was not as astronomical powers that the story could be told of the seven. But as elemental forces pursuing nice fat women-like the Arunta spirits of air-to incorporate themselves they could be described as beings who polluted themselves with women; they being



spiritual or superhuman, whereas the daughters of men were of the earth earthy. This legend was represented finally in literature by what has been termed "the loves of the angels." The complexion of these external spirits is likewise elemental. Their various colours are copied straight from nature, and not from the complexion of human beings. The spirit of darkness was black. The spirit of light was white. The spirit of water or vegetation was green. The spirit of air was blue. The spirit of fire was red. The spirit of the highest god upon the summit of the seven upward steps is golden, as Ra the divine or holy spirit in the final eschatology. Thus we can trace the black spirits and white, red spirits and grey, green, or blue, to an elemental origin and show that the spirit as a green man, a blue man, a black man (where there are no blacks), a white man (where there are no whites), a red man, or a golden child was derived directly from the elements and not from a ghost that was called into existence by the wizardry of dreams. When human spirits were recognized and portrayed the same types and colours were used. The human spirit issuing from the red flesh in death is painted blue. Not because spirits were seen to be of that complexion when "all was blue," but because the spirit of air or anima had been an elemental spirit in the blue. The spirit in green (vegetation) remains the "green man" as wood spirit in Europe. The spirit of darkness is black as the bogey man, the black Sut in Egypt. The Zuni Indians described by Mr. Cushing have a system of praying to the seven great spirits, or nature gods, by means of the seven different colours which are painted on their prayer-sticks. Six of these colours represent the six regions into which space was divided, the four quarters, together with the height and depth or zenith and nadir. The powers thus localized are called the "makers of the paths of life," on account of their relationship to the supreme one of the seven, who sits at the centre of

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all, and who is the only one of them portrayed in the human form as the highest of the seven. Each of these has its own proper complexion, and the fetishes that represent the human powers are also determined by colours in the material from which they are modelled or the pigment with which they are painted. The particular power prayed to is identified to the ear by imitating the roar or cry of the beast that served for zootype, as well as to the eye by its own especial colour. And here it may be possible to trace what might be termed the "golden prayer" of the Zunis. In the ceremonies of their ancient mysteries an ear of corn is typical of renewal in a future life. In praying for plenty of food two ears of corn are laid on the body of a dead deer close to the heart. "Prayer meal" made from maize is held in the hand and scattered on the fetish image of the deer, whilst the prayer is addressed to the deer divinity or prey-god, as the power beyond the fetish. The corn-pollen is offered so that the spirit may clothe itself in yellow or in the wealth of harvest gold. If this prayer in yellow (equivalent to a prayer-book bound in gold, or at least gilt-edged) were addressed to the corn god by the Zuni when he prays for his daily bread and offers the flower of the yellow maize, the colour of the offering would identify it with the colour of the fetish, and therefore with the yellow lion as a zootype of the vivifying sun that ripened the corn to clothe the earth with vegetable gold. Like the Zuni Indians, the Tibetans still pray in accordance with a scheme of colours. A prayer was lately found upon a "praying wheel" addressed "To the yellow god, the black god, the white god, and the green god. Please kindly take us all up with you, and do not leave us unprotected, but destroy our enemies." Some such colour scheme is apparent in Egypt when Horus is the white god, Osiris is the god in black, Shu the god in red, Amen the god in blue, Num the god in green.

In the Egyptian series of colours yellow likewise represented corn, which gave the name to the "yellow Neith." The nature gods were appealed to and invoked in want or sickness as a primitive kind of doctors who were looked to as superhuman and whose powers were medicines. The power of the deer god was the deer medicine, and each medicine represented the special power that was besought in hunting each particular beast. These are the kind of "spirits" that were prayed to in colours by primitive races of men, and these colours, like the glorified globes in the druggist's window, represented the powers of the different spirits as medicines. The native doctors of New Guinea have a scale of colours with which they paint their patient with the complexions of corresponding spirits. Different colours denoted different spirits of healing forces in nature that were representative of the seven elements and seven localities of the spirits. When the Omaha medicine-men are acting as healers of the sick they will use the movements and cry with the voices of their totemic animals. Not because the animals were a source of healing power in themselves, but because the totems had a spiritual relationship and were the representatives of powers beyond the human. Thus, in one case the spirits prayed to are identified by their colours, and in the other by their totemic zootypes. If we interpret this according to Egyptian symbolism, when the sick person was

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suffering from asthma he would plead his suit in blue to the god of air or breathing-force whilst panting like a sick lion, and the medicine would be equivalent to a blue pill. In case of fever he would pray in green to the god in green, that is, to the water spirit, and would be going to the green god for a drink, as the thirsty soul in our day might seek the sign of the Green Dragon or the Green Man. And if he prayed in red it would be to the red Atum, or Horus, the child that was born red in the blood of Isis, as the saviour who came apparelled in that colour. The main object at present, however, is to distinguish animism from spiritualism by tracing the difference betwixt the elemental souls and the ancestral spirits, although animism is a most unsatisfactory title. The "anima" signifies one of the seven elemental souls, but does not comprehend the group. Here is one of several clues. The animistic nature powers were typified; the ancestral spirits are personalized. The elemental powers are commonly a group of seven, but spiritualism has no experience nor knowledge of seven human spirits that visit earth together, or traverse the planetary chain of seven worlds; nor is there any record of the dream personages coming and going in a group of seven, or in seven colours, not even as a septenary of nightmares born of seven generations of neurotic sufferers from sevenfold insomnia. In animism, mediums could not interview the serpent, bull, or turtle of eternity in spirit form. On the contrary, the animistic powers have had to be objectified and made apparent by means of these totemic types. Thus, in animism there are no spirits proper—that is, no spirits which appear as the doubles of the dead or phantasms of the living. It may be allowed that the spirits of the elements—of air, water, earth, fire, plant or tree—were in a sense ancestral, though not ancestral spirits. But the one were pre-human, the others are originally human. These animistic powers in the Arunta Alcheringa are called the ancestors who reproduce themselves by incorporation in the life on earth in the course of becoming man or animal. It was inevitable that there should be some confusion here and there betwixt the elemental souls and the ancestral spirits when the power to differentiate the one from the other by means of the type was lost or lapsing. It was Kalabar "fash," the natives told Hutchinson, that the souls of men passed into monkeys. The Zulus also say there are Amatonga or ancestral spirits who are snakes, and who come back to visit the living in the guise of reptiles. Such "fash," however, is just the confusion that follows the lapse of the most primitive wisdom. Both the monkey and the snake had been totemic types not only of the human brotherhoods, but also of the elemental powers or souls. Thus there was an elemental soul of the snake-totem and the ancestral spirits of that same ilk; and the snake remained as representative of both, to the confounding of the animistic soul with the ancestral spirit at a later stage. But those who kept fast hold of the true doctrine always and everywhere insisted that their ancestral spirits did not return to earth in the guise of monkeys, snakes, crocodiles, lions, hawks, or any other of the totemic zootypes. They did not mistake the "souls" of one category for "spirits" in the other, because they knew the differ-

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ence. The same distinction that was made by the Egyptians betwixt the superhuman powers and the Manes, or the gods and the glorified, is more or less identifiable all the world over.

Thus, the origin of spirits and of religion is twofold. At first the elemental powers are propitiated; next the ancestors are worshipped. The earliest form of a religious cult was founded in evocation and propitiation of the great Earth-mother, the giver of life and birth, of food and water, as the primary power in mythology, who was represented in Egypt by her zootypes the water-cow of Apt; the fruit-tree of Hathor, the sow of Rerit, the serpent of Rannut, who was first besought in worship as "the only one," the great goddess, the Good Lady, the All-Mother who preceded the All-Father. The gods and goddesses of the oldest races were developed from these superhuman nature powers which originated with and from the earth as the Universal Great Mother, and not from the ancestral human spirits. Also the one is universally differentiated from the other. The two classes of gods and spirits, elemental and ancestral, are still propitiated and invoked by the natives of West Africa. As Miss Kingsley tells us, one class is called the Well-disposed Ones. These are the ancestral spirits, which are differentiated from the other class, that is referred to as "them," the generic name for non-human spirits. (West African Studies, p. 132.)

The religion of the Yao is now pre-eminently a worship of the ancestral spirits, but "beyond and above the spirits of their fathers and chiefs localized on the hills, the Yao speak of others that they consider superior; only their home is more associated with the country which the Yao left in the beginning." (Duff Macdonald, vol. I, p. 71.) This was that land of the gods who were the primordial elemental powers, the old home or primeval paradise of many races.

The Yao also distinguished clearly betwixt the elemental power and its zootype. "It is usual," says Mr. Macdonald, "to distinguish between the spirit and the form it takes. A spirit often appears as a serpent.



When a man kills a serpent thus belonging to a spirit he goes and makes an apology to the offended god, saying, 'Please, please, I did not know that it was your serpent!'" (Africana, vol. I, pp. 62, 63.) The Thlinkets emphatically assert that the ancestor of the wolf clan does not reappear to them in the wolf form. The Maori likewise are among those who distinguish betwixt the Atuas that represent the ancient nature powers and the spirits which reappear as spectres in the human form. They recognize the difference between the totemic type and the ancestral human spirit. It is our modern metaphysical explanation and the vague theories of universal animism that confuse the gods and ghosts together, elemental spirits with human, and the zootypes with the pre-totemic ancestors. The Ainu people recognize two classes of gods and spirits. The first are known as the "distant gods," those who are remote from human beings. The others are the "near at hand," corresponding to the spirit ancestors of other races. (Batchelor, Rev. Y., *The Ainu of Japan*, p. 87.) The Shintoism of the Japanese shows the same dual origin of a cult that is primitive and universal, which was based first on a propitiation of the nature powers, and secondly on the worship of ancestral spirits. The number and the nature of these powers as the Great Mother and

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the seven or the eight Kami are the same in Japan as in the land of Kam. The Veddahs of Ceylon, who worship "the shades of their ancestors and their children," also hold that "the air is peopled with spirits; that every rock, every tree, every forest, and every hill, in short every feature of nature, has its genius loci." Here again we have the two classes of ancestral spirits, human in origin, and the animistic spirits derivable from the elements. The "gods" of the Samoans were those elemental powers that were represented by the zootypes. "These gods," says Turner, "are supposed to appear in some visible incarnation, and the particular thing (or living type) in which the god appeared was to the Samoan an object of veneration. It was, in fact, his 'idol' (or his totem). One, for instance, saw his god in the eel, another in the shark, another in the lizard," and so on through all the range of external nature. (Turner, *Samoa*, p. 17, ed. 1884.)

With the Eskimo the nature spirits are quite distinct from the ghosts of human beings. Some of the former are allowed to the common people as objects of religious regard, but it is the spirits of human beings, the dead ancestors or relatives of the living, who inspire or otherwise manifest through the abnormal medium called the Angekok. Everywhere it is the reappearing spirits of the dead, and they alone, who can demonstrate a continuity of existence for the living. The original powers or gods of the elements that were represented by the zootypes are very definitely discriminated by the Tongans from the spirits of human beings. They do not mix up or confuse their gods with their ghosts. Their primal gods were not ghosts. These do not come as apparitions in the human likeness, or as shadows of the dead. When they appear to men, it is said to be in their primitive guise of lizards, porpoises, water-snakes, and other elemental totemic types; whereas the ghosts of nobles and chiefs, who alone are supposed to have the power of coming back, or of being on view, are not permitted to appear in the shape of lizards, porpoises, and water-snakes, the representatives of the original gods. So the Banks Islanders recognize and distinguish two classes of supernatural powers, in the spirits of the dead and those that never have been human. These are their gods and ghosts, the gods and the glorified. The nature powers are called Tamate, the ghosts are designated Vui. As with the Tongans, the Papuan ghosts of the nobles are nearest in status to the great or primary powers, but are not to be confounded with them; being of different origin in this world, they do not blend together in the next. This shows that in both cases the gnosis is not quite extinct. (Codrington, *Journal Anthropol. Institute*, February, 1881.) Kramer tells us that the Niassans worship both gods and ancestors, and that the two kinds of superhuman beings are never confounded by them. The two are kept perfectly distinct, and each has a different terminology. (Cited by Max Müller in *Anthropological Religion*, Lecture X.) This distinction made betwixt the elemental gods and the ghosts of ancestors is shown by the Institutes of Menu. "Let an offering to the gods be made at the beginning and end of the Sraddha. It must not begin and end with an offering to ancestors, for he who begins and ends it with an oblation to the Pitris quickly perishes with his progeny." (Works of Sir W. Jones, vol. III, pp. 146-7.) Amongst

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all the "spirits," the apparition or ghost is solely human. There is no pretence of seeing the ghosts of animals. The great spirit or great bear of the Ainus remains a bear. The great spirit as the turtle of the Zunis remains a turtle. The great spirit of the Samoans remains an owl. Their representatives are the bear, the turtle, the owl, and not the apparition of a bear, a turtle, or an owl. The zootypes have no spiritual manifestations or phantasms. Only the souls of human beings reappear as ghosts. Thus we demonstrate that



the worship of human ancestors alone was not the primary phase of religious worship.

We must needs be careful not to get the "divinity" confounded with the "divine personage." But we may say there was no killing of the god, the tree spirit, the corn spirit, or the spirit of vegetation, in the Frazerian sense, and of putting the deity to death to save him from old age, disease, and decay, and magically bringing him to life again in a more youthful form. This is another result of mixing up the two classes together by the modern non-spiritualist. The aborigines knew better. The death of the sacred bird, with the Samoans, was "not the death of the god. He was supposed to be yet alive, and incarnate in all the owls in existence." (Turner, Samoa, p. 21.) So was it with the turtle of the Zunis, the panes-bird of the Acagechemen Indians, and the bull of Osiris, called "the Bull of Eternity." In killing the goose of Seb or the calf of Horus, the bull of Osiris or the meriah of the Khonds, the partakers of the sacrament had no more thought of killing the god or nature power as a mode of rejuvenation than they had of killing the earth which produced the food.

Also the spiritual theory will most satisfactorily explain the motive for killing and eating the divine personage, whether as the mother or the monarch, whilst the victim was comparatively young, in good health, and wholly exempt from any bodily infirmity. The slaying and eating were performed as a religious rite and a mode of spiritual communion. This implies a sacrificial offering to the gods or spirits, which had to be as pure and perfect as possible. In the rubrical directions of the Hebrew ritual it is expressly commanded that the sacrificial offering shall be presented "without blemish" otherwise it is unacceptable to the Lord. The death or dying down of the food-producing power as Osiris was a fact of annual occurrence in external nature. This death of the self-devoted victim was solemnized and mourned over in the mysteries, where the chief object of celebration was the resurrection of Osiris, as the sun from the nether world, or the returning waters of the inundation; or as Horus in the lentiles, or Unbu in the branch of gold, or the human soul resurgent from the mummy in the mysteries of Amenta. This was the divinity who has to be distinguished from the typical divine personage. We learn from the eschatology, by which the mythology was supplemented and fulfilled, that there were seven food-givers altogether in a female form. These are grouped as the seven Hathors, or milch-mothers, in the mythology called "the providers of plenty" for the glorified elect, in the green pastures Aarru, or the Elysian Fields. The earliest representation being totemic and pre-human, the mythical mother was portrayed by means of the zootype.

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The wet-nurse was imaged as a cow or a sow. The mother of aliment was figured in the tree. The earth itself was imaged as the goose, or other zootype, which laid the egg for food. The Red Men say "the bear, the buffalo, and the beaver are manitus (spirits) which furnish food." (Schoolcraft, Indian Tribes, vol. V, 420.) They were totems of the elemental powers that were propitiated as the givers of food. Now, the first giver of food and drink was the Mother-earth, who was represented by the zootypes which furnished food and drink. The elemental spirits as producers of food may be seen in the Aztec "popul vuh" as "they that gave life," a group of primordial powers, with such names as shooter of the coyote, opossum, and other animals with the blow-pipe—a naïve way of describing the superhuman providers of food in the character of the hunter. The Zuni "prey-gods" are also propitiated as superhuman powers in animal forms, the gods of prey that are the givers of food. (Amer. Bureau of Ethnology, 1880-81.) In the Arunta stage of mythical representation there are no goddesses or gods. The powers of the elements were not yet divinized; they are only known, like the human groups, by their totemic types. Whereas in the wisdom of ancient Egypt we can identify the elemental powers and trace them by nature and by name into the phase of divinities, whether as goddesses or gods.

Thus we are enabled to reach back to the superhuman powers in totemism that preceded the gods and goddesses in mythology. Instead of gods and goddesses, the Arunta tribe have their mythical ancestors, who were kangaroos, emus, beetles, bandicoots, dingoes, and snakes, as totemic representatives of elemental forces, especially those of food and drink, in the primordial Alcheringa, who were incorporated or made flesh on earth in both men and animals. In the Egyptian eschatology these primordial powers finally became the Lords of Eternity. But from the first they were the ever-living ones under pre-anthropomorphic totemic types. Osiris, for example, remains in the Ritual as "the Bull of Eternity." Atum was the Lion of Eternity. And when both had been personified in the human likeness the zootype still survived. Thus the beast, the bird, the fish, which represented the powers of the elements, which were of themselves ever-living, furnished natural types of the eternal. Again, the human descent from the elemental powers is indicated by the tradition of the Manx which asserts that the first inhabitants of their island were fairies, and that the little folk, called the good people, still exist among them and are to be seen dancing on



moonlight nights, the same as in the Emerald Isle:-

“Wee folk, good folk,
Trooping altogether;
Green jacket, red cap,
And white owl’s feather.”

In relation to spiritism, the present demonstration has hitherto been limited to the animistic “spirits” or elemental powers that were pre-human, superhuman, and entirely non-human. We now come to the spirits of human origin which manifest as phantoms of the living and as doubles of the dead.

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The origin of the “gods” was in the powers of the elements, with a magical evocation and propitiation of these powers ever manifesting in external nature, especially as givers of food and drink, with the ritual based on blood. But the most essential part of religion assuredly originated in the worship of the ancestral spirits. Only there must be the spirits of human origin discriminated from the animistic spirits or elemental powers as the *raison-d’être* of the worship. The feeling of fear and dread of the destroying powers was followed at a later stage of development by the natural affection for the mothers, the fathers, and children, who were universally propitiated as the ancestral spirits. Spiritualism proper begins with the worship of ancestral spirits, the spirits of the departed, who demonstrate the continuity of existence hereafter by reappearing to the living in phenomenal apparition, the same to the races called civilized as to those who are supposed to “believe in ghosts” because they are savages. Herbert Spencer proclaims that “the first traceable conception of a supernatural being is the conception of a ghost” (Data, p. 281). Here in passing we may note that the word “supernatural,” continually employed by the agnostics, belongs, like many others, to an obsolete terminology which has no meaning for the evolutionist. There was no supernatural when there could have been no definition of the natural. In the present work the word superhuman is made use of as being more exact. The elemental powers were superhuman, yet they were entirely natural.

A brief but comprehensive account of Inner African spiritualism is given by the author of *Three Years in Savage Africa*, who says: “The religion of the Wanyamwezi is founded mainly on the worship of spirits called the ‘Musimo.’ Their ceremonies have but one object, the conciliation or propitiation of these spirits. They have no idea of one supreme power or God-personal or impersonal-governing the world, and directing its destinies or those of individuals. They believe in the earthly visitation of spirits, especially to announce some great event, and more generally some big disaster. Thus they tell how the Chief Mirambo one day met a number of Musimo carrying torches, who invited him to follow them into the forest, which he did. Once there, they attempted to dissuade him from proceeding with a war which he was then contemplating, and in which he subsequently lost his life. The dead in their turn become spirits, under the all-embracing name of Musimo. The Wanyamwezi hold these Musimo in great dread and veneration, as well as the house, hut, or place where their body had died. Every chief has near his hut a Musimo hut, or house of the dead, in which they are supposed to dwell, and where sacrifices and offerings must be made. They are constantly consulting oracles, omens, and signs, and attach great importance to them.” When desirous of consulting the spirits, “the party betakes itself to the Musimo house, in front of which the Mfumu (medium) stands with the others arranged in a circle behind him. The Mfumu then holds a kind of religious service: he begins by addressing the spirits of their forefathers, imploring them not to visit their anger upon their descendants. This prayer he offers up kneeling, bowing and bending to the ground from time to time. Then he rises and commences a hymn of praise to the ancestors, and all join

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in the chorus. Then, seizing his little gourd, he executes a *pas seul*, after which he bursts into song again, but this time singing as one inspired. Suddenly he stops and recovers himself. All this time, except when chanting, the spectators observe a most profound stillness. After a brief interval of silence the Mfumu proceeds to publish the message which he has just received from the Musimo. This he does by intoning in a most mournful and dreary manner. The congregation then retire, and wind up the proceedings with a noisy dance in the village.” (Lionel Décle, *Three Years in Savage Africa*, pp. 343-345.) According to Giel, the pigmies of the Ituri Forest, at the lowest point in the ascent of man, propitiate and invoke the spirits of their



ancestors; they also build little huts for them to rest in and make offerings of food to their spirit visitants (Giel, W. E., *A Yankee in Pigmy Land*). The Lendu to the west of Lake Albert, who are worshippers of the ancestral spirits, are accustomed to carry rough wooden dolls supposed to represent the departed, and place them in the deserted huts in which their dead lie buried (Johnston).

African spiritualism, which might be voluminously illustrated, culminated in the Egyptian mysteries. The mystery teachers were so far advanced as phenomenal spiritualists, and say so little about it in any direct manner, that it has taken one who owns to having had a profound experience of the phenomena many years to come up with them in studying the eschatology of the Ritual. If spiritualism proper is based on phenomenal and veritable facts in nature, as it is now claimed to be, then the past history of the human race has to be rewritten, for it has hitherto been written with this the most important of all mental factors omitted, decried, derided, or falsely explained away. Current anthropology knows nothing of man with a soul that offers evidence for a continuity of its own existence. The Egyptians had no more doubt about it than the Norsemen who used to bring legal actions against the spirits of the dead that came back to haunt and torture the living, and were accused on evidence and adjudged to be guilty. There is a like case in a papyrus translated by M. Maspero (*Records of the Past*, vol. XII, 123). In this an Egyptian widower cites the spirit of his deceased wife to a law court, and forbids her to torment or persecute him with her unwelcome attentions. He asks what offence did he ever commit in her lifetime that should warrant her in causing him to suffer now. He speaks of the evil condition he is in, and of the affidavit he has made. This writing is directed to the gods of Amenta, where it is to be read in judgment against her. M. Maspero suggests that the writ would probably be read aloud at the tomb, and then tied to the statue of his wife, who would receive the summons in the same way that she was accustomed to receive the offerings of prayer and food by proxy at certain times of the year. The Egyptians were profoundly well acquainted with those abnormal phenomena which are just re-emerging within the ken of modern science, and with the hypnotic, magnetic, narcotic, and anæsthetic means of inducing the conditions of trance. Their rekhi or wise men, the pure spirits in both worlds, are primarily those who could enter the life of trance or transform into the state of spirits, as is shown by the determinative of the name, the phœnix of spiritual transformation.

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Ancestor worship is made apparent in the Book of the Dead by the speaker in the nether world, who asks that he may behold the forms of his father and his mother in his resurrection from Amenta (ch. 52). And when he attains the domain of Kan-Kanit on Mount Hetep, where the joy is expressed by dancing, he prays that he may see his father and intently view his mother (Rit., ch. 110). It is said of one of the magical formulæ, "If thou readest the second page it will happen that if thou art in the Amenta thou wilt have power to resume the form which thou hadst upon the earth" (*Records of the Past*, vol. IV, 131-134). In one of the Egyptian tales the writer describes the dead in the tombs conversing about their earth life, and as having the power of leaving the sepulchre and mixing once more with the living on this earth. The Egyptian Book of the Dead is based upon a resurrection of the soul in Amenta and its possible return to the earth at times, for some particular purpose, as the double or ghost. The deceased when in Amenta prays that he may emerge from the world of the dead to revisit the earth (Rit., ch. 71). He asks that he may come forth with breath for his nostrils and with eyes which can see, and that he may shine upon his own ka-image from without, not that he may become a soul within an idol of wood or stone. The persistence of the human soul in death and its transformation into a living and enduring spirit is a fundamental postulate of the Egyptian Ritual and of the religious mysteries. The burial of the mummy in the earth is coincident with the resurrection of the soul in Amenta, which is followed by its purifications and refinings into a spirit that may be finally made perfect. In the opening chapter the departing soul of the deceased pleads that he may be conscious in death, to see the lords of the nether world and to inhale the "incense of the sacrificial offerings made to the divine host-sitting with them." He prays: "Let the priestly ministrant make invocations over my coffin. Let me hear the prayers of propitiation." Not as the dead body, but as a living spirit (ch. 1). He also pleads that when the Tuat is opened he may "come forth to do his pleasure upon earth amid the living" (ch. 2). The Egyptians know nothing of death except in the evil that eats out the spiritual life. The dead are those that do not live the spiritual life, no matter where. These are called the twice dead in the spirit world. It will suffice to show how profound the spiritualism must have been when the prayers and invocations are made, the oblations and the sacrifices are offered, not to the person of the deceased (who is represented by the dead mummy), but to the ka-image of his eternal soul, which was set up in the funeral chamber as the likeness of that other spiritual self to whose consciousness they made their religiously affectionate appeal. They make no mistake as to the locality of consciousness. Their funeral feast was a festival of rejoicing, not



of mourning. When Unas makes his passage it is said, "Hail, Unas! Behold, thou hast not departed dead, but as one living thou hast gone to take thy seat upon the throne of Osiris" (Budge, *Gods of Egypt*, vol. I, 61). The sacred rites were duly paid to the departed not merely "in memory of the dead," but for the delectation of the re-embodied ka that lived on in death. The dead were designated the ever-living. The coffin was called the chest of the living. No eye might look on the prepared

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mummy in its last resting place but the eye of its spiritual owner, who came back to see that it was properly preserved in sepulchral sanctity, a small aperture being left in the wall of the Serdab through which the returning spirit alone might pass, to see the mummy, when it returned on a visit to the earth. We learn from the vignettes to the Ritual that the soul might revisit the earth when it had attained the status of the Ba, which is imaged as the hawk with a human head. In this shape it descends and ascends the ladder or staircase that was erected as the way up from the Kâsu or burial place to the boat of souls.

In the first stage of continuity hereafter the soul persists visibly as the shade. This form of the Manes is commonly associated with the mummy in the tomb where it received the mortuary meals that were offered to the dead. It was held by some that the shade remained as warder of the mummy, or corpse, and never left the earth. When the deceased has passed the forty-two tribunals of the Judgment Hall he is told that he can now go out of the Amenta and come in at will as an enfranchized spirit. It is said to the Osiris, "Enter thou in and come forth at thy pleasure like the Glorified Ones; and be thou invoked each day upon the Mount of Glory" (Rit., ch. 126, 6). He has now become one of the glorified, the spirits who are appealed to as protectors—that is, the ancestral spirits, the host of whom he joins to become the object of invocation and propitiation or of worship on the Mount of Glory. The clairvoyants in the Kamite temples were designated seers of the gods and the spirits. In speaking of his forced exclusion from office in the Temple of Amen, Tahtmes the Third says: "So long as I was a child and a boy I remained in the Temple, but not even as a seer of the god did I hold office" (*Egypt under the Pharaohs*, Brugsch, Eng. trans., vol. I, p. 178). In the "Second Tale of Khamuas" there is a contest between the Ethiopian and Egyptian magicians. Amongst other tests of superiority, the Ethiopians bring writing as a challenge to the Court of Pharaoh. This has to be read without opening the letter or breaking the seal. Then said Si-Osiris to his father, "I shall be able to read the letter that was brought to Egypt without opening it, and to find what is written on it without breaking its seal." The father asks what is the sign that he can do this. Si-Osiris answers, "Go to the cellars of thy house: every book that thou takest out of the case I will tell thee what book it is and read it without seeing it." This he does, and then he shows the superiority of Egyptian magic over the sorceries of the Ethiopians by reading the contents of the letter without opening it or breaking the seal. (Griffith, *Stories of the High Priests of Memphis*, pp. 51-60.)

The mode in which the clairvoyant faculty was made use of in the mysteries for seeing into the world beyond death is also illustrated by the priest who is portrayed as the dreamer with the dead. He is called the Sem-priest, and is represented as being in the tomb and sleeping the sleep in which he was visited by the glorified. The recumbent Sem awakes when the other officiating ministrants arrive at the sepulchre. His first words are, "I see the Father in his form entire." That is Osiris in his character of Neb-er-ter. In his demise Osiris was represented as being cut in pieces, by his enemy Sut, as a

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mode of depicting death to the sight of the initiates. That which applied to Osiris also applied to the dead in Osiris. They were figuratively cut in pieces as the tangible equivalent for abstract death. "I see the Father in his form entire" was the formula of the Sem-priest as sleeper and seer in the tomb and as witness and testifier that the dead in Osiris were living still. "How wonderful! He no longer existed." And now, "What happiness! He exists, and there is no member missing to the Manes" (i.e., the human soul in Amenta). (Prof. E. Lefébure, *Proc. Soc. Bib. Arch.*, vol. XV, pt. 3, p. 138.)

All ancestor worshippers have been spiritualists in the modern sense who had the evidence by practical demonstration that the so-called dead are still living in a rarer, not less real form. The ancestral spirits they invoke and propitiate were once human, not the elemental or animistic forces of external nature, which under the name of spirits have been confused with them. Their belief in a personal continuity has ever been firmly based on phenomenal facts, not merely floated on ideas. The evidence that deceased persons make their reappearance on the earth in human guise is universal; also that the doubles of the dead supplied both ground and origin for a worship of ancestral spirits that were human once in this life and still retained



the human likeness in the next, and manifested in the human form. The Karens say the Lâ (or ghost) sometimes appears after death, and cannot then be distinguished from the deceased person. In the opinion of the Eskimo the soul (or spirit) exhibits the same shape as the body it belonged to (Rink), but is of a more subtle and ethereal nature, as is the Egyptian Sahu or spiritual body. The Tonga Islanders held that the human soul was the finer, more æriform, part of the body—the essence that can pass out as does the fragrance from a flower. The islanders of the Antilles found that the ghosts vanished when they tried to clutch them. The Greenland seers described the soul as pallid, soft, and intangible when they attempted to seize it. “Alas! then,” says Achilles, as he tries to embrace the spirit of Patroclus, “there is indeed in the abodes of the shades a spirit and an eidōlon, but it is unsubstantial.” Mr. Cushing tells us that, whatsoever opinions the ancestors of the Zunis may have held regarding the so-called “transmigration of souls,” their belief to-day relative to the future life is spiritualistic. When a corpse had been burnt by the Hos they still called upon the spirit to come back to the world of the living. It is held by them that the spirit lives on, although the dead body is reduced to ashes. The author of *Africana* testifies that the Central African tribes among whom he lived were unanimous in saying there is something beyond the body which they call spirit or pure spirit, and that “every human being at death is forsaken by the spirit.” Hence they do not worship at the grave. “All the prayers and offerings of the living are presented to the spirits of the dead” (vol. I, p. 59). It is common for the Yao to leave an offering beside the head at the top of their beds intended for the spirits who it is hoped will come and whisper to the sleeper in his dreams. Their spirits appear to them in sleep and also in waking visions, which are carefully discriminated from dreams of the night by them as by all intelligent aborigines, and not confused the one with the other, as is generally done by the European

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agnostic. (Duff Macdonald, *Africana*, vol. I, pp. 60-61.) The Banks Islanders pray to their dead men, and not to the elemental powers or animistic spirits. The Vateans call upon the spirits of their ancestors, whom they invoke over the kava bowl—that is, the divine drink which is taken by the seers for the purpose of entering into rapport with the spirits. When the Zulu King Cetewayo was in London he said to a friend of the present writer, “We believe in ghosts or spirits of the dead because we see them.” But when asked whether the Zulus believed in God, he said they had not seen him. For them the ghost demonstrates its own existence; the god is but an inference, if necessary as a final explanation of phenomena. The ghost can be objectively manifested; the deity must be ideally evolved. The Amazulu say the same thing as Cetewayo: “We worship those whom we have seen with our eyes, who lived and died amongst us. All we know is that the young and the aged die and the shade departs.” These shades were propitiated. That is the universal testimony of all races, savage or civilized. They believe in ghosts because they see them. The ghost is the supreme verity in universal spiritualism. As Huxley says, “there are savages without God in any proper sense of the word, but there are none without ghosts” (*Lay Sermons and Addresses*, p. 163). The colossal conceit of obtuse modern ignorance notwithstanding, the ghost and the faculty for seeing the ghost are realities in the domain of natural fact. The seers may be comparatively rare, although the clairvoyant and seer of spirits (as a product of nature) is by no means so scarce as either a great painter or great poet. These abnormal faculties are human, and they can be increased by cultivation. Their existence is for ever being verified like other facts in nature, and the truth is ultimately known by the experience which is for ever being repeated. It is a funeral custom of the Amandebele, one of the Bantu tribes, to introduce the spirit of a deceased person to his father, his grandfather, and other relatives, of whose conscious existence and personal presence no doubt is entertained. These are matters of life and death with the primitive races. The spirits come to announce the death of individuals. They see the ghost, they hear its message, and they die to the day or hour foretold. “I could give many instances which have come within my own knowledge among the Fijians,” says Mr. Fison (*Kamilaroi and Kernai*, p. 253). Mr. Spencer tells us that “Negroes who when suffering go to the woods and cry for help to the spirits of dead relatives show by these acts the grovelling nature of the race” (*Data of Sociology*, ch. 20, par. 151). Whether the spirits are thought to be a reality or not, this appears one of the most natural and touching of human acts, aspiring rather than grovelling, especially as the relative addressed is so commonly the mother, the African mama. But is it grovelling to cling to the loved and lost?—to turn for comfort to the dear ones gone, and seek a little solace if only in the memory that leaned and rested on them in the solitude of their suffering? Here the “great teacher of our age” is far behind the nigger. He did not know that the “spirits of dead relatives” are and always have been a demonstrable reality, and those who do not know have no authority for giving judgment on the subject. They who have no



dead lost friends to feed, to invoke, or to love may look on such ceremonies as savage or insensate, but to those who have, and who still offer them the food of affection, such actions are but the primitive exhibition of our modern spiritualism in its simple childhood, and they have for us something of the tender and touching charm of infancy, even when the first has now become a sort of second childhood through length of time and lapse of knowledge and loss of memory.

The Peruvians declared that the reason why they buried property with their departed friends was because they had seen those who had long been dead walking adorned with the clothes and jewels which their friends had buried with them. West African Negroes have been so sure of their conscious continuity hereafter that when they were slaves in far-off lands they have killed themselves on purpose to revisit and re-live in their old homes. We have it on the authority of Livingstone that the Manyema tribe of Africans exulted in the assurance that after death the suffering ones would be able to come back when they were set free to return and haunt and torture those who had sold them into slavery during their life on earth. Mariner mentions the case of a young Tongan chief who was pursued by the spirit of a dead woman. She, having fallen in love with him, besought him to die and go to her; and he died accordingly. The Karens hold that the dead are only divided from the living by a thin white veil which their seers can penetrate. The Kaffirs when fighting used to leave open spaces in their line of battle for their dead heroes to step into and stop the gap in fighting for them shoulder to shoulder and side by side.

