

Vol I B

\* 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](mailto: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.

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southern origin of the Egyptian mythology. In agreement with this, the Great Mother may be identified in chapter 143 as Apt of Nubia, who had a shrine at Nepata on her way to Egypt, Khept, or Khebt. In a text upon a stele among the Egyptian monuments at Dorpat it is said to the worshipper, "Make adoration to Apt of the dum-palms, to the lady of the two lands" (*Proc. Soc. Bib. Arch.*, March 6th, 1894, p. 152). In this text the old first mother Apt appears as goddess of the mama-tree, that is the dum-palm, which in Egypt is a native of the south. This points to the farther south as the primeval home and habitat of the most ancient hippopotamus goddess, she who thus preceded Hathor in the southern sycamore as Mother-earth or Lady of the Tree, and who in the dum-palm was the "mama" or mother of the Inner Africans.

The King of Egypt as the Suten dates from Sut. The dignity is so ancient that the insignia of the Pharaohs evidently belong to a time when the Egyptians wore nothing but the girdle of the Negro, and when it was considered a special distinction that the King should complete this girdle with a piece of skin in front and adorn it with the tail of a lioness behind. The oldest and most primitive form of the sacred house in Egypt known from inscriptions of the ancient empire is a hovel dedicated to Sut for a temple. It looks like a hut of wattle-work without dab, and is a prehistoric type of building in the Nile valley, belonging to a civilization immeasurably lower than that of Egypt. (Erman, p. 280.) Sut the son of Apt was the deity of the second nome. Milne-Edwards has shown the African origin of the ass, and this was preserved by the Egyptians in its pristine purity of form. The serpents of equatorial Africa have their likeness in the huge reptiles portrayed in pictures of the Egyptian under-world. The sycamore fig of Hathor and the palm tree of Taht were imported into Egypt from Central Africa. The burying-places of Abydos, especially the most ancient, have furnished millions of shells, pierced and threaded as in Africa at the present day (Maspero, *Dawn of Civilization*, Eng. trans., p. 57). The hoes and wooden stands for head-rests used by the Egyptians have their prototypes among the East Central African tribes (Duff Macdonald). Dr. Peters found various customs among the Wakintu in Uganda which made him think the people were connected with the ancient Egyptians. One of these was the practice of embalming the dead and of excavating the rocks. Also their burial mounds are conical, he says, and look like pyramids.

One might fill a volume with figures from Inner Africa that were developed and made permanent in the symbolism of Egypt.

"My lord the lion" is an African expression used by the Kaffirs and others in speaking of the lordly animal, also of the chief as lion-lord. So likewise in Egypt Osiris as king of the gods was "my lord the crocodile," and King Assa is also called "my lord the king," as a crocodile. (*Rit.*, ch., 142, line 17, Prisse. Pap. 41.) Again, the lion of Motoko is a totem with the Kaffirs in the neighbourhood of Fort Salisbury, Mashonaland. They have a priest of the lion-god called the Mondoro, who is venerated as a sort of spirit in lion shape.

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Sacrifices are offered annually to the lion-god at the Zimbabwe of Mashonaland; and it is held by the natives that all true men pass into the lion form at death, precisely the same as it is with the Manes in the Egyptian Ritual, who exclaims, on living a second time, "I am the lord in lion form" (ch. 4), and who rises again when divinized in that image of superhuman power. Such types were Inner African when totemic, and, as the lion of Motoko shows, they were also venerated as representatives of spiritual or superhuman



powers which were deified in Egypt as the crocodile divinities Apt, Neith, and Sebek, and the lion-gods Shu, Tefnut, Sekhet, Horus, and Atum-Ra.

In the Egyptian judgment scenes the baboon or Cynocephalus sits upon the scales as the tongue of the balance and a primitive determinative of even-handed justice. This was an Inner African type, now continued in Egypt as an image of the judge. In a Namaqualand fable the baboon sits in judgment on the other animals. The mouse had torn the tailor's clothes and laid it to the cat, the cat lays it to the dog, the dog to the wood, the wood to the fire, the fire to the water, the water to the elephant, and the elephant to the ant; whereupon the wise judge orders the ant to bite the elephant, the elephant to drink the water, the water to quench the fire, the fire to burn the wood, the wood to beat the dog, the dog to bite the cat, and the cat to bite the mouse; and thus the tailor gets satisfaction from the judgment of the wise baboon, whose name is Yan in Namaqua, whilst that of the Cynocephalus is Aan in Egyptian. This in the European folk-tales is the well-known nursery legend of "the pig that wouldn't go." How then did this Bushman or Hottentot fable get into the lowermost stratum of the folk-tales in England? We answer, the same way that "Tom Thumb" did, and "Jack the Giant-killer," the "House that Jack Built," and many more which are the poor relations reduced from the mythology of Egypt to become the *märchen* of the world. Again, the youthful hero who is Horus in Egypt, Heitsi Eibib among the Hottentots, and the redoubtable little Jack in Britain, is also an Inner African figure under the name of Kalikalange. The missionary Macdonald says, "We know a boy who assumed, much at his own instance, the name of Kalikalange, the hero about whom there are so many native tales, reminding one of the class of tales to which Jack the Giant-killer belongs" (*Africana*, vol. I, p. 115). This is the hero who slays the giant or dragon of drought and darkness, or cuts open the monster that swallowed him; who rescues the lunar lady from her imprisonment, and who makes the ascent to heaven by means of a tree, a stalk, or, as in the case of Child-Horus, a papyrus reed. In his Uganda Protectorate (vol. II, p. 700) Sir H. Johnston has reproduced a local legend of creation derived from the natives, which contains certain constituent elements of the nursery tale of Jack the Giant-killer. "Kintu was the first man. When he came from the unknown he found nothing in Uganda-no food, no water, no animals, nothing but a blank. He had a cow with him, and on this he lived. The cow represented the earth as giver of food. Kintu is a form of the universal hero, the hero to whom the tests are applied for discovering whether or no he is the real heir. Kintu eats or

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disposes of 10,000 carcasses of roasted cows, and thus proves himself to be the man indeed, as does Jack who outwits the giant in a similar manner. The story includes the beanstalk (or the bean), with other fragments found in the European *märchen*, including the bringing of death into the world through the disobedience of Kintu, the first man, or by his violating the law of tabu. The Wakintu of Uganda or Rhodesia derive their name from Kintu, the first man of the Central African legends.

In a Zulu legend the under-world is the land of cannibals. Here dwells the devourer from whom the youthful hero makes his escape, together with his sister, by climbing up a tree into the sky country, just as Horus climbs the tree of dawn in coming forth from the underworld. We read in the Ritual of a golden god-headed ape which is "three palms in height, without legs or arms." The speaker in this character says, "My course is the course of the golden Cynocephalus, three palms in height, without legs or arms, in the temple of Ptah" (Rit. ch. 42, Renouf). What this means no mortal knows. It is known, however, that the dog-headed ape as Ani the saluter was emblematic of the moon. Now, in the Kaffir story of Simbukumbukwana there is a child born without legs or arms, who obviously represents the moon in its changes. He began to speak on the day of his birth. "The girl that was first born, who grew up in the valley and lived in the hole of an ant-heap," is called his sister. She has the power to give him legs and arms by repeating his name and saying, "Have legs and arms!" and to deprive him of them by saying "Shrink, legs and arms!" This, as a figure of waning and waxing, helps us to understand the dog-headed ape of gold as an image of the moon in the waxing and waning halves of the lunation. In "the story of the glutton" the conquerors of the swallower are the mother and her twins. These, in an Egyptian form of the mythos, are Sut and Horus, the twin brethren, who war against the monster of light in the moon (Rit., ch. 80). In this way we can trace some of the oldest of the folk-tales concerning the deluge and the lost paradise, the hero as the wonder-working child who climbs a tree or stalk and slays the monster of the dark, to Inner Africa, and follow these and others in the mythology of the Egyptians on their way to becoming the universal legends of the human race.

The mythology, religious rites, totemic customs, and primitive symbolism of Egypt are crowded with survivals from identifiable Inner African origins. The Egyptian ka or image of a spiritual self was preceded by various rude but representative images of the dead. Livingstone tells us that the natives about



Lake Moere make little idols of a deceased father or mother. To these they present beer, flour, and bhang; they light a fire for the spirits to sit round and smoke in concert with their living relatives. The Ewe-speaking natives of the Gold Coast also have their kra or eidōlon, which existed from before the birth of a child and is exactly identical with the Egyptian kra (Ellis, A. B., *Ewe-speaking Peoples*, p. 13). It is a common practice with the Bantu tribes described by the author of *The Uganda Protectorate for the*

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relatives of deceased persons to carve crude little images as likenesses of the dead, and set them up for worship or propitiation. Offerings are made to these in place of the later ka of the Egyptians. The earlier type of the departed was a bodily portrait. Hence the mummy. The ka is a later spirit likeness. But both imply the same recognition of the ancestral spirits that live on after death. The spirit huts provided for the honoured dead in the dense forests of Central Africa, as by the Wanyamwezi for their Musimo, by the Congo Pygmies (Geal), and by the Nilotic Negroes, which the Portuguese called devil houses, are prototypes of the ka-chambers in Egyptian tombs. Erecting a little hut for the spirits is a recognized mode of propitiation. Lionel Décle, as we have seen, describes his Wanyamwezi as making little huts of grass or of green boughs even when on the march, and offering them to the Musimo or spirits of their ancestors (*Three Years in Savage Africa*, pp. 343-6).

One of the funeral offerings found in Theban tombs is a loaf of bread in the shape of a cone (our pastille), or a model in burnt terra-cotta that images the loaf. Why the offering should be conical is admittedly unknown. This typical cone is Inner African, and in a most peculiar way. The Yao people have the custom of making an offering to the dead in a conical form. They do not know how to make bread, but their offering to the spirits consists of a little flour. This they let fall slowly from the fingers on the ground, so that it may form a pile in the shape of a sugar-loaf. If the cone should shape perfectly it is an omen that the offering is acceptable to the spirits. It may be suggested in passing that the conical shape of the pile in flour and the funerary loaf was derived from that of the grave-mound of earth or stones dropped over the buried corpse as the still earlier tribute offered to the dead. British peasants give the name of "fairy loaves" to the fossil echini or sea-urchins found in Neolithic graves. Obviously these loaves were representative of funerary food that was likewise offered to the dead. The skeleton of a young woman clasping a child in her arms was discovered in a round barrow on Dunstable Downs, the burial mound being edged round with these fairy loaves.