First of all, there is a class of customs intended to prevent the dead from returning in spirit. The living will do anything in their power by way of propitiation, bribery, and flattery for the dead not to come back. All they needed in this life was supplied to them for the next: food, drink, clothes, horses, weapons, slaves, and wives in abundance. For if the dead were in need of anything it was feared that they might pursue and haunt the living. The Zulu Kaffirs say that diseases are caused by the spirits of the dead to compel the living to supply them with offerings of meat and drink. It was a custom of the Fijians to pour out water after the corpse to hinder the ghost from coming back, water being the element opposed to breath, to spirit or spirits—"a running stream they daurna cross!" The Siamese break an opening through the wall of a house, pass the coffin through, and carry the corpse round the house three times to prevent the spirit from finding its way back. The Hottentots make a hole in the wall of their hut and carry the dead body through it, closely building it up immediately afterwards. We may smile, but until lately we had the relic of a belief as simple. We used to run a stake through the bodies of our suicides, buried at the cross-roads, to pin them to the cross and not allow them to walk or wander as ghosts. This custom of barring the passage back was practised by black men, red men, yellow men, and white men—therefore it was universal. An Australian aborigine will cut the right thumb off the hand of his dead enemy, so that the returning ghost shall not be able to handle a spear or club if he should come back. Many other races purposely maimed their dead. When

Clytemnestra put her husband to death she took the precaution of having him "arm-pitted"—that is, of having his hands cut off and bound fast under his arms, which was a Greek mode of doing an irretrievable injury to the ghost of the dead.

Nor was the feeling of fear limited to those whom they had any reason to dread. On the death of a nursing child the Iroquois take two pieces of cloth, steep them in the milk of its mother, and place them in the hands of the dead little one so that it may not return in spirit from need of food to haunt and trouble the bereaved parent. They also think that the sleeping infant holds intercourse with the spirit world, and it is a custom for the mother to rub the face of the living child with a pinch of ashes at night to protect it from nocturnal spirits. In Lapland the mothers, when committing infanticide, cut out the tongues of the little ones before casting them away in the forest, lest the poor innocents should be heard crying and calling on them in the night. The Chinook Indians declare that the dead wake at night and get up in search of food. The Algonkins bring food to the grave for the nourishment of the shade which remains with the body after death. In doing this they had an object, which was the ghost in reality and not a hallucination to be resolved into nothingness by any philosophy of dreams. The Iroquois maintained that unless these rites of burial were performed the spirits would return to trouble their relatives and friends. In one of the cuneiform texts it is taught that the Manes which are neglected by their relatives on earth succumb to hunger and thirst. As it is said, "He whose body is left forgotten in the fields, his soul has no rest on earth. He whose soul no one cares for, the dregs of the cup, the remains of the repast, that which is thrown among the refuse of the street,



that is all he has to nourish him.” (Maspero, *Dawn of Civilization*, Eng. tr., p. 509.) The necessity that was felt for providing the dead with food will account for the Buddhist doctrine of non-immortality for the man who has no children. In this way; the manes needs provisioning. The proper person to supply them is a son, and he who dies without a son to perform the sacrifice may be left like the poor souls in the Assyrian story who succumb to hunger and thirst and thus die out altogether as neglected starvelings. It is said in the *Dattaka-Mimansa*, “Heaven awaits not one who is destitute of a son.” The Inuits likewise have a custom of giving a new-born son the name of someone who has lately died, in order “that the departed may have rest in the tomb” (Rink, *Eskimo Tales*). This is a mode of adopting a son for the service of the dead where the deceased may have had no son to make the offerings. Of all the charitable institutions on the earth’s surface, the most remarkable, surely, is that of the Chinese Taoists called the Yu-Lan-Ui, or “association for feeding the dead,” which collects supplies for the sustenance of the needy spirits who have no relations on earth to offer sacrifices to these paupers of the other world. In the Egyptian Book of the Dead the deceased prays that he may take possession in Amenta of the funeral meals that were and continue to be offered to him by his living friends on earth. “Let me have possession of my funeral meals. Let me have possession of all things which are ritualistically offered for me in the nether world. Let me have possession of the table (of offerings) which was made for me on

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earth, the solicitations which were uttered for me that he (I) may feed upon the bread of Seb.” This is the refrain to a kind of litany. (Rit., ch. 68, Renouf.) In the vignettes to the Ritual and other scenes it is noticeable how the female mourners expose their breasts and as it were offer their nipples to the mummy on its way to the dead-house (Papyrus of Ani). This agrees with the scene in a funeral procession of the Badyas, in which the women lean over their dead companions and squeeze their milk into the mouth of the deceased. King Teta in the Pyramid texts exults in Amenta that he is not left to suffer from hunger and thirst as a Manes. He is not like one of those poor starvelings who are forced to eat the excrements and swallow the filth that is, as it were, the sewage of the life on earth. “Hateful to Teta are hunger and thirst,” and from these he does not suffer. He is supplied with pure food and drink in plenty. (Teta, II, 68-9.) Homer describes the spirits as rushing to lap or breathe the blood poured out in sacrifice. When Odysseus entered Hades and the blood was poured out, the shades that drank of it revived and spoke. The Zuni Indians of to-day reverence certain images or fetishes of the ancestral souls or spirits, which images they treat as their representatives of the dead. These are dipped into the blood that is offered in sacrifice. Whilst performing this rite they will say, “My father, this day thou shalt refresh thyself with blood; with blood shalt thou enlarge thy heart!” The Indians of Virginia used to put children to death for a certain class of spirits to suck the blood, as they said, from the left breast. The Mexicans, who would sacrifice 50,000 human beings in one year, held that human blood was the only efficacious offering, and the purest was the most acceptable. Hence the sacrifice of infants and virgins. Offering the blood of the innocent to save the guilty, or those who feared for themselves, would lead to a doctrine of substitution and vicarious atonement which culminated as Christian in the frightful formula, “Without blood there is no remission of sin!” Not merely human blood this time, but the ichor of a divine being who was made flesh on purpose to pour out the blood for the divine vengeance to lap in the person of a gory ghost of God. “My father! This day shalt thou refresh thyself with blood!” That doctrine is but an awful shadow of the past—the shadow, as it were, of our earth in a far-off past that remains to eclipse the light of heaven in the present and darkens the souls of men to-day through this survival of savage spiritualism direfully perverted. The blood first offered as life for the dead was not given for the remission of sin.

The Peruvians spread the funeral feast, “expecting the soul of the deceased” to come and eat and drink. The Bhils, among the hill tribes of India, offer “provision for the spirit.” The North American Indians paid annual visits to the place of the dead, and made a feast to feed the spirits of the departed. The Amazulu prepare the funeral meal and say, “There then is your food, all ye spirits of our tribe; summon one another. I am not going to say, ‘So-and-so, there is your food,’ for you are jealous. But thou, So-and-so, who art making this man ill, call the spirits: come all of you to eat this food.” (Callaway, *Amazulu*, 175.) There were economical reasons against carrying the worship back too far when worship consisted mainly in

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making offerings. A Yao will excuse himself from giving even to his own grandfather. He gives to his father, and says, “O father! I do not know all your relatives. You know them all: invite them to feast with



you.” (Duff Macdonald, *Africana*, vol. I, p. 68.) Thus he makes his offering once for all, and saves expenses.

The funeral custom is almost universal for the mortuary meal to be made to feed the spirits of the departed, and communion with the ancestral spirits was an object of the totemic Eucharist. The sacrifices offered to the dead, the burial rites and funerary ceremonies, generally imply the existence of a living consciousness to which the piteous appeal was made. The fact becomes visible in the mysteries of Amenta. And one of the greatest acts of sacrifice for the dead is shown in the funeral feast. In their funeral ceremonies the Yucatanese fasted for the sake of the dead. Now fasting for the sake of the dead in the most primitive sense was going without food that it might be given to the ghosts or spirit ancestors. The living fasted that the Manes might be fed. And herein lies the true rationale of the funeral fast. This was no doubt the motive for the Haker-festival of the Egyptians, when the provisions were laid upon the altar as an offering to Osiris in his coffin. The word Haker denotes both a festival and a fast; it also signifies starving, and starving with the view of giving the food thus saved to the spirits of the dead would be a really religious sacrifice. This festival that was celebrated by starving or fasting on behalf of the dead comes to its culmination in the season of Lent as a fast of forty days. In this originally the food of the living would be given as a sacrificial offering to the dead, or the ancestral spirits, or to the god who gave his life in food for men and animals. Here the Egyptian Lent or season of fasting for forty days is in the true position, as it followed and did not precede the death of Osiris. To have any real meaning, the fast which was ordained as a sacrifice of food for the dead was naturally celebrated after and not before the death, to constitute a funeral offering and “to make that spirit live.” Going without the food and giving it as a sacrificial offering to the dead assuredly affords the proper explanation of the funeral festival that was celebrated as a solemn fast which finally passed into the Christian Eucharist. The offering of blood to the dead is explained on the ground that the blood is the life; and the more blood shed, the more the life offered, the more precious the sacrifice. Further, the Tahitians thought the gods fed on the spirits of the dead, and therefore frequent sacrifices of human beings were made to supply them with spiritual diet. Blood, the liquid of life, was drink; spirit, the breath of life, was food. This should be compared with the Egyptian legend of Unas, who is fed on the spirits of gods. Also with the account of Horus-Sahu, the wild hunter, of whom it is said that he ate the great gods for his breakfast, the lesser ones for his dinner at noon, and the small ones for his evening meal. The doctrine is identical with that of the Tahitians. Prayers for the dead are continued when the offerings of food have ceased. The fasting survives when the practice has become a meaningless farce. The oblation of blood is still a religious rite. For flagellation that causes the blood to flow is closely akin to the self-gashings, lacerations, amputations, and immo-

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lations of primitive mourners who made their personal sacrifice in this way at the grave. Also blood and spirit as an offering to the dead are still represented by the sacramental wine and bread.

Here it may be remarked that when modern ritualists swing their censers heavenwards and fill the church with clouds of incense, the rite, so far as it has any fundamental significance, is an act in the worship of the ancestral spirits. Breath, like blood, is an element of life, and this was represented by the smoke of the fire-offering and by fragrance-breathing incense in the primitive ritual of Inner Africa, that was continued in ancient Egypt and afterwards in Rome. A breath of life is offered in the ascending fumes to give the spirits life, because the breath was once considered to be the soul of life. This was one of the elemental souls. Incense, truly typical and properly compounded in the Christian ritual, ought to include the seven elements in one soul of breathing life as an offering to the spirits of the dead, because the elemental souls were seven in number, and because the seven souls contributed to the making of the one eternal spirit. It has been said that savages believe their weapons to have souls in common with themselves, and therefore when they bury their dead they not only bury their weapons, they also break them, to set free the souls of the weapons to accompany the spirits of the warriors. The supposed reason is purely gratuitous and ignorantly European. The interpreters know nothing of the ancient Sign-language as it was enacted in such typical customs as these. The breaking of the weapons or other things when offered to the dead is done as a sign of sacrifice. The object of the offering is sacrifice, and no sacrifice could be too great, no property too precious, as an offering to the spirits of the dead. When Mtesa, King of Uganda, died, over £10,000 worth of cloth was buried with him as a sacrificial offering (Lionel Décle, *Three Years in Savage Africa*, p. 446, note).

Herbert Spencer could find no origin for the idea of an after-life save the conclusion which the savage draws from the notion suggested by dreams (Spencer, *Facts and Comments*, p. 210). But whatsoever dreams the savage had, they would become familiar in the course of time. He would learn that dreams had



no power to externalize themselves in apparitions, had there been no ghosts or doubles of the dead. He would also learn readily enough, and the lesson would be perpetually repeated, that howsoever great his success when hunting in his dreams of the night, there was no game caught when he woke next morning. Clearly no reliance could be placed on dreams for establishing the ghost, any more than on the result of other dreams. Moreover, the same savage that is assumed to have panned out on dreams for a false belief also reports that he sees the spirits of the dead by abnormal vision and has the means of communicating with them. But all the credulity of all the savages that ever existed cannot compete or be compared with the credulity involved in this belief or assumption that the ghost itself, together with the customs, the ceremonies, the religious rites of evocation and propitiation, the priceless offerings, the countless testimonies to the veritability of abnormal vision, the universal practices for inducing that vision for the purpose of communicating with spiritual intelligences, had no other than a

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subjective basis, and a false belief that the dream-shadow was the sole reality. Now, can one conceive anything more fatal to the claims made on behalf of evolution as a mode of nature's teaching than this assumption that man has universally been the victim of an illusion derived from a baseless delusion? If primitive men were the victims of a delusion which has been continued for thousands of years in defiance of all experience and observation, what guidance or trust could there be in evolution; or how are we to distinguish between the false product and the true if man dreamed the ghost into being when there was no ghost, if he has been so far the victim of his own Frankenstein as to found the whole body of his religious beliefs and customs on that which never existed? Primitive man was not a hundredth part so likely to be the victim of hallucination or diseased subjectivity as the modern. External Nature is not hallucinative; it is the scene of continuous education in primal or rudimentary and constantly recurring realities. His elemental spirits or forces were real, and not the result of hallucination; why not his ancestral spirits? Primitive or archaic man was not metaphysician enough to play the fool with facts in this way, to say nothing of his manufacturing facts from the phantasies and vanishing stomachic vapours from which dreams are continually made. A dreamer by night who became the condenser of his dreams by day, and then manufactured the ghost that no one ever saw or handled or heard or "smelt out," which ghost had no existence in verifiable reality, and yet had the power to haunt mankind inside of them for ever after! The aborigines knew better, whereas the agnostics do not know.

It is not the people that see visions who are the visionaries. The true visionaries are the subjective-minded metaphysicians, who do not know a dream of the night from a vision of the day, and who can most easily blend the object and subject in one. The Kurnai distinguish betwixt the imagery of dreams and the spirits seen by open vision. They say that whereas anyone may be able to communicate with "ghosts" during sleep, it is only the spirit mediums or wizards who can do so in waking hours. (Howitt.) A priest of the Fijian god Ndengei, describing his passing into the state of trance, said, "My own mind departs from me, and then, when it is truly gone, my god speaks through me" (Williams, Fiji, p. 228). Unless a profound fanatic, a modern medium would not call the spirit that controlled him God, but the spirit of a person that had once been human and now was one of the ancestral spirits. There is nothing in all nature but the fact that will adequately account for the universal fear of the ghost. It is the fact alone that gives any rational explanation of the inarticulate faith. When once we admit the fact as operative reality the costly customs, the libations of life, the mysteries of belief, the propitiations of fear and proofs of affection, are all duly motivated or amply explicated. Modern science has let loose a deluge of destruction that is fatal to the ignorant beliefs and the false faiths derived from misinterpreted mythology, but it will not efface one single fact nor uproot a single reality in nature. Gods and goddesses may defeature and dislimn, to pass away as fading phantoms of the nature powers, but the human ghost remains, and remains to-day as ever, or more than ever, to the civilized as well as to the savage.

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And if, as we maintain, these phenomena are a part of nature's reality, the methods of science once applied to them can but verify the fact and establish its veridical character. There is no possible way of knowing the truth except by interrogation of the phenomena themselves, not merely in the physical domain, but also in the region of intelligence, where you meet with an operator who has to be taken into partnership. The spiritualistic phenomena also confute the assertion of Spinoza to the effect that personality has no foothold in the world outside ourselves, for these intelligences whom we call "spirits" are persons. They appear in



the visible, audible, tangible, and palpable forms of personality. Not only as the persons who are called “the dead,” but also as phantoms of the living, eidōlons, recognizable feature by feature, of individuals who were not yet dead. The ghost of the living as a visible reality has been seen out of the body in this life, as Goethe saw his other self, which tends to double the evidence for the existence of the ghost of the dead. The English Society for Psychical Research has collected over a thousand cases of the phantasms of the living.

The “science of religion” with the ghost left out is altogether meaningless. The ghost offers the one unique objective proof of spiritual existence, and the doings and sayings of the ghost, whether it be apparent or concealed, still furnish the data of modern as of ancient spiritualism.

Religion proper commences with and must include the idea of or desire for another life. And the warrant for this is the ghost and the faculties of abnormal seership. It has been urged by some writers that religion began with the worship of death and the apotheosis of the corpse. But ancestor worship in all lands was a worship of the ancestral spirits, not a cultus of the corpse. The spirits were the ancestors; the ancestors were spirits. The awe excited by the dead is caused by the active ghost of the dead, not by the motionless corpse. The sacrifices offered to the dead are made to propitiate the living ghost of the dead, not the corpse. It was the fact that the ghost might return and did return and make itself apparent, with the power to manifest displeasure or revenge, that made the revenant so fearsome in the early stages of “ghost worship.” Dread of the ghost and the desire to placate so uncanny a visitant will account for propitiation of the ghosts.

The truth is that the Christian is the one and only religion in the world that was based upon the corpse instead of the resurrection in spirit. In no other religion is continuity in spirit made dependent on the resurrection of the earthly body. The Christians mistook the risen mummy in Amenta for the corpse that was buried on earth, whereas the Egyptian religion was founded on the rising again of the spirit from the corpse as it was imaged in the resurrection of Amsu-Horus transforming from the mummy-Osiris, and by the human soul emerging alive from the body of dead matter. There is no instance recorded in all the experiences of spiritualists ancient or modern of the corpse coming back from the tomb. And this religion founded on the risen corpse is naturally losing all hold of the world. It has failed because immortality or the continuity of personality could not be based upon a reappearing corpse. The so-called worship of ancestors

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depended entirely on the ancestors being considering living, conscious, acting and recipient spirits, and not as corpses mouldering in the earth. This furnished the sole *raison-d’être* for all the sacrificial offerings, the life, the blood, the food, the choicest and costliest things that could be given to the dead. Those whom we call “the dead” were to them the veritable living in superhuman forms possessing superhuman powers. The Egyptian Amenta is the land of the ever-living. Sacrifices to the dead were not senselessly offered to the senseless corpse, but to the spirit personage that was its late inhabitant, still alive, and supposed to be needing material nourishment from the well-known elements of life. In an Australian funeral ceremony it was customary for the relatives of the deceased to cut themselves until the corpse and burial place were covered with their blood. This was done, they said, to give the dead man strength and enable him to rise in another country. (Brough Smyth, vol. II, p. 274.) By which they meant a survival of the living spirit, not a resurrection of the buried body. The corpse is not, and could not be, the starting point of worship when the sacrifice was eaten quiveringly alive, with the flesh warm and the blood welling forth from every wound. That is when there was no corpse, and neither was there any death. The life was taken and converted into other life, the life of the children, tribe, or clan, and was continued on that line. It was also continued on another line in the spirit life. Again we say there was no death in our modern acceptation of the term. The burial customs, rites, and ceremonies one and all, from the remotest times, were founded in the faith that the departed still lived on in spirit. In the earliest mode of interment known the dead were buried for rebirth. The corpse was bound up in the fetal likeness of the embryo in utero, and placed in the earth as in the mother’s womb, the type being continued in the womb-shaped burial vase of the potters. This, however, did not denote a resurrection of the body, but was symbolical of rebirth in spirit. Not only were the dead elaborately prepared for the spiritual rebirth; many symbols of reproduction and emblems of the resurrection were likewise buried in the tomb as amulets and fetish figures of protecting power. The corpse and spirit are distinguished in the resurrection scenes of the Egyptian Ritual by the black shade laid out upon the ground and the ka-image of continued life. The corpse and spirit are shown together as the twofold entity when the Chinese, amongst others, kindle candles round the coffin, “to give light to the spirit which remains with the corpse” (Doolittle, *Social Life of the Chinese*, p. 126). One Egyptian picture shows the ba-soul nestling to the body on the funeral couch in an attitude of the tenderest solicitude, with its hands placed



over the non-beating heart of the mummy (Maspero, pp. 198-199). The Australian Kurnai likewise hold that the ghost of the deceased comes back to take a look at its mortal remains. A native speaking of this to Howitt said, "Sometimes the Murup comes back and looks down into the grave, and it may say, "Hallo, there is my old 'possum rug, there are my old bones." (Howitt, *On some Australian Beliefs*.) The Fijians practise one of the naïvest customs for preventing a deceased woman from manifesting as an apparition. In life her only garment was the liku or waist-

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fringe which she wore as a cover for her nakedness. In death the little apron is purposely left upon her body with the strings untied, so that if the poor thing should rise up with a desire to return, her only bit of clothing will fall from her, and she will be forced, from delicacy of feeling, to crouch down again in shame and confusion, and thus be unable to show herself to the living. (Fison, *Notes on Fijian Burial Customs*.)

Now it was known that no Fijian corpse had ever risen and returned from the tomb. It was also known that the consciousness thus appealed to was not that of the corpse. This therefore was an appeal in Sign-language pathetically made to the Manes or spirit of the departed not to come back and trouble the living. When the bodies of the dead (or living) were buried at the base of a building, it was not for any service that could be rendered by the rotting body, but for the spirit to become a protecting power. In Siam when a new city gate was erected the first four or eight people passing were seized and buried beneath it as "guardian angels." Under the gates of Mandalay human victims were buried alive to furnish "spirit watchers." Everywhere the spirit or ghost, not the corpse, is the object of religious regard. And as no corpse was ever known by any race of people to return from the grave, the practices that were intended to prevent the dead from coming back were not aimed at the corpse, to whom they did not apply, but to the alleged living consciousness of the spirit that was represented by the double. Hence the custom of eating or of burying the victim whilst alive.

Brough Smyth describes a Birraark or medium as lying on his stomach beside the dead body whilst speaking to the spirit of the deceased, receiving and reporting the messages given to him by the dead man (*Aborigines of Australia*, vol. I, 107). The Birraark of the Kurnai were declared to be initiated into their mysteries by the spirits or mrarts whom they met in the bush, and it was from the spirits of the dead they obtained their replies when they were consulted by members of the tribe (*ibid.*, p. 254). Spirits of the dead appear to the living and address them in their own language, as when the Eskimo mother comes back to her boy by day to cheer him and says, "Be not afraid; I am thy mother, and love thee still" (Crantz, vol. I, 209). The Mandan Indians arrange the skulls of their dead in a circle. The widows know the skulls of their former husbands, and the mothers know the skulls of their children. The skulls so placed form the spirit-circle in which the women sit for intercourse with the souls of the departed. "There is scarcely an hour in a pleasant day but more or less of these women may be seen sitting or lying by the skull of their child or husband, talking to it in the most pleasant and endearing language that they can use (as they were wont to do in former days), and seemingly getting an answer back" (Catlin, *N. A. Indians*, vol. I, p. 90). John Tanner bears witness to the reality of these phenomena amongst the Indian Medamen. He was himself inducted into the state of abnormal seership, and saw a spirit in the shape of a young man, who said to him, "I look down upon you at all times, and it is not necessary you should call me with such loud cries." (Narration, p. 189, *New York*, 1830.) The Marian Islanders held that the spirits of the dead returned to talk with them.

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The dead bodies of their ancestors were desiccated and kept in their huts for the purpose of spirit-communion, and oracles were supposed to be given from their skulls. This tends to identify at least one motive for making and preserving the mummy. A custom of the Acagchemen Indians is peculiarly enlightening in relation to totemic spiritualism. At seven years of age the children are, or used to be, thrown into a trance by the medicine-men in order that they might learn from their spirit guides which of the zootypes, beast, bird, reptile, or what not, was to be adopted for the child's own personal totem. This, according to the present reading of the data, was a mode of identifying the particular power represented by the totemic zootype, and a means of affiliating the child, now become an individual, to the power (the later god) for the protection thus sought, and this power was figured and visualized by the totemic zootype. Thus the personal totem which was seen by the child in trance was a prototype of the spiritual support extended to the novice by a protector in the spirit world. So when the Inoit novice had prepared his body to become the temple of some spirit, he would call upon the genius (or ka) to take up its abode with him. The spirit



invoked sends some totemic animal, an otter or badger or other zootype, for him to kill and flay and clothe himself with the skin. By this means he is supposed to obtain the power of running wild or of making his transformation into the animal that images the superhuman power. The tongue of the beast is then cut out and worn as the medicine, the fetish, charm, or gree-gree of the initiate. This again, to all appearance, is equivalent to the Child-Horus becoming the Word.

We now turn to the chief human agent in the production of abnormal phenomena, namely, the spiritual medium. As usual, we make use of the Egyptian wisdom for guidance in the past. A human soul had been discreted and discriminated from the animistic and totemic souls and personalized in Horus as the Child of the Blood-Mother. This was Horus in the flesh, or in matter. A divine soul was then imaged as the Horus who had died and risen again in spirit from the dead. The powers previously extant had been united and continued as "the Seven Souls of Ra." We read of these in the Ritual, where they are the seven elemental powers that were divinized as the "Ancestors of Ra," those who preceded him in time, but are now "in his following." (Rit., ch. 178, 22, 34, 180, 36.) Ra is the self-originated invisible and eternal being, the father in spirit who is not to be apprehended save through the mediumship of Horus the son; that is, Horus in spirit who bears witness for the father in his resurrection from the dead by testifying to the hidden source of an eternal life, the Horus who says in the Ritual, ch. 42, "I am the Everlasting One: Witness of Eternity is my name." In him the human Horus divinized in death became the spirit medium of the father-god. Ra the Holy Spirit was now the source of a divine descent for human souls, who were consequently higher in status than the earlier gods that were but elemental powers, and higher than the mother-soul which had been incarnated in the human Horus. These were ever-living souls, and born immortals, who were looked upon in many lands as divine beings manifesting in the human form. A spirit that lived for ever was now the supreme

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type of the human soul. The king who never dies, that is, the divine personage in human form, now took the place of the turtle that never died, or the Bull of Eternity, or any other totemic type of the elemental and pre-human soul. The king who never dies impersonates the immortal in man, who was the royal Horus in the Kamite eschatology. "The king is dead, long live the king!" is an ancient doctrine of human Horus dying to rise again as royal Horus the ever-living, who was the typical demonstrator of a life eternal as Horus the born immortal. The king who ever lives is a human figure of the immortal born from the dead. Egyptian kings were not directly deified. The human Ra was an image of the divine Ra, a likeness of the superhuman power. In various texts the Pharaoh is called the ka of the god, the image and likeness, and to that the worship was indubitably directed. It was as the living representative of divinity that the Ra or Pharaoh was adored by the Egyptians. In this character the king himself is portrayed in the act of worshipping his own ka, or divine eidōlon-the god imaged within and by himself. In both cases the worship was no mere flattery of the mortal man; it was meant for the ever-living immortal. The Pharaoh was the representative of Ra on earth. So was it in Africa and beyond. The Master of Whiddah said of himself, "I am the equal of God; such as you behold me, I am his complete portrait" (Allen and Thompson's Narrative, vol. I, 228). This as Egyptian would be the ka-image of the god. The person who, as reckoned, now inherited a soul that was thought to be immortal verily shared in a nature that was superior to any of the elemental forces, such as those of wind and earth and water, even the sun, or the blood of Isis, the highest of them all; and over these the spirit-born, or second-born, assumed the mastery or claimed supremacy. They themselves were of spiritual origin, and as spirits they were superhuman on a higher plane than any merely animistic powers, who, like the Polynesian Tuikilakila Chief of Somosomo, also claimed to be a god. Mendieta in his report of the Mexican gods tells us: "Others said that only such men had been taken for gods who transformed themselves or (who) appeared in some other shape and did or spake something while in that shape beyond (the ordinary) human power" (Mendieta, Historia Ecclest. Indiana, 1870, p. 84). The Mexicans were here speaking of their trance-mediums. They entered the state of trance for their transformation, and in that condition manifested superhuman or spiritual powers that were looked upon as divine. Amongst all races of people such men were divinized under whatsoever name, as mediums, mediators, and links betwixt two worlds. In this phase the transformers were those who entered the state of trance. This asserted superiority over the powers of the elements is one cause of the claims made by or accredited to the divine mediums, preposterous enough at times, with regard to their superhuman control of the elements as rain-makers and rulers of the weather. The supernormal faculty of the seer and sorcerer is the sole root of reality from which the fiction springs. The Mexican kings, on assuming the sovereignty, were sworn to make the sun shine, the clouds to give forth rain, the rivers to flow, and the earth to produce abundantly (Bancroft, vol. II, 146). The



play the part of “great provider” to the people, as master of the elements on which plenty of food depends, the water for fish and the air for returning birds of passage. Such mediums were a sort of titular, not actual, masters over the elemental powers, as a result of their asserted higher origin. A line of priest-kings founded on this basis of divinity was at one time extant in the island of Niue, in the South Pacific. Being the representative of deity, the monarch was made responsible for the growth of food, and in times of dearth he was put to death because of a failure in the crops. So exigent were the people that at last no one would consent to become king, and so the monarchy expired. (Turner, Samoa.)

The immortal in man being more immediately demonstrated by spiritual manifestation and the abnormal phenomena of trance and interior vision, the mediums were the first divine persons who demonstrated the facts of spirit existence and spirit intercourse. And such were the earliest born immortals. They had the witness within. But those who were not mediums had to attain assurance as best they could; they had to make use of the others. Paul speaks of not being certain of his own immortality. But he presses on to see if by any means he may attain to the resurrection from the dead. This led to a doctrine of conditional immortality that was universal, and to a theory of the mediums or mediators being divine personages or born immortals, like the second Horus, who was the first fruits of them that previously slept. The earliest guidance then was spiritual on this ground. The aboriginal priest-king or divine person was looked to as a ruler and leader in this world on account of his abnormal relationship to the other. He was the demonstrator of a soul that was the first considered to be ever-living. This divine descent was based upon the derivation from the god in spirit who was now superior to all other gods, and who in the Egyptian religion is Ra the Holy Spirit. The three highest ranks in Egypt were the divine, the royal, and the noble, and the three were distinguished from each other by their peculiar type of beard. Thus the loftiest rank was spiritual, and this primacy originated not in men becoming bishops, but in their possessing those spiritual powers and faculties which have been repudiated and expurgated by the Churches of orthodox Christianity, but which were looked upon of old as verily divine. We also learn from Synesius’s *Logos Aiguptios*, quoted by Heeren (*Ideen*, vol. II, Egypt, p. 335), that in electing a monarch, whereas the vote of a soldier was reckoned as one, the vote of a prophet or seer was counted as one hundred. The Egyptian priesthood pre-eminently exemplifies the idea that the incarnating power made use of certain persons as sacred agents, male or female, for such a purpose. Hence the higher order of priests were known as fathers in god. They were supposed to share in the divine nature, with power to communicate the holy spirit to others who desired to partake of its benefits. The insufflation of the Holy Spirit with the laying on of hands by modern religious impostors who do but parody the ancient custom without knowledge is a relic of the sacred rite. The spiritualistic medium was originally revered not because he was a priest or king, not on account of his earthly office, but because of his being an intercessor with the superhuman powers on behalf of mortals. Among the Zulu Kaffirs the

mere political chief has been known to steal the medicines and fetish charms, the information and the magical vessel of the diviner and seer, on purpose to confer the sacred authority on himself and then to put the spiritual ruler to death and take his place, which is similar to the method of the Christians in getting rid of the pagans and stealing the appurtenances of their religion, and ruling without their “open vision.” Among the Hottentots the “greatest and most respected old men of the clan” are the seers and prophesiers, or the mediums of spirit intercourse. Their practical religion, says Dr. Hahn, consists of a “firm belief in sorcery and the arts of the living medicine-man on the one hand, and on the other belief in and adoration of the powers of the dead” (Hahn, *Tsun Goam*, p. 24). That is the religion of all ancient spiritualism distinguished from animism, and it is universal amongst the aboriginal races. The spirits of the dead are accepted as operative realities. They are dreaded or adored according to the mental status of the spiritualists, and the sorcerers, magi, the medicine-men, the witches, and witch doctors are the spirit mediums employed as the accepted and established means of communication. Also witches, wizards, sorcerers, shamans, and other abnormals who had the power of going out of the body in this life were feared all the more after death by many tribes because they had demonstrated the facts which caused such fear and terror; they had also been their exorcists and layers of the ghost whose protective influence was now lost to the living. One way of denoting that such beings were heavenly or of divine descent was signified by the



custom of not allowing them to touch the ground with their feet. This was not an uncommon kind of tabu applied to the divine personage as representative of the god. It was a mode of showing that he was not of the earth earthy, and therefore he was heavenly, or something betwixt the earth and heaven, like Horus, who was "the connecting link" in spirit (Rit., ch. 42). It was because he was reckoned of divine descent that the king or other form of the ruler was not allowed to show the ordinary signs of age, decay, and decrepitude, nor to die a natural death like any mere mortal, but was put to death in his prime whilst robust and vigorous, and, as the saying is, "full of spirit." The Japanese Mikado was carried on men's shoulders because it was detrimental to his divinity for him to go afoot. One account of him says, "It was considered as a shameful degradation for him even to touch the ground with his foot" (Pinkerton's Voyages and Travels, vol. VII, p. 613). These were the divine kings, like the Egyptian Ankh, the everlasting ones, the born immortals among men. This mode of doing honour and conferring dignity has its survivals in the custom of "chairing" or carrying the hero of the hour on the shoulders of those whose desire is to elevate him beyond a footing of equality with themselves on common ground; also in the practice of taking the horses out of the hero's carriage, when human beings take the place and position of the beasts.

It may be that there were other reasons than the one assigned upon a previous page for the crucial seclusion of the girls at the period of puberty. It is probable that they were at the same time initiated in the mysteries of mediumship. Seeing that it was a practice for pubescent lads to be initiated into the mysteries of seership and made mediums

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of at the time they were made into men, it is more than probable that the girls were also inducted into the mysteries of trance at the time of their pubescent transformation. This would explain the extreme length of time during which the girls were often secluded from all eyes save those of their female overseers. We hear of the boys being kept in their isolation and practised upon until they did see. Why not the girls? Clairvoyance was "the vision and the faculty divine," the "beatific vision" of all the early races. It was sought for and cultivated, prized and protected, as the most precious of all human gifts, and the possessor was held to be divine. The girls who were secluded for the serpent's visit would, as spirit mediums, become the oracles of the serpent wisdom, and as mediums they would attain to primitive divinity. Moreover, when the typical serpent visits the Basuto virgin her limbs are plastered over with white clay and her face is covered by a mask. This denotes her transformation into a superior being of a spiritual order, which she would become as a spirit medium. This suggestion finds support from a story that is told by the Kirgis of Siberia. The daughter of a khan was kept shut up in a dark iron house so that no man might look upon her. She was attended by an old woman. When the girl attained her maidenhood she said to the old woman, "Where do you go so often?" "My child," said the old woman, "there is a bright world. In that bright world your father and mother live, and all sorts of people dwell; that is where I go." Obviously this other world was entered in the state of trance as well as at the time of death. The maiden said, "Good mother, I will tell nobody, but show me that bright world." So the old woman took the girl out of the dark iron house. But when the girl saw the bright world she fainted and fell. And the eye of God fell on her and she conceived. This was evidently in the hypnotic swoon that was induced by the aged woman, who thus initiated the maiden into the mysteries of mediumship at the period of her puberty. (Radloff, W., cited in *The Golden Bough*, vol. II, p. 237.)