Again, in the mysteries of the Yao people the young girls are initiated by a female who is called "the cook," "the cook of the mystery" (mtelesi wa unyago). This is the instructress who makes the mystery or is the "cook" that prepares it, and who is mistress of the ceremony. She is the wise woman who initiates the girls, and anoints their bodies with an oil containing various magical ingredients. She clothes them in their earliest garment, the primitive loin-cloth, that was first assumed at puberty with proud pleasure, and afterwards looked upon askance as the sign of civilized woman's shame. Now this primitive personage has been divinized as the Cook in the Kamite pantheon. In Egyptian, tait signifies to cook, and this is the name of a goddess Tait who is the cook in paradise and the preparer of the deceased in the greater mysteries of the Ritual, where she is the cook of the mystery more obviously than a cook as preparer of food. The deceased, in speaking of his investiture for the garden of Aarru, cries, "Let my vesture be girt on me by Tait!"

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-that is, by the goddess who is the divine cook by name, and who clothes the initiate in the garment or girdle that here takes the place of the loin-cloth in the more primitive mysteries of Inner Africa (Duff Macdonald, *Africana*, vol. I, pp. 123-126; *Rit.*, ch. 82, Renouf).

The Egyptian record when correctly read will tell us plainly that the human birthplace was a land of the papyrus reed, the crocodile, and hippopotamus; a land of the great lakes in Karua, the Koloè of Ptolemy, or in Apta at the horn point of the earth-that is, in Euatoria, from whence the sacred river ran to brim the valley of the Nile with plenty. The track of civilization with cities springing in its footprints is seaward from the south, not upward from Lower Egypt, which was a swamp when Upper Egypt was already the African home of civilization. The Egyptians always gave priority to the south over the delta in the north. Also the south was and is the natural habitat of the oldest fauna and most peculiar of the sacred zootypes. It is in vain we judge of the race by the figures and faces of the rulers portrayed in monumental times. Primary data must be sought for amongst the Fellaheen and corroborated by the skulls. Captain Burton wrote to me



in 1883, saying, "You are quite right about the African origin of the Egyptians, and I have sent home a hundred skulls to prove it." (Does anyone know what became of these skulls?)

The African legends tell us that the Egyptians, Zulus, and others looked backward to a land of the papyrus reed as the primeval country of the human race, and that on this, as we shall see, the Egyptians founded their circumpolar paradise in the astronomical mythology. There is a widespread African tradition, especially preserved by the Kaffir tribes, that the primeval birthplace was a land of reeds. The Zulus told the missionary Callaway that men originally "came out of a bed of reeds." This birthplace in the reeds was called "Uthlanga," named from the reed. No one knew where it was, but all insisted that the natal reed-bed of the race was still extant. It was a sign of lofty lineage for the native aristocracy to claim descent from ancient Uthlanga, the primeval land of birth. The Basutos identify Uthlanga the human birthplace with a cavern in the earth that was surrounded by a morass of reeds. They also cling so affectionately to the typical reed that when a child is born they suspend a reed above the hut to announce the birth of the babe, thus showing in the language of signs that the papyrus reed is still a type of the primitive birthplace in which Child-Horus was cradled on the flower of the papyrus plant or reed. The Zulu birthplace in the bed of reeds was repeated and continued in the nest of reeds and the morass that were mythically represented as the birthplace of the child, which was constellated as the uranograph of Horus springing from the reed. What indeed is the typical reed of Egypt, first in the upper, next in the lower land, but a symbol of the birthplace in the African bed of reeds? Lower Egypt, called Uat in the hieroglyphics, has the same name as the papyrus reed. Also Uati is a title of the great mother Isis who brought forth Child-Horus on her lap of the papyrus flower. Uat in Egyptian is the name of Lower Egypt; Uat is the oasis, Uat is the water, Uat is wet, fresh, evergreen. Uat is the reed of Egypt, the papyrus reed, and a name of the most ancient mother in the Kamite mythology.

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Seb, the father of food, is clothed with papyrus reeds. The Mount of Earth was imaged as a papyrus-plant in the water of space. Lastly, the Mount of Amenta in the Ritual rises from a bed of papyrus reeds.

Hor-Apollo says of the Egyptians, "To denote ancient descent they depict a roll of papyrus, and by this they signify primeval food" (B. I, 30). This is the same as with the Zulus. The papyrus reed, Uat, was turned into a symbol of most ancient descent precisely because it had been the primeval food of the most ancient people, a totem of the most ancient mother of the race when called Uati in Egypt, and a type of the African paradise. As the symbolism shows, people were sometimes derived from and represented by the food on which they lived. Thus the papyrus reed that symbolizes ancient food and long descent would be the sign of the people who once lived on or who ate the shoots of the water plant. The Egyptians continued to be eaters of the lotus and papyrus shoots. Theirs was the land of the reed, and they, like the Zulus or the Japanese or the Pueblos, were the reed people in accordance with the primitive mode of heraldry, just as with the Arunta tribes the witchetty-grub people are those who live on the witchetty-grub as their special totemic food. In later times the papyrus plant was eaten by the Egyptians as a delicacy. Its shoots were gathered for that purpose annually. Bread made from the roots and the seed of the lotus was the gourmand's delight. Lily loaves are mentioned in the Papyrus Anastasi. It is said in the Hymn to the Nile that when food is abundant the poor man disdains to eat the lotus or papyrus plant, which shows that it had been his diet when other food was scarce. The lotus and the papyrus are the two water plants worn as a headdress by the two figures that represent the Nile south and north, and who are often seen binding the flowers to the Sam symbol of Upper and Lower Egypt, as if joining the two countries together as the one land of the reed. Uthlanga is not irrecoverable. We glean from other Zulu legends that this was the African birthplace in the bed of reeds, where the two children, black and white, were born of dark and day, and where the race of the reed people broke off in the beginning. This cradle of creation is repeated mythically with Child-Horus in his nest of reeds or bed of the papyrus plant, when the field of reeds was figured in the heavens as the primitive paradise of food and drink.

In the so-called "cosmogony" of the Japanese it is set forth that the first thing in which life appeared on earth at the beginning was the reed, and the earliest land or "country-place stand" (Kunitoko tachi) was the land of the reed. Japan was named as the central land of the reed expanse from the fields of reed, whether geographical on the earth or astronomical in the fields of heaven. The "great reed" of the Japanese mythos is identical with the papyrus reed that represented the Mount of Earth in Egypt or the lotus of Meru in India. Any country figured as being atop of the reed would be the midland of the world, as Japan is said to be, and the Kamite reed will explain why the land of the Kami should be called Ashi-hara, the



plain of reeds, when the reed is identified with the papyrus plant. Ashi-hara no naka tsu Kuni, “the Middle Kingdom of the Reed Plain,” which

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lies upon the summit of the globe, is an ancient name for Japan. This, if mundane, corresponds to the land of the papyrus reed in equatorial Africa, the summit of our earth; or, if only mythical, i.e., astronomical, to the reed field of the Aarru paradise upon the summit of the mount in heaven. Again, the great reed standing up out of the water is identical with the typical mount of earth in the Navajo mythology. As the mount grew higher, higher grew the reed. At the time of the deluge all that lived took refuge there, and were rescued from the drowning waters by the reed. This is the papyrus reed which cradled Horus amid the waters, like the infant Moses in the ark of bulrush, applied in a folk-tale on a larger scale (Matthews).

It is now proposed to seek for the birthplace of the beginnings in Central Africa, the land of the papyrus reed, around the equatorial lakes, by the aid of the Egyptian astronomical mythology and the legendary lore. In the first place, the Kami of Egypt, like the Kami of Japan, identify themselves by name as the reed-people. And the goddess Uati is the African great mother in the bed of reeds. For it was thence, in the region of the two lakes and in the land of the papyrus reed, that souls in the germ first emanated as the soul of life from water. The Kaffir tradition thus appears to preserve the natural fact which the Egyptians rendered mythically by means of the reed plant as a symbol of the primeval birthplace on earth with Horus issuing from the waters on the reed, which became the lap of life, the cradle and the ark of the eternal child, who is also called the shoot of the papyrus, the primitive Natzer.

A spring of water welling from abysmal depths of earth, that furnished food in the papyrus reed and other edible plants, is the earliest form in which the source of life was figured by the Kamite mystery teachers. This is recorded in the Ritual (ch. 172). It was in the birthplace of the reeds and of the reed people in the region of the reeds that light first broke out of darkness in the beginning in the domain of Sut, and where the twin children of darkness and of light were born. The Mother-earth as womb of universal life was the producer of food in various kinds, and the food was represented as her offspring. Horus on his papyrus imaged food in the water plant as well as in the later lentils, the branch of the tree, or in general vegetation. The stands of the offerings presented to the gods in the Ritual are commonly crowned with papyrus plants, which commemorate the food that was primeval. Thus the doctrine of life issuing in and from the papyrus reed was Egyptian as well as Japanese. Naturally the earliest life thus emanating from the water was not human life, but this would be included sooner or later in the mythical representation. Hence the legend of the first man, or person who issued from a reed in the water of the deluge. In this American Indian version the reed is a figure of the birthplace instead of the Zulu bed of reeds, or Uthlanga, the land of reeds, but the typical origin is the same; and as Egyptian the mythos is to be explained.