According to Mansfield Parkyns, the greater number of the mediums or possessed persons among the Abyssinians were women. It is the same to-day in modern spiritual phenomena. Also in ancient Egypt the woman was held to be the superior medium as seer and diviner. Duff Macdonald (vol. I, p. 61) says of the Yao people: "Their craving for clearer manifestations of the deity is satisfied through the prophetess. She may be the principle wife of the chief. In some cases a woman without a husband will be set apart for the god (or spirit). The god comes to her with his commands at night. She delivers the message in a kind of ecstasy. She speaks (as her name implies) with the utterance of a person raving with excitement. During the night of the communication her ravings are heard resounding all over the village." It was as a medium for spirit communication that the witch or wise woman attained her preeminence in the past and her evil character in the present. Witchcraft is but the craft of wisdom; witches were the wise in a primitive sense and in ways considered to be magical for assignable reasons. But witchcraft and wizardry, magic and "miracle," would be meaningless apart from primitive spiritualism. The witch as abnormal seer and revealer was the most ancient form of the mother's wisdom. The

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spirit medium was the nearest approach to a human divinity. He or she was the born immortal who demonstrated the existence in this life of a soul or spirit beyond or outside of the body for a life hereafter. And as he or she was the demonstrator of that soul, they were the first to be accredited with the possession of such a soul, and this possession constituted him or her as born immortal. The Tongans hold that it is not everyone who possesses a spiritual part capable of living a separate existence in Bolutu, the Tongan Amenta. Only the Egi or chiefs are credited with the possession of enduring souls in the life on earth. The status of these souls of the nobles is well shown when it is said they cannot return to earth in the old totemic guise of lizards, water-snakes, or porpoises. Not these, but the ghost, or double, is the one witness for the ever-living souls. (Mariner, Tonga Islands, vol. II, pp. 99-105.) The Fijians, amongst others, declare that only the select few have souls which are inherently immortal. Thus, when the ordinary Egyptian entered Amenta he, like Paul, was by no means certain of his enduring soul. This had to be attained, and his pilgrimage and progress to that end are portrayed in the drama of the Ritual, as will be hereafter shown. It is quite common for the old dark races to be despised and badly treated by the more modern as the people who have no souls. They are not looked upon as human beings, but are denounced as wild beasts, reptiles, monkeys, dog-men, men with tails, and it is here explained how it was they had no souls. They were the preliminary people, who only had totemic souls which were born of the elements and only represented the elemental or pre-human soul. An arresting instance is mentioned by Howitt in which a group of the Australian aborigines ceased to use their own totemic name and called their children after a celebrated seer or medium. In doing this they were affiliating the fatherless ones to a higher type than that of the old totemic elemental soul. This was the soul whose origin was held to be divine, as demonstrated by the supranormal faculties of the Birraark or spirit medium. The Incas of Peru were a superior race, who had souls, whereas the aborigines were looked down upon as the people without souls. The Incas, on account of this superior soul, were also born immortals or the ever-living ones, whose name of the Inca agrees with that of the Egyptian Ankh, the king, or the Ankh, as the ever-living. Such persons did not originate in kings and emperors or as earthly rulers merely mortal. Under whatsoever personal title or type, the divine or semi-divine character was primarily derived from intercourse with spirits or the gods, and the consequent extension of human faculty in the abnormal phase of mediumship. The people of East Central Africa, says Santos (1586), "regard their king as the favourite of the souls of the dead, and think that he learns from them all that passes in his dominions. This identifies the king in this case with the spiritual medium, and points to the origin of the priest-king in the same character. The Fitaure of the Senegambian Sereres, who is the chief and priest in one, is a spiritual medium, with power over the souls of the living and the spirits of the dead. "Every West African tribe," says Miss Kingsley, "has a secret society-two, in fact, one for men, one for women. Every free man has to pass through the secret society of his tribe. If during

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this education the elders of the society discover that a boy is what is called in Calabar an ebuntup (a medium), a person who can see spirits, they advise that he should be brought up to the medical profession." (Kingsley, W. A. S., p. 214.) In Kimbunda the Sova or chief is the religious centre of his tribe. He is their wise man, their seer, their supreme man of abnormal powers. The religion, according to Magyar, consists in making sacrifices to the ghosts of their ancestors, the richest offerings being made to the Sova. The faculty of seeing and foreseeing formed the basis of their power over the common people. The mchisango or witch-doctor of the Yao and other Central African tribes, who is called by Stanley the "gourd-and-pebble man," is the person sought by the people in all their profoundest perplexities. The man of mental medicine still keeps his place and holds his own against the doctors who deal in physics (Africana, vol. I, p. 43). He invokes his spirits by means of a rattle made of a dried gourd with small pebbles inside it. "Some of these diviners," says the Rev. Duff Macdonald, "are the most intelligent men in the country." The same account is given by Messrs. Spencer and Gillen of the Arunta spirit mediums and medicine-men in Central Australia.

The divine man was the diviner, the seer, the sorcerer, the spirit medium with all the early races. In the Marquesan and the South Sea Islands the divine man was supreme, whether he was a priest, a king, or only a person of inferior birth and station. If he had the supernormal faculty, the mana, he was the human representative of divinity on that account. "Among the Solomon Islanders," says Mr. Codrington (J. Anth. Inst., X, 3), "there is nothing to prevent any man becoming a chief, if he can show that he is in possession of the mana-that is, the abnormal, mediumistic, or supernormal power." The Egyptian magical power will explain the mana of the Melanesians, described by Dr. Codrington as a power derived from all the powers of nature that were recognized. They are not in the mental position of thinking they can derive their mana



directly from a god that is postulated as the one spiritual source of power. The powers recognized in nature are various, and were recognized because they were superhuman though not supernatural. Hence their influence was solicitously sought to augment the human. The unseen powers were operant in nature from the first as elemental forces which man would like to wield if he only knew the way to gain alliance with them and to share the power. "The mana," says Dr. Codrington, "can exist in almost anything. Disembodied souls or supernatural beings have it and can impart it, and it belongs essentially to personal beings who originate it, though it may act through the medium of water, or a stone or a bone" (p. 119). That is, it can be gathered from the powers that were pre-personal and elemental, as well as from the ancestral spirits who are personal. The Melanesian gathering his mana may be seen in the Manes of the Egyptian Ritual in the act of collecting his magical power. Here the mana is magical, and it is described as the great magic Ur-heka which is formulated for use as the word of power that can be directed at will by the Manes in possession of it. The soul of the deceased has great need of this superhuman power in his passage through Amenta. It is by means of this he opens the doors that are closed against him, makes

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his transformations, and conquers the direst of all difficulties. He collects his magical charm or word of power from every place and thing in which it exists and from which it rays out (ch. 24, 2, 5). "Behold," he exclaims, "I bring my magical charms which I have collected from every quarter," more persistently than the hounds of chase and more swiftly than the light. In this way he is drawing influence from the nature powers as well as from the ancestral spirits.

At a later stage of the present inquiry it will be shown how the Egyptian eschatology was formulated in the mould of the mythology. The typical seven souls in the one are repeated as a type in the other. The seven elemental powers were continued as the seven souls of Ra, and are described as "the ancestors of Ra." Thus, when the personality of the deceased is reconstituted in Amenta for the after life, it is on the foundation of these seven external souls, the highest of which is represented by the "Ka." The seventh in the series of souls was personified in the human Horus, and this is the first soul to rise again and to be repeated after death as Horus in spirit. When it is said of the Egyptian king that spirit constitutes his personality, he is Horus in spirit, the representative of Ra-the ka, or living likeness of the god on earth. The ka-image, then, is the type of this, the enduring personality. With the Pelew Islanders the divine man is a spirit medium called a korong-that is, if the power be permanent; in other words, if he is naturally a medium, he is a korong. But they distinguish betwixt the born korong and a person who may be temporarily possessed. The office of korong is not hereditary, and when the korong dies the manifestation of the spirit or the divine afflatus in another medium is eagerly awaited. This is looked upon here, as elsewhere, as a new incarnation of the god, which shows that the reincarnation was one of the power and not the personality of the korong. It was the power of seership, not the individual soul of the seer, that returned in the new avatar; hence the same power was not dependent on the return of the same person. The power may be manifested by some one of very lowly origin, but he is forthwith exalted to the highest place as a divine being. Those who are ignorant of the facts of abnormal experience are entirely "out of it," both as students and teachers of anthropology. The most important of all data concerning the origins of religion have to be omitted from their interpretation of the past of man, or, what is far worse, obfuscated with false or baseless explanations.

The wizards who are revered by the Australian Kurnai are those who can "go up aloft" and bring back information from the spirits of the departed commonly known in many lands as "the ancestral spirits."

The spiritual medium ruled as a seer, a sorcerer, a diviner, a healer, who foresaw and uttered oracles, revealed superior knowledge by supernal power, and was looked up to as a protector, a guardian spirit, because he was held to be in league with the spirit world; very divinity in a human form. The divine kings, the spiritual emperors, the gods in human guise, the "supernatural" beings, the intercessors for common people, whether male or female, were incalculably earlier than the physical force hero, the political ruler, or the ritualistic

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priest. Hence it is amongst the most undeveloped races, like the African and Melanesian, that these preserve their early status still. We have a survival of this status of the spirit medium in a modified form when the priest is called in as exorcist of spirits because he represents the wise man or wizard, in whom Latinity has taken the place of the ancient wisdom. Thus when the ghost of Hamlet's father appears, Marcellus says,



“Thou art a scholar; speak to it, Horatio!” Some of the most degraded aborigines among the dark race of India still keep the position of superior people in relation to the neighbouring tribes on account of their being the masters of magical arts and the mediums of spirit intercourse. The Burghers of the Neilgherry Hills have the custom of getting one of the neighbouring tribe of Curumbars to sow the first handful of seed and to reap the first sheaf of corn, evidently for mystical reasons, as the Curumbars are reputed to be great sorcerers, and therefore the influence sought is spiritualistic which they are accredited with possessing. From the first sheaf thus reaped cakes are made to be offered as an oblation of first-fruits and eaten together with the flesh of a sacrificial animal in a sacramental meal. (Harkness, Description of a Singular Aboriginal Race inhabiting the Summit of the Neilgherry Hills, p. 56.) Spirit mediums being considered divine beings, or immortals in a mortal guise, like the Manushya Devah, have been looked to as the purveyors of a diviner essence than the protozoa of the ordinary mortal male for the procreation of children. “Roman ladies,” says Réclus, “flung themselves into the arms of the thaumaturgists, whom they took for quasi-divine beings able to bestow intenser pleasure and superior progeny.” The medium was looked upon as a being loftily transcendent, a channel of communication for the gods and the glorified in their intercourse with mortals. The Eskimos are not only willing but anxious that their Angekoks or spirit mediums should have sexual intercourse with their wives, so that they may secure children superior to those of their own personal begetting. The Angekok is looked upon as a medium for the descent of the holy spirit, and as such he is chosen to initiate young girls into the mystery of marriage. Those men who afterwards take the young woman for wives consider this connection with the divine man a preparatory purification for motherhood. With other races it was looked upon as a religious rite for the bride to cohabit with the holy man or medium on the night before her marriage. There are instances, as on the Malabar coast, in which the bridegroom fees the holy man to lie with his wife the first night after marriage. With the Cambodians, the right to spend the first night with the bride was the prerogative of the priest. The Burmese great families have each their spiritual director, to whom they send their daughter before her wedding night, and, according to the official phrase, “pay him the homage of the flower of virginity.” A Brahman priest complained to Weitbrecht the missionary that he was the spiritual purifier in this sense to no fewer than ten different women (*Journal des Missions Evangélistiques*, 1852), not one of whom was his own wife. According to Wilken, the Arabs act in the same way in order that the offspring may be ennobled. This practice—this desire for being ennobled—may have led to its being claimed as a right, the

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jus prima noctis, or right of the feudal lord to sleep the first night with his vassal’s new-made bride. The primitive religious feeling would give the profoundest sanction to the phallic rite. Descending from the chief as a medium to the man whose supremacy was acknowledged on account of his courage, we find it was a custom with the Spartans for a husband to select a hero or brave man to lie with his wife to beget heroic offspring. The offices of king, priest, or clergyman remain, but the vision and the faculty divine have fled. The king survives without the seal of sovereignty, the priest without his spiritual influence, divines without divinity. The religious doctors still practise, but they are no longer of the healing faculty. The curates cannot cure. False diplomas take the place of the genuine warrant. The once living link considered to be the ever-living one is now the missing link betwixt two worlds. Indeed, this was prepensely broken by the Christians, and that spiritualism was cast out as devilish which all gnostics held to be divine. Blindness through believing a lie has taken the place of the “open vision” which was sought of old. The priests remain as mediums, without the mediumistic faculty; but they still take the tithe and receive payment for performing the magical rites as qualified intermediaries betwixt the gods and men or women. Nor is the belief in their spiritual potency as fathers in God entirely extinct.

The theory and practice of magic were fundamentally based on spiritualism. The greatest magician or sorcerer, witch or wizard, was the spirit medium. The magical appeal made in mimetic Sign-language was addressed to superhuman powers as the operative force. The spirits might be elemental or ancestral, but without the one or the other there was no such thing as magic or sovereignty. In one of its most primitive aspects magic was a mode of soliciting and propitiating the superhuman elemental powers or animistic spirits, the want, the wish, the intention, or command being acted and chiefly expressed in Sign-language. In another phase it was the application of secret knowledge for the production of abnormal phenomena for the purpose of consulting the ancestral spirits. The hypnotic power of the serpent over its victims was recognized as magical. This is shown in the Ritual when the speaker says to the serpent that “goeth on his belly” (ch. 149), “I am the man who puts a veil (of darkness) on thy head.” “I am the great magician.” “Thine eyes have been given to me, and through them I am glorified.” He has wrested the magical power



called its strength from the serpent by taking possession of its eyes, and by this means he is the great magician.

Black magic has its secrets only to be muttered in the dark. In the mysteries of the Obeah and Voudou cults it was held that the starveling ghosts could be evoked by offerings of blood, and that they were able to materialize the more readily and become visible in the fumes of this physical element of life. Other mysteries of primitive spiritualism might be cited. For example, Miss Kingsley, who was so profoundly impressed on the subject of African "fetishism," mentions a class of women who had committed adultery with spirits, and who were recognized as human outcasts by the natives of West Africa, and consequently accursed (West African Studies, p. 148).

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Sexual commerce betwixt human sensitives and spirits is known alike to the aboriginal races and to modern mediums. Telepathic communication of mind with mind directed by the power of will even without words was a mode of magic practised by the primitive spiritualists. All that is nowadays effected under the names of hypnotism, mesmerism, or human magnetism was known of old as magic. In Egyptian the word Heka, for magic, means to charm, enchant, or ensnare; it also signifies thought and rule-ergo, thought as ruling power was a mode of magic; and the God Taht, the ruling power of thought, the thinker personified, was the divine magician, mainly as the transformer in the moon. One mode of exercising magical power practised by Australian medicine-men, though not limited to them, is to point at the person who is being operated on with a stick or bone. This is done to render the person unconscious. Therefore the "pointing-stick" thus used is a kind of magic wand, equivalent to the disk of the modern mesmerist intended to fix attention and induce the condition of coma. Pointing with the stick was naturally preceded by pointing with the fingers, as in modern hypnotism. The "magnetic fluid" of the modern mesmerist was known to the African mystery-men from time immemorial. This again corresponds to the magical fluid of the Egyptians called the "Sa," which was imparted from one body to another by the laying on of hands or making passes as in hypnotizing. The Sa was a sort of ichor that circulated in the veins of the gods and the glorified. This they could communicate to mortals, and thus give health, vigour, and new life. Maspero says the gods themselves were not equally charged with the Sa. Some had more, some less, their energy being in proportion to the quantity. Those who possessed most gave willingly of their superfluity to those who lacked, and all could readily transmit the virtue of it to mankind. This transfusion was most easily accomplished in the temples. "The king or any ordinary man who wished to be impregnated presented himself before the statue of the god, and squatted at its feet with his back to the statue. The statue then placed its right hand on the nape of his neck, and by making passes caused the fluid to flow from it and to accumulate in him as in a receiver." By transmitting their Sa of life to mortals the gods continually needed a fresh supply, and there was a lake of life in the northern heaven, called the Lake of Sa, whither they went to draw the magical ichor and recruit their energies, when exhausted, at this celestial fount of healing. (Maspero, *The Dawn of Civilization*, Eng. tr., p. 110.) Khunsu Nefer-hetep, the great god, giver of oracles in Thebes, was the caster-out of demons, the driver-away of obsessing spirits; and in the story of "The Possessed Princess" his statue is sent for by the Chief of Bakhten to exorcise an evil spirit that has taken possession of his daughter. This is effected by the god imparting the Sa, from the magical power of which the evil demon flees. (Records, vol. IV, p. 55.)

Magic has been described as a system of superstition that preceded religion. But magical ceremonies and incantations are religious, inasmuch as they are addressed to superhuman powers. Magical ceremonies were religious rites. If religion signifies a propitiation or conciliation of powers superior to man, it is not necessarily opposed to magic, which supplied the most ready means of influencing such

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powers that were postulated as extant. Various modes of so-called "sympathetic magic" have been practised in making a primitive appeal to the powers. The Tshi-speaking people have a magical ceremony, the name of which denotes an invocation to the gods for pity and protection. In time of war the wives of the men who are with the army dance publicly stark naked through the town, howling, shrieking, gesticulating, and brandishing knives and swords like warriors gone insane. And from head to foot their bodies are painted of a dead-white colour. (Ellis, A. B., *The Tshi-speaking Peoples*, p. 226.) Dancing in a state of nudity was a mode in which the women showed the natural magic of the sex. Being all in white, they danced as spirits in the presence of the powers, whether sympathetic or not, whilst soliciting aid and protection for their men engaged in battle. In magic there was also a sense of binding as the root idea of religion, far beyond the



meaning of the word re-ligio in Latin. The bond or tie had been magical before it was moral, as we find it in the "bonds of gesa" and other modes of binding by means of magical spells. One mode of compelling spirits was by the making of a tie, and of tying knots as a mode of acting the desire or of exhibiting controlling power. The most primitive and prevalent type of the African gree-gree is a magical tie. The magic of this proceeding was on the same plane as the utterance of the "words that compel," only the intent was visibly enacted in the language of signs, howsoever accompanied in the language of sounds. The character of the fetish-man was continued by the Christian priest. According to the promise made to Peter in the Gospels, it is said, "Whatsoever thou shalt bind on earth shall be bound in heaven; and whatsoever thou shalt loose on earth shall be loosed in heaven" (Matt. XVI. 19). And thus in the latest official religion the power to bind, tie up, and make fast was reconferred on Rome, where theological beliefs became identical with spiritual and intellectual bondage.

This attitude of controlling, commanding, and binding of the superhuman powers by means of magic also points to the lowly origin of these nature powers which became more and more inferior and of less and less account in later times when they were superseded by other "spirits" or gods, and the practices of magic were less and less appropriate to a deepening sense of the divine.

The earliest human soul which followed those that were derived from the external elements had not attained the power of reproduction for an after-life, on which account the likeness of the Elder Horus in the mythos is an impubescent child. But when he makes his transformation in death Horus has acquired the reproducing power, as shown by his figure of the virile male, portrayed in the person of Amsu, who arises from the tomb in ichthyphallic form. In the eschatology the reproducing power is spiritual. It is the power of resurrection and of reappearing as a spirit-that is, the divine double of the human soul, which was tabulated as the eighth in degree. The soul that could reappear victoriously beyond the grave was a soul that could reproduce itself for "times infinite," or for eternity. When Horus rose again from the dead as the divine double of the human Horus he exclaims, "I am he who cometh forth and proceedeth. I am the everlasting one. I am Horus who

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steppeth onwards through eternity. (Rit., ch. 42.) "I am the link." This is he who had passed and united a soul that was elemental with the spirit that was held to be divine. This is the soul beyond the human, which has power to reproduce itself in spirit and prove it by the reappearance of the Ka or double of the dead. The Kamite Ka is portrayed in the Egyptian drawings as a spiritual likeness of the body, to identify it with the soul of which it is the so-called double-the soul, that is, which has the power to duplicate itself in escaping from the clutch of death, and to reappear in rarer form than that of the mortal, as the soul or spirit outside the body to be seen in apparition or by the vision of the seers. The ardent wish of the deceased in Amenta to attain the power of appearing once more on the earth is expressed again and again in the Ritual as the desire to become a soul or spirit that has the power to reproduce itself in apparition, or as the double of the former self, which was imaged in the Ka; the desire for continual duration after death, or in other words for everlasting life, also with the power to reappear upon the earth among the living.

"My duration" the speaker calls his Ka (ch. 105). All life through it was an image of the higher spiritual self, divine in origin and duration. The speaker continues, "May I come to thee (the Ka) and be glorified and ensouled?" It was a soul that could be drawn upon and lived on in this life as a sort of food of heaven and sustenance for a future life. The Ka was propitiated or worshipped-that is, saluted with oblations-as a divine ideal. It was the Ka of the god that was "propitiated according to his pleasure." (Rit., ch. 133.) It was the Ka of the Pharaoh that was worshipped as the image of Ra. So when the Manes propitiates the Ka-image of himself it is not an offering to his mortal self, but to that higher spiritual self which was now held to be an emanation of the divine nature, and which had the power of reappearing and demonstrating continuity after death. The Kamite equivalent for eternal life is the permanent personality which was imaged by or in the Ka. With the Tshi-speaking tribes the Ka is called the Kra, which name answers to the Kla of the Karens. The Kra, like the Ka, is looked upon as the genius or guardian spirit who dwells in a man, but whose connection with him terminates when the Ka transforms or merges into the Sisa or enduring spirit. According to Ellis, "when a man dies his Kra becomes a Sisa, and the Sisa can be born again to become a Kra in a new body" (Tshi-speaking Peoples, p. 149.) The Ka was common to Inner Africa as a statue or portrait of the spiritual man. Whilst the mummy of a king of Congo was being made, an image of the deceased was set up in the palace to represent him, and was daily presented with food and drink. This was his living likeness, his spiritual double, which the Egyptians called the Ka. The object of worship or propitiation was the Ka, not the mummy. The Ka imaged the ghost or double itself, and not a



spirit supposed to be residential in the mummy. The Esquimaux, the Lapps, and other northern races also preserved the Egyptian Ka, especially in relation to the Shaman or Angekok, who has his Ka or double like the Egyptian priest. With this he unites himself in soul when about to divine and make his revelations in the state of trance.

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Uniting with the Ka or genius is a mode of describing his entrance into the spirit or the entrance of the inspiring spirit into him. The practice of the Mexicans and others, who made an image of the dead and placed it on the altar and offered oblations to it, shows that their effigy also represented the Ka or spiritual likeness. Amongst many races an image of the deceased person was set up to receive the oblations of food and drink. All primitive spiritualists held that in death the spirit rose again and lived on still, and for this reason the Ka statue was erected in the funerary chamber as it had been in the forest hut. A black shadow of the body cast upon the ground could not demonstrate the existence of an eternal soul; neither could the hawk or serpent or any other symbol of force. But the Ka is the double of the dead. It is a figure of the ghost. The Ka, then, was an image of the only soul of all the series that ever could be seen outside the human body. This was wholly distinct from the soul of life in a tree, a plant, a bird, a beast, or a reptile, because it was an apparition of the human soul made visible in the human form. The Battas of Sumatra have the seven souls like the Egyptians. One of these is outside the body, but when it dies, however far away it may be from the man, he also dies, his life being bound up with it. But the origin and significance of the Ka, together with the doctrine of its propitiation, are explicitly stated in the rubrical directions to ch. 144 of the Ritual. At this stage of his spiritual progress the deceased has reached the point where the mummy Osiris has transformed into the risen Horus, the divine one who is the eighth at the head of the seven great spirits. Thus, in the mysteries of Amenta, human Horus dies to rise again as lord of the resurrection and to manifest as double of the dead. He is divinized in the character of the ghost, and as such he becomes the spirit medium for his father, the holy spirit; his "Witness for Eternity," who is called the only-begotten and anointed son. In this character the deceased is Horus in spirit, ready for the boat of Ra. An effigy of the boat was to be made for the deceased. Amongst the other instructions given it is said that "a figure of the deceased is to be made" in presence of the "gods." This figure is the Ka. Hence the oblations of flesh and blood, bread and beer, unguents and incense, are to be offered; and it is stated that this is to be done to make the spirit of the deceased to live. It is also promised that the ceremony, if faithfully performed, will give the Osiris strength among the gods and cause his strides to increase in Amenta, earth, and heaven. Thus the Ka image to which the offerings were made was representative of the deceased who lived on in the spirit, whether groping in the nether world, or walking the earth as the ghost, or voyaging the celestial water in the boat of Ra on his way to the heaven of eternity. Naturally enough, the sustenance of life was offered to feed the life of those who were held to be the living, not the dead. Amongst the other things it is commanded that four measures of blood shall be offered to the spirit or Ka image of the deceased. The doctrine is identical with that of the other races who gashed and gored their bodies to feed the spirits of the departed with their blood, because the blood was the life, and because it was the life they desiderated for their dead. In the same rubrical directions it is ordered that incense shall be burned in presence of the Ka image as

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an offering to the spirit of Osiris-Nu, and in Sign-language incense represents the breath of life; in that way another element of life besides blood was offered the deceased "to make that spirit live." And the offerings are to be presented to the Ka image of the deceased. Thus the Egyptian wisdom witnesses and avouches that the primitive practices of offering food and drink to the dead, and more especially the soul of life in blood, were based upon the postulate that the so-called dead were living still in spirit form. And, obviously enough, the sustenance of life was offered to feed the life of those who were held to be living because seen to be existing in the likeness that was represented by the human figure of the spirit-Ka.

It is one of the various delusions recrudescing in our day that theology began with the self-revelation to the world of a one and only god. No delusion or mania could be a grosser birth of modern ignorance, more especially as the "only one" of the oldest known beginning was female and not male; the mother, not the father-the goddess, not the god.

The Egyptians gave a primary and permanent expression to the dumb thought of the non-speaking, sign-making races that preceded them in the old African home. But they did not begin by personifying any



vague infinite with a definite face and form, nor by worshipping an abstraction which is but the shadow of a shade, and not the image of any substance known. In the Book of the Dead (ch. 144) the adorations are addressed to the Great Mother Sekhet-Bast as the supreme being, she who was uncreated by the gods and who was worshipped as the "Only One"; she who existed with no one before her, the only one mightier than all the gods, who were born of her, the Great Mother, the All-Mother when she was the "Only One." By a cunning contrivance this Great Mother is shown to be the only one who could bring forth both sexes. As Apt, and again as Neith, the genetrix or creatress is portrayed as female in nature, but also having the virile member of the male. This was the only one who could bring forth both sexes. She was figured as male in front and female in the hinder part (Birch, Egyptian Gallery). Here we may refer to the Arunta traditions of the Alcheringa ancestors relating to the beings who were half women and half men when they first started on their journey, but before they had proceeded very far their organs were modified and they became as other women are (N. T., p. 442).

The mother was indeed the Only One in the beginning, however various her manifestations in nature. She was the birthplace and abode. She was the Earth-mother as the bringer forth, the giver of food and drink who was invoked as the provider of plenty. As the Great Mother she was depicted by a pregnant hippopotamus. As a crocodile she brought the water of the inundation. As Apt the water-cow, Hathor the milch-cow, or Rerit the sow she was the suckler. As Rannut she was the serpent of renewal in the fruits of earth. As the Mother of Life in vegetation, she was Apt in the dom-palm, Uati in the papyrus, Hathor in the sycamore-fig, Isis in the persea-tree. In one character, as the Mother of Corn, she is called the Sekhet or field, a title of Isis; all of which preceded her being imaged in the human likeness, because she was the mother

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divinized. This is the "only one" who is said to have been extant from the time when as yet there had been no birth (Brugsch, Theosaurus In. Eg., p. 637). The mother gave birth to the child as Horus, who came by water in the fish, the shoot of the papyrus, the branch of the tree, and other forms of food and drink that were most sorely needed. Hence the child as bringer was a saviour to the land of Egypt.

In the beginning of the Egyptian theology, then, the Word was not the god, but the goddess. The fecundity, the power, the glory, and the wisdom of the primordial bringer forth were divinized in the Great Mother, who was worshipped at Ombos as the "Living Word." In one of her many forms she is the lioness-headed Sekhet-Bast, who was the object of adoration in Inner Africa as "the Only One." Following the mythical mother, the son became her word or logos, and in Sebek-Horus the Word was god. This was in the mythology that preceded the eschatology. The earliest mode of worship recognizable was in propitiation of the superhuman power. This power of necessity was elemental, a power that was objectified by means of the living type; and again of necessity the object of propitiation, invocation, and solicitation was the power itself, and not the types by which it was imaged in the language of signs.

But, if we use the word worship at all, then serpent worship is the propitiation of the power that was represented by the serpent as a proxy for the superhuman force. The power might be that of renewal in the fruits of earth which was divinized in the serpent goddess Rannut or in the serpent of the inundation. "Tree worship" was the propitiation of a power in nature that was represented by the tree and by the vegetation that was given for food. Although the votive offerings were hung upon its branches, the tree itself was not the object of the offering, but the power personified in Hathor or Nut as giver in the tree. Waitz tells the story of a Negro who was making an offering of food to a tree, when a bystander remarked that a "tree did not eat food." The Negro replied: "Oh, the tree is not fetish; the fetish is a spirit and invisible, but he has descended into this tree. Certainly he cannot devour our bodily food, but he enjoys its spiritual part, and leaves behind the bodily part which we see." This, then, was not tree worship as commonly assumed; the tree was not the object of religious regard. There was a spirit or power beyond that manifested in the tree. In like manner, earth worship was the propitiation of the power in nature that was worshipped as the Great Mother, the bringer forth and nurse of life, the "only one" who was the producer of plenty. The most primitive man knew what he wanted. The objects of perpetual desire and longing were food and fecundity.

It has been shown that the Egyptian gods were primarily the elemental powers, and how the ancestral spirits became the glorified elect in the Egyptian eschatology. It is now possible to trace the one god of the Osirian religion as the final outcome from the original rootage, the culmination and consummate flower of all.

Before the human father could be personalized as the progenitor it would seem that causation was represented by the embryo in utero, the child, whom the Egyptians called the fecundator of the



mother. The eternal child is thus addressed in one of the solar litanies: "O, thou beautiful being, who renewest within thyself in season as the disk within thy mother Hathor"; as "the Heir of Eternity, self-begotten and self-born." According to the Ritual, life was apprehended as a mode of motion or renewal coming of itself, in the water welling from the earth, the vegetation springing from the water, or, more mystically manifested, in the blood of the pubescent virgin. The type of this self-motion is the eternal, ever-coming child. Hence Child-Horus claims to be "the primary power of motion" (Rit., ch. 63A). This was as the child of her who came from herself, the seventh soul that was imaged as Horus, the mortal who was incarnated in the virgin blood. There is another curious thing worth noting. The seven elemental powers or animistic souls were all male, and male only, which may account for the tradition that women have no souls, unless they derive them from the male; whereas the second Horus, Horus in spirit, represented a soul of both sexes, as the typical witness for the parent in heaven. With the Egyptians (of the Ritual) real existence and enduring personality were spiritual, and these were imaged by the Ka type of an existence and personality which could only be attained in spirit. The Ka image represented an enduring or eternal soul as a divine ideal that was already realized, even in this life, by the born immortals who were mediums of the spirit. But for others it was a type of that which had to be attained by individual effort. On entering Amenta the soul of the deceased was not necessarily immortal. He had to be born again as a spirit in the likeness of Horus divinized. Thus the man of seven souls was said to be attended or accompanied all life through by the Ka likeness of an immortal spirit, which was his genius, guardian, guide, or protector, to be realized in death, when he rose again and manifested as the Ka or eidōlon of the dead—that is, as the ghost, the eighth man, the man from heaven, the Christ or risen Horus of the gnosis.

The process of compounding the many gods in one is made apparent when Osiris says, "I am one, and the powers of all the gods are my powers" (Rit., ch. 7). In the course of unifying the nature powers in one, the mother goddess with the father god was blended first in Ptah, the biune being, as a type of dual source such as was illustrated by the customs of couvade and subincision, in which the figure of the female was assumed by the man with a vulva or the divinity as parturient male, the type that was repeated in both Atum and Osiris, as well as in Brahma and Jehovah. In the inscription of Shabaka from Memphis, Ptah, in one of his divine forms, is called "the mother giving birth to Atum and the associate gods" (line 14).

The highest of the elemental powers was divinized as solar in the astronomical mythology. This was the Elder Horus, who had been the soul of vegetation in the shoot of the papyrus plant as product of the inundation. As the young sun god he was now the calf or child upon the Western Mount and leader of the seven glorious Khuti (Rit., ch. 17). In his second advent, at his resurrection from Amenta, he became the Horus in spirit, Horus of the resurrection, he who arose hawk-headed on the Eastern Mount. This was Atum-

Horus, he in whom the spirit or ghost was blended with the elemental power in Atum-Ra, who had attained the status of the holy spirit in the Egyptian eschatology. The eighth was now the highest of the series as the god who demonstrated the power of resurrection by his rising from the dead, first as the sun, next as the soul which was represented by the Ka as the image of the reappearing other self. The gods were thus "essentialized in the one" (as Thomas Taylor phrased it): the seven in Horus the mortal, the eight in Horus of the resurrection, the nine in Ptah, or, as Damascius observed, "speaking Chaldaically," "in the paternal peculiarity" (Iamblichus on the Mysteries, by Thomas Taylor, note, p. 74, ed. 1895). This god was impersonated as the one in Atum-Ra, the "Holy Spirit." There was no god personified as the father in spirit until the All-One was uniquely imaged in Atum-Ra as the first wearer of the Atef crown, and in him the god in spirit was based upon the ghost instead of the earlier elemental soul. Not only was the "paternal peculiarity" represented in Atum as a begetter, he was the begetter of souls, or rather of soul and spirit; the one being personalized in his son Hu, the other in his son Sa (or Ka). The soul of man the mortal had been derived from the seven elemental powers, including the mother blood (Rit., ch. 85). This was divinized in Horus, who was Atum as the child (Tum) the first Adam in the Hebrew creation. The soul of man the immortal was now derived from Atum-Ra, the father in spirit, and imaged in Nefer-Atum, the Hebrew second Adam. This was Horus of the resurrection as an eighth soul, the outcome of the seven. The soul with power to reproduce itself in death was now an image of eternal life as Horus who became the resurrection and the life to men.



The one god in spirit and in truth, personified in Atum-Ra, was worshipped at Annu as Huhi the eternal, also as the Ankh or ever-living one in the character and with the title of the Holy Spirit. He is described as the divinized ghost. Hence it is said that "it is Atum who nourishes the doubles" of the dead, he who is first of the divine enead, "perfect ghost among the ghosts" (Hymn to Osiris, lines 3 and 4.) There was no father god or divinized begetter among the seven primordial powers. They were a company of brothers. Ptah was the first type of a father individualized as the father who transforms into his own son, and also as a father and mother in one person. Ra, as the name implies, is the creator god, the god in spirit founded on the ghost. He is god of the ancestral spirits, the first to attain that spiritual basis for the next life which the Ka or double in this life vouched for after death. Hence Atum-Ra was deified as "the perfect ghost among the ghosts," or the god in spirit at the head of the nine. The elemental souls were blended with the human in the deity Ptah, and in Atum-Ra, his successor, the ancestral spirit was typified and divinized as a god in perfect human form, who became the typical father of the human race and of immortal souls proceeding from him as their creator, who is now to be distinguished from all previous gods which had reproduced by transformation and by reincorporation or incarnation of the elemental powers.

Thus the gods of Egypt originated in various modes of natural

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phenomena, but the phenomena were also spiritual as well as physical, the one god being ultimately worshipped as the holy spirit. Both categories of the gods and the glorified were, so to speak, combined and blended in the one person of Atum-Ra, who imaged the highest elemental power as soul of the sun in the mythology, and was divinized as Ra the holy spirit, the ghost of ghosts, in the Egyptian eschatology. The reappearing human spirit thus supplied the type of an eternal spirit that was divinized and worshipped as the Holy Ghost in Egypt and in Rome.

Maspero has said of Egypt that she never accepted the idea of the one sole god beside whom there is none other (The Dawn of Civilization, Eng. tr., p. 152). But here the "one god" is a phrase. What is meant by the phrase? Which, or who, is the one god intended? Every description applied to the one god in the Hebrew writings was pre-extant in the Egyptian. Atum-Ra declares that he is the one god, the one just or righteous god, the one living god, the one god living in truth. He is Unicus, the sole and only one (Rit., chs. 2 and 17), beside whom there is none other; only, as the later Egyptians put it, he is the only one from whom all other powers in nature were derived in the earlier types of deity. When Atum is said to be "the Lord of oneness," that is but another way of calling him the one god and of recognizing the development and unification of the one supreme god from the many, and acknowledging the birth of monotheism from polytheism, the culmination of manifold powers in one supreme power, which was in accordance with the course of evolution. In the Ritual (ch. 62) the Everlasting is described as Neb-Huhi Nuti Terui-f, the Eternal Lord, he who is without limit. And, again, the infinite god is portrayed as he who dilates without limit, or who is the god of limitless dilation, Fu-nen-tera, as a mode of describing the infinite by means of the illimitable. And it is this Nen-tera that we claim to be at the root of the word Nnuter or Nüter. Here the conception is nothing so indefinite or general as that of power. Without limit is beyond the finite, and consequently equal to the infinite. Teru also signifies time. The name, therefore, conveyed the conception of beyond time. Thus Nnuter (or Nuter) denoted the illimitable and eternal in one, which is something more expressive than mere power. Power is of course included, and the Nuter sign, the stone axe, is a very primitive sign of power.

Of this one supreme god it is said in the Hymn to the Nile or to Osiris, as "the water of renewal": "He careth for the state of the poor. He maketh his might a buckler. He is not graven in marble. He is not beheld. He hath neither ministrants nor offerings. He is not adored in sanctuaries. No shrine is found with painted figures. There is no building that can contain him. He doth not manifest his forms. Vain are all representations." (Records of the Past, vol. IV.) Also, in the hymn to the hidden god Amen-Ra, a title of Atum, he is saluted as "the one in his works," "the one alone with many hands, lying awake while all men sleep to seek out or consider the good of his creatures," "the one maker of existence," "the one alone without a peer," "king alone, single among the gods" (Records of the Past, vol. II, 129). Surely this is equivalent to the one god with none beside him, so far as language can go. The Egyptians had all

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that ever went to the making of the one god, only they built on foundations that were laid in nature, and did not begin en l'air with an idea of the "sole god" in any abstract way. Their one god was begotten before he



was conceived. Egypt did not accept the idea. She evolved and revealed it from the only data in existence, including those of phenomenal spiritualism which supplied the idea of a holy ghost that was divinized in the likeness of the human—the only data, as matter of fact, from which the concept could have ever been evolved; and but for the Egyptians, neither Jews nor Christians would have had a god at all, either as the one, or three, or three-in-one. There is no beginning anywhere with the concept of a “one god” as male ideationally evolved. But for thousands of years before the era called Christian the Egyptians had attained the idea, and were trying to express it, of the one god who was the one soul of life, the one self-generating, self-sustaining force, the one mind manifesting in all modes of phenomena; the self-existent one, the almighty one, the eternal one; the pillar of earth, the ark of heaven, the backbone of the universe, the bread of heaven and water of life; the Ka of the human soul, the way, the truth, the resurrection, and the life everlasting; the one who made all things, but himself was not made.

But, once more, what is the idea of the one god as a Christian concept? The one god of the Christians is a father manifesting through one historic son by means of a virgin Jewess. Whereas the father was the one god of the Egyptians in the cult of Atum-Ra which was extant before the monuments began ten thousand years ago. Only, the son of the one god in Egypt was not historic nor limited to an individual personality. It was the divine nature manifesting as the soul of both sexes in humanity. The one god of the Christians is a trinity of persons consisting of the Father, Son, and Holy Spirit, and these three constituted the one god in the religion which is at least as old as the coffin of Men-Ka-Ra, who is called “Osiris living eternally, king of the double earth,” nearly six thousand years ago.

Finally, in the Egyptian theology Osiris is Neb-Ua, the one and only lord. All previous powers were united in his power. Where Ra had seventy-two names denoting his attributes, Osiris has over one hundred and fifty. All that was recognized as beneficent in nature was summarized in Osiris. All the superhuman powers previously extant were combined and blended in the final form of the all-in-one—the motherhood included. For in the trinity of Osiris, Horus, and Ra, which three are one, the first person is imaged in the likeness of both sexes. Osiris as male with female mammę is a figure of the nourisher and source of life, who had been from the beginning when the mother was the “only one.” The one god of the Egyptian theology culminated as the eternal power of evolution, reproduction, transformation, renewal, and rebirth from death to life, on earth in food, and to a life of the soul that is perpetuated in the spirit. The oneness of the godhead unified from all the goddesses and gods was finally compounded in this supreme one inclusive deity, in whom all others were absorbed—Horus and Sut, as twins of light and darkness; the seven elemental powers, as the seven souls;

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Nnu, father of the celestial water, as the water of renewal in Osiris; Seb, the father of food on earth, as the father of divine food or bread of heaven in Amenta. The mother and father were combined in Ptah as the one parent. Atum-Horus assumed the form of man, as son of Seb on earth; Osiris-Sekeri that of the mummy in Amenta, as god the ever-living in matter; and Ra, bird-headed, as an image of the holy spirit. Horus the elder was the manifestor as the eternal child of Isis the virgin mother and his foster-father Seb, the god of earth; and at his second advent in Amenta Horus became the son of the father in heaven as a final character in the Osirian drama. Taht gave place to Osiris in the moon, Ptah to Osiris in the Tat, Anup to Osiris as the guide of ways at the pole. It is said in the Hymn to Osiris that “he contains the double ennead of the double land.” He is “the principle of abundance in Annu”; he gives the water of renewal in the Nile, the breath of life in the blessed breezes of the north, the bread of life in the grain. And, lastly, he is the food that never perishes; the god who gives his own body and blood as the sacramental sustenance of souls; the Bull of Eternity who is reincorporated periodically as the calf, or, under the anthropomorphic type, as Horus the ever reincarnating, ever-coming child who rose up from the dead to image an eternal soul. Such was the god in whom the all at last was unified in oneness and as One.



EGYPTIAN BOOK OF THE DEAD AND THE MYSTERIES
OF AMENTA

BOOK IV

The Egyptian Book of the Dead contains the oldest known religious writings in the world. As it comes to us it is mainly Osirian, but the Osirian group of gods was the latest of all the divine dynasties, although these, as shown at Abydos (by Prof. Flinders Petrie), will account for some ten thousand years of time in Egypt. The antiquity of the collection is not to be judged by the age of the coffins in which the papyrus rolls were found. Amongst other criteria of length in time the absence of Amen, Maut, and Khunsu supplies a gauge. The presence and importance of Tum affords another, whilst the persistence of Apt and her son Sebek-Horus tells a tale of times incalculably remote.

As a key to the mysteries and the method of the book it must be understood at starting that the eschatology or doctrine of Last Things was founded in the mould of the mythology, and that the one can only be unraveled by means of the other. Moreover, there is plenty of evidence to prove that the Ritual was based on the mythology, and not the mythology upon the Ritual. The serpent, of darkness, was the evil reptile in mythology. In theology it becomes the deluder of mankind. Here the beginning was with darkness itself, which was the deceiver from the first. The serpent, being a figure of darkness, was continued by theology as the official adversary of souls in the eschatological domain. The eschatology of the Ritual, then, can only be comprehended by means of the mythology. And it is the mythos out of view that has made the Ritual so profoundly difficult to understand. Reading it may be compared with a dance seen by a deaf man who does not hear the music to which the motion is timed, and who has no clue to the characters being performed in the dumb drama. You cannot understand what they are doing and saying as Manes in another world without knowing what was thought and said by human beings in this concerning that representation of the nature powers, the gods and goddesses, which constitutes mythology.

Amenta is a huge fossil formation crowded with the dead forms of a past life in which the horny conspectuities of learned ignorance will only see dead shells for a modern museum. As a rule, Egypt is always treated differently from the rest of the world. No Egyptologist has ever dreamed that the Ritual still exists under the

disguise of both the gnostic and canonical gospels, or that it was the fountain-head and source of all the books of wisdom claimed to be divine. In the mythology—that is, in the primitive mode of rendering the phenomena of external nature—Osiris as light-giver in the moon was torn in fourteen pieces during the latter half of the lunation by the evil Sut, the opposing power of darkness. He was put together again and reconstituted by his son, beloved Horus, the young solar god. This representation could not have been made until it was known that the lunar light was replenished monthly from the solar source. Then Horus as the sun god and the vanquisher of Sut, the power of darkness, could be called the reconstituter of Osiris in the moon. In that way a foundation was laid in natural fact according to the science of mythology, and a mystery bequeathed to the eschatology which is doctrinal. For as it had been with the dismembered,



mutilated god in the mythos, so it is with the Osiris deceased, who has to be reconstructed for a future life and put together bit by bit as a spiritual body in one of the great mysteries of Amenta. In the mythos Har-Makhu was the solar god of both horizons, or the double equinox, who represented the sun of to-day that rose up from the nether world as conqueror of darkness to join the west and east together on the Mount of Glory, as the connecting link of continuity in time betwixt yesterday and to-morrow. The type was continued in the eschatology, when Har-Makhu became the Horus of the greater mysteries, Horus of the religious legend who suffered, died, and was buried in Amenta, and who rose again from the dead like the winter sun, as Horus in spirit, lifting aloft the insignia of his sovereignty. This was he who made the pathway, not merely betwixt the two horizons, but to eternal life, as son of Ra, the holy spirit in the eschatology. The intermediate link in the mythos, which "connects the solar orb with yesterday," is now the intermediary betwixt the two worlds and two lives in time and eternity. This is he who exclaims, "I am the link! I am the everlasting one! I am Horus who steppeth onwards through eternity" (Rit., ch. 42.) This was he who, in the words of the gnostic Paul, "broke down the wall of partition" and "made both one," "that he might create in himself one new man" and "reconcile them both in one body," even as the double Horus, Har-Sam-Taui, was made one when blended and established as one person in another mystery of Amenta (Rit., ch. 42).

The mythology repeated in the Ritual is mainly solar and Osirian, but with glimpses of the lunar and the stellar mythos from the beginning. For example, Apt the ancient genetrix, as goddess of the Great Bear constellation, and leader of the heavenly host, was the kindler of the starry sparks by night in the mythology. In the eschatology she is continued as the mistress of divine protections for the soul, and she who had been the kindler of the lights in the darkness of night was now propitiated as rekindler of life from the spark in the dark of death (Rit., ch. 137B). Ra in the mythos is the solar god represented by the sun in heaven, and in the eschatology he became the god in spirit who is called the holy spirit and first person in the trinity which consisted of Atum the father god, Horus the son, and Ra the holy spirit; the three that were also one

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in the Osirian cult, first as three forms of the solar god and next as three forms of the god in spirit. It is thus we are enabled to trace the formation of the Egyptian eschatology in the mould of the mythology.

There is no death in the Osirian religion, only decay and change, and periodic renewal; only evolution and transformation in the domain of matter and the transubstantiation into spirit. In the so-called death of Osiris it is rebirth, not death, exactly the same as in the changes of external nature. At the close of day the solar orb went down and left the sun god staring blankly in the dark of death. Taht the moon god met him in Amenta with the eye of Horus as the light that was to illuminate the darkness of the subterranean world. In the annual rendering on the third day light was generated by renewal in the moon. Thus Osiris rose again, and a doctrine of the resurrection on the third day was bequeathed to the eschatology. The sun in sinking was buried as a body (or mummy) in the nether world of Amenta. When rising again at dawn it was transformed into a soul, a supreme elemental soul, that preceded the god in spirit. This was in the mythology. In the eschatology the same types were reapplied to the human soul, which was imaged in the flesh as the inarticulate, blind, and impubescent Horus, who died bodily but was preserved in mummy form to make his transformation into the luminous Sahu, when he rose again in glory as Horus the divine adult. "I am the resurrection and the life" is the perfect interpretation of an Egyptian picture that was copied by Denon at Philę. (Egypt, vol. II, pl. 40, no. 8, p. 54.) (Lundy, fig. 183.) Divine Horus is portrayed in the act of raising the deceased Osiris from the bier by presenting to him the Ankh sign of life. He was the life in person who performed the resurrection, and therefore is "the resurrection and the life." As such he simply stands for a soul considered to be the divine offspring of god the father, not for any historical character that makes preposterous pretensions to possess miraculous power. Previously he had been the resurrection and the life as solar vivifier in the physical domain, or otherwise stated in the mythology. It was this difference betwixt the mythology and eschatology that constituted the lesser and the greater mysteries. The lesser in their origin were partly sociological. They were the customs and the ceremonial rites of totemism. The greater mysteries are eschatological and religious. For instance, the transformation of the youth into the adult or the girl into a woman in the totemic mysteries was applied doctrinally to the transformation of the soul in the mysteries of Amenta. With the more primitive races, such as the Arunta of Australia, the mysteries remain chiefly totemic and sociological, though interfused with the religious sentiment. The greater mysteries were perfected in the Egyptian religion, to be read of in the Ritual as the mysteries of Amenta.



From the beginning to the end of the written Ritual we shall find it is based upon the mythical representation which was primary. The mythical representation was first applied to the phenomena of external nature, and this mode of representation was continued and

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re-applied to the human soul in the eschatology. Egyptian myths, then, are not inventions made to explain the Ritual. Totemic representation was earlier. This mode was continued in the mythology. Ritual arose from the rendering becoming religious in the phase of eschatology, and did not originate as an explanation of mythology and totemism. But not until the different phases are discriminated can the Ritual be read, that which has been founded on it understood, or the mental status of the thinkers ascertained. In the mythology the solar god, who in his primary form was Ptah (Khepr), is the maker of a complete circle for the sun as founder and opener of the nether earth, this solar pathway being a figure of for ever, a type of the eternal working in time. In the eschatology the god in spirit who is Ra the holy spirit is "the god who has created (or opened out) eternity" (Rit., ch. 15). The one is on the physical basis, the other on the spiritual plane. In the mythology the seven primordial powers that pass through various phases, elemental, stellar, or lunar, always in a group of seven, finally become the seven souls of Ra, who attained supremacy as the sun god in mythology and also as the holy spirit. Thence came the doctrine of the seven souls in man, as seven gifts of the holy spirit in the eschatology. In the mythical representation Sothis on New Year's Day was the bringer forth of the child that was mothered by Hathor or Isis. The type is employed in the eschatology of the Ritual when the Manes in Amenta prays for rebirth as a pure spirit and says, "May I live (or rise up and go forth) from between the closed knees of Sothis." The rebirth of the child in Sothis was the renewal of the year, Sothis being represented in the feminine character by Hathor as the bringer forth from betwixt her knees or, as elsewhere rendered, her kheptu, i.e., her thighs. So the Manes are reborn from between the thighs of Nut in the mysteries of Amenta, and here the visible birthplace of spirits perfected is localized in Sothis, the opener of the year and bringer of the babe to birth upon the horizon or the mount of glory. In this way the skies of night were made luminous with starry lore in the later eschatology when the mysteries were represented in Amenta. Instead of flashlights showing pictures on the housetops of a city after dark, the stars were used by the Egyptians to illustrate the mysteries that were out of sight. The triumph of Horus over Sut or over the Apap dragon of drought and darkness was illustrated in the stellar mythos when in the annual round Orion rose and the Scorpion constellation set upon the opposite horizon. The Egyptian nearing death could lie and look upon a future figured in the starry heavens. As it was with Osiris or Horus so would it be with him. The way had been mapped out, the guiding stars were visible. His bier or coffin of new birth could be seen in the mesken of the mother. He rose again in spirit as the babe of Sothis. "He joined the company of the holy Sahu" in Orion with the pilot Horus at the look-out of the bark. He saw the golden isles in a heaven of perpetual peace to which the pole was the eternal mooring post. Whilst he was passing from this life the bark of Ra was making ready for his soul to go on board.

The foundation of Amenta itself has yet to be delineated. It is a

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tangible threshold to the other world, the secret but solid earth of eternity which was opened up by Ptah when he and his seven Knemmu erected the Tat pillar that was founded in the winter solstice as the figure of a stability that was to be eternal. In the mythos the Tat is a type of the sun in the winter solstice that has the power of returning from the lowest depth and thus completing the eternal road. In the eschatology it is the god in person as Ptah-Sekeri or Osiris, the backbone and support of the universe. Horus erecting the Tat in Sekhem was raising Osiris from the sepulchre, the father re-erected as the son in the typical resurrection and continuity of the human spirit in the after life. The figure of Amsu-Horus rising in the resurrection or "coming forth," with member erect, has two characters, one in the mythology, one in the eschatology. In the mythology he images the phallus of the sun and the generative force that fecundates the Mother-earth. In the eschatology the image of erection is repeated as a symbol of resurrection, and in this phase the supposed phallic god, the figure of regenerative force, is typical of the resurrection or re-erection of the mortal in spirit.

Horus the child with finger to mouth is portrayed in the sign of the Scales at the autumn equinox, the point at which the sun begins to lessen and become impotent. This the Egyptians termed the "little sun," which when personified was infant Horus, who sank down into Hades as the suffering sun to die in the winter solstice and be transformed to rise again and return in all his glory and power in the equinox of



Easter. This was matter of the solar myths, also of life in vegetation and in the water of the inundation. In the eschatology Horus the child is typical of the human soul which was incarnated in the blood of Isis, the immaculate virgin, to be made flesh and to be born in mortal guise on earth as the son of Seb, and to suffer all the afflictions of mortality. He descended to Amenta as the soul sinking in the dark of death, and as the soul he was transfigured, changed, and glorified, to rise again and become immortal as a spirit perfected according to the teachings in the eschatology. A brief list will show how certain zootypes that were founded in the mythological representation were continued in the eschatology:-

Type of power.	Mythical.	Eschatological.
The beetle	= The sun as transformer = The god as self-evolver
The serpent	= Renewal = Eternal life
The ibis	= Messenger = Word or logos
The jackal	= Seer in the dark = Guide in death
The heifer	= The moon = Virgin mother
The hawk	= Soul of the sun = Ra the divine spirit
Fish, calf, or lamb born	= Youthful solar god re-
		= The messiah

In the mythology the Apap reptile lies in the Lake of Darkness, where the sun goes down, as the eternal adversary of the light with which it is at war all night and all the winter through. He seeks to bar the way of the sun in the nether world. In the eschatology it is the human soul instead of the sun that has to struggle with the

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opposing monster in making the passage of Amenta. The same scenery served, as already shown, to illustrate the mystery in a religious and spiritual phase.

Chapter 64 of the Ritual is known to have been extant in the time of King Septi, of the first dynasty, the Usaiphais of Manetho. That was over 6,000 years ago. It is a chapter from the Book of Life "to be recited on coming forth to day, that one may not be kept back on the path of the Tuat, whether on entering or in coming forth; for taking all the forms which one desireth, and that the person may not die a second time." If this chapter be known, the person is made triumphant on earth (as in the nether world), and he performeth all things which are done by the living. The chapter was then so ancient that it had been lost sight of, and was discovered "on a plinth of the god of the Henu (or Sekru) bark, by a master builder in the time of King Septi the Victorious." When this chapter was composed the primary nature powers had been unified in the one god, who was represented as the lord of two faces, who "seeth by his own light," the "Lord of Resurrections, who cometh forth from the dusk, and whose birth is from the House of Death." That is, as the solar god who was Atum on one horizon and Horus on the other; hence the lord of two faces. The supreme god thus described is the father in one character, the son in the other. The Manes speaking in the character of the son says of the father, "He is I, and I am he." At that time the earth had been tunnelled by Ptah and his pigmy workers, and a spirit world created on the new terra firma in the earth of eternity, over which the solar god effused his radiance nightly when he lighted up the Tuat with his indescribable glories (ch. 15). The "Lord of Resurrections" as a solar god had then become the lord of resurrections as the generator of ever-living souls. Egyptian theology, then, was based upon the mythology which preceded it and supplied the mould. So is it with the Hebrew and Christian theology. But here is the difference betwixt them. The mythology remained extant in Egypt, so that the beginnings of the theology could be known and tested, and were known to the mystery teachers, and the origins referred to for the purpose of verification. The commentary which has been partially incorporated with the text of chapter 17 survives to show the development of the theology from mythology and the need of explanations which constituted the gnosis or wisdom of the "mystery teachers of the secret word," whereas the Hebrew and Christian theologies have been accepted minus the necessary knowledge of the origins, the means of applying the comparative method and checking false assumptions. In Christianity the mysteries have been manufactured out of mist, and it has been taken for granted that the mist was impenetrable and never to be seen through, whereas the mysteries of the Ritual can be followed in the two phases of mythology and eschatology. The main difference betwixt the mythos and the eschatology is that the one is represented in the earth of time, the other in the earth of eternity. And if we take the doctrine of a resurrection from the dead, the soul that rose again at first, in



mythology, was a soul of the returning light, a soul of life in vegetation, or other of the

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elemental powers; a soul in external nature. For instance, a soul of life, as source of drink, was apprehended in the element of water, seen also in the plant and figured in the fish. The superhuman type was divinized in Horus. A soul of life, as source of breath, was apprehended in the breeze, and imaged as the panting of a lion. The superhuman type was divinized in Shu. A soul of food was apprehended in the earth, and represented by the goose that laid the egg. The superhuman type was divinized in Seb.

In the Masonic and all other known mysteries, ancient or modern, the initiate has his eyes bandaged so that he may enter the reception room blindfold. This figure, in the Egyptian mysteries, is Horus in the dark, sometimes called the blind Horus, An-ar-ef. In the mythos Horus is the sun in the darkness of Amenta and the depths of the winter solstice. He is the prototype of "blind Orion hungering for the morn," and of Samson "eyeless in Gaza." The character was founded in the mythical representation of natural phenomena, and was afterwards continued in the eschatology. The same type serves in the two categories of phenomena which are here distinguished as the mythical and the eschatological. In the latter the sightless Horus images the human soul in the darkness of death, where it is blind from lack of outer vision. This duality may serve to explain the twofold rendering of the eyes. According to the hieroglyphic imagery, Horus is without eyes or sightless in one character. He is also portrayed in another as the prince of sight, or of double sight. This, according to the mythos, is a figure of the risen sun and of dawn upon the coffin-lid of Osiris in Amenta. In the eschatology it is Horus, lord of the two eyes, or double vision-that is, of second sight-the seer in spirit with the beatific vision which was attained by him in death. The change from one character to the other is represented in the mysteries by the unbandaging of the initiate's eyes, which are intentionally dazzled by the glory of the lights. The Egyptian Book of the Dead is the one sole record of this twofold basis of the mysteries.

Enough has now been cited to show the method of the Ritual and the mode in which the eschatology of the Egyptian religion was founded in the mould of the pre-extant mythology. The Book of the Dead is the Egyptian book of life. It is the pre-Christian word of God. This we learn from the account which it gives of itself. It is attributed to Ra as the inspiring holy spirit. Ra was the father in heaven, who has the title of Huh, the eternal, from which we derive the Hebrew name of Iuh. The word was given by God the father to the ever-coming son as manifestor for the father. This was Horus, who as the coming son is Iu-sa or Iu-su, and, as the prince of peace, Iu-em-hetep. Horus the son is the Word in person. Hence the speaker in the character of Horus says, "I utter his words-the words of Ra-to the men of the present generation, and I repeat his words to him who is deprived of breath" (ch. 38). That is, as Horus, the sayer or logos, who utters the words of Ra the father in heaven to the living on earth, and to the breathless Manes in Amenta when he descends into Hades or the later hell to preach to the spirits in prison. The word or the sayings thus originated with Ra the father in heaven. They were uttered by Horus the son,

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and when written down in hieroglyphics by the fingers of Taht-Aan for human guidance they supplied a basis for the Book of the Dead. It had been ordained by Ra that his words, such as those that bring about "the resurrection and the glory" (Rit., ch. 1), should be written down by the divine scribe Taht-Aan, to make the word truth, and to effect the triumph of Osiris against his adversaries; and it is proclaimed in the opening chapter that this mandate has been obeyed by Taht. The Ritual purports to contain the gnosis of salvation from the second death, together with the ways and means of attaining eternal life, as these were acted in the drama of the Osirian mysteries. Hence the Osiris says that freedom from perdition can be assured by means of this book, in which he trusts and by which he steadfastly abides. The object of the words of power, the magical invocations, the funeral ceremonies, the purgatorial trials, is the resurrection of the mortal to the life which is everlasting. This opening chapter is described as the "words" which bring about the resurrection on the Mount of Glory, and the closing chapters show the deceased upon the summit of attainment. He has joined the lords of eternity in "the circle of Osiris," and in the likeness of his own human self, the very "figure which he had on earth," but changed and glorified (ch. 178). Therefore the most exact and comprehensive title for the Book of the Dead now put together in 186 chapters would be "The Ritual of the Resurrection." The books of the divine words written down by Taht are in the keeping of Horus the son, who is addressed as "him who sees the father." The Manes comes to him with his copy of the writings, by means of which he prevails on his journey through Amenta, like Pilgrim with his roll. He



exclaims: "O thou great seer who beholdest his father! O keeper of the books of Taht! Here am I glorified and filled with soul and power, and provided with the writings of Taht," the secrets of which are divine for lightening the darkness of the nether earth (Rit., ch. 94). With these the Manes is accoutred and equipped. The Word of god personified in Horus preceded the written word of god and when the words of power were written down by Taht the scribe of truth, they were assigned to Horus as the logia of the Lord, and preserved as the precious records of him who was the word in person; first the word of power as the founder, then the word in truth or made truth, as the fulfiller. The divine words when written constituted the scriptures, earliest of which are those ascribed to Hermes or Taht, the reputed author of all the sacred writings. And now we find that both the word in person and the written word, together with the doctrine of the word according to the ancient wisdom, are more or less extant and living still in the Egyptian Book of the Dead. The magical words of power when written down by Taht became the nucleus of the Ritual, which is late in comparison with the astronomical mythology and other forms of Sign-language, and belongs mainly to the Osirian religion.

The mystical word of power from the first was female. Apt at Ombos was worshipped as "the Living Word." The supreme type of this power borne upon the head of Shu is the hinder part of a lioness, her sign of sexual potency. The thigh or khepsh of Apt is also the typical Ur-heka, and it is a symbol of the great magical

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power. The Ur-heka or magical sign preceded words, and words preceded the writings. Great magical words of power are ascribed to Isis, whose word of power in the human sphere was personified in Horus the child, her word that issued out of silence. This is the word that was made flesh in a mortal likeness, the soul derived from blood. Child-Horus, however, manifests in divers phenomena as the Word-of-Power emanated by Isis, in the water, in vegetation, in food, and lastly in the virgin mother's blood. The first Horus was the Word-of-Power, the second is the Word-made-Truth in Horus, Ma, t-Kheru, by doing it. Horus the Word-of-Power was the founder, who was followed by Horus the Fulfiller. This title does not merely mean the Word of Truth, the True Logos (Celsus), or the True Voice (Plutarch), but denotes the Word-made-Truth or Law by Horus the Victorious, the father's own anointed son, who fulfilled the Word of Power. It is Horus the Word-of-Power personalized as a little child who survives as the miraculous worker two or three years old in the apocryphal gospels. He is credited with doing these infantine marvels as the Word-of-Power in person. He also utters the word of power in performing his amazing miracles.

The magical words were orally communicated in the mysteries from mouth to ear, not written to be read. They were to be gotten by heart. In the Book of the Dead memory is restored to the deceased through the words of power that were stored up in life to be remembered in death. The speaker in chapter 90 says: "O thou who restorest memory in the mouth of the dead through the words of power which I possess." That is, by virtue of the gnosis, memory was restored by the deceased remembering the divine words. Now, Plato taught that a knowledge of past lives in a human pre-existence was restored to persons in this life by means of memory. The origin of the doctrine is undoubtedly Egyptian, but it was made out by a perversion of the original teaching. This restoration of or through memory occurs to the Manes in Amenta after death, and the things remembered appertain to the past life on earth. Plato has misapplied it to the past lives and pre-existence of human beings dwelling on the earth. The words of power were not only spoken. They were likewise represented in the equipment of the mummy, sometimes called its ornaments, such as the word of salvation by the blood of Isis with the red Tet-buckle, the word of durability by the white stone, the word of resurrection by the scarabæus, the word of eternal life by the cross, called the ankh. These were forms of the magical words expressed in fetish figures.

The Manes in Amenta begins his course where he left off on earth when his mouth was closed in death; it is opened once more for him by Ptah and Tum, and Taht supplies him with the great magical words of power that open every gate. These were written on the roll of papyrus that is carried in his hand by the pilgrim who makes his progress through the nether regions in the subterranean pathway of the sun. The so-called Book of the Dead, then, here quoted as the Ritual for the sake of brevity, is the Egyptian book of life: life now, life hereafter, everlasting life. It was indeed the book of life and salvation, because it contained the things to be done in the life here

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and hereafter to ensure eternal continuity (Rit., ch. 15, hymn 3). The departing soul when passing away in



death, or, as the truer phrase is, when setting into the land of life, clasps and clings to his roll for very life. As the book of life, or word of salvation, it was buried in the coffin with the dead when done with on earth. It showed the way to heaven objectively as well as subjectively, as heaven was mapped out in the astral mythos. The Manes enters Amenta with a papyrus roll in his hand corresponding to the one that was buried in his coffin. This contains the written word of truth, the word of magical power, the word of life. The great question now for him is how far he has made the word of god (Osiris) truth and established it against the powers of evil in his lifetime on the earth. The word that he carries with him was written by Taht-Aan, the scribe of truth. Another word has been written in his lifetime by himself, and the record will meet him in the Hall of Justice on the day of weighing words, when Taht will read the record of the life to see how far it tallies with the written word and how far he has fulfilled the word in truth to earn eternal life. The sense of sin and abhorrence of injustice must have been peculiarly keen when it was taught that every word as well as deed was weighed in the balance of truth on the day of reckoning, called the Judgment Day. The questions confronting the Manes on entering Amenta are whether he has laid sufficient hold of life to live again in death? Has he acquired consistency and strength or truth of character enough to persist in some other more permanent form of personality? Has he sufficient force to incorporate his soul anew and germinate and grow and burst the mummy bandages in the glorified body of the Sahu? Is he a true mummy? Is the backbone sound? Is his heart in the right place? Has he planted for eternity in the seed-field of time? Has he made the word of Osiris, the word that was written in the papyrus roll, truth against his enemies?

The chapters for opening the Tuat, for dealing with the adversary in the nether world, for issuing forth victoriously and thus winning the crown of triumph, for removing displeasure from the heart of the judge, tend to show the ways of attaining the life everlasting by acquiring possession of an eternal soul. The Manes is said to be made safe for the place of rebirth in Annu by means of the books of Taht's divine words, which contain the gnosis or knowledge of the things to be done on earth and in Amenta. The truth is made known by the words of Horus which were written down by Taht in the Ritual, but the fulfilment depends on the Manes making the word truth by doing it. That is the only way of salvation or of safety for the soul, the only mode of becoming a true being who would endure as pure spirit for ever. The Egyptians had no vicarious atonement, no imputed righteousness, no second-hand salvation. No initiate in the Osirian mysteries could possibly have rested his hope of reaching heaven on the Galilean line to glory. His was the more crucial way of Amenta, which the Manes had to treat with the guidance of the word, that step by step and act by act he must himself make true. It is said in the rubrical directions of chapter 72 that the Manes who knew it on earth and had it written on his coffin will be able to go in and out by day under any form he chooses in which he can penetrate his dwelling-place and also make his way to the Aarru fields of peace and plenty,

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where he will be flourishing for ever even as he was on earth (Rit., 72, 9, 11). If chapter 91 is known, the Manes takes the form of a fully-equipped spirit (a Khu) in the nether world, and is not imprisoned at any door in Amenta either going in or coming out. Chapter 92 is the one that opens the tomb to the soul and to the shade of a person, that he may come forth to day and have the mastery over his feet. The book of giving sustenance to the spirit of the deceased in the under world delivers the person from all evil things (Rit., 148). There was another book wherewith the spirits acquired strength by knowing the names of the gods of the southern sky and of the northern sky (chs. 141-3). The Ritual was pre-eminently a book of knowledge or of wisdom, because it contained the gnosis of the mysteries. Knowledge was all-important. The Manes make their passage through Amenta by means of what they know. The deceased in one of his supplications says: "O thou ship of the garden Aarru, let me be conveyed to that bread of thy canal, as my father the great one who advanceth in the divine ship, because I know thee" (ch. 106, Renouf). He knew because, as we see by ch. 99, he had learned the names of every part of the bark in which the spirits sailed. Knowledge was power, knowledge was the gnosis, and the gnosis was the science of the mystery teachers and the masters of Sign-language. Ignorance was most dire and deadly. How could one travel in the next world any more than in this without knowing the way? The way in Amenta was indicated topographically very much in keeping with the ways in Egypt, chief of which was the water-way of the great river. Directions, names, and passwords were furnished in writing, to be placed with the mummy of the deceased. Better still, if these instructions and divine teachings were learned by heart, had been enacted and the word made truth in the life, then the Book of the Dead in life became the book of life in death. The word was given that it might be made truth by doing it as the means of learning the way by knowing the word. The way of life in three worlds, those of earth, Amenta, and heaven, was by knowing the word of god and making it true in defiance



of all the powers of evil. According to this earlier Bible, death came into the world by ignorance, not by knowledge, as in the Christian travesty of the Egyptian teaching. As Hermes says: "The wickedness of a soul is ignorance. The virtue of a soul is knowledge" (Divine Pymander, B. IV, 27, 28). There was no life for the soul except in knowing, and no salvation but in doing, the truth. The human soul of Neferuben in the picture is the wise or instructed soul, one of the Khu-Akaru: he is a master of the gnosis, a knower or knowing soul, and therefore not to be caught like an ignorant fish in the net. Knowledge is of the first importance. In all his journeyings and difficulties it is necessary for the deceased to know. It is by knowledge that he is lighted to find his way in the dark. Knowledge is his lamp of light and his compass; to possess knowledge is to be master of divine powers and magical words. Ignorance would leave him a prey to all sorts of liars in wait and cunning enemies. He triumphs continually through his knowledge of the way, like a traveller with his chart and previous acquaintanceship with the local language; hence the need of the gnosis of initiation in the mysteries. Those who knew the real name of the god were in possession of the word

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that represented power over the divinity, therefore the word of power that would be efficacious if employed. Instead of calling on the name of god in prayer, they made use of the name as the word of god. And as these words and mysteries of magic were contained in the writings, it was necessary to know the writings in which the gnosis was religiously preserved to be in possession of the words of power. Hence the phrases of great magical efficacy in the Ritual are called "the words that compel." They compel the favourable action of the superhuman power to which appeal is made. To make magic was to act the appeal in a language of signs which, like the words, were also intended to compel, and to act thus magically was a mode of compelling, forcing, and binding the superhuman powers. Magic was also a mode of covenanting with the power apprehended in the elements. The quid pro quo being blood, this was a most primitive form of blood-covenant. Giving blood for food was giving life for the means of living.

The Ritual opens with a resurrection, but this is the resurrection in the earth of Amenta, not in the heaven of eternity. It is the resurrection of a body-soul emerging in the similitude of the moon-god from the dark of death. The first words of the Ritual are, "O Bull of Amenta [Osiris], it is Taht, the everlasting king, who is here!" He has come as one of the powers that fight to secure the triumph of Osiris over all his adversaries. After the life on earth there was a resurrection in Amenta, the earth of eternity, for the human soul evolved on earth. It was there that the claim to the resurrection in spirit and to life eternal in heaven had to be made good and established by long and painful experiences and many kinds of purgatorial purification, by which the soul was perfected eventually as an ever-living spirit. The word of promise had to be performed and made truth indeed, for the Ma-Kheru of immortality to be earned and endless continuity of life assured. Everyone who died was in possession of a body-soul that passed into Amenta to become an Osiris or an image of the god in matter, although it was not every one who was reborn or regenerated in the likeness of Ra, to attain the Horushood, which was portrayed as the hood of the divine hawk. Emergence in Amenta was the coming forth of the human soul from the coffin and from the gloom of the grave in some form of personality such as is depicted in the Shade, or the Ba, a bird of soul with the human head, which shows that a human soul is signified. Osiris the god of Amenta in a mummy form is thus addressed by the Osiris N. or Manes: "O breathless one, let me live and be saved after death" (ch. 41). This is addressed to Osiris who lives eternally. Though lying as a mummy in Amenta, breathless and without motion, he will be self-resuscitated to rise again. Salvation is renewal for another life; to be saved is not to suffer the second death, not to die a second time. According to Egyptian thought, the saved are the living and the twice dead are the damned. Life after death is salvation of the soul, and those not saved are those who die the second death—a fate that could not be escaped by any false belief in the merits of Horus or the efficacy of the atoning blood. There was no heaven to be secured for them by proxy.