The origin of a saviour in the guise of a little child is traceable to Child-Horus, who brought new life to Egypt every year as the Messu of the inundation. This was Horus in his pre-solar and pre-human characters of the fish, the shoot of the papyrus, or the branch of endless years. In a later stage the image of Horus on his papyrus

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represented the young god as solar cause in creation. But in the primitive phase it was a soul of life or of food ascending from the water in vegetation, as he who climbs the stalk, ranging from Child-Horus to the Polynesian hero, and to Jack ascending heavenward by means of his bean-stalk. Now, of all the lands on earth there is no reed land to be compared with the land of the reeds round the equatorial lakes, where the papyrus grows about the waters in jungles and forests so dense that a charging herd of hippopotami could hardly penetrate the bush, which stands out of the water full fifteen feet in height (Johnston, H. H.), and there if anywhere upon this earth Uthlanga, the original reed land or birth land in the reeds, will yet be found. That is the natural fact which underlies the mythical representation when the Egyptians show us Horus “on his papyrus” rising from his natal bed of the papyrus plant. Child-Horus on his papyrus is the reed-born in mythology who reflects the natural fact of the human birthplace in the field, the bed, or nest of reeds on earth or in heaven—that is, the African oasis of the beginning, whether the offspring represents food or other elemental force. Now the Egyptian Aarru or paradise, established by Ra, was “a field of reeds” in seven divisions, and these were papyrus reeds which sprang up from the marshes. Thus the Kamite paradise was a land of the papyrus plant repeated on the summit of the mount in heaven at the north celestial pole (Naville, Destruction of Mankind). According to their way of registering a knowledge of the beginnings, the





Egyptians were well acquainted with the equatorial regions, which they designated "Apta," the uppermost point, the mount, or literally the "horn-point" of the earth. This was afterwards reproduced at the highest point above, when the primeval birth land was repeated as the land of rebirth for spirits in heaven.

It has now to be shown that much of the sign-language of astronomy which still survives on the celestial globe is interpretable on the ground and for the reason that the fundamental data of the underlying mythos was Egyptian, although the commencement in Africa may have been indefinitely earlier than the fulfillment in Egypt. From the beginning certain types evolved in the Egyptian mythology have been configurated in the planisphere, many of which remain extant on the celestial globe to-day. As a concept of primitive thought life came into the world by water. Hence in the mysteries of Osiris water is the throne of the eternal. Earth itself was the producer or the mother of the element, the wet-nurse in mythology, and water was her child by whom an ever-renewing source was imaged as a type in Child-Horus, the eternal child. Water, we shall see, was self-delineated as very heaven. Drought was self-delineated as a huge black reptile coiling round the mount of earth night after night and drinking up the water of light day after day. Darkness and light were self-delineated as two immense, wide-winged birds, one black and one white, which overspread the earth. The great squat-headed evil Apap in the Egyptian drawings is probably a water reptile, and possibly represents the mysterious monster of the lakes in the legends of Central Africa. But, wheresoever its habitat in nature, it supplied one of the types that were depicted in the astronomical ceiling of Kam-the types that have now to be followed

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by means of the mythography in the Sign-language of the starry sphere, amongst which Apap, the "hellish snake" of drought and dearth and darkness, still survives as our own constellation "Hydra," the enormous reptile imaged in the celestial waters of the southern heaven. The hero of light that pierced the serpent of drought or the dragon of darkness was also represented as the golden hawk (later eagle), and at Hermopolis the Egyptians showed the figure of a hippopotamus upon which a hawk stood fighting with a serpent (Plutarch, On I. and O., p. 50). Now, as the hippopotamus was a zootype of the Mother-earth in the water of space, the hawk and serpent fighting on her back portrayed the war of light and darkness which had been fought from the beginning, the war that was a primary subject figured in the astronomical mythology. The hawk represented Horus, who was the bruiser of the serpent's head. Thus the same conflict that was portrayed at Hermopolis may be seen in the constellation of Serpentarius as a uranograph depicted in the planisphere.

The Egyptians called the equator Ap-ta, as the highest land or summit of the earth. This, the earthly Apta in the equatorial regions, was then rendered mythically as the Apta or highest point of the northern heavens in the astronomical representation. And naturally the chief facts of the earthly paradise were repeated for a purpose in the circumpolar highland. Hence the Aarru paradise, as a field of papyrus reeds oozing with the water of life that supplied the world, from the two great lakes into which the element divided at the head of the celestial river or the White Nile of the "Milky Way." In coming down the Nile from Karua, the lake country, the migrants had to pass through parching desert sands, which made the south a synonym for Sut, as it is in Egyptian. Their future heaven was in the north, whence came the blessed breezes with the breath of healing from the very land of life. And all the time ahead of them was that fixed polar star in the north-fixed, that is, as a centre of rest and peace amidst the starry revolutions of the heavens. Emerging from Cooler breezes brought the breath of life to meet them on the way, and plenty of sweet, fresh water realized the heaven of the African. The Kami found their old lost paradise in "Uat," the name signifying green, fresh, well-watered. Uat was literally the land of wet as water. Here then was heaven in the north, heaven as the north, heaven in the water and the breezes of the north. And on this they founded a celestial garden or enclosure, which was configurated by them in the northern heaven as the primitive paradise of edible plants and plenty of water. The river Nile was traced back by the Egyptians to a double source. This in later times was localized at Elephantine, but not originally. The Nile was known to issue from the two great lakes which were the southern source of the river according to the Ritual. A tablet discovered at Gebel Silsileh refers to two of the ancient festivals of the Nile which had fallen into disuse in the time of Rameses II. In this it is said, "I know what is written in the book-store kept in the library, that whenever the Nile cometh forth from the two fountains, the offerings of the gods are to be plenty" (Records of the Past, vol. X, 41). The river was timed

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to come forth from its double welling-place on the 15th of Epiphi, and the inundation to reach Gebel Silsileh, or Khennut, on the 15th of Taht. The first of these dates corresponds to our May the 31st; the second to August the 4th. This allows two months and three days for the inundation to travel from its swollen and overflowing double-breasted source, wheresoever that was localized, to Gebel Silsileh. The length of the river from the Victoria Nyanza to the sea is now estimated at 3,370 miles. It is less than 3,000 to Silsileh, and water flowing at the rate of only two miles an hour would make 3,120 miles in sixty-five days. This seems to afford good evidence that the two fountains were identified with the two lakes, and that the double source was afterwards repeated locally lower down at Elephantine. The Egyptians had tracked the river to its sources "in the recesses," called "the Tuat of the south," and the inundation to the bursting forth and overflowing of the southern lakes at high flood (Hymn to the Nile; also Ritual, ch. 149).

The mother of water in the northern heaven was imaged as the water-cow. Another type of the birthplace was the thigh or haunch of the cow, and one of the two lakes at the head of the Milky Way in the region of the northern pole was called the "lake of the thigh." The Osiris (ch. 149), on attaining the divine regions of water, air, and food, or, as we say, heaven, exultingly exclaims, "I alight at 'the thigh of the lake.'" This was the thigh of the cow that was constellated in heaven at least twice over, as a sign of the birthplace, when the birth was water, or Horus, the child of the inundation. Now the name of Tanganyika, from the African "tanga" for "the thigh" and "nyika" for the water, signifies the lake of the thigh or haunch. But the thigh is only a symbol which in Sign-language denotes the birthplace that was imaged more completely by the Cow itself; the water-cow of Apt, in Apta, which represented earth as the great mother and giver of the water that, according to the legend, burst forth from the abyss in the deluge of the inundation when the lake was formed at first. The lake of the thigh=Tanganyika was constellated in the northern heaven by name as a uranograph, and this lake of the thigh or haunch was the lake of the water-cow. Hence we find the cow and the haunch are blended together in one group of stars that is labelled the "Meskhen," as the womb or birthplace at the summit of the pole. (P. 289.) And, although this lake in Africa is a little over the line to the south, it is near enough to have been reckoned on it, and therefore to have been the earthly prototype of the great lake at the horn-point of the northern pole which the Ritual denominates the "lake of equipoise" as well as the lake of the thigh. Amongst the other signs that were configured at the summit of the northern heaven as object-pictures of the old primeval homeland were the fields of the papyrus reed, the waters welling from unfathomable depths, the ancient mother as the water-cow of Apt, who was the living image of Apta as the birthplace in the reeds. Thus, with the aid of their uranographs the Egyptian mystery teachers showed the birthplace in the fields of the papyrus plant; the reed bed in Uthlanga, where the black and white twins of darkness and day were born; the birthplace of the water flowing from its secret source in the land of the two lakes called "the

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lake of equipoise" and "the lake of the thigh," or Tanga, whence the name Tanganyika. There was the water that for ever flowed in fields for ever fresh and green, which figured now the water of life that has no limit, and the food that is eternal in the Kamite eschatology. In the astronomy Apta was the mount of earth as a figure of the equator, whereas the summit of the circumpolar paradise was the mount of heaven as a figure of the pole. In the final picture to the Ritual (ch. 186) the mount of Amenta stands in a morass of the papyrus reed. The cow that represented the great mother is portrayed in the two forms of Apt the water-cow and Hathor the milch-cow, as the typical mother amongst the reeds in the place of birth on the earth and thence of rebirth in heaven. Thus, as we interpret it, the imagery of equatoria was commemorated in the uranographic representation or Sign-language of the astronomical mythology.

Sir Harry Johnston sees traces of the Egyptian or Hamitic influence amongst the more primitive dwarfs and Negroes of the equatorial regions, but this he speaks of as the result of a returning wave from the Nilotic races. Assuredly the Kamite race of migratory colonizers on the lower Nile did return in later times in search of the old home. Their voyages by water and travels by land had become the subject of popular tales. But this was as travellers, adventurers, naturalists, and miners who explored their hinterland, dug for metals or gems, imported strange animals, and transplanted precious trees to furnish incense for the goddesses and gods. It was not the grown-up, civilized Ruti of Egypt, who called themselves "the men" par excellence, that went back to beget the ape-like race of Negroid dwarfs in the central regions of Africa, or to people the impenetrable forests with non-civilized, ignorant, undeveloped manikins. That was not the route of evolution.

It is an ancient and world-travelling tradition that heaven and earth were close together in the beginning. Now the heaven signified in the oldest of all mythologies, the Kamite, was the starry heaven of



night upraised by Shu as he stood upon the mount of earth. This was the heaven in which the stars of our two Bears revolved about the pole. The writer of the present work has seen in equatorial regions how the Southern Cross arises and the Bears go down for those who are going south. The northern pole-star dips and disappears, and with it sinks the primal paradise of mythology in general that was configured in the stars about the pole. On coming north again, the old lost paradise arose once more as paradise regained. At a certain point, in regions of no latitude, the pole-star rests for ever on the horizon in the north, or, as the Egyptians figured it, upon the mount of earth in Apta. The heaven of the ancient legends and of the equatorial astronomers was close to the earth, because the pole-star rested on the summit of the mount like Anup on his mountain. Such traditions were deposited as the mythical mode of representing natural fact, however much the fact may be obscured. Now, the ordinary heaven of night and day could not supply the natural fact. Heaven is no farther off from earth than ever. Yet there is a starting point in the various mythologies that is equivalent to this beginning, at which time heaven rested on the earth, and was afterwards separated from it by the mythical uplifter of

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the sky. The name of heaven denotes the up-heaven. Nut or Nu, the Egyptian name for heaven, has the meaning and the sign of uplifted. And there was but one starting point at which the heaven could be said to rest upon the earth. This was in the regions of no latitude, where the pole-stars were to be seen upon the two horizons. As the nomads travelled towards the north, this heaven of the pole, which touched the earth in equatoria, naturally rose up from the mount, or, as mythically rendered, it was raised by Shu, who stood upon the steps of Am-Khemen to reach the height, and push the two apart with his huge staff that was the giant's figure of the north celestial pole. There were no solstices in Apta. Time, if any, was always equinoctial there. And on this equal measure of day and dark the first division of the circle, the sep or turn-round of the sphere, was founded. When Shu upraised the sky it was equally divided between Sut and Horus, the portion of each being half of the water, half of the mount, or half of the twenty-four hours. And this was the time made permanent in Amenta, where the later register for all such simple mysteries was kept. There are twelve hours light and twelve hours dark in this nether-world, the same as in the equatorial regions. It is the equinoctial time of Shu and Maati. The earth was not an upright pillar in Apta, with the starry sphere revolving round it on a horizontal plane. The risings and settings of the stars were vertical, and the two fixed centres of the poles were on the two horizons, or, in accordance with the Egyptian expression, on the northern and the southern sides of the mount of earth. The sky, as the celestial water, was also divided into two great lakes, one to the north and one to the south of the mount. These survive in the Ritual as the Lake of Kharu and the Lake of Ru to the south and the north of the Bakhu hill "on which heaven resteth" (chs. 108 and 109). The system of dividing the celestial water was apparently founded on the two great equatorial lakes at the head of the Nile, which were repeated in the two lakes of Amenta and in the other pictures of the double source of the great stream now figured in heaven at the head of the Milky Way as "the stream without end."

The Egyptians also preserved traditions of Ta-nuter, the holy land that was known by the name of Punt or Puanta. Maspero spells the name Puanit. The present writer has rendered it Puanta. One meaning of anta, in Egyptian, is yellow or golden. Hence Puanta the golden. The name is applied in the Ritual (ch. 15) to the land of dawn, or anta, as the golden—the land of gold. This was the mythical or divine Anta in Amenta where the tree of golden Hathor grew. In that case, Puanta or Punt is identical with the orient in the mythos. But the land of Puanta is also geographical, and there was an Egyptian tradition that this divine country could be reached by ascending the river Nile (Maspero, *Histoire Ancienne*, p. 5). It was reported that in a remote region south you came to an unknown great water which bathed Puanta or the holy land, Ta-nuter. This, we suggest, was that nearest and largest of all the African lakes, now called the Victoria Nyanza, from which the river Nile debouches on its journey north. We gather from the inscriptions of Der-el-Bahari that the inhabitants of that Puanta for which the expedition of Queen Hatshepsu sailed were lake-dwellers. The houses, built on piles, were

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reached by means of ladders, and pile-dwellings imply that the people of Puanta were dwellers on the lake. Further, it is recorded on the monuments that two naval expeditions were made by the Egyptians to the land of Puanta. The first occurred in the reign of Sankh-Ka-Ra, the last king of the eleventh dynasty, long before the expedition to Puanta was made in the time of Queen Hatshepsu (eighteenth dynasty). The leader of this





earlier expedition was a nobleman named Hannu, who describes his passage inland through the desert and the cultivated land. On his return to Egypt from the gold land, he speaks of coming back from the land of Seba, and thus far identifies the one with the other. He says: "When I returned from Seba, or Seba, I had executed the king's command, for I brought him back all kinds of presents which I had met with in the ports of Puanta, and I came back by the road of Uak and of Hannu" (Inscription, Rohan). In the story of the shipwrecked sailor the speaker says of his voyage: "I was going to the mines of Pharaoh, in a ship that was 150 cubits long and 40 cubits wide, with 150 of the best sailors in Egypt." He was shipwrecked on an island, which turned out to be in the land of Puanta. The serpent ruler of the island says to the sailor: "I am prince of the land of Puanta." It is not said that this was the land of the mines, but he was sailing to the mines when he reached the land of Puanta (Petrie, *Egyptian Tales*, pp. 82, 90). An inscription found in the tomb of Iua and Thua (of the eighteenth dynasty), which tomb was rich in gold, informs us that the gold had been brought from "the lands of the south." Also the Mazai tribes are known to have had relations with the people of Puanta. Puanta, as a geographical locality, is said to lie next to the spirit world, or the land of the shades, which is spoken of as being in the south, but as far away as sailors could go up-stream; in fact, it was where the celestial waters came from heaven at the sources of the Nile. This surely means that Puanta, the gold land, was at the summit of this world, and therefore closest to the next, where there was nothing but the firmamental water betwixt them and the islands of the blessed.

If Mashonaland should prove to be the gold land of Puanta, this would be the geographical Puanta, not Arabia, from which the golden Hathor and the hawk of gold originally came. The symbolism of the ruined cities of Mashonaland, discovered by the explorer Bent, suffices at least to show that the Egyptians of a very remote age had worked the gold mines in that country. Horus on his pedestal or papyrus is a figure not to be mistaken, whether the bird is a hawk or a vulture, for there was also a very ancient Horus of the vulture that was the bird of Neith. The hawk or vulture on the pedestal or papyrus (Uat) was indefinitely older than the human type of Horus the child in Egypt. Horus as the hawk or vulture, standing on the column within the necklace zone or cestus, was the child of Hathor; and these two, Hathor and Horus, were the divine mother and child. The gold hawk of Horus is connected with the Egyptian mines, whilst precious metals and stones, especially the turquoise, were expressly sacred to the goddess Hathor. The Egyptian goddess Hathor, as a form of the Earth-mother, was the mistress of the mines, and of precious stones and metals, called mafkat. It was here she gave birth to the blue-eyed golden Horus as her child, her golden calf or hawk of gold. The

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Egyptian labourers who worked the mines of the turquoise country in the Sinaitic peninsula were worshippers of this golden Hathor and the golden Horus. These two are the divinities most frequently invoked in the religious worship of the Egyptian officers and miners residing in the neighbourhood of the mafkat mines. Also the name for a mine in Egyptian is ba or ba-t, and baba, or babait, is a plural for mines, likewise for caverns, grottoes, and lairs underground. Moreover, this district of the Sinaitic mines was designated Baba or Babait by the Egyptian miners. And this name of Baba or Babait, with the plural terminal for the mines, would seem to have been preserved and repeated for the Zimbabwe mines in Rhodesia, the Egyptian word being left there by the Egyptian workers. Lastly, as Mafekh or Mafkhet is a title of Hathor, as mafekh is an Egyptian name for the turquoise, for copper and other treasures of the mines, as well as of Hathor, one wonders whether the name of Mafeking was not also derived from the Egyptian word "mafekh." The earliest Ta-Neter or holy land of the Egyptians, then, was Puanta in the south, which was sacred on account of its being the primeval home. But in the mythos the place of coming forth had been given to the sun god in the east, and this became the holy land in the solar mythology which has been too hastily identified by certain Egyptologists with Arabia as the eastern land.

At present we are more concerned with the original race and its primitive achievement than with the return wave from Egypt in the later ages of the Pharaohs. The oasis in Africa was a heaven on earth, a paradise in nature ready-made in the vast expanse of papyrus reed. Egypt from the beginning was based on the oasis, Uat. We might trace a form of the heptanomis with which Egypt began in the seven oases: the great oasis of Abydos, called Uaht, the great Theban oasis, the oasis of the Natron Lakes, the oasis of El-Kargeh, the oasis of Sinai, the oasis of Dakhel, and the oasis of Bahnesa.

Maspero says the Great Oasis had been at first considered as a sort of mysterious paradise to which the dead went in their search of peace and happiness. It was called Uit or Uat. As late as the Persian epoch the ancient tradition found its echo in the name of the "Isles of the Blessed" (Herod., III, 26), which was given to the Great Oasis. "So soon as the deceased was properly equipped with his amulets and formulas, he



set forth to seek 'the field of reeds'" (D. of C., Eng. trans., p. 183). The "field of reeds" was the field of Uat, the papyrus reed, which had been repeated in the heavens, from the Uat of Egypt; the Uat of the oasis, the Uat of the reed land that was in the beginning. For those who lived on the papyrus shoots, when this was a primeval food, there was a world of plenty in the region of the lakes, which would be looked back to as a very paradise by those who wandered forth into the waterless deserts and suffered cruelly from thirst and hunger midst the arid wastes of burning sand. In seeking "the field of reeds" the deceased was going back in spirit to Uthlanga, the cradle in the reeds, or to Karua, the land of the lakes; to Apta, the starting-point; to Puanta, the ever-golden; to Merta, the land of the two eyes, or some other form of the primitive paradise, where, as the Ritual has it, he would drink the waters of the

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sacred river at the sources of the Nile. This was the land where food and water had been abundant enough to furnish a type of everlasting plenty for the land of promise in the astronomical mythology and the eschatology.