The Ritual is not a book of beautiful sentiments, like the poetic literature of later times. It is a record of the things done by the

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dramatis personę in the Kamite mysteries. But now and again the beauty of feeling breaks out ineffably upon the face of it, as in the chapter by which the deceased prevails over his adversaries, the powers of darkness, and comes forth to the day, saying, "O thou who shinest forth from the moon, thou that givest light from the moon, let me come forth at large amid thy train, and be revealed as one of those in glory. Let



the Tuat be opened for me. Here am I.” The speaker is in Amenta as a mummy soul appealing to the father of lights and lord of spirits that he may come forth in the character of Horus divinized to delight the soul of his poor mother. He wishes to capitalize the desires of those who “make salutations” to the gods on his behalf. These in modern parlance would be the prayers of the priests and congregation (ch. 3) for his welfare and safety in the future life, otherwise for his salvation. In the chapter by which one cometh forth to day he pleads: “Let me have possession of all things soever which were offered ritualistically for me in the nether world. Let me have possession of the table of offerings which was heaped for me on earth—the solicitations which were uttered for me, ‘that he may feed upon the bread of Seb,’ or the food of earth. Let me have possession of my funeral meals,” the meals offered on earth for the dead in the funerary chamber (ch. 68).

The chief object of the deceased on entering Amenta is the mode and means of getting out again as soon as possible upon the other side. His one all-absorbing interest is the resurrection to eternal life. He says, “Let me reach the land of ages, let me gain the land of eternity, for thou, my Lord, hast destined them for me” (ch. 13). Osiris or the Osiris passed into Amenta as the lord of transformations. Various changes of shape were necessitated by the various modes of progression. As a beetle or a serpent he passed through solid earth, as a crocodile through the water, as a hawk through the air. As a jackal or a cat he saw in the dark; as an ibis he was the knowing one, or “he of the nose.” Thus he was the master of transformations, the magician of the later folk-tales, who could change his shape at will. Taht is termed the great magician as the lord of transformations in the moon. Thus the deceased in assuming the type of Taht becomes a master of transformation or the magician whose transformations had also been made on earth by the transformers in trance who pointed the way to transformation in death. When Teta comes to consciousness on rising again in Amenta he is said to have broken his sleep for ever which was in the dwelling of Seb—that is, on the earth. He has now received his Sahu or investiture of the glorious body.

Before the mortal Manes could attain the ultimate state of spirit in the image of Horus the immortal, he must be put together part by part as was Osiris, the dismembered god. He is divinized in the likeness of various divinities, all of whom had been included as powers in the person of the one true god, Neb-er-ter, the lord entire. Every member and part of the Manes in Amenta has to be fashioned afresh in a new creation. The new heart is said to be shaped by certain gods in the nether world, according to the deeds done in the body whilst the person was living on the earth. He assumes the

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glorified body that is formed feature by feature and limb after limb in the likeness of the gods until there is no part of the Manes that remains undivinized. He is given the hair of Nu, or heaven, the eyes of Hathor, ears of Apuat, nose of Khenti-Kās, lips of Anup, teeth of Serk, neck of Isis, hands of the mighty lord of Tattu, shoulders of Neith, back of Sut, phallus of Osiris, legs and thighs of Nut, feet of Ptah, with nails and bones of the living Urēj, until there is not a limb of him that is without a god. There is no possibility of coming back to earth for a new body or for a re-entry into the old mummy. As the Manes says, his “soul is not bound to his old body at the gates of Amenta” (ch. 26, 6). Chapter 89 is designated the chapter by which the soul is united to the body. This, however, does not mean the dead body on earth, but the format or bodily type of the mummy in Amenta. “Here I come,” says the speaker, “that I may overthrow mine adversaries upon the earth, though my dead body be buried” (ch. 86, Renouf). “Let me come forth to day, and walk upon my own legs. Let me have the feet of the glorified” (ch. 86). At this stage he exclaims, “I am a soul, and my soul is divine. It is the eternal force.” In chapters 21 and 22 the Manes asks for his mouth, that he may speak with it. Having his mouth restored, he asks that it may be opened by Ptah, and that Taht may loosen the fetters or muzzles of Sut, the power of darkness (ch. 23). In short, that he may recover the faculty of speech. In the process of transforming and being renewed as the new man, the second Atum, he says, “I am Khepera, the self-produced upon his mother’s thigh.” Khepera is the beetle-type of the sun that is portrayed in pictures of the goddess Nut proceeding from the mother’s khepsh. The name of the beetle signifies becoming and evolving, hence it is a type of the becomer in making his transformation. The mouth being given, words of power are brought to him, he also gathers them from every quarter. Then he remembers his name. Next the new heart is given to him. His jaws are parted, his eyes are opened. Power is given to his arms and vigour to his legs. He is in possession of his heart, his mouth, his eyes, his limbs, and his speech. He is now a new man reincorporated in the body of a Sahu, with a soul that is no longer bound to the Khat or dead mummy at the gates of Amenta (ch. 26). He looks forward to being fed upon the food of Osiris in Aarru, on the eastern side of the mead of amaranthine flowers.

In one phase of the drama the deceased is put together bone by bone in correspondence to the



backbone of Osiris. The backbone was an emblem of sustaining power, and this reconstruction of the deceased is in the likeness of the mutilated god. The speaker at this point says, "The four fastenings of the hinder part of my head are made firm." He does not fall at the block. There are of course seven cervical vertebrae in the backbone altogether, but three of these are peculiar, "the atlas which supports the head, the axis upon which the head turns, and the vertebra prominens, with its long spiral process" (ch. 30, Renouf). No doubt the Osiris was rebuilt upon this model, and the four joints were fundamental, they constituted a fourfold foundation. In another passage the Osiris is apparently perfected "upon the square," as in the Masonic mysteries. It is the

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chapter by which one assumes the form of Ptah, the great architect of the universe. The speaker says, "He is four times the arm's length of Ra, four times the width of the world" (Rit., ch. 82, Renouf), which is a mode of describing the four quarters or four sides of the earth, as represented by the Egyptians. There were seven primary powers in the mythical and astronomical phases, six of whom are represented by zootypes, and the seventh is imaged in the likeness of a man. This is repeated in the eschatology, where the highest soul of seven is the Ka-eidōlon with a human face and figure as the final type of spirit which was human on the earth and is to be eternal in the heavens. The Manes who is being reconstituted says, "The [seven] Uræus divinities are my body. . . . My image is eternal" (ch. 85), as it would be when the seven souls were amalgamated into one that was imaged by the divine Ka. The seven Uræus divinities represented the seven souls of life that were anterior to the one enduring soul. In the chapter of propitiating one's own Ka the Manes says, "Hail to thee, my Ka! May I come to thee and be glorified and made manifest and ensouled?" (ch. 103)-that is, in attaining the highest of the souls, the unifying one. These souls may be conceived as seven ascending types of personality. The first is figured as the shade, the dark soul or shade of the Inuits, the Greenlanders, and other aboriginal races, which is portrayed personally in the Ritual lying darkly on the ground. The shade was primary, because of its being, as it were, a shadow of the old body projected on the ground in the new life. It is portrayed as a black figure stretched out in Amenta. In this way the earth shadow of the body in life served as the type of a soul that passed out of the body in death. This may explain the intimate relationship of the shade to the physical mummy, which it is sometimes said to cling to and remain with in the tomb, and to draw sustenance from the corpse so long as it exists. Thus the shade that draws life from the dead body becomes the mythical prototype of the vampire and the legendary ghoul. It may be difficult to determine exactly what the Egyptians understood by the khabit or shade in its genesis as a soul, but the Inuit or Aleutians describe it as "a vapour emanating from the blood"; and here is wisdom for those who comprehend it. The earliest human soul, derived from the mother when the blood was looked upon as the life, was a soul of blood, and the Inuit description answers perfectly to the shade in the Egyptian Amenta. Amongst the most primitive races the typical basis of a future personality is the shade. The Aleutians say the soul at its departure divides into the shade and the spirit. The first dwells in the tomb, the other ascends to the firmament. These, wherever met with, are equivalent to the twin-souls of Sut the dark one, and Horus the soul of light. For we reckon the Egyptian seven to be earliest and old enough to account for and explain the rest which are to be found dispersed about the world. The soul as shade or shadow is known to the Macusi Indians as the "man in the eyes," who "does not die." This is another form of the shadow that was not cast upon the ground. Dr. Birch drew attention to the fact that whilst the deceased has but one Ba, one Sahu, and one Ka, he has two shades, his Khabti being in the plural (Trans. Society of Bib. Arch., vol. VIII, p. 391). These two correspond to the dark and light shades

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of the aborigines. They also conform to the two souls of darkness and light that were imaged by the black vulture and the golden hawk of Sut and Horus, the first two of the total septenary of powers or souls. The shade, however, is but one-seventh of the series. The other self when perfected consists of seven amalgamated souls. Some of the Manes in Amenta do not get beyond the state of the shade or Khabit; they are arrested in this condition of mummified immobility. They do not acquire the new heart or soul of breath; they remain in the egg unhatched, and do not become the Ba-soul or the glorified Khu. These are the souls that are said to be eaten by certain of the gods or infernal powers. "Eater of the shades" is the title of the fourth of the forty-two executioners (ch. 125). The tenth of the mystical abodes in Amenta is the place of the monstrous arms that capture and carry away the Manes who have not attained a condition beyond that of the shade or empty shell. The "shells" of the theosophists may be met with in the Ritual. The Manes who is



fortified with his divine soul can pass this place in safety. He says, "Let no one take possession of my shade [let no one take possession of my shell or envelope]. I am the divine hawk." He has issued from the shell of the egg and been established beyond the status of the shade as a Ba-soul. With this may be compared the superstition that in eating eggs one should always break up the empty shell, lest it should be made evil use of by the witches. There are wretched shades condemned to immobility in the fifth of the mystical abodes. They suffer their final arrest in that place and position, and are then devoured by the giants who live as eaters of the shades. These monsters are described as having thigh-bones seven cubits long (ch. 149, 18, 19). No mere shade has power enough to pass by these personifications of devouring might; they are the ogres of legendary lore, who may be found at home with the ghoul and the vampire in the dark caverns of the Egyptian under world. These were the dead whose development in spirit world was arrested at the status of the shade, and who were supposed to seek the life they lacked by haunting and preying upon human souls, particularly on the soul of blood. In its next stage the soul is called a Ba, and is represented as a hawk with a human head, to show that the nature of the soul is human still. This is more than a soul of shade, but it was not imagined nor believed that the human soul as such inhabited the body of a bird. In one of the hells the shades are seen burning, but these were able to resist the fire, and it is consequently said, "The shades live; they have raised their powers." They are raised in status by assimilating higher powers.

Following his taking possession of the soul of shade and the soul of light the Osiris is given a new heart, his whole or twofold heart. With some of the primitive folk, as with the Basutos, it is the heart that goes out in death as the soul that never dies. Bobadilla learned from the Indians of Nicaragua that there are two different hearts; that one of these went away with the deceased in death, and that it was the heart that went away which "made them live" hereafter. This other breathing heart, the basis of the future being, is one with the Egyptian heart by which the reconstituted person lives again. The heart that was weighed in the Hall of Judgment could not have been

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the organ of life on earth. This was a second heart, the heart of another life. The Manes makes appeal for this heart not to bear evidence against him in presence of the god who is at the balance (chs. 30A and 30B). The second is the heart that was fashioned anew according to the life lived in the body. It is said to be the heart of the great god Tehuti, who personated intelligence. Hence it is said to be young and keen of insight among the gods, or among the seven souls. The physical representation comes first, but it is said in the text of Panchemisis, "The conscience or heart (Ab) of a man is his own god" or divine judge. The new heart represents rebirth, and is therefore called the mother (ch. 30A); and when the deceased recovers the basis of future being in his whole heart he says, although he is buried in the deep, deep grave, and bowed down to the region of annihilation, he is glorified (even) there (ch. 30A, Renouf).

Now if we take the shade to image a soul of blood, the Ba-hawk to image a soul of light, and the hati-heart to represent a soul of breath, we can perceive a *raison d'être* for the offering of blood, of lights, and of incense as sacrifices to the Manes in three different phases or states. Blood was generally offered to the shades, as we see in survival among the Greeks and Romans. The shade was in the first stage of the past existence, and most needing in Amenta the blood which was the life on earth and held to be of first necessity for the revivifying of the dead as Manes or shades. The Sekhem was one of the souls or powers. It is difficult to identify this with a type and place in the seven. *Pro tem.* we call it fourth of the series. It is more important to know what force it represents. The name is derived from the word khem, for potency. Khem in physics signifies erectile power. The man of thirty years as typical adult is khemt. Sekhem denotes having the power or potency of the erectile force. In the eschatological phase it is the reproducing, formative power of Khem, or Amsu, to re-erect, the power of erection being applied to the spirit in fashioning and vitalizing the new and glorious body for the future resurrection from Amenta. The Khu is a soul in which the person has attained the status of the pure in spirit called the glorified, represented in the likeness of a beautiful white bird; the Ka is a type of eternal duration in which the sevenfold personality is unified at last for permanent or everlasting life.

It is the Khu that is thus addressed in the tomb as the glorified one: "Thou shalt not be imprisoned by those who are attached to the person of Osiris [that is, the mummy], and who have custody of souls and spirits, and who shut up the shades of the dead. It is heaven only that shall hold thee." (Rit., ch. 92.) The shade of itself could never leave the tomb. For this reason it was commonly held that the shade remained with the corpse or mummy on the earth. But here the tomb, the mummy, and the shade are not on earth; they are in Amenta. Without the Ba-soul, the shade remains unvivified. Without the Sekhem, it lacks essential form or power of re-arising. Without the Khu-spirit the person does not ascend from the sepulchre or



prison-house of the nether world. But when this has been attained the deceased is glorified. If chapter 91 is known, "he taketh the form of a fully-equipped Khu [spirit] in the nether

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world, and does not suffer imprisonment at any door in Amenta, either in coming in or going out" (Renouf, ch. 91). It is only when the Manes is invested as a Khu that he ascends to the father as a son of god. So we gather from the following words addressed to Horus by the person who is now a Khu: "O mighty one, who seest thy father, and who hast charge of the books of Taht, here am I. I come, and am glorified and filled with soul and power, and am his light in the darkness of Amenta. He now ascends to Ra his father, who is in the bark, and exclaims again and again, "I am a powerful Khu; let thy soundness be my soundness" (Renouf, ch. 105). When the deceased has been made perfect as a Khu, he is free to enter the great house of seven halls (ch. 145). Likewise the "house of him who is upon the hill," and who is "ruler in the divine hall." The great house is the heaven of Osiris based upon the thirty-six gates or duo-decans of the zodiac. The other is the house of Anup at the summit of the mount in Annu. "Behold me," he exclaims; "behold me. I am come to you, and have carried off and put together my forms," or constituent parts of the permanent soul, which were seven altogether. These are: (1) The Khabit or dark shade; (2) the Ba or light shade; (3) the breathing heart; (4) the Sekhem; (5) the Sahu; (6) the Khu; (7) the Ka. When the Manes has become a Khu, the Ka is still a typical ideal ahead of him; so far ahead or aloof that he propitiates it with offerings. In fact, he presents himself as the sacrificial victim that would die to attain conjunction with his Ka, his image of eternal duration, his type of totality, in which the seven souls were permanently unified in one at last. The Ka has been called the double of the dead, as if it simply represented the Doppel-ganger. But it is not merely a phantom of the living or personal image of the departed. It serves also for the apparition or revenant; it is a type rather than a portrait. It is a type that was pre-natal. It images a soul which came into existence with the child, a soul which is food and sustenance to the body all through life, a soul of existence here and of duration for the life hereafter. Hence it is absorbed at last in the perfected personality. It is depicted in the Temple of Luxor, where the birth of Amenhetep III, is portrayed as coming from the hand of god. The Ka of the royal infant is shown in the pictures being formed by Khnum the moulder on the potter's wheel. It is in attendance on the person all life through, as the genius or guardian angel, and the fulfilment of the personality is effected by a final reunion with the Ka. As already shown, when divine honours were paid to the Pharaoh the offerings were made to his Ka, not to his mortal self. Thus the Manes in Amenta makes an offering of incense to purify himself in propitiation of his Ka (ch. 105). There is a chapter of "providing food for the Ka." Also the mortuary meal was eaten in the chamber of the Ka, the resurrection chamber of the sepulchre. Food was offered to the Ka-eidōlon as the representative of the departed, instead of directly to the spirits of the ancestors. It was set up there as receiver-general of the offerings. Also the food was presented to it as a type of the divine food which sustained the human soul. Thus, when the divine sustenance is offered by the god or goddess to the soul of the mortal on the

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earth, or to the Manes in Amenta, it is presented by the giver to the Ka. Certain priests were appointed to be ministers to the Ka, and these made the offerings to the Ka of the deceased on behalf of the living relatives. This is because the Ka was the type of personality, seventh of the seven souls attained as the highest in which the others were to be included and absorbed. In the vignettes to chapter 25 of the Ritual (Naville, Totdt., Kap. 25, vol. I, p. 36) the deceased is shown his Ka, which is with him in the passage of Amenta, not left behind him in the tomb, that he may not forget himself (as we might say), or, as he says, that he may not suffer loss of identity by forgetting his name. Showing the Ka to him enables the Manes to recall his name in the great house, and especially in the crucible of the house of flame. When the deceased is far advanced on his journey through Amenta, his Ka is still accompanying him, and it is described as being the food of his life in spirit world, even as it had been his spiritual food in the human life. "Thou art come, Osiris; thy Ka is with thee. Thou feedest thyself under thy name of Ka" (128, 6). When the Osiris has passed from the state of shade to the stage of the Ka, he will become what the Ritual designates a fully equipped Manes who has completed his investiture. As a Sahu he was reincorporated in a spiritual body. As a Khu he was invested with a robe of glory. As a sacred hawk with the head of a Bennu he was endowed with the soul of Horus (ch. 78). It was here he exclaimed "Behold me; I am come to you [the gods and the glorified], and have carried off my forms and united them." But in chapter 92 he was anxiously looking forward to the day of reckoning, when he said, "Let the way be open to my soul and my shade, that I may see the great god



within his sanctuary on the day of the soul's reckoning," "when all hearts and words are weighed." He is not yet one of the spirits made perfect, being neither judged nor justified. He has to pass his last examination, and is now approaching the great hall of judgment for his trial. He says, "I am come that I may secure my suit in Abydos," the mythical re-birthplace of Osiris. This is the final trial of the long series through which he has hitherto successfully passed (Rit., ch. 117, Renouf). He has now arrived at the judgment hall. It has been asserted that the deeds which the deceased had done here on earth in no wise influenced the fate that awaited the man after death (Maspero, *Egyptian Archaeology*, Eng. tr., p. 149). But how so, when the new heart which was given to the deceased in Amenta, where he or she was reconstituted, is said to be fashioned in accordance with what he has done in his human life? And the speaker pleads that his new heart may not be fashioned according to all the evil things that may be said against him (Rit., ch. 27). He is anxious that the ministrants of Osiris in the Neter-Kar, "who deal with a man according to the course of his life," may not give a bad odour to his name (ch. 30B). And again he pleads, "Let me be glorified through my attributes; let me be estimated according to my merits" (ch. 72). It is plainly apparent that the future fate of the soul was dependent on the deeds that were done in the body, and the character of the deceased was accreted according to his conduct in the life on earth.

The jury sitting in the judgment hall consisted of forty-two masters of truth. Their duty was to discover the truth with fierce interro-

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gation and the instinct of sleuth-hounds on their track. Was this Manes a true man? Had he lived a true life? Was he true at heart when this was tested in the scales? His viscera were present for inspection, and these keen scrutinizers in their animal-headed forms were very terrible, not only in visage, for they had a vested interest in securing a verdict of guilty against the Manes, inasmuch as the viscera of the condemned were flung to them as perquisites and prey, therefore they searched with the zeal of hunger for the evidence of evil living that might be found written on this record of the inner man. Piecemeal the Manes were examined, to be passed if true, to be sent back if not, in the shape of swine or goats or other Typhonian animals, and driven down into the fiery lake of outer darkness where Baba the devourer of hearts, the Egyptian "raw-head-and-bloody-bones," was lying in wait for them. The highest verdict rendered by the great judge in this most awful Judgment Hall was a testimony to the truth and purity of character established for the Manes on evidence that was unimpeachable. At this post-mortem the sins done in the body through violating the law of nature were probed for most profoundly. Not only was the deceased present in spirit to be judged at the dread tribunal, the book of the body was opened and its record read. The vital organs, such as the heart, liver, and lungs, were brought into judgment as witnesses to the life lived on earth. Any part too vitiated for the rottenness to be cut off or scraped away was condemned and flung as offal to the powers who are called the eaters of filth, the devourers of hearts, and drinkers of the blood of the wicked. And if the heart, for example, should be condemned to be devoured because very bad, the individual could not be reconstructed for a future life.

In order that the Osiris may pass the Great Assize as one of the justified, he must have made the word of Osiris truth on earth against his enemies. He must have lived a righteous life and been just, truthful, merciful, charitable, humane. In coming to the Hall of Judgment or Justice to look on the divine countenance and be cleansed from all the sins he may have committed he says, "I have come to thee, O my Lord. I know thee. Lord of Righteousness is thy name. I bring to thee right. I have put a stop to wrong." His plea is that he has done his best to fulfil the character of Horus-Makheru. Some of his pleas are very touching. "He has not exacted from the labourer, as the first-fruits of each day, more work than was justly due to him. He has not snatched the milk from the mouths of babes and sucklings. He has not been a land-grabber. He has not damned the running water. He has caused no famine, no weeping, no suffering to men, and has not been a robber of food. He has not tampered with the tongue of the balance, nor been fraudulent, mean, or sordid of soul. There is a goodly list of pre-Christian virtues besides all the theoretical Christian ones. Amongst others, he says, "I have propitiated the god with that which he loveth." This was especially by the offering of Maat, viz., justice, truth, and righteousness. "I have given bread to the hungry, water to the thirsty, clothes to the naked, and a boat to the shipwrecked" (ch. 125). Yet we have been told that charity and mercy were totally unknown to the pagan world. He asks the forty-two assessors for the great

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judge not to go against him, for he did the right thing in Tamerit, the land of Egypt. His heart is weighed in



the scales of justice. He passes pure, as one of those who are welcomed by Horus for his own faithful followers, the blessed of his father, to whom it is said, "Come, come in peace." Horus the intercessor, advocate, or paraclete, now takes him by the hand and leads him into the presence of Osiris in the sanctuary. The Manes in the Judgment Hall is black-haired, as seen in the pictures of Ani (Papyrus of Ani, pl. 4). But when he kneels before Osiris on the throne his hair is white. He has passed as one of the purified and is on his way to join the ranks of the just spirits made perfect, who are called the glorified. The attendants say to him, "We put an end to thy ills and we remove that which is disorderly in thee through thy being smitten to the earth" in death. These were the ills of mortality from which he has now been freed in spirit. Here occurs the resurrection of the Osiris in the person of Horus, and it is said, "Ha, Osiris! thou hast come, and thy Ka with thee, which uniteth with thee in thy name of Ka-hetep" (ch. 128). An ordinary rendering of "Ka-hetep" would be "image of peace"=type of attainment; but as the word hetep or hepti also means number seven, that coincides with the Ka being an image of the septenary of souls, complete at last to be unified in the hawk-headed Horus.

In the book or papyrus-roll for invoking the gods of the Kerti, or boundaries, we find the speaker has now reached the limit of Amenta. He says, "I am the soul of Osiris, and rest in him" (ch. 127). He is hailed as one who has attained his Ka and received his insignia of the resurrection. It is now said to the Osiris, "Ha, Osiris! thou hast received thy sceptre, thy pedestal, and the flight of stairs beneath thee" (Rit., ch. 128). The sceptre was the hare-headed symbol of the resurrection first carried by Ptah the opener. The pedestal is the papyrus of Horus, and the stairs denote the means of ascent from Amenta to the summit of the Mount of Glory. He is now prepared and empowered to enter the bark of Ra which voyages from east to west by day and from west to east by night. Before entering the bark the Osiris has attained to every one of his stations in Amenta previously to sailing for the circumpolar paradise upon the stellar Mount of Glory.

Chapter 130 is the book by which the soul is made to live for ever on the day of entering the bark of Ra, which means that it contains the gnosis of the subject. It was made for the birthday or re-birthday of Osiris. Osiris is reborn in Horus as the type of an eternal soul. Hence the speaker says, in this character, "I am coffined in an ark like Horus, to whom his cradle [or nest of reeds] is brought." He is reborn as Horus on his papyrus, an earlier figure on the water than the bark of Ra. He prays, "Let not the Osiris be shipwrecked on the great voyage; keep the steering tackle free from misadventure." When he entered Amenta the deceased in Osiris bore the likeness of the god in mummy form. Before he comes forth from the lower Aarru garden he can say, at the end of certain transformations in type and personality, "I am the soul of Osiris, and I rest in him" (ch. 127). This is in the character of Horus. "I am Horus on this auspicious day" at the "beautiful coming forth from Amenta." He

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has reached the boundary, and now invokes the god who is in his solar disk, otherwise in the bark of Ra. He died in Osiris to live again in Horus, son of god, or in his likeness. Chapters 141 and 142 begin the book of making the Osiris perfect. And this, as the Ritual shows, was in the likeness of Horus the beloved sole-begotten son of Ra, the god in spirit. Now, when the Manes had included his Ka in the name of Ka-hetep (Rit., ch. 128) it is said to the deceased (in the Pyramid texts, Teta, 284, Pepi I, 34), "Horus hath brought to pass that his ka, which is in thee, should unite with thee in thy name of Ka-hetep," which shows the Ka within him was the image of Horus divinized. This corroborates the suggestion that the ka-type was derived from Ka (later Sa) the son of Atum-Ra, who was earlier than Horus as the son of Osiris. Thus the divine sonship of humanity which was personified in Horus, or Iu, or Sa, was also typified in the ka-image of a higher spiritual self; and when the Manes had attained the status of a spirit perfected it was in the form of the divine son who was the express image of the father god. He was Horus the beloved, in all reality, through perfecting the ideal type in his own personality.

He now enters the divine presence of Osiris-Ra to relate what he has done in the character of human Horus, Har-Tema, and Har-Makheru on behalf of his father which constitutes him the veritable son of god. When the Manes had attained the solar bark he has put on "the divine body of Ra" and is hailed by the ministrants with cries of welcome and acclamations from the Mount of Glory (ch. 133). In travelling through the under-world he had passed from the western horizon of earth to the east of heaven, where he joins the solar boat to voyage the celestial waters. There is a change of boat for the night. Hence the speaker says he is "coming in the two barks of the lord of Sau" (ch. 136B, Renouf). There may be some difficulty about the exact position of the chapter numbered 110 in the Ritual, but there is no difficulty in identifying the fields of peace upon the summit of Mount Hetep as the lower paradise of two, which was the land of promise attainable in Amenta. This was the sub-terrestrial or earthly paradise of the legends. When the



Manes comes to these elysian fields he is still in the earth of eternity, and has to prove himself an equal as a worker with the mighty Khus (Khuti), who are nine cubits high, in cultivating his allotment of arable land. The arrival at Mount Hetep in this lower paradise or heaven of the solar mythos precedes the entrance to the Judgment Hall which is in the domain of the Osiris below, and the voyage from east to west in the Matit and the Sektit bark of the sun, therefore it is not in the ultimate heaven or the upper paradise of eternity upon Mount Hetep. We see from the Pyramid texts (Pepi I, lines 192, 169, 182, Maspero, *Les Inscris. Des Pyramides de Sakkarah*) that there were two stages of ascent to the upper paradise, that were represented by two ladders: one is the ladder of Sut, as the ascent from the land of darkness, the other is the ladder of Horus, reaching to the land of light. King Pepi salutes the two: "Homage to thee, O ladder of Sut. Set thyself up, O ladder of God. Set thyself up, O ladder of Sut. Set thyself up, O ladder of Horus, whereby Osiris appeared in heaven when he wrought protection for Ra." Pepi likewise enters heaven

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in his name of the ladder (Budge, *Book of the Dead, Intro.*, pp. 117, 118). The Manes also says, in ch. 149, "I raise my ladder up to the sky, that I may behold the gods."

But, having traced the reconstruction of the deceased for a future life, we now return, to follow him once more from the entrance to Amenta on his journey through the under-world. His mortal personality having been made as permanent as possible in the mummy left on earth, the Manes rising in Amenta now sets out to attain the personality that is to last for ever. He pleads with all his dumbness that his mouth may be opened, or, in other words, that his memory, which he has lost awhile, may be given back to him, so that he may utter the words of power (chs. 21-23) with which he is equipped. The ceremony of opening the mouth after the silence of death was one of the profoundest secrets. The great type of power by means of which the mouth is opened was the leg of the hippopotamus goddess, the symbol of her mightiness as *primum mobile* in the Great Bear having been adopted for this purpose in the eschatology. The ceremony was performed at the tomb as well as in Amenta by the opener Ptah as a mystery of the resurrection. And amongst the many other survivals this rite of "opening the mouth" is still performed in Rome. It was announced in a daily paper not long since (the *Mail*, August 8th, 1903) that after the death of Pope Leo XIII and the coronation of Pius X "a Consistory would be held to close and open the lips of the cardinals newly created," or newly born into the purple. The Osiris also prays that when his mouth is opened Taht may come to him equipped with the words of power. So soon as the mouth of the Manes is freed from the fetters of dumbness and darkness (or muzzles of Sut) and restored to him, he collects the words of power from all quarters more persistently than any sleuth-hound and more swiftly than the flash of light (chs. 23, 24, Renouf). These words of power are magical in their effect. They paralyze all opposition. They open every door. The power is at once applied. The speaker says, "Back, in retreat! Back, crocodile Sui! Come not against me, who live by the words of power!" (ch. 31). This is spoken to the crocodiles or dragons who come to rob the Manes and carry off the words of power that protect the deceased in death. The magical mode of employing the words of power in the mysteries of Taht is by the deceased being assimilated to the character and assuming the superhuman type as a means of protection against the powers of evil. The speaker in the Ritual does not mistake himself for the deity. He is the deity *pro tem.* in acted Sign-language, and by such means is master of the magical power. It is the god who is the power, and the magician employs the words and signs which express that power; but instead of praying to the god he makes use of the divine words attributed to the god, and personates the god as Horus or Ra, Taht or Osiris, in character. He puts on the mask of a crocodile, an ibis, a lion, or other zootype of the primary powers, and says to his adversaries: I am the crocodile (=Sebek), or, I am the lion (=Atum), or, I am Ra, the sun, protecting himself with the Ureus serpent, and consequently no evil thing can overthrow me (ch. 32). Repeating ch. 42 was a magical way of escaping from the slaughter which was wrought in Suten-Khen, and the mode of magic was for the deceased in his re-

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birth to become or to be assimilated to the divine child in his rebirth. He tells the serpent Abur that he is the divine babe, the mighty one. Not a limb of him is without a god. He is not to be grasped by arms or seized by hands. "Not men or gods, the glorified ones or the damned; not generations past, present, or to come, can inflict any injury on him who cometh forth and proceedeth as the eternal child, the everlasting one" (Rit., ch. 42), or as Horus, the son of Isis. These divine characters are assumed by the Manes when he commands his enemies to do his bidding. According to the magical prescriptions, in fighting the devil, or the evil Apap,



a figure of the monster was to be moulded in wax with the name inscribed upon it in green (Budge, *Proceedings Soc. of Arch.*, 1866, p. 21). This was to be spat upon many times, spurned with the foot, and then flung into the fire, as a magical mode of casting out the devil. When the Apap reptile is first encountered and addressed in the Ritual it is said, "O one of wax! who takest captive and seizest with violence and livest upon those who are motionless, let me not become motionless before thee" (Rit., ch. 7). This is because the presence of the devouring monster is made tangible by the image of wax which represents the power addressed, that is otherwise invisible. The ideal becomes concrete in the figure that is thus magically employed. It is in this magical sense that the opening chapters of the Ritual are declared to contain the "words of power" that bring about the resurrection and the glory of the Manes in Amenta. This mode of magic is likewise a mode of hypnotism or human magnetism which was universally common with the primitive races, especially the African, but which is only now being timidly touched by modern science. The power of paralyzing and of arresting motion was looked upon as magical potency indeed. Hypnotic power is magical power. This is described as being taken from the serpent as its strength. In one passage (Rit., ch. 149) the serpent is described as he "who paralyzes with his eyes." And previously, in the same chapter, the speaker says to the serpent, "I am the man who covers thy head with darkness, and I am the great magician. Thine eyes have been given to me, and I am glorified through them. Thy strength [or power] is in my grasp." This might be termed a lesson in hypnotism. The speaker becomes a great magician by taking possession of the paralyzing power in the eyes of the serpent. The description seems to imply that there had been a contest betwixt the serpent-charmer and the serpent, and that the man had conquered by wresting the magical power from the reptile. The Manes has much to say about the adversary of souls whom he meets in Amenta. This is the Apap of darkness, of drought and dearth, disease and death. It is the representative of evil in physical phenomena which was translated as a figure from the mythology into the domain of eschatology. In chapter 32 the "Osiris standeth up upon his feet" to face and defy the crocodiles of darkness who devour the dead and carry off the words of power from the glorified in the under-world. They are stopped and turned back when the speaker says: "I am Atum. All things which exist are in my grasp, and those depend on me which are not yet in being. I have received increase of length and depth and fulness of breathing within the domain of my father the great one. He hath given me the

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beautiful Amenta through which the living pass from death to life" (ch. 32). Thus the Osiris appears, speaks, and acts in the characters of a drama previously extant in the mythology. He comes forth: As the bull of Osiris (ch. 53A); as the god in lion form, Atum (ch. 54); as the jackal Ap-uat, of Sothis or Polaris; as the divine hawk, Horus (ch. 71); as the sacred hawk (ch. 78); as the lotus of earth (ch. 81); as the bennu-bird or phoenix-soul of Ra (ch. 83); as the shen-shen or hernshaw (ch. 84); as the soul that is an image of the eternal (ch. 85); as the dove or swallow (ch. 86); as the crocodile Sebek (ch. 88); as the khu, or glorified spirit (ch. 91); and many more. But the individual is shown to persist in a human form. He comes forth by day and is living after death in the figure, but not as the mummy, that he wore on earth. He is portrayed staff in hand, prepared for his journey through the under-world (Navelle, *Todt.*, Kap. 2, vignette). Also the ka-image of man the immortal is portrayed in the likeness of man the mortal. The human figure is never lost to view through all the phantasmagoria of transformation (Navelle, *Todt.*, vignettes to Kap. 2 and 186). From beginning to end of the Ritual we see it is a being once human, man or woman, who is the traveller through the nether-world up the mount of rebirth in heaven, at the summit of the stellar paradise, where the effigy of the earthly personality was ultimately merged in the divine image of the ka, and the mortal puts on immortality in the likeness of the dear old humanity, changed and glorified. This shows the ghost was founded on a human basis, and that it continued the human likeness in proof of its human origin.

Resurrection in the Ritual is the coming forth to day (Peri-em-hru), whether FROM the life on earth or TO the life attainable in the heaven of eternity. The first resurrection is, as it were, an ascension from the tomb in the nether earth by means of the secret doorway. But this coming forth is in, not from, Amenta, after burial in the upper earth. The deceased had passed through the sepulchre, emerging in the lower earth. He issues from the valley of darkness and the shadow of death. Osiris had been cut to pieces in the lunar and other phenomena by the evil Sut, and the limbs were gathered up and put together by his son and by the mother in Amenta, where he rose again as Horus from the dead. And whatsoever had been postulated of Osiris the mummy in the mythology was repeated on behalf of the Osiris in the eschatology.