It is necessary to postulate a commencement in equatorial regions, in order that we may explain certain primeval representations in the land of Egypt. We see a deluge legend originating in the woman's failing to keep the secret of the water source, which was followed by an overwhelming, devastating flood. We see that a legend of the first man-he who brought death into the world by disobeying the law of tabu-is indigenous to the natives of Uganda. A primitive picture of "the beginning" is also presented in an African story which was told to Stanley by a native of the Bashko on the Aruwimi River, and called "The Creation of Man." It is related that "In the old, old time all this land, and indeed the whole earth, was covered with sweet water. Then the water dried up or disappeared. No living thing was moving on the earth, until one day a large toad squatted by one of the pools. How long it had lived or how it came into existence was not known, but it was suspected that the water must have brought it forth from some virtue of its own. On the whole earth there was but this one toad"-which in relation to water was the frog. Then follows the legend of "creation." The toad becomes the maker of the primal human pair which came into being in the shape of twins (like Sut and Horus, or the Zulu black and white twins in the bed of reeds), and these are said to be "the first like our kind that ever trod the earth." (Stanley, H. M., *My Dark Companions and their Strange Stories*, pp. 5-30.) The legend we judge to be an African original relating to the primordial water in which the earth was figured as a "large toad," or frog, at the time when no other living thing moved on the earth, and there was no human creature known. The frog floating on the water in the act of breathing out of it was an arresting object to primitive man, and this became a type of earth emerging from the water of space. The constellation of Piscis Australis was known to the Arab astronomers as the frog. Indeed, the two fish, the southern fish and the whale, were named by them as the two frogs (Higgins, W. H., *Names of the Stars and Constellations*). But, whichever type was first, a monstrous frog or huge fish, a turtle or the water-cow, it was a figure of the earth amidst the firmamental water, in the lower part of which was the abyss. And here the primal pair are also born as twins, like Sut and Horus. In Egypt the north celestial pole was variously imaged as a mountain-summit, an island in the deep, a mound of earth, a papyrus plant or lotus in the waters of immensity, a tree, a stake, a pole, a pillar, a pyramid, and other types of the apex in heaven.

In Equatoria there was neither pole nor pole-star fixed on high in the celestial north. On the other hand, there were two pole-stars visible upon the two horizons, north and south. These, according to the imagery, might be represented by two jackals, two lions, two giraffes, mountains-the mount and horizon being synonymous-two trees, two pillars of the firmament, or by the two eyes of two watchers. "Heaven's-Eye Mountain" is a Chinese title for the Mount of the Pole (De Groot, *Fztes d'Emoui*, I, 74). This would

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apply when only one pole-star was visible. But in Equatoria there were two poles or mountains with the eyes of two non-setting stars upon the summits, the only two fixed stars in all the firmament. These we hold to be the "pair of eyes" or mertî that were also a pair of jackals in the Kamite astronomical mythology. But first of the two poles as pillars.

Josephus has preserved a tradition concerning two pillars that were erected in the land of Siriad. He tells us that the children of Seth (Egyptian, Set) were the inventors of astronomy, and in order that their inventions might not be lost, and acting "upon Adam's prediction that the world was to be destroyed at one time by the force of fire, and at another time by the violence and quantity of waters, they made two pillars, the one of brick, the other of stone; they inscribed their discoveries upon them both, that in case the pillar of



brick should be destroyed by the flood, the pillar of stone might remain and exhibit those discoveries to mankind, and also inform them that there was another pillar of brick erected by them. Now this remains in the Land of Sirdad to this day.” (Ant., B. I, ch. 2.) Plato likewise speaks of these two columns in the opening of *Timæus*. The place where the two pillars, or one of them, traditionally stood was in the land of Sirdad. Where that is no mortal knows, but Sirdad in Egyptian is a name for the south. Sirdad is also the mount that is figured as the twofold rock which is equivalent to the pillars of the two horizons, south and north. Sirdad is also the name of the giraffe, a zootype of Sut, the overseer. Sirdad, then, we take to be the land of the south where the pillar “remains to this day.” According to John Greaves, the old Oxford astronomer, “these pillars of Seth were in the very same place where Manetho placed the pillars of Taht, called Seiread” (English Weights and Measures).

It is possible to identify the missing pillar of the two, the pillar of Sut in the south. There was a southern Annu and a northern Annu in Egypt, and possibly a relic of the two poles may be recognized in the two Annus, viz., Hermonthis, the Annu of the south, and Heliopolis, the Annu of the north. The original meaning of Annu appears to have been the place of the pillar, or stone, that marked the foundation which preceded the -sign of station or dwelling-place. There was an Egyptian tradition which connected Sut, the inventor of astronomy, with Annu, as the original founder of the pillar, which makes him the primary establisher of the pole. As an astronomical character Sut was earlier than Shu. The Arabs also have a tradition that one of the pyramids was the burial-place of Sut. The pillar of brick, being less permanent, went down as predicted in the deluge as a figure of the southern pole, whereas the pillar of stone remained for ever as an image of the north celestial pole, or of Annu, the site of the pillar, in the astronomical mythology. It is reported by Diodorus that Annu (Heliopolis in the solar mythos) was accounted by its inhabitants to be the oldest city in Egypt. Which may have been mystically meant, as Annu was also a city or station of the pole, the most ancient foundation in the northern heaven, described in the eschatology as the place of a thousand fortresses provisioned for eternity.

The two pillars of Sut and Horus were primal as pillars of the two

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poles thus figured in the equatorial regions as the two supports of heaven when it was first divided in two portions, south and north; and the pillar or mount of the south was given to Sut, the pillar or mount of the north to Horus. The typical two pillars are identified with and as Sut and Horus in the inscription of Shabaka from Memphis, in which it is said, “The two pillars of the gateway of the house of Ptah are Horus and Sut.” The present interpretation is that the typical two pillars or props originated as figures of the two poles, the single pillar being an ideograph of Sut, that these were established in the two domains of Sut and Horus to the south and north of the land in which the veriest dawn of astronomy first occurred, and that the types were preserved and re-erected in the earth of eternity as the two supports of the heaven suspended by Ptah for the Manes in Amenta, even as the sky of earth had been uplifted and sustained by the two poles of the south and north in Equatoria. Sut and Horus, then, were the twin props of support twice over, once in Equatoria as the two poles, once in Amenta as the two tats of Ptah. Further, two brothers, Sut and Horus, as the founders of the two poles in building the heavens for the ancient mother, may explain the American story of the two brothers who planted each a cane in the house of their grandmother when they started on their perilous journey to the land of Kibalba. The old mother was to know how they fared by the flourishing or withering of the tree or cane, and whether they were alive or dead. Grimm traced the same legend in the story of the two gold children who wished to leave their home and go forth to see the world. At parting they say, “We leave you the two golden lilies: from these you can see how we fare. If they are fresh we are well; if they fade we are ill; if they fall we are dead.” Now the reason why this story is told in Central America, in India, and in Europe we hold to be because it was first told in Africa and rendered mythically in Egypt.

It appears quite possible that a form of the two typical pillars which were visible at the equator also survives in the two sacred poles of the Arunta natives in Central Australia. These people “down under” have no northern pole or pole-star of the north, but they carry two symbolic poles about with them, which they erect wherever they go as signs of locality or encampment, both of which are limited to the south and the north. One is called the nurtunja. This, so to say, is the north pole of the two, and is never met with in the south. The other, called a waninga, is always limited to the south. The nurtunja is typical of the northern and the waninga of the southern part of the Arunta tribe. Each of these, like the Egyptian tat-pillar, is a sign of establishing or founding, as is shown from its use in the ceremony of young man making. In Greek myth the temple of heaven was raised on high by two brothers, who in one version are Trophonios and Agamedes, the builders of the temple of Apollo. The sinking of Trophonios into the cave also corresponds to the



engulfing of Sut in his going down south with the disappearing pole.

One of the two legendary pillars of Seth disappeared, the other remained. And when the nomads of the equatorial regions had begun the movement northward on the way that led them down the

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Nile, they would gradually lose sight of the southern pole-star, and whatsoever else had been configured with it in the nightly heaven would sink below the horizon south, like a subsidence of land in the celestial waters. Thus in astronomical mythology a fall from heaven, a sinking down in the waters called a deluge, and a lost primeval home were natural occurrences as certain stars or constellations disappeared from sight for those who travelled northward from the equatorial plain. And these celestial events would be told of as mundane in the later legends of the "Fall" and "Flood" and man's lost paradise of everlasting peace and plenty. It is enough, however, for the present purpose that a star or constellation first assigned to Sut sank down into the dark abyss south, and disappeared from the ken of the observers who were on their journey of three thousand miles down into the valley of the Nile. It is certain that Sut went down south to some sort of nether-world, and so became the power of darkness in Amenta, when our earth had been completely hollowed out by Ptah, and Amenta below became the south to the circumpolar paradise in the celestial north. The ancient Egyptians had no antipodes on the outside of the earth. Amenta in the nether-world was their antipodes. Their two poles were celestial and subterrestrial. The north pole was at the summit of the mount. The south pole was in the root-land of the earth below. The Ritual describes the ways of darkness in the entrance to the Tuat as the tunnels of Sut, which tends to show that a way to the nether-world was made by Sut when his star and standing-ground went under in the abyss of the beginning in the south, where the Egyptians localized the Tuat or entrance to the under-world, which was the place of egress for the life that came into the world by water from "the recesses of the south."

Without doubt the contention of Sut and Horus began with the conflict of darkness and light or drought and water when these were elemental powers, and the birthplace of the twin brothers, one black, one white, was in the bed of reeds. This phase was continued by the twins that likewise struggled for supremacy in the dark and light halves of the moon, which imaged the light eye of Horus and the dark eye of Sut. But the war extended to the whole of nature, that was divided in halves betwixt the Sut and Horus twins, who were the first-born of the ancient mother in two of her several characters. In Central Africa the year is divided into two seasons of rain and drought. These are equivalent to the two opposite domains of Horus and Sut as powers of good and evil. The winds of the north and south follow suit. The wind from the north in the rainy season is warm and wet and beneficent; on the other hand, the wind that comes up from the South Pole is witheringly dry, the wind therefore of Sut, the power inimical to man and animal in physical nature. (Johnston, Brit. Centr. Africa, p. 42.) The desert drought, like darkness, was an element assigned to Sut. As this was the region of drought and sterility and Typhonian sands, and Sut the tawny-complexioned was the force that dominated in the south under the same name, we may see how and where he first acquired his character in Egyptian mythology as representative of the arid desert opposed to water, fertility, and food. Thus Sut versus Horus imaged

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the south versus north. Sut was deadly as the drought; Horus was "right as rain." This contention of the combatants and of the south versus the north was continued in the stellar mythos until their reconciliation was effected by some other god, such as Shu, Taht, or Seb. When Sut, or his star, went down from the horizon, mount or pole in the south, he gradually sank to the lowermost parts of the abyss which in the eschatology was called the secret earth of Amenta. Here his character as the opener of roads or ways in the astronomy was continued into the Egyptian eschatology by Ap-Uat or the jackal as the conductor of souls. He was the deity of the dark. In the oblong zodiac of Denderah the two jackals of the south and north, continued in the solar mythos, are figured opposite to each other. These represent the two forms of Ap-Uat, the opener of ways, who was imaged as a jackal, the seer in the dark. One jackal was known as guide of the southern ways, the other as opener of the northern ways. No Egyptologist has gone further than to suggest that this north and south may have been in Amenta-as they also were. But no one has dared to dream of a beginning with the primitive paradise in Equatoria.



## EGYPTIAN WISDOM.

Deluded visionaries, lift your eyes,  
Behold the truths from which your fables rise!  
These were realities of heavenly birth,  
And ye pursue their shadows on the earth.

“The wisdom of the Egyptians,” said Augustine, “what was it but astronomy?” (City of God, B. 18, ch. 39.) The answer is that it was not simply the science of astronomy in the modern sense, but astronomical mythology was the subject of subjects with the ancient “mystery-teachers of the heaven,” as the Egyptian Urshi or astronomers were self-designated. The most puerile report of all which has played false with us so long is the exoteric tradition in the Hebrew Pentateuch.

Professor Sayce has asserted that “Babylonia was really the cradle of astronomical observation” (Hibbert Lect., p. 397). To which one might reply with the wise Egyptian, “Do you really know that, or is it that you only pretend to know?” The author of *Researches into the Origin of the Constellations of the Greeks, Phœnicians, and Babylonians* also claims a Euphratean origin for these, whilst admitting that “Egypt was not indebted to any foreign region for her original scheme of constellations, which are entirely or almost entirely distinct” (Robert Brown, Jun.). But it is useless or puerile to discuss the genesis of astronomical mythology with the African originals omitted, and without allowing for the alterations that were made by Greeks and Euphrateans in the course of transmitting a celestial chart. To omit the Kamite “wisdom” from the reckoning is to dispense with evolution and leave no ground for a beginning—no gauge of time nor data of development. Moreover, the primary question of the origins is not astronomical but mythological. The types of this Sign-language had

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been founded in totemism. These were first employed for distinguishing the human motherhood and brotherhoods. They were reapplied to the elemental powers in mythology, and afterwards repeated in the constellation figures as a mode of record in the heavens which can still be read by aid of the Egyptian wisdom, but not by means of the Semitic legendary lore. The primitive constellations might be described as Egyptian ideographs configurated in groups of stars, with the view of determining time and season and of registering the prehistoric human past.

The principle of representation was similar to that of the modern teachers who draw their diagrams upon the blackboard. In like manner the mystery teachers of the heavens approximately shaped the constellation figures on the background of the dark, to be seen at night and to be expounded in the mysteries. For example, if they were desirous of memorizing some likeness of the old primeval home in Apta at the horn-point of the earth, this would naturally be done by repeating the especial imagery of the equatorial regions at the highest point of beginning in the northern heaven as seen in Egypt. Or, if they wished to show that the river of the inundation issued from an abyss of water in the remotest south, this could be accomplished by constellating the course of the stream in heaven on its long and winding way from the star Achernar to the star Rigel at the foot of Orion. Hence the water of the inundation was depicted in and as the river Eridanus. The contest between Horus the lord of light and the serpent of the dark was made uranographic in the “Serpent-Holder.” The conflict betwixt Horus who came by water and the dragon of drought was exhibited by the Apap-reptile being drowned in the inundation as the monster “Hydra.” The scene configurated in the southern heaven where the conqueror Orion rose to bruise the serpent’s head or crush the dragon under foot is also represented in the Ritual when Apap is once more put in bonds, cut up piecemeal, and submerged in the green lake of heaven (ch. 39). Other imagery in the planisphere bears witness to the drowning of the dragon Apap in the waters of the inundation. The monster imaged in “Hydra” is treated as carrion by the crow that is perched upon it, pecking at its dead body. Or, if we suppose the mystery teachers of the heavens wished to constellate a figure of the mount of earth amidst the waters of surrounding space, and that this was in the time of the most primitive mound-builders, when no conical pillar could as yet be carved in wood or stone, how would they figure the object-picture forth as a uranograph? The earth was thought of as a mount amid the firmamental water, and to image this they would naturally raise a mound of earth. At the same time the heap of earth had acquired a sacred character in relation to the dead, and had become a kind of altar mound piled up with offerings of food. The earliest altar raised had been the mound of earth, and this was used to typify the mount of earth. Aratos, speaking of “the southern altar’s sacred seat,” calls this constellation “a mighty sign.” Manilius says of the constellation,





“Ara mundi templum est” (Astron., I, 427). It is traditionally connected with the war of the earth-born giants or elemental powers which were succeeded by the glorious ones or Khuti in the astral

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mythos. The Mesopotamian mound-builders likewise show us that the most primitive type of foundation was the mound, that the earth-mound passed into the foundation of brickwork as the pillar, and the pillar culminating in the Ziggurat. So in Egypt the earth-mound led up to the pyramid with steps, that culminated in the altar-mound of stone. The Chinese still call the altar a mound. Because of its being a figure of the earth amidst the Nun, the altar-mound was raised immediately after the deluge in the Semitic mythos. In this way the teachers who first glorified the storied windows of the heavens, like some cathedral of immensity, with their pictures of the past, are demonstrably Egyptian, because the Sign-language, the mythos, the legends, and the eschatology involved are wholly Egyptian, and entirely independent of all who came after them. The so-called “wisdom of the ancients” was Egyptian when the elemental powers were represented first as characters in mythology. It was Egyptian when that primeval mythology was rendered astronomically. It is also Egyptian in the phase of eschatology. Speaking generally, and it would be difficult to speak too generally from the present standpoint, the Egyptian mythology is the source of the märchen, the legends, and the folk-lore of the world, whilst the eschatology is the fountain-head of all the religious mysteries that lie betwixt the earliest totemic and the latest Osirian, that were ultimately continued in the religion of ancient Rome. The mysteries were a dramatic mode of communicating the secrets of primitive knowledge in Sign-language when this had been extended to the astronomical mythology. Hence, we repeat, the Egyptian Urshi or astronomers were known by the title of “mystery teachers of the heavens,” because they explained the mysteries of primitive astronomy.

For one thing, a later theology has wrought havoc with the beginnings previously evolved and naturally rendered. And we have consequently been egregiously misled and systematically duped by the Semitic perversions of the ancient “wisdom.” There was indeed “a fall” from the foothold first attained by the Egyptians to the dismal swamp of the Assyrian and Hebrew legends. In Egyptian mythology compared with the Babylonian the same types that represent evil in the one had represented good in the other. The old Great Mother of Evil, called the Dragon-horse in the Assyrian version, was neither the source nor the product of evil in the original. The serpent-goddess Rannut, as renewer of the fruits of earth in the soil or on the tree, is not a representative of evil. We hold that moral evil in the mythical domain is an abortion of theology which was mainly Semitic in its birth. The Kamite beginning with the Great Mother and the elemental powers which are definite and identifiable enough in the Egyptian wisdom became confused and chimerical in Babylonian and Hebrew versions of the same Sign-language; the dark of a benighted heaven followed day. Elemental evils were converted into moral evil. The types of good and ill were indiscriminately mixed, pre-eminently so in the reproduction of the old Great Mother as Tiamat. Originally she was a form of the Mother-earth, the womb of life, the suckler, the universal mother in an elemental phase. But the types of good and evil were confounded in the later rendering. The creation of evil as a

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miscreation of theology is plainly traceable in the Akkadian, Babylonian, Assyrian, and Hebrew remains. The Great Mother, variously named Tiamat, Zikum, Nin-Ki-Gal, or Nana, was not originally evil. She represented source in perfect correspondence to Apt, Ta-Urt, or Rannut in the Egyptian representation of the Great Mother, who, howsoever hideous, was not bad or inimical to man; the “mother and nurse of all,” the “mother of gods and men,” who was the renewer and bringer forth of life in earth and water. Nor were the elemental offspring evil, although imaged in the shape of monsters or of zootypes. As Egyptian, the seven Anunnaki were spirits of earth, born of the Earth-mother in the earth, but they were not wicked spirits. The elements are not immoral. These are a primitive form of the seven great gods who sit on golden thrones in Hades as lords of life and masters of the under-world. Moreover, the seven Nunu or Anunas can be traced to their Egyptian origin.

In the Cuthean legend of creation we are told that the great gods created “warriors with the body of a bird” and “men with the faces of ravens.” “Tiamat gave them suck.” “Their progeny the mistress of the gods created.” “In the midst of the (celestial) mountains they grew up and became heroes” and increased in number. “Seven kings, brethren, appeared as begetters”-who are given names as signs of personality (Babylonian Story of Creation: Records of the Past, N.S., vol. I, p. 149). Now the seven children of the great Mother as Egyptian were produced as two plus five. The Sut and Horus twins were born warriors or



fighters. They are portrayed as two birds, the black vulture or raven of Sut and the gold hawk of Horus. These, the first two children imaged as two birds, one of which is black, will or may account for the two bird races, one of which had the face of a raven and were a black race, or were the "black-heads" in Akkad. The Sut and Horus twins were succeeded by five other powers, so that there were seven altogether, all brothers, all males or begetters-the seven which constituted a primary order of gods, as fellow-males who were the "Nunu" of Egypt, which became the Anunas or primordial male deities of ancient Babylonia. But the seven nature powers evolved in the Egyptian mythos were the offspring of the great Earth-mother, not the progeny of Apap. They were native to the nether earth, but were not wicked spirits. They are spoken of in the Ritual (ch. 83) as "those seven Ur̄us-deities who are born in Amenta." The serpent type is employed to denote the power, but it is the good serpent, the Ur̄us-serpent of life and of renewal, not the evil reptile Apap. These the Euphrateans changed into the seven evil spirits or devils of their theology. The spawn of Apap in Egypt are the Sebau, which were numberless in physical phenomena and never were portrayed as seven in number. The Euphrateans turned the evil serpent Apap into Tiamat, the old Great Mother in the abyss of birth, where she has been supposed to have brought forth the seven powers of evil and to have been herself the old serpent with seven heads. In Egypt, happily, we get beyond the rootage of mythology in Babylonia and Akkad. The goddess Rannut was a form of the Earth-goddess as the serpent-mother. The serpent brood or dragon progeny of Rannut are mentioned in the Ritual, where they have become a subject of ancient knowledge in the