Osiris had originated as a god in matter when the powers were elemental, but in the later theology the supreme soul in nature was configurated in a human form. Matter as human was then considered higher than matter unhumanized, and the body as human mummy was superior to matter in external nature. Also



the spirit in human form was something beyond an elemental spirit; hence the god as supreme spirit was based, as already shown, upon the human ghost, with matter as the mummy. Osiris as a mummy in Amenta is what we might call the dead body of matter invested with the limbs and features of the human form, as the type to which the elemental powers had attained in Ptah, in Atum, and in the human-featured Horus, which succeeded the earlier representation by means of zootypes. Osiris is a figure of inanimate nature, personalized as the mummy with a human form and face, whilst being also an image

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of matter as the physical body of the god. The process applied to the human body first in death was afterwards applied to the god in matter, in the elements, or in the inert condition at the time of the winter solstice, awaiting corpse-like for his transformation or transubstantiation into the young and glorious body of the sun, or spirit of vegetation in the spring. The solar god as the sun of evening or of autumn was the suffering, dying sun, or the dead sun buried in the nether earth. To show this, it was made a mummy of, bound up in the linen vesture without a seam, and thus imaged in a likeness of the dead who bore the mummy form on earth, the unknown being represented by the known. The sun god when descending to Amenta may be said to mummify or karas his own body in becoming earthed or, as it were, fleshed in the earth of Ptah. Hence the mummy-type of Ptah, of Atum, and Osiris, each of whom at different stages was the solar god in mummied form when buried in Amenta. It has now to be shown how it was brought about that the final and supreme one god of the Egyptian religion was represented as a mummy in the earth of eternity, and why the mystery of the mummy is the profoundest of all the mysteries of Amenta. An essential element in Egyptian religion was human sympathy with the suffering god, or the power in nature which gave itself, whether as herself or himself, as a living sacrifice, to bring the elements of life to men in light, in water, air, vegetation, fruit, roots, grain, and all things edible. Whence the type was eaten sacramentally at the thanksgiving meal. This feeling was pathetically expressed at "the festival of the staves," when crutches were offered as supports for the suffering autumn sun, otherwise the cripple deity Horus, dying down into Amenta and pitifully needing help which the human sympathizers tried to give. Can anything be more pathetic than this address to the sufferer as the sun god in Amenta: "Decree this, O Atum, that if I see thy face [in glory] I shall not be pained by the signs of thy sufferings." Atum decrees. He also decrees that the god will look on the suppliant as his second self (Rit., ch. 173; Naville).

The legend of the voluntary victim who in a passion of divinest pity became incarnate, and was clothed in human form and feature for the salvation of the world, did not originate in a belief that God had manifested once for all as an historic personage. It has its roots in the remotest part. The same legend was repeated in many lands with a change of name, and at times of sex, for the sufferer, but none of the initiated in the esoteric wisdom ever looked upon the Kamite Iusa, or gnostic Horus, Jesus, Tammuz, Krishna, Buddha, Witoba, or any other of the many saviours as historic in personality, for the simple reason that they had been more truly taught. Mythology was earlier than eschatology, and the human victim was preceded by the zootype; the phenomena first rendered mythically were not manifested in the human sphere. The natural genesis was in another category altogether. The earliest Horus was not incorporated in a human form. He represented that soul of life which came by water to a dried-up, withering world upon the verge of perishing with hunger and with thirst. Here the fish or the first-fruit of the earth was the sign of his incorporation in matter; hence the typical shoot, the green ear, or the branch that were imaged

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in Child-Horus. The saviour who came by water was Ichthys the fish. The saviour who came in fruit as product of the tree was the Natzer. The saviour who came by spirit was the soul of the sun. This was the earliest rendering of the incorporation of Horus as the primary life and light of the world made manifest in external nature, before the doctrine was applied to biology in the human domain, where Horus came by blood, as the mode of incarnation in the human form. In the later myth Osiris is the deity who suffered as the winter sun, assailed by all the powers of darkness. He also suffered from the drought as imaged in the fire-breathing Apap-reptile, and in other ways as lord of life in water, vegetation, and in various forms of food. This suffering deity or provider was the god in matter. Ra is the god in spirit, Osiris in matter. Not only in the matter of earth, but also in the human form—the form assumed by Horus as the child of earth, or Seb. Osiris, the great sufferer in the dead of winter, was not simply the sun, nor was Osiris dead, however inert in matter, lying dumb in darkness, with non-beating heart. He was the buried life of earth, and hence the god in matter imaged in the likeness of a mummy waiting for the resurrection in Amenta. Such was the



eschatology. Mummy-making in Egypt was far older than the Osirian cult. It was at least as old as Anup the divine embalmer of the dead. Preserving the human mummy perfectly intact was a mode of holding on to the individual form and features as a means of preserving the earthly likeness for identifying the personality hereafter in spirit. The mummy was made on purpose to preserve the physical likeness of the mortal. The risen dead are spoken of in the Ritual as "those who have found their faces." The mummy was a primitive form of the African effigy in which the body was preserved as its own portrait, whereas the ka was intended for a likeness of the spirit or immortal-the likeness in which the just spirit made perfect was to see Osiris in his glory. Both the mummy and the ka were represented in the Egyptian tomb, each with a chamber to itself. From the beginning there had been a visible endeavour to preserve some likeness or memento of the earthly body even when the bones alone could be preserved. Mummy-making in the Ritual begins with collecting the bones and piecing them together, if only in a likeness of the skeleton. It is at this stage that Horus is said to collect the bones of his father Osiris for the resurrection in a future life by means of transubstantiation. The same primitive mode of preparing the mummy is implied when it is said to the solar god on entering the under-world, "Reckon thou thy bones, and set thy limbs, and turn thy face to the beautiful Amenta" (ch. 133, Renouf). Teta, deceased, is thus addressed, "O Teta, thou hast raised up thy head for thy bones, and thou hast raised up thy bones for thy head." Also the hand of Teta is said to be like a wall as support of Horus in giving stability to his bones. Thus the foundation was laid for building the mummy-type as a present image of the person who had passed.

Amongst other types, the Yucatanese made little statues of their fathers. The head was left hollow, so that the ashes of the cremated

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body might be placed in the skull, as in an urn; this, says Landa, was then covered "with the skin of the occiput taken from the corpse." The custom is akin to that which has been unearthed in the European bone caves, where the skulls of the adult dead are found to have been trepanned, and the bones of little children inserted instead of human ashes. In Sign-language the bones of the child were typical of rebirth in a future life. The desire to live and the longing for a life after death, in earlier times, are inexpressible, and the efforts made to give some kind of expression to the feeling are ineffably pathetic. D'Acugna relates that it was a custom with the South American Indians to preserve and keep the dead bodies of relatives in their homes as long as was possible, so as to have their friends continually before their eyes. For these they made feasts and set out viands before the dead bodies. Here, in passing, we would suggest that in the Egyptian custom as described by both Herodotus and Plutarch it was not the dead mummy that was brought to table as a type of immortality, but the image of the ka, which denoted what the guests would be like after death, and was therefore a cause for rejoicing. Carrying the ka image round the festive board was just a Kamite prototype of the elevation and carrying round of the host for adoration in the Church of Rome. Indeed, the total paraphernalia of the Christian mysteries had been made use of in Egyptian temples. For instance, in one of the many titles of Osiris in all his forms and places he is called "Osiris in the monstrance" (Rit., ch. 141, Naville). In the Roman ritual the monstrance is a transparent vessel in which the host or victim is exhibited. In the Egyptian cult Osiris was the victim. The elevation of the host signifies the resurrection of the crucified god, who rose again in spirit from the corpus of the victim, now represented by the host. Osiris in the monstrance should of itself suffice to show that the Egyptian Karast (Krst) is the original Christ, and that the Egyptian mysteries were continued by the gnostics and Christianized in Rome. The mode of conveying the oral wisdom to the initiate in the mysteries of young man making was continued in the mystery of mummy making. Whilst the mummy was being prepared for burial, chapters of the Ritual were read to it, or to the conscious ka, by an official who was known as the man of the roll. Every Egyptian was supposed to be acquainted with the formulę, from having learned them during his lifetime, by which he was to have the use of his limbs and possession of his soul restored to him in death, and to be protected from the dangers of the nether-world. These were repeated to the dead person, however, for greater security, during the process of embalming, and the son of the deceased, or the master of the ceremonies, took care to whisper to the mummy the most mysterious parts, which no living ear might hear with impunity. (Maspero, *The Struggle of Nations*, Eng. trans., pp. 510, 511.)

But it is an error to suppose with some Egyptologists, like M. de Horrack, that the new existence of the deceased was begun in the old earthly body (Proceed. Society of Bib. Archeology, vol. VI, March 4, 1884, p. 126). The resurrection of the dead in mummy form may look at first sight as if the old dead corpse had



risen from the sepulchre. But the risen is not the dead mummy, it is a type of personality in the shape of the mummy. It is what the Ritual describes as the mummy-form of a god. The Manes prays, "May I too arise and assume the mummied form as a god," that is, as the mummy of Osiris, the form in which Amsu-Horus rose, a type of permanent preservation, but not yet one of the spirits made perfect by possession of the ka. It was this mistake which led to a false idea that the Egyptian held the dogma of a corporeal resurrection of the dead which became one of the doctrines that were fostered into fixity by the A-Gnostic Christians. The Osiris as mortal Manes, or Amsu-Horus as divinity, does rise in the mummy form, but this is in another life and in another world, not as a human being on our earth. It has the look of a physical resurrection in the old body, and so the ignorant misinterpreters mistook it and founded on it a corporeal basis for the future life. In the Christian scheme the buried dead were to rise again in the old physical corpus for the last judgment in time at the literal ending of the world. This was another delusion based on the misrendering of the Egyptian wisdom. The dead who rose again in Amenta, which was the ground floor of a future state of existence, also rose again for the judgment; but this took place in the earth of eternity which was mistaken by the Christians for the earth of time, just as they had mistaken the form of the risen sahu for the old body of matter that never was supposed to rise again by those who knew. The earthly mummy of the deceased does not go to heaven, nor does it enter the solar boat, yet the Osiris is told to enter the boat, his reward being the seat which receives his sahu or spirit mummy (Rit., ch. 130). Clearly this can only refer to the spiritual body, as the earthly mummy was left on the earth outside the gates of Amenta. Not only is the corporeal mummy not placed on board the boat of souls, the deceased was to be represented by a statue of cedar wood anointed with oil, or, as we might say, Christified (134, 9, 10). There is no possible question of a corporeal resurrection. The object, aim, and end of all the spiritualizing processes is to become non-corporeal in the earthly sense—that is, as the Ritual represents it, to defecate into pure spirit. The word sahu (or the mummy) is employed to express the future form as well as the old. But it is a spiritual sahu, the divine mummy. Even the bones and flesh of souls are mentioned, but these are the bones of Osiris, the backbone of the universal frame, and the flesh of Ra. The terms used for the purpose of divinizing are antipodal to any idea of return to corporeality as a material mummy. The mummy of the Manes is a sahu of the glorified spirit. This state of being is attained by the deceased in chapter 73: "I am the beloved son of his father. I come to the state of a sahu of the well-furnished Manes." He is said to be mummified in the shape of a divine hawk when he takes the form of Horus (78, 15, 16), not as the earthly mummy in a resurrection on our earth. The resurrection of Osiris was not corporeal. The mummy of the god in matter or mortality rises from the tomb transubstantiated into spirit. So complete is the transformation that he is Osiris bodily changed into Horus as a sahu or spirit. The Egyptians had no doctrine of a physical resurrection

of the dead. Though they retained the mummy as a type of personality, it was a changed and glorified form of the earthly body, the mummy that had attained its feet in the resurrection. It was the Karast mummy, or, word for word and thing for thing, Amsu-Horus was the Kamite Christ who rose up from the mummy as a spirit.

Also it is entirely false to represent the Egyptians as making the mummy and preserving it for the return of the soul into the old earthly body. That is but a shadow of the true idea cast backwards by Christianity. Millions of cats were made into mummies and sacredly preserved around the city of Bubastes, but not with the notion of a bodily resurrection. They were the totems of the great cat clan or its metropolis, the Egyptian "Clan Chattan," which had become symbols or fetishes of religious significance to later times when the totemic mother as the cat, the seer by night, was divinized in the lunar goddess Pasht, and the worshippers embalmed her zootype, not because they adored the cat, but because the deess herself was the Great Mother typified by the cat. Both the mother and the moon were recognized beyond the cat, which was their totemic zootype and venerated symbol. Osiris was the mummy of Amenta in two characters; in one he is the khat-mummy lying laid out with corpselike face upon the funeral couch, in the other he is the mummy risen to his feet and incorporated in the glorious body. These two characters were continued as the Corpus Christi and the risen Christ in Rome. Hence in the iconography of the catacombs the Egyptian mummy as Osiris-sahu, and as Horus the new-born solar child, are the demonstrators of the resurrection for the Christian faith, where there is no testimony whatever to an historical event. Any time during the last 10,000 years the mummy made for burial in the tomb was imaged in the likeness of Osiris in Amenta, who, though periodically buried, rose again for ever as the type of life eternal. In making the mummy of Osiris the



Egyptians were also making an image of the god who rose again in spirit as Osiris-sahu or as Horus divinized, the risen Christ of the Osirian cult. When the lustrations were performed with water in Tattu and the anointings with oil in Abydos, it was what may be termed a mode of Christifying or making Horus the child of earth into Horus the son of god who became so in his baptism and anointing that were represented in the mysteries. The first Horus was born of the virgin, not begotten. The second Horus was begotten of the father, and the child was made a man of in his baptismal regeneration with the water and with unction, with the oil of a tree or the fat of a bull.

We have now to show that in making the mummy the Egyptians were also making the typical Christ, which is the anointed. The word *karas*, *kares*, or *karis* in Egyptian signifies embalment, to embalm, to anoint, to make the mummy. *Kreas*, *creas*, or *chros*, in Greek denotes the human body, a person or carcase, more expressly the flesh of it; *cras*, Gaelic and Irish, the body; Latin, *corpus*, for a dead body; these are all preceded by the word *karas* or *karast*, in Egyptian, with the risen mummy for determinative of the meaning. Each body that had been embalmed was *karast*, so to say, and made into a type of immortality in the likeness of Osiris-sahu or Horus, the prototypal

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Christ. It will be made apparent by degrees that the religion of the Chrestoi first began at Memphis with the cultus of the mummy in its two characters, which represented body and spirit, or Ptah in matter and Kheper (Iu-em-hetep) in spirit. Hence the hawk as bird of spirit issuing from the *karast*-mummy was an image of the resurrection. The origin of the Christ as the anointed or “*karast*” will explain the connection of the Christ name and that of the Christiani with unction and anointing. Horus the Kamite Christ was the anointed son. The oil upon his face was the sign of his divinity. This supplied a figure of the Christ to Paul when he says that for those who “put on Christ” “there can be no male and female, for ye are one [man or mummy] in Christ Jesus” (Gal., III, 28). The Christ was “put on” metaphorically in the process of anointing which originated with the making of the mummy. Whether the dead were represented by the bones invested with a coating of blood, of flesh-coloured earth, or by the eviscerated and desiccated body that was bandaged in the cloth of a thousand folds, the object was to preserve and perpetuate the deceased in some permanent form of personality. The Egyptians aimed at making the mummy imperishable and incorruptible, as an image of durability and continuity, a type of the eternal, or of Osiris-*karast* in the likeness of a mummy. Hence the swathe without a seam and of incredible length in which the mummy was enfolded to represent unending duration. Some of these have been unwound to the extent of seven or eight hundred yards, and one of them is described as being a thousand yards in length. But, however long, it was made without a seam. This vesture is alluded to in the chapter of the golden vulture. The chapter is to be inscribed for the protection of the deceased on “the day of his burial in the cloth of a thousand folds” (Rit., ch. 157, 3).

This cloth was the seamless swathe of the Egyptian *karast*, which became the vesture or “coat without a seam woven from the top throughout” (John XIX. 23) for the Christ. Even the poorest Egyptian, whose body was steeped in salt and natron and anointed with a little cedar oil, was wrapped in a single piece of linen equally with the mummy whose swathe was hundreds of yards in length, because the funeral vesture of Osiris, his body of matter, was without a seam. The dead are often called “the bandaged ones.” On rising from the tomb the deceased exclaims triumphantly, “O my father! my sister! my mother Isis! I am freed from my bandages! I can see! I am one of those who are freed from their bandages to see Seb” (158, 1). Seb denotes the earth, and the Manes is free to visit the earth again, this time as the ghost or double of his former self. Covering the corpse with the transparent *tahn*, or golden gum, was one way of turning the dead body into a type of the spiritual body which was imaged as the glorified. One cannot doubt that this was a mode of showing the transformation of the Osirian dead mummy into the luminous body called the *sahu* of Osiris when he was transfigured but still retained the mummy form in *Amsu-Horus* at his rising from the sepulchre. Mummies buried in the tomb at Medum had been thus enveloped. This was one form of investiture alluded to in the Ritual as distinguished from the mummy bandages. One of these mummies is now to be seen in the Royal College of Surgeons.

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“The mode of embalming,” says Prof. Petrie, “was very singular. The body was shrunk, wrapped up in linen cloth, then modelled all over with resin (or *tahn*) into the natural shape and plumpness of the living figure, completely restoring all the fullness of the form, and this was wrapped round with a few turns of the finest gauze.” (Petrie, *Medum*, Intro., ch. 2, pp. 17 and 18.) There was no coffin present in the tomb. The mummy



thus invested with the tahn had been buried in this primitive kind of glass case, in which the form and features could be seen either directly or by means of the modelling. The tahn, gum or resin, as a natural product from the tree, preceded glass, and would be fashioned for the earlier monstrance. Remodelling the dead in the likeness of the living form by means of the pellucid tahn is a mode of making the glorified body on earth that was imaged by the sahu in Amenta, and thus the mummy here attains the twofold type of the Osiris Khat, or corpse, and the Osiris-sahu, or the glorified in spirit. In the Christian agglomerate of Egyptian doctrines and dogmas, rites and symbols, the pellucid tahn may, we think, be recognized in the sacred monstrance of the Roman ritual. This is a show-case in which the host or Corpus Christi is placed to be uplifted and exhibited. The eye of Horus is yet visible in the lanula or crescent-shaped crystal of the monstrance which holds the consecrated bread. The name of this show-case is derived from the Latin monstrare, "to show," and this had been the object of the mummy makers in employing the transparent tahn.

In the eschatological or final phase of the doctrine, to make the mummy was to make the typical anointed, also called the Messu, the Messiah, and the Christ. Mes or mas, in the hieroglyphics, signifies to anoint and to steep, as in making the mummy, and messu in Egyptian means the anointed; whence Iah the Messu becomes Messiah in Hebrew. There was a previous form of the anointed in the totemic mysteries of young man making. When the body attained the age of puberty he was made into the anointed one at the time of his initiation into the way of a man with a woman. It was a custom with certain Inner African tribes to slit the urethra of the boy and lubricate the member with palm oil. This was a primitive way of making the anointed at puberty. Australian aborigines are also known to slit the prepuce cover for the same purpose. At this stage of the mystery the anointed one is the adult youth who has attained the rank of begetter full of grace and favour, or is khemt, as it was rendered in Egyptian. Tertullian claims that the name of the Christians came from the unction received by Jesus Christ. This is in perfect keeping with the derivation of the typical Christ from the mummy which was anointed so abundantly with oil in its embalmment. It is said of the woman who anointed Jesus in Bethany, "In that she poured the ointment upon my body, she did it to prepare me for my burial" (Matt. XXVI. 12). She was preparing the mummy after the manner of Anup the embalmer, who prepared Osiris for his burial and resurrection. But it was only as a dead mummy and not a living man that the gnostic Jesus could have been embalmed for burial.

We now proceed to show that Christ the anointed is none other than

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the Osiris-karast, and that the karast mummy risen to its feet as Osiris-sahu was the prototypical Christ. Unhappily, these demonstrations cannot be made without a wearisome mass of detail. And we are bound for the bottom this time. Dr. Budge, in his book on the mummy, tells his readers that the Egyptian word for mummy is ges, which signifies to wrap up in bandages. But he does not point out that ges or kes, to embalm the corpse or make the mummy, is a reduced or abraded form of an earlier word, karas (whence krst for the mummy). The original word written in hieroglyphics is krst, whence kas, to embalm, to bandage, to knot, to make the mummy or karast (Birch, Dictionary of the Hieroglyphics, pp. 415-416; Champollion, Gram. Egyptienne, 86).

krst

The word krs denotes the embalmment of the mummy, and the krst, as the mummy, was made in the process of preparation by purifying, anointing, and embalming. To karas the dead body was to embalm it, to bandage it, to make the mummy. The mummy was the Osirian Corpus Christi, prepared for burial as the laid-out dead, the karast by name. When raised to its feet, it was the risen mummy, or sahu. The place of embalmment was likewise the krs. Thus the process of making the mummy was to karas, the place in which it was laid is the karas, and the product was the krst, whose image is the upright mummy—the risen Christ. Hence the name of the Christ, Christos in Greek, Chrestus in Latin, for the anointed, was derived, as the present writer previously suggested, from the Egyptian word krst. Karas also signifies the burial-place, and the word modifies into Kās or Chās. Kāsu the "burial place" was a name of the 14th Nome in Upper Egypt. A god Kās is mentioned three or four times in the Book of the Dead, "the god Kās who is in the Tuat" (ch. 40). This was a title of the mummy Osiris in the funerary dwelling. In one passage Kās is described as the deliverer or saviour from all mortal needs. In "the chapter of raising the body" (178) it is said of the deceased that he had been hungry and thirsty (on earth), but he will never hunger or thirst any more, "for Kās delivers him" and does away with wants like these. That is, in the resurrection. Here the name of the



god Osiris-Kās written at full is Osiris the Karast-the Egyptian Christ. Not only is the risen mummy or sahu called the karast, Osiris as lord of the bier is the Neb-karast equivalent to the later Christ the Lord, and the lord of the bier is god of the resurrection from the house of death.

Neb-karast

The karast is literally the god or person who has been mummified, embalmed, and anointed or christified. Anup the baptizer and embalmer of the dead for the new life was the preparer of the karast-mummy. As John the Baptist is the founder of the Christ in baptism, so Anup was the christifier of the moral Horus, he on whom the holy ghost descended as a bird when the Osiris made his transformation in the marriage mystery of Tattu (Rit., ch. 17). We read in the funeral texts of Anup being “Suten tu hetep, Anup, neb tser khent neter ta krast-ef em set” (Birch, Funeral Text, 4th Dynasty). “Suten hept tu Anup tep-tuf khent neter ha am ut neb tser krast ef em as-ef en kar

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neter em set Amenta” (Birch, Funeral Stele of Ra-Khepr-Ka, 12th Dynasty). Anup gives embalmment, krast; he is lord over the place of embalmment, the kras; the lord of embalming (krast), who, so to say, makes the “krast.” The process of embalmment is to make the mummy. This was a type of immortality or rising again. Osiris is krast, or embalmed and mummified for the resurrection. Passage into life and light is made for the karast-dead through the embalmment of the good Osiris (Rit., ch. 162)-that is, through his being karast as the mummy type. Thus the Egyptian krast was the pre-Christian Christ, and the pictures in the Roman Catacombs preserve the proof. The passing of the karast into the Christ is depicted in the gnostic iconography. It is in the form of a child bound up in the swathings of a diminutive Egyptian mummy, with the halo and cross of the four quarters round its head, which show its solar origin.

The Mummy-Babe

It is the divine infant which has the head of Ra in the Ritual who says, “I am the babe; I renew myself, and I grow young again” (chs. 42 and 43). The karast mummy is the type of resurrection in the Roman Catacombs because the karast was the prototypal Christ. It is the Egyptian karast as thing and word that supplied and will explain the Greek Christ, Christos, Krstos, or Latin Chrestus, and account for the Corpus Christi, the anointed, the Saviour, doctrinally, typically, actually in every way except historically, and of that the karast, Krstos, or Christ is entirely independent. “Henceforth,” said a dignitary of the Church of England the other day, “Christianity has done with the metaphysical Christ.” But there is no physical Christ except the karast mummy, which was Osiris when laid out and lying down in death, and Horus of the resurrection standing up as Amsu risen from the sepulchre, having the whip hand over all the powers of darkness and the adversaries of his father.

Say what you will or believe what you may, there is no other origin for Christ the anointed than for Horus the karast or anointed son of god the father. There is no other origin for a Messiah as the anointed than for the Masu or anointed. Finally, then, the mystery of the mummy is the mystery of the Christ. As Christian, it is allowed to be for ever inexplicable. As Osirian, the mystery can be explained. It is one of the mysteries of Amenta, with a more primitive origin in the rites of totemism.

We now claim sufficient warrant for affirming that Christ the anointed is a mystical figure which originated as the Egyptian mummy in the twofold character of Osiris in his death and in his resurrection: as Osiris, or mortal Horus, the karast; and Osiris-sahu, or Horus divinized as the anointed son. The Christ or karast still continues to be made when the sacrament of extreme unction is administered to the dying as a Roman Catholic rite. Though but a shadow of the primitive reality, it perpetuates the “sacred mystery” of converting the corpse into the sahu, the transubstantiation of the inert Osiris by descent of Ra; the mortal Horus, child of the mother,

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into Horus the anointed son of god the father. “Extreme unction,” the seventh of the holy sacraments, is



indeed a Christian rite.

It will now be necessary to give an account of certain other mysteries of Amenta and doctrines of the Ritual. The Egyptians celebrated ten great mysteries on ten different nights of the year. The first was the night of the evening meal (literally the last supper), and the laying of offerings on the altar. It is the night of provisioning the Lord's table. Osiris had been overcome by Sut and the Sebau, who had once more renewed their assault upon Un-nefer when they were defeated and exterminated by his faithful followers. Therefore this was also the night of the great battle when the moon god Taht and the children of light annihilated the rebellious powers of darkness. On the second night the overthrown Tat-Cross, with Osiris in it, or on it, was again erected by Horus, Prince of Sekhem, in the region of Tattu, where the holy spirit Ra descends upon the mummy and the twain become united for the resurrection. On the third night the scene is in Sekhem; the mystery is that of the blind Horus or of Horus in the dark, who here receives his sight. It is also the mystery of dawn upon the coffin of Osiris. We might call it the mystery of Horus the mortal transfiguring into Horus the immortal. On the fourth night the four pillars are erected with which the future kingdom of god the father is to be founded. It is called "the night of erecting the flagstaves of Horus, and of establishing him as the heir of his father's property." The fifth scene is in the region of Rekhset, and the mystery is that of the two sisters with Isis watching in tears over her brother Osiris, and brooding above the dead body to give it the warmth of new life. On the sixth night the glorious ones are judged, the evil dead are parted off, and joy goeth its round in Thinnis. This is the night of the great festival named Ha-k-er-a, or "Come thou to me," in which the blending of the two souls was solemnized as a glorious mystery by a festival at which there was much eating and drinking. The mystery of the seventh night was that of the great judgment on the highway of the damned, when the suit was closed against the rebels who had failed once more and were ignominiously defeated. After the verdict comes the avengement. The eighth is the night of the great hoeing in Tattu, when the associates of Sut are massacred and the fields are manured with their blood. The ninth is called "the night of hiding the body of him who is supreme in attributes." The mystery is that of collecting the remains of Osiris, whose body was mutilated and scattered piecemeal by Sut, and of hiding it. The mystery on the tenth night presents a picture of Anup, the embalmer, the anointer, or christifier of the mummy. This is in Rusta, the place of resurrection from Amenta. It may be the series is not in exact order, but that does not interfere with the nature of the mysteries. In each of the ten acts of the drama the suffering Osiris and the triumph over all his adversaries are portrayed as mysteries in a prototypal miracle-play or drama that was held to be divine. The chapter of these ten mysteries was recited penitentially for the purification of the Manes and the coming forth after death (Rit., ch. 18, rubric). With this we may compare the fact that the Jewish new year is ushered in with ten days of penitence.

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The altar or communion-table thus provisioned was the coffin lid. This also was continued in the ritual of Rome, for it is a fact that the earliest Christian altar was a coffin. According to Blunt's Dictionary of Doctrinal and Historical Theology (p. 16), this was a hollow chest, on the lid or mensa of which the Eucharist was celebrated. This, as Egyptian, was the coffin of Osiris that constituted the altar on which the provisions were laid in Sekhem for the Eucharistic meal. Hence the resurrection is described as "dawn upon the coffin of Osiris." Therefore he rose in spirit from the mummy in the coffin, beneath the lid which constituted the table. This was the body supposed to be eaten as the Eucharist, which was represented by the provisions that were laid upon the altar for the sacramental meal. The first of the ten great mysteries is the mystery of the Eucharist, and we find that the primitive Christian liturgies are all and wholly restricted to the Eucharist as the one primordial sacrament of the Christian Church. The first of the Osirian mysteries is the primary Christian sacrament. "Provisioning the altar" was continued by the Church of Rome. "The mysteries laid upon the altar" which preceded "the communion of the body and blood of Christ" were then eaten in the Eucharistic meal (Neale, Rev. J. M., *The Liturgies*, Introd., p. 33). Thus we see in the camera obscura that the provisions laid on the altar or table represented the flesh and blood of the victim about to be eaten sacramentally. The night of the things that were laid upon the altar is the night of the great sacrifice, with Osiris as the victim. The things laid on the altar for the evening meal represented the body and blood of the Lord. These, as the bread and wine, or flesh and beer, were transelemented or transubstantiated by the descent of Ra the holy spirit, which quickened and transformed the mummy Osiris into the risen sahu, the unleavened bread into the leavened, the water into wine. Osiris, the sacrifice, was the giver of himself as "the food which never perishes" (Rit., ch. 89).

The Christian liturgies are reckoned to be the "most pure sources of Eucharistical doctrine." And liturgy appears to have been the groundwork of the Egyptian ritual. It is said by one of the priests (Rit., ch.



1), "I am he who reciteth the liturgies of the soul who is lord of Tattu"-that is, of Osiris who establishes a soul for ever in conjunction with Ra the holy spirit in the mysteries of Amenta. In one character Osiris was eaten as the Bull of Eternity, who gave his flesh and blood as sustenance for humanity, and who was the divine providence as the provider of food. The eating of the mother was also continued in the Eucharist, Osiris being of both sexes. This was typically fulfilled in one way by converting the bull into an ox. The duality was also imaged in the bread and beer or wine, which is the mother blood in a commuted guise. It is said of the body that was eaten in "the Roman mysteries" that it is "the body which bestows on us, out of its wounds, immortality and life, and the beatific vision with the angels, and food and drink, and life and light, the very bread of life, the true light, eternal life, Christ Jesus." "Wherefore this entrance symbolizes at the same time both the second advent of Christ and His sepulture, for it is He who will

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be our beatific vision in the life to come," as Horus of the second sight, all of which was portrayed of Osiris and fulfilled. (Neale, *The Liturgies*, *Introd.*, p. 30.) Blood sacrifice from the beginning was an offering of life, hence the life offering. When the mother was the victim her blood was offered as life to the ancestral spirits. It was also life to the brotherhood, and partaking of it in communion constituted the sacrament. So in the Christian Eucharist the blood is taken to be the life, and is partaken of as the life, the "life of the world" (Neale, *Liturgy of Basil the Great*), "the divine life that is the life everlasting, the new life that is for ever" (Neale, *Liturgy of St. Chrysostom*, II). The bread broken in the Christian sacrament represents a body that was "broken, immolated, and divided." This does not apply to the body of Jesus, according to the "history." But it does apply to the body of Osiris, which was "broken, immolated, and divided" by Sut, who tore it into fourteen fragments. The altar table, or coffin lid, was provisioned with these parts of the broken body to be typically eaten as the Eucharist on the night "when there are at the coffin the thigh, the head, the heel, and the leg of Un-nefer." Moreover, when the mother was eaten as the sacrifice, the flesh and blood were warm with life. She was not eaten in cold blood. It was the same with the Meriah of the Kolarians, and also with the totemic animal. The efficacy lay in the flesh being eaten alive, and the blood being drunk whilst it was warm with life which constituted the "living sacrifice." This type of sacrifice was also continued in the Christian Eucharist. Hot water was at one time poured into the chalice with the wine at the consecration of the elements, to give it the warmth of life (Neale, *Liturgy of St. Chrysostom*, p. 120.) Even the act of tearing the flesh of the victim's body piecemeal is piously perpetuated by the breaking instead of cutting the bread for the Christian sacrament. The lights upon the coffin of Osiris are represented in the Roman ritual by a double taper, the dikerion, reputed to signify "the advent of the Holy Spirit," which corresponds to the descent of Ra the holy spirit on the inert body of Osiris in Tattu, where the two souls are blended to become one in Horus of the resurrection.

The flabellum or fan is a mystical emblem in the Egyptian mysteries. For one thing, it signified the shade or spirit. Fans are frequently portrayed for souls of a primitive type. (Birch, *Trans. Soc. Bib. Arch.*, vol. VIII, p. 386.) Souls burning in the hells are imaged by flabella. These fans were brought on in the Oriental Church. In the Clementine liturgy they are ordered to be made of peacocks' feathers (Neale, p. 76, *Introd.*, pp. 29, 30). They are called fans of the Holy Spirit, and were carried in procession with the "veil that was wrapped about the body of the Lord Jesus" like the folds of gauze that were wrapped round the mummy at Medum. But the fan or shade=spirit had been reduced in status, and was then used as a flapper for whisking the flies away from the sacrifice (Durandus, IV, 33-8; Neale, *Introd.*, p. 29). It is not pretended that the second advent is historical, nevertheless it is portrayed in the mystery of the Eucharist by the descent of the Holy Spirit. The second advent is the coming forth of Horus in spirit from the

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mummy or corpse which was his image in the human form. The first is in being made flesh and putting on the likeness of mortality, the second is in making his transformation into a spirit, as the type of immortality. The marriage of Cupid and Psyche is a fable that was founded on this union of the two souls which we have traced in the Ritual as the soul in matter, or the human soul, and the soul in spirit. Cupid, under another name, is Eros, whilst Eros and Anteros are a form of the double Horus, Eros in spirit, Anteros in matter, and the blending of the two in the mysteries was the marriage of Cupid and Psyche in the mystery of Tattu. Now here is another of those many mysteries which have no origin in historic Christianity. The Agape was celebrated in connection with the Eucharist. This was not founded at the time of the Last Supper, nevertheless it was held to be a Christian sacrament. Paul in speaking of the love-feast at Corinth as a scene



of drunken revelry (I Cor. II. 20-22), recognizes the celebration of two suppers, which he is desirous of having kept apart, one for the church, and one for the house. These two are the Eucharist and the Agape. Ecclesiastical writers differ as to which of the two ought to be solemnized first, but there is no question that two were celebrated in connection with each other. In his attack on the licentiousness of the Christian Agape Tertullian asks the wives, "Will not your husbands know what it is you secretly take before other food?" and again, "Who will without anxiety endure her absence all night long at the Pascal solemnities?" "Who will without some suspicion of his own let her go to attend that Lord's banquet which they defame?" (Keating, Y. F., *The Agape and the Eucharist*, p. 70.) As Egyptian, we can identify the two, and thus infer the order in which they stood to each other. Whether both were called suppers or not, the Egyptians celebrated the last supper of Osiris on the last night of the old year, and the mesiu, or the evening meal, on the first night of the new year. And this duality was maintained by the gnostics and continued by the Christians. These are two of the Osirian mysteries, and in the list of the ten great mysteries there are two nights of provisioning the altar—that is, two nights of a feast or memorial supper. One is held in Annu, the other in Sekhem, with the resurrection in Tattu coming between the two. In Sekhem the blind Horus receives his sight, or his beatific vision of the divine glory, which was seen when he had pierced the veil hawk-headed in the image of Ra. Provisioning the altar in Sekhem is designated "dawn upon the coffin of Osiris" (Rit., ch. 18). The Eucharist was a form of the mortuary meal in which the death of Osiris was commemorated by the eating of the body and the drinking of the blood. The Agape, or phallic feast, was a mode of celebrating the re-arising of Horus, Prince of Sekhem, as portrayed by the re-erection of the Tat. This accounts for the sexual orgie of the Agape, a primitive form of which was acted by the Eskimo in the festival of reproduction. In their mysteries this was the reproduction of food. In the Egyptian it was the regeneration and resurrection of the soul that was celebrated at the Agape. The death, of course, came first. This was on the night of the great sacrifice, and the Eucharist was

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eaten in commemoration. Then followed the triumph in Tattu and the regenesis of the soul, which was acted by the "holy kiss" or blending of the sexes in the feast of love, as a dramatic rendering of this union betwixt the human nature and divine, or of the brother and sister, Shu and Tefnut. In the totemic mysteries of young man making begettall was included in the modus operandi, and in this the women invoked the spirit of the male for the new birth. The phallic festival of promiscuous intercourse still survived when the mysteries became religious, whether in Egypt, Greece, or Rome. In these Osiris was resuscitated as Horus the only begotten son, the women being the begetters or regenerators. In the evocations of Isis and Nephthys we hear them calling on the lost Osiris to come back to them in the person of the son. They plead that the lamp of life may be relighted, or more literally that the womb may be replenished. "Come to thine abode, god An," they cry. "Beloved of the Adytum! Come to Kha" (a name of phallic significance), "oh, fructifying Bull." This is in the beneficent formulę that were made by the two divine sisters, Isis and Nephthys, to effect the resurrection of Osiris, which are said to have been composed by them on the twenty-fifth day of the month Koiak, December 22nd. They are magical evocations of the god addressed to the inert Osiris, who is caused to rise again by Isis in his ithyphallic form. Most pathetic in its primitiveness is the picture of the two divine sisters, or mothers, Isis and Nephthys, watching by the dead or inert brother who is Osiris in death and Horus in his resurrection, crooning their incantations, brooding bird-like over the germ of life in the egg, and breathing out the very soul of their own life in yearning for him, until the first token of returning consciousness is given, the earliest sign of the resurrection is made in response to the vitalizing warmth of their affection. These evocations follow the night of "the last supper" and the battle with Sut and the Sebau. "Oh, come to thine abode!" the two dear sisters cry. "Come to thy sister! Come to thy wife! Come to thy spouse!" they plead whilst stretching out their longing arms for his embrace. "Oh, excellent Sovereign, come to thine abode. Rejoice; all thine enemies are annihilated. Thy two sisters are near to thee, protecting thy funeral couch, calling thee in weeping, thou who art prostrate on thy funeral bed. Thou seest our tender solicitude. Speak to us, Supreme Ruler, our Lord. Chase away all the anguish which is in our hearts." These in the funeral scenes are the two women watching in the tomb (Records, vol. II, 119). Then was the only son of god begotten of the holy spirit Ra. The "pair of souls" were blended in the Horus of a soul that was to live for ever, or to taste eternal life. The marriage rite was acted, and the marriage feast was celebrated in this prototypal ceremony that was continued in the Agape of the Osirian and the Christian cult.