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mysteries (ch. 125). Elsewhere they are called the seven divine Ur̄i or serpents of life. There are no seven serpents of death, no seven evil serpents, in the Kamite representation. The seven Ur̄i, though elemental, born of matter, and of the earth earthy, like their mother, are not evil powers; neither are they in the same category with the Sebau of Apap or the Sami-fiends of Sut; whereas in the Euphratean version these have become seven wicked spirits as the evil brood of the Great Mother Tiamat. They are also portrayed as the seven heads or potencies of an infernal snake, which had been Egyptian, but without the seven heads, the types of good and evil being mixed up together as Euphratean. The Kamite elemental powers were just the powers of the elements represented by zootypes. They might be sometimes fearsome, but they were not baneful. The inimical forces of external nature, the evil spawn of drought, plagues, dearth, and darkness, called the Sebau or the Sami, had preceded these, whereas in Babylonia the two categories are confused and the seven have been reproduced as altogether evil. They are sevenfold in all things evil: seven evil demons, seven serpents of death, seven evil winds, seven wicked spirits; seven in the hollows of the earth, seven evil monsters in the watery abyss; seven evil incubi, seven plagues. But even these seven baleful and injurious spirits of Babylonia originated as powers of the elements, no matter where. Hence the first is a scorpion of rain (cf. the curse of rain); the second is a monster with unbridled mouth (thunder); the third is the lightning-flash; the fourth is a serpent; the fifth is a raging dog; the sixth is a tempest; the seventh is the evil wind. Here the whole scheme of evil is meteorological, and is based upon bad northern weather (Sayce, *Magical Texts*, H. L., p. 463). The theological perversion and the degradation of the type are traceable in Babylonia. The seven serpent powers were originally the same. In Egypt they are the seven spirits of the earth. And of the seven in Babylonia it is said in the magical text from Eridu: "those seven in the earth were born. Those seven in the earth grew up. Those seven from the earth have issued forth" (Sayce, H. L., pp. 463-469). Only in Babylonia the Great Mother as the crocodile type of water has been confounded with the Apap-reptile of evil, and made to spawn the evil powers in the darkness of later ignorance. We can watch the change in a Babylonian version of the mythos. The seven nature forces here originated as seven evil powers; they were "rebellious spirits" and "workers of calamity" that were "born in the lower part of heaven," or the firmamental deep. (*War of the Seven Evil Spirits: Records*, vol. V; also vol. IX, 143.) They are called "the forces of the deep," for ever rising in rebellion. In short, they are one with the Sebau of the Ritual, who were the progeny of Apap, which have been confounded with the "seven" elemental spirits who were not originally evil. The beneficent great Mother-earth who had been imaged by the sloughing serpent as a type of renewal and rejuvenescence was transmogrified into the serpent of theology, the very devil in a female guise, the author of evil that was ultimately represented as a woman who became the mother of the human race, and who doomed her offspring to eternal torment ere she gave them birth in time. The Hebrews follow the

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Babylonians in confusing the Uręus-serpent of life with the serpent of death. The primal curse was brought into the world by Apap the reptile of drought, dearth, and darkness, plague and disease, but the evil serpent began and ended in physical phenomena. Apap never was a spiritual type, and was never divinized, not even as a devil. The beneficent serpent Rannut represents the mother of life, the giver of food in fruits of the earth or the tree. She is portrayed as the mother both in the form of a serpent and also as the human mother. But good and evil have been badly mixed together in the Hebrew version of the Babylonian perversion of the Egyptian wisdom.

The way in which the Kamite mythos was converted into Semitic legendary lore and finally into Biblical history is palpably apparent in the story of the fall. The woman offering fruit as temptress in the tree was previously represented in Sign-language as the serpent which was the symbol of renewal in the tree, as is shown when the reptile offers the fruit to the man. Thence came the serpent-woman, who was a compound of the zootype and the anthrotype, and who was damned as Mother Eve, and deified as Rannut, the giver of the fruits of earth. Conclusive evidence of the way that changes were made in the appropriation of the prototypes and their readaptation to the change of fauna, and likewise of later theology, can be shown in relation to the primordial great mother who is Tiamat in Babylonia. One of her typical titles is the "dragon-horse," and as the Egyptians had no horse, it might be fancied at first sight that such a compound type as the dragon-horse, which also figures in Chinese mythology, was not Egyptian. The ancient Egyptians had no horse, and their dragon was a crocodile. The hippopotamus was their first water-horse as male-that is, the water-bull. As female it was the water-cow. Now, the old first genetrix Apt (Khept, or Ta-Urt), when represented as a compound figure is a hippopotamus, that is the water-horse, in front, and a crocodile, that is the dragon, behind. The dual type of Tiamat the dragon-horse is based on the crocodile and hippopotamus, which are to be seen combined in the twofold character of the great Mother Apt, and these two animals were unknown to the fauna of Akkad and Babylonia. Thus as Babylonian they are not derived directly from nature, but from the mythology and the zootypes that were already extant in Egypt as African.

Horus, as Sebek, was the great fish of the inundation, typical of food and water. This great fish is the crocodile, which was applied to Horus as a figure of force in his capacity of solar god, the crocodile in Egypt being a prototype of the mythical dragon-not the evil dragon, but the solar dragon, which was known in relation to Sebek and to Saturn as the dragon of life. In one of the Greco-Egyptian planispheres this dragon keeps its original form and remains a crocodile. It is portrayed as a constellation of enormous magnitude, and is truly the great fish of Horus-Sebek that was first of all a figure of the inundation constellated in the stellar mythos and reapplied to the power that crossed the waters as the solar Horus of the double horizon (Drummond, *d. Jud.*, pl. 2). The only form of evil to be found in the abyss was the dark and deadly power of drought, that, as feared, might drink or dry up all the water. This was figured as the Apap-reptile

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or some other form of the monster Hydra, the prototypal serpent of the sea. The mother of life in the abyss was the giver of water as the wet-nurse of the world, not the destroyer of the water.

In Babylonia the tree of life was changed into a tree of death. The serpent in the tree that offers fruit for food, as Rannut, the giver of food and representative of Mother-earth, was transformed into the evil serpent that "brought death into the world and all our woe," but which had originated as a beneficent figure in the Kamite representation of external nature. The transmuting of Tiamat, the mother of all and suckler of the seven elemental powers, into the dragon of evil might be followed on other lines of descent, as in the conflict of Bel-Merodach and the dragon. In the Egyptian representation Apap the dragon of drought is drowned in the water by Horus of the inundation, whose weapon therefore is the water flood. Now in warring with Tiamat the deluge is the "mighty weapon" wielded by Bel. "Bel (launched) the deluge, his mighty weapon, against Tiamat, inundating her covering," or drowning the dragon of drought. Thus Tiamat is destroyed by Bel with the deluge, where Apap was drowned by Horus in the inundation. This again shows that the great Mother Tiamat, the suckler, as the giver of water, had been converted into the evil dragon of drought. The good crocodile has also been transmuted into the evil dragon and portrayed as falling down head foremost from the starry summit of heaven to be trodden under foot and crushed beneath the heel of Horus, who is Herakles in Greece, Krishna in India, Merodach in Assyria. It was the same with other fauna. The pregnant hippopotamus was changed for the always female bear or the pregnant woman. The two dogs have been substituted for the two jackals of the south and north, the first two openers of the roads in heaven. The eagle of Zeus takes the place of the hawk of Ra, and the raven, the black Neh of Sut;



the legend follows, and the conflict betwixt the eagle and the serpent is substituted for that of the warring hawk and serpent in the Egyptian mythos. The huge Apap-reptile of drought and darkness has been supplanted by the chimerical monster that is slain by Gilgames the solar god. And when the totemic matriarchate has been followed by the patriarchate, and the goddess of the "living word" in heaven has been changed in the Euphratean system for the lord who is "the voice of the firmament"; when the waterman has replaced the multimammalian wateress, the cow or sow of an earlier system of signs; when the heroes, or mighty ones, have been superseded by simple shepherds of the heavenly flocks-it becomes a question of very minor import who made the changes and forged the counterfeits, or whether the originals were deliberately disguised by the Akkadians or Babylonians, Phœnicians or Greeks.

In the course of the present inquiry we shall learn that the creation exoterically described in the Semitic legends of the beginning was not cosmogonical. Neither was it what one writer has called it, "the cosmography of appearances" (Schiaparelli, Astronomy in the Old Testament). It was Uranography, not cosmography, and uranography is Sign-language constellated in the stars. That which has been called "chaos" in the "legends of creation" was a condition in which there was neither law nor order, time nor name, nor means

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of representing natural phenomena. But it does not mean there were no natural phenomena because there had been no mode of expression. "Things" existed even when they had no name or record in the Babylonian mythology. It was never pretended in the Egyptian wisdom that there was any creation of the elements. Ground to stand on, food to eat, water to drink, air to breathe, had always been, and were in no wise dependent upon any mode of representation; whereas the mythical representation did depend upon the elements or nature-forces being already extant to be named or to be constellated and become pictorial for the purpose of the mystery teachers. In no land or literature has the mythical mode of representation been perverted and reduced to drivelling foolishness more fatally than in some of the Hebrew legends, such as that of Jonah and the great fish, which is connected with the origin of the fish-man in mythology who was born of a fish mother whom we shall identify with the constellation of the southern fish, and Horus of the inundation. The most ancient type of the fish was female, as a representative of the great Mother-earth in the water. This as Egyptian was the crocodile. She was the suckler of crocodiles in the inundation. She was the bringer forth as the great fish or crocodile in the astronomical mythology. One of her children was the crocodile-headed Sebek, who made the passage of the Nun by night as sun god in the solar mythos. The fish-man was at first the crocodile of Egypt, next the crocodile-headed figure of Horus who is called "the crocodile god in the form of a man" (Rit., ch. 88). The deceased assumes this form to cross the waters in the nether-world, because it had been a figure of the solar god in the mythology. The conversion of the crocodile god in the Nun to the fish-man of Babylonia is thus made plausible. Jonah is a form of the fish-man in the Biblical story (which is neither mythology nor eschatology), and therefore a figure of the solar god who made the passage of the waters as Horus the crocodile or as Ea the fish-man of Nineveh. As usual in later legend, the anthropomorphic rendering refaces and thus defaces the type. It was the fish itself that swam the waters of the inundation. It was the typical fish that swam the nocturnal waters, or the sun god represented by the mighty fish, whereas, this being "history," Jonah is made mere man, and therefore needed the great fish to carry him across the Nun or to land him at Nineveh. Birth, or rebirth, from the great fish in the Lower Nun is one of the oldest traditions of the race. It was represented in the mysteries and constellated in the heavens as a means of memorial. The great fish that landed Jonah on dry ground may still be seen as "Ketos" with its enormous mouth wide open at the point of emanation from the Nun, just where the landing-place on earth is represented in the equatorial regions on the celestial chart.