The Christian dogma of a physical resurrection founded on the historic fact of a dead corpse rising from the grave can be explained as one of the Kamite mysteries which were reproduced as miracles in the Gospels. If we take the original representation in the solar mythos, the sun in the under-world, the



diminished, unvirile, impotent

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or suffering sun was imaged as Ans-Ra, the solar god bound up in linen, as the mummified Osiris. The type remained for permanent use, but when the transformation had been effected the mummy vanished. The sepulchre was empty. The sun of winter or of night did not remain in Hades. Neither did it come forth as the dead body or unbreathing mummy of Osiris. Osiris, the hidden god in the earth of Amenta, does not come forth at all except in the person of the risen Horus, who is the manifestor for the ever-hidden father. To issue thus he makes his transfiguration which constitutes the mystery, not the miracle, of the resurrection. Osiris defecates and spiritualizes. The mummy as corpus is transubstantiated into the sahu, the mortal Horus into the immortal, and the physical mummy disappears. But it did not disappear because the living Horus rose up and walked off with the dead body of Osiris. When the transformation took place the type was changed in a moment, in the “twinkling of an eye.” The mummy Osiris transubstantiates, and makes his transformation into Osiris-sahu. As the Ritual expresses it, “he is renewed in an instant” in this second birth (ch. 182). The place was empty where the mummy had lain upon the bier, and the body was not found. This change is described when it is said in the litany of Ra, he “raises his soul and hides his body.” Thus the body was hidden in the resurrection of the soul. “Hiding his body” is consequently a name of Horus, “emanating from Hes” as a babe in the renewal of Osiris. Concealing the body of dead matter was one way of describing the transubstantiation in texture and the transfiguration in form. This was one of the greater mysteries.

When Horus rent the veil of the tabernacle he had become hawk-headed, and consequently was a spirit in the divine likeness of Ra the holy ghost. Therefore the tabernacle was the body or mummy, “the veil of flesh” (Neale, Liturgy of St. James, pp. 46-7) from which he had emerged. The speaker in the Ritual says, “I am the hawk in the tabernacle, and I pierce through the veil”-that is, when he is invested with the soul of Horus and disrobes himself of the mummy (Rit., ch. 71, Renouf) or the veil which represented the flesh, as did the veil of gauze when folded round the mummy in the pyramid at Medum. The “holy veil” was carried in the Christian mysteries, together with the “holy gifts” and “fans of the spirit,” and this is said to represent “the veil that was wrapped about the body of the Lord Jesus” (Neale, The Liturgies, Introd., p. 30, “Prayer of the Veil.”) This (in the Liturgy of St. James, Neale, p. 46) is “the veil of the flesh of Christ,” therefore the veil of the body or temple of the spirit that was rent in the resurrection by Horus when he “pierced through the veil.” He rends or pierces through the veil, saying, “I am the hawk in the tabernacle, and I pierce through the veil. Here is Horus!” who comes forth to the day as a hawk (ch. 71). In the form of a divine hawk the risen one is revealed and goes forth as a spirit. In the Gospel the loud cry is immediately followed by the going forth as a spirit. “And behold, the veil of the sanctuary was rent in twain from the top to the bottom. And the earth did quake, and the rocks were rent and the tombs were opened, and many bodies of the saints that had fallen asleep were raised (Matt. XXVII. 45-53). Horus now takes his seat at the table of his father Osiris, with those who eat bread in Annu. He gives breath to

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the faithful dead who are raised by him, he who is the resurrection and the life. The same scene is apparently reproduced by John. Jesus makes his apparition to the disciples at what looks like the evening meal, although the meal is not mentioned. Jesus is the breather. “He breathed on them and said, Receive ye the Holy Spirit”-which in the Ritual is the breath of Atum-Ra, the father, imparted by Iu the son, or by Horus to the faithful dead. The scene has now been changed from Amenta to the earth of Seb by those who made “historic” mockery of the Egyptian Ritual, and sank the meaning out of sight where it has been so long submerged. More of this hereafter. Enough at present to indicate the way that things are tending. In this divine drama natural realities are represented with no perniciously destructive attempt to conceal the characters under a mask of history. Majestically moving in their own might of pathetic appeal to human sympathy, they are simply represented for what they may be worth when rightly apprehended. But so tremendous was this tragedy in the Osirian mysteries, so heart-melting the legend of divinest pity that lived on with its rootage in Amenta and its flowerage in the human mind, that an historic travesty has kept the stage and held the tearful gaze of generation after generation for nineteen hundred years.

Amenta, the earth of eternity, is the land of the mysteries where Taht, the moon god, in the nether night was the great teacher of the sacred secrets together with the seven wise masters. The passage through Amenta is a series of initiations for the Osiris deceased. He is inducted into the mysteries of Rusta (1, 7, 9), the mysteries of the Tuat (130, 27), the mysteries of Akar (148, 2, 3). He knows the mysteries of Nekhen



(113, 1). The deceased invokes the god who dwells in all mysteries (14, 1); the deceased learns the mystery of the father god Atum, who becomes his own son (15, 46); he is the mysterious of form (17, 91) and the mysterious of face, like Osiris (133, 9). "I shine in the egg," says the deceased, "in the land of the mysteries." Chapter 162 contains the most secret, most sacred, the greatest of all mysteries. Its name is the book of the hidden dwelling-that is, the book of Amenta or the ritual of the resurrection. Obscure as these mysteries may seem, on account of the form-that of dramatic monologue and soliloquy-and the brevity of statement, we can recognize enough to know that these are the originals of all the other "mysteries," Gnostic, Kabalistic, Masonic, or Christian. The dogma of the incarnation was an Egyptian mystery. Baptismal regeneration, transfiguration, transubstantiation, the resurrection and ascension, were all Egyptian mysteries. The mystery of an ever-virgin mother; the mystery of a boy at twelve years of age transforming suddenly into an adult of thirty years, and then becoming one with the father, as it had been earlier in the mysteries of totemism; the mystery in which the dead body of Osiris is transubstantiated into the living Horus by descent of the bird-headed holy spirit; the mystery of a divine being in three persons, one of which takes flesh on earth as the human Horus, to become a mummy as Osiris in Amenta, and to rise up from the dead in spirit as Ra in heaven. These and other miracles of the Christian faith were already extant among the mysteries of Amenta. But the meaning of the mysteries could only be known

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whilst the genuine gnosis was authentically taught. This had ceased when the Christian Sarcolatrę took possession of the "Word-made-flesh," and literalized the mystical drama as a more tangible-looking human history, that was set forth in the very latest of the Gospels as a brand-new revelation sent from God, and personally conducted in Palestine by the "historic Jesus."

When Bendigo, the pugilist, became converted he proposed to take up preaching as his new profession. And when it was objected that he didn't know anything and couldn't read or write, he replied that he "expected to pick up a good deal by listening round." So was it with the early Christians. They could neither read nor write the ancient language, but they picked up a good deal by listening round. "You have your man upon the cross," said one of them to the Romans; "why do you object to ours?" Their man upon the cross being identical with Osiris-Tat or the ass-headed Iu. It is said of Taht as a teacher of the mysteries, "And now behold Taht in the secret of his mysteries. He maketh purifications and endless reckonings, piercing the firmament and dissipating the storms around him and so it cometh to pass that the Osiris hath reached every station," and, we may add, attained his immortality through the teachings communicated in the mysteries of Taht (Rit., ch. 130, Renouf). The 148th chapter of the Ritual recounts some of the most secret mysteries. It was written to furnish the gnosis or knowledge necessary for the Manes to get rid of his impurities and acquire perfection in the "bosom of Ra" the holy spirit.

At the entrance to the mysterious valley of the Tuat there is a walled-up doorway, the first door of twelve in the passage of Amenta. These twelve are described in the Book of Hades as twelve divisions corresponding to the twelve hours of darkness during the nocturnal journey of the sun. The first division has no visible door of entrance. The rest have open doors, and the twelfth has double doors. It is hard to enter, but made easy for the exit into the land of eternal life. Here is the mystery: how to enter where there is no door and the way is all unknown? It is explained to the Manes how divine assistance is to be obtained. When the stains of life on earth are effaced the strength is given for forcing the entrance where there is no door, and in that power the Manes penetrates with (or as) the god (Rit., ch. 148, 2, 3). Thus Horus was the door in the darkness, the way where no entrance was seen, the life portrayed for the Manes in death. The secret entrance was one of the mysteries of Amenta. It was known as "the door of the stone," which name was given to their Necropolis by the people at Siut, the stone that revolved when the magical word or "open sesame" was spoken. The entrance to the Great Pyramid was concealed by means of a movable flagstone that turned on a pivot which none but the initiated could detect. This, when tilted up, revealed a passage four feet in breadth and three and a half feet in height into the interior of the building. This was a mode of entrance applied to Amenta as the blind doorway that was represented by the secret portal and movable stone of later legends. The means of entrance through what appeared to be a blank wall was by knowing the secret of the nicely adjusted stone, and this secret was communicated to the initiates with the pass-word in the mysteries.

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Horus begins his work by carrying out the divine plans of his father Osiris on earth. He makes firm



the battlements to protect Osiris against the assaults of all the powers of darkness. He makes the word of Osiris truth against his enemies. He opposes Sut, his father's adversary, to the death. He makes war upon the evil Apap, that old serpent, and overthrows the powers that rise up in rebellion, which are called the rebels in the Ritual, who are ever doomed to failure in the fight betwixt them and the father, who is now represented by Horus his beloved son, Horus of the resurrection, who is himself the door in death as the means of entrance to Amenta. He covers the naked body of the breathless one. He opens the fountains of refreshment for the god of the non-beating heart (ch. 1). He wages battle on the "eater of the arm" (ch. 11) and the black boar Sut, two types of the power of dearth, death, and darkness. He protects his father from the devouring crocodiles (ch. 32), from the serpents Rerek, Seksek, and Haiu, also from the apshait, an insect that preys upon the buried mummy (chs. 33, 34, 36). He says, "I have come myself and delivered the god in his dismembered condition. I have healed the trunk and fastened the shoulder and made firm the leg" (ch. 102), i.e., in reconstructing the mummy. He restores to Osiris his sceptre, his pedestal, and his staircase from the tomb (ch. 128). He says, "I have done according to the command that I should come forth in Tattu, to see Osiris" (ch. 78). He has kept the commandment that was given him by the father. The Manes in Amenta tell of "the fortunes of that great son whom the father loveth," and how he had "pierced Sut to the heart," and how they had "seen the death." They also tell of the "divine plans which were carried out by Horus, in the absence of his father," when he represented Osiris on the earth (ch. 78). With his work accomplished, both on earth and in Amenta, Horus of the resurrection goes to see his father, and they embrace each other. Horus addresses his father, here called Ra-Unnefer-Osiris-Ra. He exclaims: "Hail, Osiris! I am thy son Horus; I have come. I have avenged thee. I have struck down thy enemies. I have destroyed all that was wrong in thee. I have killed him who assailed thee. I stretched forth my hand for thee against thy adversaries. I have brought thee the companions of Sut with chains upon them. I have ploughed for thee the fields. I have irrigated for thee thy land. I have hoed for thee the ground. I have built for thee the lakes of water. I have turned up the soil of thy possessions. I have made sacrifices for thee of thy cattle and thy victims. I have bound thy enemies in their chains. I have sowed for thee wheat and barley in the field of Aarru. I have mowed them there for thee. I have glorified thee. I have anointed thee with the offering of holy oil. I have established for thee thy offerings of food on the earth for ever." (Rit., ch. 173, excerpt from Naville's rendering in Renouf's Book of the Dead.) All this and more he claims to have done. "I have given thee Isis and Nephthys." The two divine sisters, the consorts of Osiris, the mothers and protectors of Horus, are thus brought back by him to the father. They have been with him from the beginning on earth in the hall of Seb; with him in his conception and incarnation

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by Isis and his nursing by Nephthys. They were his ministering angels, in attendance on him as protectors from the cut-throat Sut, or the monster Apap, who sought to slay the child or destroy it in the egg; with him in the agony of his blindness when torn and bleeding in the garden of Pa; with him as watchers in the tomb until he wakes; with him in his resurrection from Amenta. They are with him when he ascends to the father as conqueror of death, as ruler of the double earth and lord of the kingdom which he and his disciples or children have established for ever. The work attributed to Horus, the divine exemplar, was to be fulfilled by his followers in the double earth of time and eternity. That was the object of the mysteries. It is in the character of the divine Horus that the human Nebseni says to Osiris, "Thou one God, behold me. I am Horus thy son. I have fought for thee. I have fought on thy behalf for justice, truth, and righteousness. I have overcome thine adversaries." He also claims to have done the things that Horus did as set forth in the writings or represented in the drama, and thus fulfilled the ideal of self-sacrificing sonship in very reality, making the word of Osiris truth against his enemies. And it was but the word even when personified, which to be of any actual efficacy must be made truth in human life, in conduct, and in character (Pap. of Nebseni, Rit., ch. 173, Budge).

If there be any revelation or inspiration in a great ideal dramatically portrayed, the Egyptians found it in their divine model set forth in Horus:

Horus the saviour, who was brought to birth
 As light in heaven and sustenance on earth.
 Horus in spirit, verily divine,
 Who came to turn the water into wine.
 Horus, who gave his life, and sowed the seed
 For men to make the bread of life indeed.



Horus the comforter, who did descend
In human fashion as the heavenly friend.
Horus the word, the founder in his youth.
Horus, fulfiller as the word made truth.
Horus the lord and leader in the fight
Against the dark powers of the ancient night.
Horus the sufferer with his cross bowed down,
Who rose at Easter with his double crown.
Horus the pioneer, who paved the way
Of resurrection to eternal day.
Horus triumphant with the battle done,
Lord of two worlds, united and made one.

It was the object of their loftiest desires to grow in his likeness whilst looking lovingly upon his features, listening to his word, and fulfilling his character in their own personal lives. A mythical model may be no more than an air-blown bladder for learning to swim by. The reality lies in learning to swim. This was how the ideal Horus served the Egyptians. They did not expect him to swim for them and carry them and their belongings as well, but learned to swim for themselves.

There is nothing in all poetry considered as the flower of human reality more pathetic than the figure of Horus in Sekhem. He has grappled with the Apap of evil and wrestled with Sut-the devil or Satan- and been overthrown in the passage of absolute darkness. Blind and bleeding from many wounds, he continues to fight with

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death itself; he conquers, rises from the grave like a warrior with one arm! Not that he has lost an arm; he has only got one arm free from the bonds of death, the bandages of the mummy made for the burial. But he lives, he rises again triumphant, lifting the sign of the Dominator aloft; and in the next stage of transformation he will be altogether free from the trammels of the mummy to become pure spirit, in the likeness of the father as the express image of his person.

It is a common Christian belief, continually iterated, that life and immortality were brought to light, and death, the last enemy, was destroyed, by a personal Jesus only nineteen centuries ago, whereas the same revelation had been accredited to Horus the anointed and to Iu-su the coming son for thousands of years before, with Horus or Iu-su as the impersonal and ideal revealer who was the Messiah in the astronomical mythology and the Son of God in the eschatology. The doctrine of immortality is so ancient in Egypt that the "Book of Vivifying the Soul for Ever," "said over a figure of the enlightened dead," was not only extant some 6,000 years ago in the time of Husapti, fifth king of the first dynasty, it was then so old that the true tradition of interpretation was at that time already lost. The Egyptian Christ-Jesus or Horus, as revealer of immortality, was the ideal figure of a fact known to the ancient spiritualists, that the soul of man or the Manes persisted beyond death and the dissolution of the present body, and the drama of the mysteries was their modus operandi for teaching the fact, with Horus (or Iu-su) as typical manifestor. In this character he was set forth as the first fruits of them that slept, the only one that came forth from the mummy on earth, as the sahu mummy in Amenta; the only one, however, as a type that prefigured potential continuity for all, the doctrine being founded on the ghost as the phenomenal apparition of an eternal reality.

The Egyptians, who were the authors of the mysteries and mythical representation, did not pervert the meaning by an ignorant literalization of mystical matters, and had no fall of man to encounter in the fallacious Christian sense. Consequently they had no need of a redeemer for the effects of that which had never occurred. They did not rejoice over the death of their suffering saviour because his agony and shame and bloody sweat were falsely supposed to rescue them from the consequences of broken laws; on the contrary, they taught that everyone created his own karma here, and that the past deeds made the future fate. The morality was a thousandfold loftier and nobler than that of Christianity, with its delusive doctrine of vicarious atonement and propitiation by proxy. Horus did such or such things for the glory of his father, but not to save the souls of men from having to do them. There was no vicarious salvation or imputed righteousness. Horus was the justifier of the righteous, not of the wicked. He did not come to save sinners from taking the trouble to save themselves. He was an exemplar, a model of the divine sonship; but his followers must conform to his example, and do in life as he had done before they could claim any fellowship with him in death. Except ye do these things yourselves, there is no passage, no opening of the



gate, to the land of life everlasting.

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The Christian cult is often said to be founded on the “mysteries of the incarnation.” But what teacher of the spurious mysteries has ever been able to tell us anything of their natural genesis? What has any bibliolater ever known about the word that was in the beginning? The word which issued out of Silence? The word of life that came by water, by blood, and in the Spirit? For him such language has never been related to any phenomena extant in nature. The wisdom of old Egypt only can explain the typical word and its relationship to a so-called revelation. The doctrine of the incarnation is Egyptian, and to the Egyptian wisdom we must appeal if we would understand it. No other word was ever made flesh in any other way than in Horus, who was the logos of the Mother Nature as the Child-Horus, the khart, or inarticulate logos, and the word that was made truth in the adult paraclite and direct representative of the father in heaven. The incarnation, which is looked upon as a central mystery of the Christian cult, had no origin and can have no adequate or proper explanation in Christianity. Its real origin, like those of the other Egyptian dogmas and doctrines, was purely natural; it was prehistorical and non-personal, and as the mystery of Horus and his virgin mother, who were equally prehistorical and non-historical, it had been the central mystery of the Egyptian faith for ages, utilized by the ancient teachers for all it ever was or could be worth, and was continued by the teachers of historic Christianity in ignorance of its origin and only true significance, or with a criminally culpable suppression of the gnosis by which alone the inexplicable latter-day mysteries could have been explained.

The primitive mysteries were founded on the facts in nature which are verifiable to-day as from the first, whereas the mysteries of the Christian theology have been manufactured, shoddy-like, from the leavings of the past by the modus operandi of miracle. These remain to-day unverified because they are for ever unverifiable. We know how Horus came by water on his papyrus; how then did he come by blood? The child had been incorporated in the fish, the shoot, the branch, the beetle, calf, or lamb, as the representative type; and in his incarnation Horus came by blood, but not by the blood shed on a tree, or the tat-cross. He came to earth by blood as representative of the human soul that came by blood. The Ritual tells us that the gods issued out of silence (ch. 24). This was portrayed in the Osirian system when the infant Horus is depicted pointing with his finger to his mouth, making the sign of silence as it was understood in all the mysteries. Horus is not the ordinary child or khart of the hieroglyphics. He images the logos, the word of silence, the virgin’s word, that gave a dumb or inarticulate utterance to the mystery of the incarnation. The doctrine of the incarnation had been evolved and established in the Osirian religion at least 4,000 and possibly 10,000 years before it was purloined and perverted in Christianity. It was so ancient that the source and origin had been forgotten and the direct means of proof lost sight of or obliterated except amongst the gnostics, who sacredly preserved their fragments of the ancient wisdom, their types and symbols and no doubt, with

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here and there a copy of some chapters of the Book of the Dead done into Greek or Aramaic by Alexandrian scribes. The doctrine of salvation by the blood of Isis connoted the idea of coming into existence by means of the mother’s blood, or mystically the blood of the virgin mother. In primitive biology all birth and production of human life was first derived from the mother’s blood, which was afterwards informed by the soul of the fatherhood. The lesson first taught by nature was that life came by blood. Procreation could not occur until the female was pubescent. Therefore blood was the sign of source as the primary creative human element. Child-Horus came by the blood of the virgin Isis, in that and no other way. Jesus, the gnostic Christ, also came by blood that way, not only according to the secret doctrine of John, for the Musselmans have preserved a fragment of the true gnosis. In the notes to ch. 96 of the Koran, Sale quotes the Arabic tradition that Jesus was not born like any other men from blood concreted into flesh, but came in the flow, or in the flowing blood—that was, in the virgin’s blood first personalized in Horus, who was made flesh as the virgin’s child. The doctrine of the incarnation was dependent on the soul of life originating in the mother blood, the first that was held specifically and exclusively human on account of its incarnation. This was the soul derived from a mother who was the mystical virgin in biology, and who was afterwards mystified by theology as the mother of god, the eternal virgin typified in the likeness of the totemic. The blood mother had been cognized sociologically as the virgin. Thence came the doctrine of a virgin mother as a type. Blood was the mother of a soul now differentiated from the external souls as



human. First the white vulture of the virgin Neith, next the red heifer of the virgin Isis, then the human virginity, supplied the type of an eternal virgin, she in whom the mystery of maternal source was divinized as the virgin mother in the eschatology.

Thus "incarnation" proper begins with the soul that came into being by means of the virgin blood. This was the child of the mother only, the unbegotten Horus, who was an imperfect first sketch of the soul in matter that assumed the form of human personality as Horus the mortal, who was blind and maimed, deaf and dumb and impotent, because it was a birth of matter or the mother only, according to the mythical representation. The mother being the source and sustenance of life with her own blood, this led to a doctrine of salvation by the blood of Isis the divinized virgin. Thus the mystical blood mother was the earliest saviour, not the male. The elder Horus was her child who came by blood. He was her blood child in the eschatology; hence the calf, as his type, was painted red upon the tablets. As the Child-Horus he was an image of her suffering in the human form; thence Horus the child of blood became a saviour through suffering, in a mystery which had a natural origin. This origin can be followed in the Christian iconography when, as Didron shows, a figure of Jesus was portrayed upon the cross, as a little child of two years, naked, and with its body painted red all over, as was the Horus-calf upon the tablets. A curious instance of salvation by the blood of Isis is given in the Ritual. In a vignette to ch. 93, the saving and protecting power of the red tet-buckle, which

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is an image of the blood of Isis, is shown. A pair of human hands are outstretched from this amulet to grasp the arms of the Manes and prevent him from going toward the east, as that way lies the tank of flame, or hell in modern phrase. In the Gospel account of the incarnation the "word" was "made flesh," but the blood basis of the doctrine has been omitted. Salvation through the blood of Isis was imaged by the red tet-amulet that was put on by her when she had conceived her blood child. This salvation was effected when the child was brought into existence. According to the Ritual, the salvation of the Manes is in living on hereafter. He pleads that he may live and be saved after death (ch. 41), and he wore the tet-buckle in his coffin as the sign of his salvation by the blood of Isis.

Further, how did a purificatory power come to be associated with blood so that one of the horrible dogmas of later theology could be expressed in lines like these:-

"There is a fountain filled with blood
Drawn from Immanuel's veins,
And sinners plunged beneath that flood
Lose all their guilty stains"?

The natural genesis of such a monstrous doctrine can be traced on two lines of descent. One of these has its starting-point in the theological victim being slain as a scapegoat in a sacrifice that was held to be piacular. The blood of the sin offering thus acquired the character of the atoning blood. According to the Christian doctrine, "All things are cleansed with blood, and apart from the shedding of blood there is no remission" (Heb. IX. 22). On the other line of descent, the idea of purification by blood was derived from a human origin, and not merely from the blood of the animal that was slain as a sacrifice for sin. This is one of the origins that were unfolded to the initiated by the teachers of the secret wisdom in the mysteries. The earliest form of the purifying blood was female. It was first the blood of the virgin mother, the blood of Isis, the blood of the incarnation, the flowing blood, the element in which Horus manifested when he came by blood, the blood on which the rite of purification was founded as a natural mode of cleansing. This is the one sole origin in the whole realm of nature for the blood which cleanseth, and it was in this feminine phase that a doctrine of purification by blood was established for the use of later theology when the sacrificial victim had been made a male who was held to have shed the atoning, purifying, saving blood upon a tree. There was no other way by which a soul was ever saved by blood than this act of salvation effected by the virgin mother. There never was any other incarnation than this of Horus in the blood of Isis, and no other saviour by blood was possible in the whole domain of unperverted nature. Neither could the transaction be made historical, nor the saviour personal, not if every tree on earth were cut into the figure of a cross with the effigy of a bleeding human body hung on every bough. Purification by means of blood then originated in the blood of Isis, the virgin mother of the human Horus, who, as the red child, calf or lamb, personated that purification by blood which became doctrinal in the eschatology. To substitute the blood of a Jew shed on a cross as a



means of making the purification for sins and the mode of cleansing souls in the “blood of the lamb” for the natural purification of the mother was the grossest form of profanity, inconceivably impious to those who knew the mystical nature of the doctrine and its origin in human phenomena continued as a typical purification by blood that was practised in the mysteries, either by baptism or sprinkling with blood, or drinking blood, or eating the “bloody wafer” of the Roman Eucharist. The natural blood sacrifice was feminine. The typical blood sacrifice was that of the red calf, the lamb, or the child. The lamb on the cross was the Christian victim until the eighth century A.D., at which time the man was permanently substituted for the lamb, and the blood sacrifice was thenceforth portrayed as human and historical. A doctrine of voluntary sacrifice was founded from the time when the human mother gave herself to be eaten with honour by her children in the most primitive form of the mortuary meal. She offered her flesh to be eaten and her blood to be drunk; she gave herself as a natural blood sacrifice on which the typical was founded when the female totem as a cow, a bear, or other animal was made a substitute for the human mother. Also, when the earth was looked upon as the mythical mother of food and drink who was a wet-nurse in the water, and who gave herself bodily to her children for food, the sacrifice was typically continued in totemism when the animal supplied the sacramental food. As before shown, the earliest form of voluntary sacrifice was female. The human mother as victim was repeated in the mythology as divine, the mother in elemental nature; she who gave her flesh and blood as life to her children was then continued as a type in the more mystical phase. Hence came salvation by the blood of Isis—that is, by the virgin blood in which Horus was incarnated and made flesh, as the saviour who thus came by blood.

A Spaniard, who was paying expensively to regain the lost favour of the Holy Virgin, on being told by his priest that Mary had not yet forgiven him, is said to have shaken his fist in the face of his fetish and to have reminded her that she need not be so proud in her present position, as he had known her ever since she was only a bit of green plum tree. The ancient Egyptians knew the natural origins of their symbols and dogmas. Christians have mistaken the bit of green plum tree for an historical virgin.

The earliest form of god the father who became a voluntary sacrifice in Egypt was Ptah in the character of Sekari, the silent sufferer, the confined one, the deity that opened up the nether-world for the resurrection in the solar mythos. As solar god he went down into Amenta. There he died and rose again, and thus became the resurrection and the way into a future life as founder of Egyptian eschatology. Atum the son of Ptah likewise became the voluntary sacrifice as the source of life, but in another way and more apparent form. The mother human and divine had given life with her blood, and now the father, who was blended with the mother in Atum, is portrayed as creator of mankind by the shedding of his own blood.

In the cult of Ptah at Memphis and Atum at On there was a strenuous endeavour made to set creative source as male above the female. Hence it was said of the symbolic beetles that there was

“no female race among them” (Hor-Apollo, B. I, 10). In cutting the member, Atum showed that he was the creator by the blood shed in a voluntary sacrifice. Male source is recognized, but according to what had preceded as the mother element, blood still remained a typical essence of creative life. And this is apparently illustrated by the rite of circumcision. The custom pertains, world over, to the swearing-in of the youths when they join the ranks of the fathers or begetters and follow the example of Atum as the father, Ra, who was previously Horus the son. Atum, like Ptah, was also the typical sacrifice in the earth of eternity, who gave his life as sun god and as the master of food that sprang up for the Manes in Amenta. Osiris follows. In him the human mother who first gave herself to be eaten, and the great mother Isis, who was the saviour by blood, were combined with god the father in a more complete and perfect sacrifice as mother and father of the race in one. Lastly, the son as Horus or as Iusa is made a vicarious sacrifice, not, however, as an atonement for sin, but as voluntary sufferer instead of his mother or his father. For in the Kamite scheme the mother never is omitted. Hence, when Horus comes in the character of the red god who orders the block of execution with the terrifying face of Har-Shefi, as the avenger of the afflictions suffered by his father (or by himself in his first advent), it is he “who lifteth up his father and who lifteth up his mother with his staff” (Rit., ch. 92, Renouf). Egypt, however, had anticipated Rome in attaining the “unbloody sacrifice” that was represented by the wafer, or loaf, of Horus as the bread of heaven, which took the place of flesh meat in the Eucharistic meal, whilst retaining the beer or wine, as substitute for blood, in representing the female element. Thus Horus was eaten as the bread of life, and his blood was drunk in the red ale, or wine, as the



final form in Egypt of the sacrificial, voluntary, living victim that had been the human mother, the typical mother, the totemic animal, the cow of Hathor, the fish, the goose, the calf, the lamb, the victim in various forms, each one of which, down to the lentils and the corn, was figurative of the beneficent sacrifice that from the first was typical of a power in nature, call it mother or son, father, goddess or god, that provided food and drink, accompanied with an idea of sacrifice in the giving of life when blood was looked on as the life.

“How many sacraments hath Christ ordained in His Church?” is asked in the Prayer-book, and the answer is, “Two only as generally necessary to salvation—that is to say, baptism and the supper of the Lord.” And both of these were Egyptian thousands of years earlier. The proof is preserved in that treasury of truth, the Ritual of the resurrection. In the first chapter of the Ritual (Turin Papyrus) it is said by the priest, “I lustrate with water in Tattu and anoint with oil, in Abydos.” We might call the Egyptians very Particular Baptists for in the first ten gates of Elysium or entrances to the great dwelling of Osiris the deceased is purified at least ten times over in ten separate baptisms, and ten different waters in which the gods and goddesses had been washed to make the water holy (Ritual, ch. 145). The inundation was the water of renewal to the life of Egypt, and this natural fact was the course and origin of a doctrine of baptismal regeneration. The salvation that came to Egypt in the

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Nile was continued in the Egyptian eschatology as salvation by water. “I give thee the liquid or humidity which ensures salvation,” is said to the soul of the deceased (Rit., 155, 1). They did not think that souls were saved from perdition by a wash of water or a bath of blood, but bodily baptism was continued as a symbol of purification for the spirit. The deceased explains that he has been steeped in the waters of natron and nitre, or salt, and made pure-pure in heart, pure in his forepart, his posterior part, his middle, and pure all over, so that there is no part of him remaining soiled or stained. The pool of baptism is dual in Amenta. In one part it is the pool of natron, in the other the pool of salt. Both natron and salt were used in preparing the mummy of the deceased, and the same process is repeated in the purification of the soul to make it also permanent, which was a mode of salvation. The deceased says, “May I be fortified or protected by seventy purifications” (Mariette, *Mon. divers*, pl. 63, f), just as Christians at the present time speak of being “fortified by the sacraments of the Church.” “I purify myself at the great stream (the galaxy), where all my ills are made to cease; that which is wrong in me is pardoned, and the spots which were upon my body upon earth are washed away” (Rit., ch. 86). “Lo, I come, that I may purify this soul of mine in the most high degree. Let me be purified in the lake of propitiation and of equipoise. Let me plunge into the divine pool beneath the two divine sycamores of heaven and earth” (ch. 97, Renouf). The pool of purification and healing that was figured in the northern heaven at the pole, and also reproduced in the paradise of Amenta, has been repeated in the Gospel according to John (ch. 5) as the Pool of Bethesda. In the Ritual (ch. 124, part 3) one of two waters is called the pool or tank of righteousness. In this pool the glorified elect receive their final purification and are healed. They are thus made pure for the presence of Osiris. The healing process was timed to take place at certain hours of the night or day. The Turin text gives the fourth hour of the night and the eighth hour of the day. But there are other readings. The Manes, as usual in the gospels, are represented by the “multitude of them that were sick, blind, halt, and withered,” waiting to be healed. The elect or chosen ones are those who are first at the pool when the waters are troubled. Hence the story of the man who was non-elect.

It was a postulate of the Christians, maintained by Augustine and others, that infants who died unbaptized were damned eternally. This doctrine also had its rootage in the mysteries of Amenta. The roots have hitherto been hidden in the earth of eternity which has been mistaken for our earth of time. We are now enabled to exhibit them above ground and hold both root and product up to the light like the bulb of a hyacinth suspended in a glass water-bottle. These can now be studied, roots and all. The flesh that is formed of the mother’s blood was held to share in the impurity of the female nature. It was in this sense solely that woman was the author of evil. The Child-Horus born of flesh and blood was the prototype of the unbaptized child—that is, the child unpurified by baptism. Without baptismal regeneration in Tattu there was no blending of the elder Horus with the soul or spirit of Horus divinized. According

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to the Egyptian doctrine, the development would be arrested and the soul from the earthly body might remain a wretched shade that was doomed to extinction, or, in the Christian perversion, was damned



eternally. It was in Amenta that the dead were raised to inherit the second life. The resurrection had no other meaning for the Egyptians. And in the resurrection the Osiris is thus greeted: "Hail, Osiris! thou art born twice! The gods say to thee: 'Come! come forth; come see what belongs to thee in thy house of eternity'" (ch. 170). It is then that he is changed and renewed in an instant.

In blending the two halves of a soul that was dual in sex, dual also in matter and spirit, into one, according to the mystery of Tattu, there was a return to the type beyond sex from which the two had bifurcated in the human creation. This one enduring soul was typical of the eternal soul which included motherhood and fatherhood in one personality like that of the multimammalian Osiris which the Child-Horus could only represent in some form of duality that imaged both sexes in one, as do the deities who are figured with one female bosom as a mode of en-onement. Female mummies have been exhumed that were made up wearing the beard of a male. This was another figure of the soul completed by uniting the two halves of sex in one figure, the type affected by the Queen Hatshepsu when she clothed herself in masculine attire and reigned as Mistress Aten. It was the same with the Pharaohs who wore the tail of the cow or lioness. They also included both halves of the perfect soul, as a likeness of the biune being divinized in heaven which they represented on the earth. The doctrine was brought on in the iconography of the gnostic artists when Jesus is figured as a woman with a beard, who is designated the Christ as Saint Sophia (or Charis) (Didron, fig. 50), and also when Jesus is depicted in the Book of Revelation as a being of both sexes, a youth with female paps; in the likeness of Osiris, whose male body is half covered with female mamme, and who is Osiris in the upper and Isis in the lower part of the same mummy. Not only was it necessary to be regenerated and reborn in the likeness of god the father; the Manes could only enter the kingdom of heaven as a being of both sexes or of neither. The two halves of the soul that were established for ever in Tattu were male and female; the soul of Shu was male, the soul of Tefnut female. When these were united in one to form a completed Manes and a perfect spirit the result was a typical creation from both sexes in which there was neither male nor female. This oneness, in the Horus who was divinized, is the oneness in Christ described by Paul: "As many of you as were baptized into Christ, did put on Christ. There can be no male nor female, for ye are all one in Christ Jesus." One of the fragments preserved by Clement Alexander and Clement of Rome from the lost "gospel of the Egyptians," which is more than fully recoverable in the Ritual, will show the continuity of the doctrine as Egyptian in a gospel that was designated "Egyptian." The Lord having been asked by Salome when his kingdom would come, replied, "when you shall have trampled under foot the garment of shame; When two shall be one, when that which is without shall be like that which is within, and when the male with the female shall be neither male nor female." The "garment of

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shame" was feminine, being as it was of the flesh. On this the Ritual has a word to say. The impurity of matter which came to be ascribed to the mother of all flesh, or female nature, is symbolically shown in the chapters for arranging the funeral bed (Rit., chs. 170-171). This is exemplified by means of the feminine garment-the apron-which is here considered to be a sign of all that was wrong in the deceased; the wrong that was derived from the mother, as elsewhere described in the Ritual, because it is the garb of impurity called "the garment of shame" in the Egyptian gospel, which was to be trampled under foot when the male and female were to be made one in spirit, or as spirit. In the ceremony of "wrapping up the deceased in a pure garment," the impure one being now discarded is alluded to in ch. 172. When the deceased was stretched upon the funeral bed the body was divested of the apron and clothed in the pure garment of the khus or spirits, "the pure garment allotted to him for ever" (Rit., ch. 171). But the feminine garment is still worn without shame by the masquerading male as the bishop's apron, which can be traced back as feminine to the loin-cloth and apron first worn by the sex for the most primitive and pitiful of human needs at the time of puberty. The bishop in his apron, like the priest in his petticoat and the clergyman in his surplice, is a likeness of the biune being who united both sexes in one; the modern Protestant equivalent for the Pharaoh with the cow's tail, and Venus with a beard, the mutilated eunuch, or any other dual type of hermaphroditical deity. Men who masquerade in women's clothing are commonly prosecuted, but the bishop carries on his mummery without even being suspected. He walks about as ignorant of his vestmental origins as any of the passers by. Usually the custom of men dressing in women's clothing is limited to our Easter pastimes, but the bishops still carry it on all through the year.

The Christians prattle about the divine "sonship of humanity," manifested in the historical Jesus. But they have no divine daughtership, no origin for the soul as female and no female soul. The Jews did all they could to get rid of the female part of the divine nature, and the exigency of the Christian history has



suppressed the feminine element altogether in the human type that represented both sexes in humanity as it was set forth by the Egyptians in the mysteries. Finally, it has been frequently asserted that only through the Gospel Jesus has a god of the poor man ever been revealed—a statement most profoundly false. A god of the poor and suffering was personified in Horus the elder. But there is a corollary to the character. He is likewise an avenger of the sufferings. Horus at Edfu is said to protect the needy against the powerful. Also, in the great Judgment Hall the Osiris deceased upon his trial says, “I have not been a land-grabber. I have not exacted more than should be done for me as the first fruits of each day’s work” (Rit., ch. 125). Various other statements tend to show that the unjust capitalists of those times had a mortal dread of facing Osiris the divinized judge, who was likewise god of the poor and needy. In an Egyptian hymn the one god, Atum the maker of men, is described as “lying awake while all men lie asleep, to seek out the good of his

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creatures” (line 12), “listening to the poor in their distress, gentle of heart when one cries to him. Deliverer of the timid man from the violent, lord of mercy most loving, judging the poor, the poor and the oppressed” (Hymn to Amen-Ra, Records, vol. II, p. 129). Taht was the recorder in the Judgment Hall. At the weighing of hearts he portrayed the character of the deceased, and in one of the texts it is said that when he placed the heart in the scales against Maati, the goddess of justice, he leaned to the side of mercy, that the judgment might be favourably inclined, as though he exerted a little pressure on the human side of the balance.

It has also been said that the historic Jesus came to glorify the lot of labour, which antiquity despised, whereas the Egyptian paradise was the reward of labour, and Horus the husbandman in the harvest-field of the Aarru is the worker personified. No one attained the Egyptian heaven but the worker, who reaped solely in proportion as he had sown. The portion of land allotted to the Manes for cultivation in Amenta was enlarged only for those who had been good labourers on earth. The Shebti figures in the tombs are equipped for labour with the plough or hoe in their hands. As agriculturists they put their hands to the plough. There was no unearned increment for loafers in the earth of eternity. A flash of revelation lightens from the cloud of Egypt’s past when we learn from the Ritual that a part of the work to be performed in the Aarru paradise or field of harvest in Amenta was to clear away the life-choking sand. These fighters and conquerors of the much-detested desert still retain that image of the earliest cultivators, the makers of the soil which they enclosed and first protected from the drifting, sterilizing sand. The Manes, addressing the Shebti figures, says to them, “O typical ones! If I should be judged worthy of doing the work that has to be done in Amenta, bear witness for me that I am worthy to fertilize the fields, to flush the streams, and transport the sand from west to east” (Rit., ch. 6). He became one of the glorified elect in being judged worthy of the work. This will show that in making the primeval paradise they were still the cultivators who had conquered on earth by their long wrestle with the powers of dearth in the desert when they made their passage through the wilderness of sand and held on to the skirts of Mother Nile, who led them to a land which she herself had made for them to turn into an oasis and a paradise of plenty with her waters for assistance in the war against Apap, or Sut, the Sebau, and the burning Sahara. It may also explain why the Pharaohs from the time of the eleventh dynasty were officially entitled “Masters of the Oasis,” the oasis, that is, which had been created in Egypt by human labour to be localized in Amenta as the promised land that was to be attained at last among the never-setting stars in the oasis of eternity.

The prototypes of hell and purgatory and the earthly paradise are all to be found in the Egyptian Amenta. There is, says the Christian rhymist, Dr. Watts:

“There is a dreadful hell
And everlasting pains,
Where sinners must with devils dwell
In darkness, fire, and chains.”

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The darkness, fire, and chains, as well as the brimstone, which was the stone of Sut, and other paraphernalia of the Christian hell, are also Egyptian. But the chains were employed for the fettering of Sut, the Apap, and the Sebau, the evil adversaries of Osiris, the good or perfect being, not for the torturing of souls that once were human. The Egyptian hell was not a place of everlasting pain, but of extinction for those who were wicked irretrievably. It must be admitted, to the honour and glory of the Christian deity, that a god of eternal torment is an ideal distinctly Christian, to which the Egyptians never did attain. Theirs was the all-



parental god, Father and Mother in one whose heart was thought to bleed in every wound of suffering humanity, and whose son was represented in the character of the Comforter.

Also the hell-fire of Christian theology, the hell-fire that is unquenchable (Mark IX. 43, 44), is a survival of the representation made in the Egyptian mysteries. The Osiris in Amenta passes through this hell of fire in which those who are condemned suffer their annihilation. He says, "I enter in and I come forth from the tank (or lake) of flame on the day when the adversaries are annihilated at Sekhem" (Rit., ch. 1). When the glorified deceased had made his voyage in heaven "over the leg of Ptah," and reached the mount of glory, he exclaims, "I have come from the lake of flame, from the lake of fire and from the field of flame." He has made his escape from destruction, and attained the eternal city at the pole of heaven. This lake of fire that is never quenched was derived from the solar force in the mythology on which the eschatology was based. Hence the locality was in the east, at the place of sunrise. The wicked were consumed by fire at the place where the righteous entered the solar bark to sail the heavenly waters called the Kabhu, or the cool, and voyage westward toward the heaven of the setting stars. The lake of flame was in the east, the lake of outer darkness in the west. For when the bark of Ra or the boat of souls had reached the west at sunset there was a great gulf fixed between the mount called Manu in the west and the starry vault of night, the gulf of Putrata (Rit., ch. 44), where the dead fell into darkness unless supported by Apuat the star-god, by Horus in the moon, and by Ra the solar deity, the visible representatives of superhuman powers in the astronomical mythology.

At the "last judgment" in the mysteries those who had failed to make the word of Osiris truth against his enemies, as the formula runs, were doomed to die a second death. The first was in the body on the earth, the second in the spirit. The enemies of justice, law, truth, and right were doomed to be destroyed for ever in the lake of fire or tank of flame. They were annihilated once for all (Rit., ch. 1). The doctrine crops up in the Pauline Epistles and in Revelation, where the end of all is with a destruction in the lake of fire. In the Epistle to the Hebrews the destruction of lost souls is compared with that of vegetable matter being consumed by fire. The doctrine, like so many others, was Egyptian, upon which the haze of ignorance settled down, to cause confusion ever since. Take away the Kamite devil, and the Christian world would suffer sad bereavement. The devil was of Egyptian origin, both as "that old serpent" the Apap reptile, the devil with a long tail, and as Sut, who was Satan in an anthropomorphic guise. Sut, the power of drought and darkness in

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physical phenomena, becomes the dark-hearted evil one, and is then described as causing storms and tempests, going round the horizon of heaven "like one whose heart is veiled" (Rit., ch. 39, Renouf), as the adversary of Osiris the Good Being. The darkness, fire, and chains are all Egyptian. Darkness was mythically represented by the Apap dragon, also as the domain of Sut in the later theology. Darkness in the nether world is identical with the tunnels of Sut in Amenta. The chains are likewise Egyptian, but not for human wear. Apap and the Sebau, Sut and the Sami are bound in chains. It is said to the pre-anthropomorphic devil, "Chains are cast upon thee by the scorpion goddess" (Rit., ch. 39). Sut is also imprisoned with a chain upon his neck (ch. 108). As already explained, the Sebau and the Sami represent the physical forces in external nature that made for evil and were for ever opposed to the Good Being and to the peace of the world. These were always rising in impotent revolt as the hosts of darkness and spawn of Apap, headed by the evil-hearted Sut. They had to be kept under; hence the necessity for prisons, bonds, and chains. The mythical imagery has been continued in the Christian eschatology, and the sinners put in the place of the Sebau, whereas in the Egyptian teaching the sinners, once human, who were irretrievably bad, were put an end to once for all, at the time of the second death, in the region of annihilation (Rit., ch. 18). Coming to an end for ever was, to the Egyptian mind, a prospect worse than everlasting pains, so profound was their appreciation of life, so powerful their will to persist. They represented evil as negation. Apap is evil and a type of negation in the natural phenomena that were opposed to good. In the eschatology Sut represents negation as non-existence. Evil culminated in annihilation and non-being for the Manes, and the negation of being, of life, of good, was the ultimate form of evil. The Egyptian purgatory, called the Meskat, is a place of purgation where the primitive mode of purifying may be compared with that of Fulling. It is effected by beating. Hence the Meskat is the place of scourging. The Manes pleads that he may not fall under the knives of the executioners in the place of extermination, as he has "passed through the place of purification in the middle of the Meskat." In chapter 72 the Manes prays that he may "not be stopped at the Meskat," or in purgatory, but may pass on to the divine dwelling-place prepared for him by Tum "above the earth," where he can "join his two hands together," and eat the bread and drink the beer



upon the table of Osiris. The same plea, "Let me not be stopped at the Meskat," or kept in purgatory, is also uttered by the speaker in chapter 99. The enemies of the Good Being were likewise pilloried. Hence the Manes says, "Deliver me from the gods of the pillory, who fasten (the guilty) to their posts" (ch. 180).

A late attempt has been made on behalf of the Roman Catholic religion to lure people into Hades by showing that it is only a mitigated mourning department; that the devil himself is not so black as hitherto painted; and that there is really a tolerable amount of happiness to be obtained in hell. But this is only looking a little closer into the traditions of Amenta which survived in Rome. They belong to the same original source as that from which the Church derived its doctrines of purgatory, the second death, and other

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dogmas not to be found in the Gospels. There is no everlasting bonfire of eternal torture in the Egyptian hells, of which there are ten, known as the ten circles of the condemned, in the inferno or divine nether region. The utterly worthless suffer a second death upon the highways of the damned, and are spoken of as those who are no more. The Roman Church continued the dogma of a second death, and then somewhat nullified it by adding punishment of an infinite duration, as being more coercive to all who did or did not zealously believe. There was no other identifiable source for the Christian eschatology than the Egyptian wisdom. The Roman Church was founded on the Ritual. Possibly a version of the original may one day be found preserved in the secret archives of Rome, the text of which would explain numerous pictures in the Catacombs and other works of the gnostic artists who were the actual authors of the Egypto-Christian iconography, not the "few poor fishermen." The Roman Church will yet find that she is at root Egyptian, and will then seek to slough off the spurious history which by that time will be looked upon as solely incremental.

The Egyptians were the greatest realists that ever lived. For thousands and thousands of years it was their obvious endeavour at full stretch to reach the ultimate reality of eternal truth. Their interrogation of nature was like the questioning of children, very much in earnest: "But is it really true?" The real was the quest of their unceasing inquiry. To be real was the end and aim; that was living in truth. The only one god was the real god. Horus in spirit was the real Horus. Reality was royalty. In the time of the fifth dynasty a certain Tep-en-ankh claims to be "the real judge and scribe," the "real nearest friend of the king." For them eternal life was the ultimate reality. The Egyptian was pre-eminently a manly religion, and therefore calculated to develop manhood. In the hall of the last judgment the deceased expects justice and equity. His god is a just and righteous judge. He does not pray for mercy or writhe in the dust to seek a sentimental forgiveness for sins, or sue for clemency. His was not a creed of that nature. He knows it is the life, the character, the conduct that will count in the scales of Maati for the life hereafter. The human Horus put in no plea for sinners on account of his sufferings. Divine Horus throws no make-weight into the scale. The deceased is judged by what he has done and by what he has not done in the life on earth. He must be sound at heart. He must have spoken and acted the truth. The word of god must have been made truth by him to be of any avail at the bar of judgment. That was the object of all the teaching in all the mysteries and writings which were held to be divine. The standard of law without and within was set up under the name of Maati or Maat, a name denoting the fixed, undeviating law and eternal rule of right. Hence the same word signifies law, truth, justice, rightfulness, and the later righteousness. The foremost and the final article of the Egyptian creed was to fulfil Maati. This is the beginning, the middle, and the end of the moral law. The deity enthroned by them for worship was the god of Maati, the name, which has the fourfold meaning of law, justice, truth, and right, which are one as well as synonymous. Judgment with justice was their aim, their alpha and

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omega, in administering the law which their religious sense had divinized for human use; and its supreme type, erected at the pole, in the equinox, or the Hall of Judgment, was the pair of scales at perfect equipoise, for with them the equilibrium of the universe was dependent on eternal equity.

It may look like taking a flying leap in the dark to pass from the Egyptian Book of the Dead to Bunyan's Pilgrim's Progress, but whencesoever Bunyan derived the tradition, the Pilgrim's Progress contains an outline of the matter in the Egyptian Ritual. Christian personates the Manes on his journey through the nether earth, with the roll in his hand containing the word of life. The escape from the City of Destruction may be seen in the escape of the deceased from the destruction threatened in Amenta, when he exclaims, "I come from the lake of flame, from the lake of fire and from the field of flame" (ch. 98). The



wicket-gate corresponds to the secret doorway of the mysteries; the “Slough of Despond” to the marshes in the mythos; the “Hill of Difficulty” to the Mount of Ascent up which the Osiris climbs with “his staff in his hand.” The Manes forgets his name; Christian forgets his roll, the roll that was his guide book for the journey and his passport to the celestial city. The prototypal valley of the shadow of death is the Aar-en-tet in Amenta. This is the valley of darkness and death (Rit., ch. 19; 130, 6). The Ritual says, “Let not the Osiris advance into the valley of darkness” where the twice-dead were buried for ever by the great annihilator Seb. The monster Apap is the original Apollyon. The equipment of Christian in his armour for his conflict with Apollyon in the Valley of Humiliation is one with the equipment of the Osiris, who enters the valley “glorious and well equipped” for the battle with his adversary the dragon. The fight of Christian and Apollyon is identical with the contest between Ra and Apap. All the time of his struggle Apollyon fought with yells and hideous roarings; Apap with “the voice of strong bellows” (Rit., ch. 39). Christian passes by the mouth of hell; the Osiris passes by the ten hells, with all of them, as it were, making mouths at him for their prey. There are two lions at the gate of the Palace Beautiful, and in the Ritual the two lions crouch at the beautiful gate of exit from Amenta (vig. to ch. 18). The waters of the river of life, the green meadows, the delectable mountains, the land of Beulah, the paradise of peace, the celestial city on the summit, all belong to the mythology of Hetep or the Mount of Glory—a bare outline, the mere skeleton of which has been clothed at different times in various forms, including this of the Pilgrim’s Progress. Possibly Bunyan the tinker derived the tradition from those travelling tinkers the gipsies. However this may be, the Egyptian Ritual is the verifiable source of Bunyan’s Pilgrim’s Progress.

Many illustrations might also be given to show that the mysteries of Amenta, which were finally summed up as “Osirian,” have been carried to the other side of the world. In the mythology of the

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aborigines of New Holland, “Grogoragally, the divine son, is the active agent of his father, who immovably presides over all nature (like Osiris, the mummy god of the motionless heart). The son watches the actions of men, and quickens the dead immediately upon their earthly interment. He acts as mediator for the souls to the great god, to whom the good and bad actions of all are known. His office is chiefly to bring at the close of every day the spirits of the dead from all parts of the world to the judgment-seat of his father, where alone there is eternal light. There he acts as intercessor for those who have only spent some portion of their lives in wickedness. Bayma, listening to the mediation of his son, allows Grogoragally to admit some such into Ballima,” or heaven (Manning, Notes on the Aborigines of New Holland, Sydney, 1883, copy from the author). Grogoragally is one with the hawk-headed Horus, the paraclete or advocate who pleads for the Manes before the judgment-seat of his father. Again, the aborigines of the McDonnell Ranges have a tradition that the sky was at one time inhabited by three persons. One of these was a woman, one was a child who always remained a child and never developed beyond childhood; the third was a man of gigantic stature called Ulthaana—that is a spirit. He had an enormous foot shaped like that of an emu. When a native dies he is said to ascend to the home of Ulthaana the spirit (Gillen, Notes, Horn Expedition, vol. IV, p. 183). This is a far-off folk tale that may be traced back home to the Egyptian myth. In this Child-Horus never developed beyond childhood, and so remained the eternal child. This was Horus of the incarnation who made his transformation into the Horus that rose again as the adult, the great man, Horus in spirit, the prototype of “Ulthaana.” The bird type is repeated. Horus has the head of the hawk, as a figure of the man in spirit; Ulthaana, as a spirit, has the foot of an enormous emu.

The Arunta also have a kind of Amenta or world of spirits under ground. About fourteen miles to the south of Alice Springs there is a cave in a range of hills which rises to the north. This cave, like all others in the range, is supposed to be occupied by the Iruntarinia or spirit individuals, each one of whom is in reality the double of one of the ancestors of the tribe who lived in the Alcheringa. The individual spirits are supposed to live within the cave in perpetual sunshine and among streams of running water, as in the Egyptian meadows of Aarru. Here, as in Amenta, the reconstitution of the deceased takes place. Within the cave the Iruntarinia remove all the internal organs, and provide the man with a completely new set, after which operation has been successfully performed he presently comes to life again, but in a condition of insanity. This, however, is of short duration, and the coming round is equivalent to the recovery of memory by the Manes in the Ritual, when he remembers his name and who he is in the great house of the other world (Spencer and Gillen, p. 525). There are bird-souls also in this nether earth, which are favoured with unlimited supplies of down or undattha, with which they are fond of decorating their bodies as spirits. The mysteries of Amenta are more or less extant in the totemic ceremonies of the Central Australians at a more rudimentary stage of development, which means, according to the present reading



of the data, that the same primitive wisdom was carried out from the same central birthplace in Africa to the islands of the Southern Sea, and there fossilized during long ages of isolation, which had been carried down the Nile to take living root and grow and flourish as the mythology and eschatology of ancient Egypt.

In the mysteries of Amenta the deceased is reconstructed from seven constituent parts or souls in seven stages of development. Corresponding to these in the Arunta mysteries, seven "status-terms are applied to the initiate." (1) He is called Ambaquerka up to the time of his being tossed in the air. (2) He is Ulpmerka until taken to the circumcision ground. (3) He is the Wurtja during the time betwixt being painted for it and the actual performance of the ceremony. (4) He is Arakurta betwixt the operations of circumcision and sub-incision. (5) He is Ertwa-kurka after circumcision until he passes through the ordeal by fire. (6) Following this he is called Illpongwura, and (7) after passing through the engwura he is designated Urliara. (Spencer and Gillen, N.T., p. 638.) In the mysteries of Amenta the mouth of the resuscitated spirit is opened and the silence of death is broken when the lips are touched by the sacred implement in the hands of Ptah. It is said in the "ceremony of opening the mouth," "Let my mouth be opened by Ptah with the instrument of ba-metal with which he openeth the mouths of the gods" (ch. 23). The Arunta also perform the ceremony of opening the mouth by touching it with a sacred object when the initiates are released from the ban of silence (Spencer and Gillen, pp. 382, 385). A mystery of the resurrection is acted by the Arunta in the quabarra ingwurninga inkinja, or corroborree of the arisen bones, which bones imaged the dead body, whilst the performers represented the Ulthaana or spirits of the dead (p. 473). The bones were sacredly preserved by those who were as yet unable to make the mummy as a type of permanence.

Messrs. Spencer and Gillen tell us that every Australian native has to pass through certain ceremonies before he is admitted to the secrets of the tribe. The first takes place at about the age of ten or twelve years, whilst the final and most impressive one is not passed through until probably the native has reached the age of at least twenty-five, or it may be thirty years" (N.T., pp. 212, 213). These two initiations correspond to those in the mysteries of the double Horus. At twelve years of age the Child-Horus makes his transformation into the adult in his baptism or other kindred mysteries. Horus as the man of thirty years is initiated in the final mystery of the resurrection. So was it with the gnostic Jesus. The long lock of Horus, the sign of childhood, was worn by him until he attained the age of twelve years, when he was changed into a man. With the southern Arunta tribe the hair of the body is for the first time tied up at the commencement of the opening ceremony of the series by which he is made a man. His long hair is the equivalent of the Horus lock. The first act of initiation in the Arunta mysteries is that of throwing the boy up into the air—a ceremony that still survives with us in the tossing of the new-comer in a blanket! This was a primitive mode of dedication to the ancestral spirit of the totem or the tribe, whose voice is heard in the sound of the churinga or bull-roarer whirling round. It is

said by the natives that the voice of the great spirit was heard when the resounding bull-roarer spoke. The great spirit was supposed to descend and enter the body of the boy and to make him a man, just as in the mystery of Tattu the soul of Horus the adult descends upon and unites with the soul of Horus the child, or the soul of Ra the holy spirit descends upon Osiris to quicken and transform and re-erect the mummy. Where risen Horus becomes bird-headed as the adult in spirit the Arunta youth is given the appearance of flight to signify the change resulting from the descent of the spirit as the cause of transformation. When one becomes a soul in the mysteries of the Ritual by assuming the form or image of Ra, the initiate exclaims "Let me wheel round in whirls, let me revolve like the turning one" (ch. 83). The "turning one" is the sun god Chepera (Kheper), whose name is identical with that of an Australian tribe. Kheper is the soul of "self-originating force" that was imaged under one type by the bennu, a bird that ascends the air and flies to a great height whilst circling round and round in spiral wheels (Rit., ch. 85). Whether this be the churinga, the bribbun, turndun, or whirler in a glorified form or not, the doctrine of soul-making at puberty is the same in the Australian as in the Egyptian mysteries.

In the Egyptian mythology Horus is the blind man, or rather he is the child born blind, called Horus in the dark. He is also described as the blind Horus in the city of the blind. In his blindness he is typical of the emasculated sun in winter and of the human soul in death. At the place of his resurrection or rebirth there stands a tree up which he climbs to enter spirit life. And we are told that "near to Charlotte Waters is the tree that rose to mark the spot where a blind man died." This tree is called the apera okilchya-



that is, the blind man's tree, and the place where it stands was the camp of the blind, the city of the blind, the world of the dead, in which the tree of life or dawn was rooted (N.T., p. 552). Should the tree be cut down the men where it grows will become blind. They would be like Horus in the dark, this being the tree of light or the dawn of eternal day. In one of their ceremonies the Arunta perform the mystery of the oruncha which existed in the Alcheringa. These were evil spirits or "devil-devil men," malevolent and murderous to human beings, especially to the women after dark (N.T., p. 329, 331, 390-1). In this performance they are portrayed as prowling round, crawling, peering about, and seeking whom they may devour. They run backwards and forwards on all fours as beasts of prey, growling and pretending to frighten each other. The oruncha are the creatures of the dark, with horns like the medieval devil, and they correspond to the Sebau fiends or evil spirits of the Egyptian mythos who are the enemies of the good Osiris in Amenta. These devil-devil men made war upon the lizard men, the men of the lizard totem, but there were two brothers who rushed upon them as avengers, and slew the whole of the oruncha. The evil powers were the creatures of chaos, the spawn of darkness, the devils of drought, with whom there was no law or order. The two brothers=brotherhoods belonged to the lizard totem, together with their wives. This was the earliest totem of the Arunta.

In the last of the initiation ceremonies the Arunta raise a special

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mound, called the parra, on the engwura ground, where the final rites are performed and full initiation is attained. Here the nurtunga was raised, and the parra mound was, so to say, erected at the pole. Messrs. Spencer and Gillen tell us they were unable to learn the meaning of the word parra. But, as the comparison is not simply verbal, we note that para is an ancient Egyptian name for Annu, the place of the column, the mount of the pole, and of the balance in the Maat. The Chepara tribe of Southern Queensland also throw up the circular mound for their greater mystery of the kuringal, in which may be identified the baptism and rebirth by fire (Howitt, *Australian Ceremonies of the Initiation*). Amongst the initiatory rites of the Arunta mysteries is the purification by fire. When the initiate has passed through this trial he becomes a perfectly developed member of the tribe, and is called an urliara, or one who has been proved by fire (N.T., p. 271). The natives say that the ceremony has the effect of strengthening the character of all who pass through it. This is one of the most obvious survivals. A fire ceremony is described in the Ritual as an exceeding great mystery and a type of the hidden things in the under world. It is an application of the fires by means of which power and might are conferred upon the spirits (khu) among the stars which never set. These fires, it is said in the rubric (ch. 137, A), shall make the spirit as vigorous as divine Osiris. It is a great ordeal, and so secret is the mystery that it is only to be seen by the males. "Thou shalt not perform this ceremony before any human being, except thine own self or thy father or thy son." Amongst other things, the fire is good for destroying evil influences and for giving power to Horus in his war with darkness. It is of interest to note the part played by the females in the ordeals by fire. In one of these the fire is prepared by the women, and when the youth squats upon the fire they place their hands upon his shoulder and gently press him down upon the smoking fuel (N.T., p. 259). Now in the Egyptian mysteries of Amenta the punishers or purifiers in the hells or furnaces are women or goddesses, and it looks as if this character had survived in the mysteries of the Arunta. When the elders shout through the darkness to the women across the river, "What are you doing?" the reply is, "We are making a fire." "What are you going to do with the fire?" is asked, and the women shout, "We are going to burn the men." This occurs during a pause by night in the ceremonies of initiation, which terminate with the ordeal by fire. (Spencer and Gillen.) The concluding ordeals by fire and the "final washing" in the Australian ceremonies can be paralleled in the Ritual. "Lo, I come," says the speaker, "that I may purify this soul of mine in the most high degree" (ch. 97); and again, "I come from the lake of flame, from the lake of fire and from the field of flame, and I live." He is now a spirit sufficiently advanced to join the ancient never-setting ones and become a fellow-citizen with them in the eternal city (ch. 98). The initiate in the Australian mysteries having passed through the initiatory ceremonies, joins the elders as a fully-developed member of his tribe.

The most sacred ceremonial object of the Arunta is called the kauaua. This is erected at the close of the engwura mysteries. A young gum-tree, 20 feet in height, is cut down, stripped of its branches

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and its bark, to be erected in the middle of the sacred ground. The decoration at the top was "just that of a human head." It was covered all over with human blood, unless red ochre had been substituted. The exact



significance of the kauaua is not known to the natives, but, as the writers affirm, it has some relation to a human being, and is regarded as common to the members of all the totems (p. 630). Its mystery is made known at the conclusion of the engwura, a series of ceremonies, the last of the initiatory rites through which the native must pass to become a fully-developed member who is admitted to all the secrets of the tribe, of which this is apparently final and supreme. All things considered, we think the sacred kauaua is a form of the Egyptian ka-statue, which is a type of eternal duration as an image of the highest soul. To make the kauaua, so to say, the pole is humanized. It is painted with human blood, and ornamented like the human head. It has but one form, and is common to all the totems. So is it with the Egyptian ka, the eidōlon of the enduring soul. The name of the kauaua answers to a long-drawn-out form of the word "kā," as kā-ā-ā. The mysteries of the Arunta, which sometimes take four months together for a complete performance, constitute their religious ceremonies, their means of instruction, their books, their arts of statuary, painting, and Sign-language, their modes of preserving the past, whether lived on earth, or, as they have it, in the Alcheringa, during the times of the mythical ancestors beyond which tradition does not penetrate. The main difference betwixt the Australian and the Egyptian mysteries is that the one are performed on this earth in the totemic stage of sociology, the other in the earth of Amenta in the phase of eschatology. Also the Egyptians continued growing all the time that the Australians were standing still or retrograding. Lastly, we may be sure that such mysteries as these did not spring from a hundred different origins and come together by fortuitous concourse from the ends of the earth, to be finally formulated as the Egyptian mysteries of Amenta.

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THE SIGN-LANGUAGE OF ASTRONOMICAL MYTHOLOGY

BOOK V.

(THE PRIMITIVE AFRICAN PARADISE.)

IT may be said that the dawn of African civilization came full circle in Egypt, but that the earliest glimmer of the light which turned the darkness into day for all the earth first issued from the inner land. The veriest beginning must have been coeval with the creature that first developed a thumb to wield a weapon or to shape an implement for human use, when in the far-off past but little difference could have been detected twixt the monkey and the Pygmy race of human aborigines. It is improbable that we shall get back any nearer to a beginning for the human being among the types extant than with those forest dwarfs, of whom a recent traveller says: "They have no records or traditions of the past, no regard for time, nor any fetish rites; they do not seek to know the future by occult means, as do their neighbours; in short, they are, to my thinking, the closest link with the original Darwinian anthropoid apes extant." These little folk of the forest are still upon the lowest step in the ascent of man. Not because they have retrograded, but because they have never grown. So far as is known, the Pygmies have no verbal language of their own, whatsoever words they may have gathered from outsiders. Otherwise, language with them is the same as it was in the beginning, with a few animal sounds and gesture-signs. They have no totems, no signs of tatu scored upon their bodies, no rites of puberty, no eating of the parent in honour for the primitive sacrament. Judging from



specimens of the Pygmies that have been brought to England from the Ituri Forest, the foundation of the Negroid features, the thick lips and large, spreading nostrils, was laid in the Pygmean phase of development, but up to the present time the Pygmy has only reached the “peppercorn” stage of hair, and has not yet attained the “kinky” locks of the full-blooded Negro.

A German traveller lately claimed to have discovered a people in the forests of Borneo who show some vestige of the ancestral tail. He saw the tail on a child about six years old belonging to the P nan tribe. There was the appendage, sure enough-not very long, but plainly visible, hairless, and about the thickness of a man’s little finger (Daily Chronicle, August 10th, 1904). Also the persistent

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rumour that some remains of a semi-simian race are yet extant among the hidden secrets of the old dark land is not incredible to the evolutionist. According to Lady Lugard, there is a tribe in Nigeria who are reputed not to have lost their tails (Daily Mail, March 2nd, 1904). The African Pygmies, however, have not publicly proclaimed the tail.

The one sole race that can be traced among the aborigines all over the earth, above ground or below, is the dark race of a dwarf Negrito type, and the only one possible motherland on earth for these preliminary people is Africa. No other country possesses the necessary background as a basis for the human beginnings. And so closely were the facts of nature observed and registered by the Egyptians that the earliest divine men in their mythology are portrayed as Pygmies. Following the zootypes, the primitive human form of Elder Horus was that of Bes, the dancing dwarf. Bes is a figure of Child-Horus in the likeness of a Negroid Pygmy. He comes capering into Egypt along with the Great Mother, Apt, from Puanta in the far-off south. In reality, Bes-Horus is the earliest form of the Pygmy Ptah. In both the dwarf is the type of man in his most primitive shape. The seven powers that co-operate with Ptah are also represented as seven Pygmies. Thus the anthropomorphic type comes into view as a Pygmy! Moreover, Ptah, the divine dwarf, is the imperfect progenitor of the perfect man in his son Atum. In this way the Egyptian wisdom registers the fact that the Pygmy was the earliest human figure known, and that this was brought into Egypt from the forests of Inner Africa and the record made in the mythology. In this mode of registering the natural fact the Egyptians trace their descent from the folk who were the first in human form-that is, from the Pygmies.

We have now to summarize a few of the pre-Egyptian evidences for the Inner African beginnings.

In one of the later chapters of the Book of the Dead (no. 164)-later, that is, in position-there are some ancient mystical names which are said to have been uttered in the language of the Nahsi (the Negroes), the Anti, and the people of Ta-Kenset, or Nubia. Dr. Birch thought this and other chapters were modern because of the presence of Amen-Ra. But the later insertion of a divine name or title does not prove the fundamental matter of the chapter to be late. In this the Great Mother is saluted as the Supreme Being, “the Only One,” by the name of Sekhet-Bast, the goddess of sexual passion and strong drink, who is the mistress of the gods, not as wife, but as the promiscuous concubine-she who was “uncreated by the gods,” and who is “mightier than the gods.” To her the eight gods offer words of adoration. Therefore they were not then merged in the Put-circle of the nine. It is noticeable too that Sekhet is not saluted as the consort of Ptah. Sekhet was undoubtedly far more ancient than Ptah. But the point is that the outlandish names applied to her in this chapter are quoted from the language of the Negroes, therefore parts of the Ritual had been composed in those languages; and if in the languages, then in the lands where these languages were spoken, including the country of the Nahsi, who were so despised by the dynastic Egyptians. This we claim as a partial recognition of the

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