Naturally there would be some changes in the constellations with the change of fauna as the primitive wisdom passed from land to land, but that is a different matter from working the oracle of the celestial orrery on behalf of false and therefore all the more virulent theology. It can be demonstrated that the astronomical mythology of Egypt passed into Akkad and Babylonia, with the race of the Cushite "black-heads," to become the wisdom of the "Chaldees" and the Persian magi in after ages, including such primary types as

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the abyss of the beginning in the lower firmament, the Great Mother as a fish or dragon=crocodile in the abyss, and the fish-man born of the fish-mother from the abyss.



According to the legend related by Berossos, a divine fish-man, Oannes, or Oan, who had his dwelling in the Persian Gulf or Erythrean Sea, came forth from thence to teach the Chaldeans all they ever knew, when, as it is said in the native tradition, the people wisely “repeated his wisdom” (W. A. I., II, 16, 37-71). In all probability the instructor as a fish-man in Babylonia was represented by Ea, whose consort was Davki or Davkina, the Earth-mother corresponding to the Egyptian Great Mother, one of whose names was Tef. “Among the chief deities revered by the rulers of Telloh was one whose name is expressed by the ideographs of a ‘fish’ and an ‘enclosure,’ which served in later days to denote the name of Nina or Nineveh” (Sayce, Hib. Lectures, p. 281). The same sign, i.e., of a fish, and enclosure in the Egyptian hieroglyphics, signifies An, to appeal, to show, to teach, as did the fish-man. An in Egyptian is a name of the teacher, the scribe, the priest. An was the fish in Egypt. An, with the fish for ideograph, is an ancient throne name that was found by Lepsius among the monumental titles on a tomb near the Pyramids of Gizeh (Bunsen, Egypt’s Place, vol. II, p. 77). This An, to show, to reveal, An, the fish of the enclosure, An, the teacher, as the fish, is the likeliest original of the Oan or Oannes who issued from the waters to show the Babylonians how to live, as the mythos was reflected in the later legend. Horus-Sebek was the earliest fish-man known to mythology. He calls himself the fish in the form of a man. Yet he issued from the female fish as a fish, the crocodile as son from the crocodile as Apt the mother and not as a man ejected from the mouth of a fish, as the legend reads when ignorantly literalized. The fish-mother also survived in the divine lady Nina, who was represented by the ideograph of a fish enclosed in a basin of water (Sayce, Hib. L., p. 37), which has the same significance as the fish-mother in the lake at Ascalon.

But to reach the beginning the bottom must be plumbed in the abyss or nether parts of the firmamental Nun upon the outside of the mount by means of which the earth was imaged in the astronomical mythology. The abyss was known by various names in different versions of the mythos. It is the Phœnician baev or deep. It is the bau of the Hebrew Genesis. It is the bau or bahu as Egyptian. The word bahu is also a name for the god of the inundation called the power of the southern lakes. “I am Bahu the Great” is said four times over (in the Magic Papyrus) at the breaking forth of the water power from its southern source in the abyss of the dragon, the crocodile, or the Southern Fish (Records, vol. X, p. 149). The Egyptian also has an earlier form of the word bahu in “bab,” for the well or whirlpool as a welling source of water. Another term for this outrance from the Nun is the tepht, which signifies the abyss, the source, the outlet. The Tiavat or Thavath of Berossos is a form of the Great Mother as a type of the watery abyss which is the Egyptian tepht, the abyss, the source, the well, the hole from whence the water issues, the dwelling underground where the dragon-horse gave suck to her brood of monsters in the earth. Tepht or Tept is also an Egyptian name for the old first Great Mother as a

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figure of source. This likewise had been applied to the place of emanation for the waters of the Nile which issued from the well of source, the bahu, tepht, or tuat. But the tepht of source, the lair of the dragon, the “hole of the snake” had been the outrance of the Nile from the abyss before there was a goddess Thavath or Tiamat in Assyria. So was it with the bau, bahu, or bab. These names had been applied to the source of the inundation itself and localized in Egypt before they were repeated in the astronomical mythology to become a subject of Semitic legendary lore. The bau, the bahu, or bab is Egyptian. The tepht and tuat are likewise Egyptian; and these names had been (already) applied to the source of the inundation and to the facts of earth that formed the mould of the astronomical mythology.

In the later Semitic legend it was said the earth was founded on the flood, as if it were afloat upon the water of the abyss. But according to the primary expression the earth stood on its own bottom in the water, at the fixed centre, with the tree upon the summit as a figure of food and water in vegetation. The mythical abyss of the beginning was the welling-place of water underground where life was brought to birth by the Great Mother from the womb of the Abyss. In the Ritual this is described as the Tuat, a place of entrance to and egress from the lower earth of Amenta. It is a secret Deep that nobody can fathom, which sends out light in the dark, and “its offerings are eatable plants.” It is the birthplace of water and vegetation, and therefore, more abstractly, of life. The bottomless pit is a figure that was derived from this unplumbed deep inside the earth itself. From this abyss the Mother-earth (as womb of life) had brought forth her elemental progeny as the perennial renewers of food to eat, water to drink, and air to breathe.

The Tuat in the recesses of the south is likewise identified in the hymns as the secret source of the river Nile, which is thus traced to the abyss. Such was the birthplace of the beginning, the birthplace of water in the beginning from which the papyrus plants arose as the primeval food, and as the fact is registered in the Ritual. In the Magic Papyrus the abyss is comprehensively spoken of as “the water’s well.”





It is the habitat of the dragon called “the crocodile coming out of the abyss.” It is also the lair of the Apap-monster, of whom it is said by Shu, “If he who is in the water opens his mouth, I will let the earth fall into the water’s well,” being the “south made north, or the earth turned upside down” (Records, vol. X). Here the two dragons can be identified together as the crocodile-dragon of water and the Apap-dragon of drought, that were at war from the beginning as antagonists in the abyss. The strife in the abyss was betwixt the crocodile of water and the fiery dragon of drought, the two dragons of good and evil, Sebek-Horus and the dragon or reptile of Apap. Both were born of the abyss; hence the Scholia on ch. 17 of the Ritual add, “The devourer comes from the lake of Puanta,” or the water of the abyss which the Egyptians traced to the “recesses” in the south. The beginning in heaven, as on earth, was with water. Water was the first thing rendered uranographically, not created, in the southern hemisphere. This when “gathered into one place” was localized as “the water.” The

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Egyptians had a huge southern constellation dedicated to Menat the wet-nurse, called “the Stars of the Water” (Egyptian Calendar of Astronomical Observations). The “Southern Fish” and “Ketos” are both depicted in this water of the south or the abyss. Aratos, speaking of the stars in the neighbourhood of these great fishes or monsters of the deep, says “they are all of them called ‘the water’” (Aratos, line 399, Brown). Earth, the Great Mother, was imaged in the south. She was represented in two mythical characters. In one she is the mother who brought forth on dry ground, as the hippopotamus (or its equivalent type); in the other she was the mother of life in water who is figured as the Southern Fish low down in the deep of the southern heaven.

In mythology that which has been called “creation” begins with duplicating by dividing: darkness was divided from light, dry land as breathing-place was divided from water; the north was divided from the south, and earth was divided from heaven, as in the Japanese creation. So the power of the two monsters (in the Book of Enoch) “became separated on the same day, one being in the depths of the sea and one in the desert”—that is, one in the water, as Leviathan (the crocodile or dragon), and one as the hippopotamus on dry ground. Enoch asks the angel to show him “the power of those monsters and how they became separated on the same day of creation, one in the depths of the sea, above the springs of waters, and one in the dry desert.” It is said of the two monsters that they had been prepared by the people of God to become food. In this there is a broken ray of the refracted mythos. The two monsters had represented food and drink from the first, one as the mother of life in the earth, the other in the waters. These two monsters were prepared for food in the garden or enclosure of the beginning. The name of one is Behemoth, the name of the other Leviathan. Behemoth is the Egyptian Bekhamut, the female hippopotamus, and Leviathan answers to the crocodile or dragon of the deep. The rabbis repeated a true tradition when they rendered the Biblical “Behemoth” not as a plural of majesty, but as a pair of beasts. They were a pair of beasts in the mythology of Egypt. The female Behemoth was the original Great Mother Kep, or Apt; the male was her son. The crocodile also, as zootype, was both male and female. For his purpose, however, Enoch makes Leviathan a male monster and Behemoth female. Of course the type is or may be differentiated by the sex. The two monsters in the Egyptian starry scheme are both female as two forms of the Great Mother, who was the hippopotamus in her fore-part and the crocodile behind, or the crocodile in the south and the hippopotamus in the north. Thus the hippopotamus and crocodile which were natural in the Nile had become two huge, indefinite monsters of legendary lore in the Book of Enoch, and the two survived as the types of dry and wet, for land and water. The suggestion now to be made is that the two monsters of dry and wet, or earth and water, were constellated as the Southern Fish and Ketos, or the whale, but that the whale has been substituted for the hippopotamus by the Euphrateans or the Greeks.

The Southern Fish on the celestial globe is portrayed in the act of

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emanating a stream of water from its mouth, whereas the monster Ketos is depicted as the breather out of the water, the two being representative of the earth as the mother of life in the water called the abyss. In the Sut and Horus mythos the first two children of the ancient mother represent the conditions of dry and wet. They were born twins because the conditions were co-extant in earth and water. In the course of time everything that was dry, desiccative, or of the desert was ascribed to Sut, whereas the products of water were assigned to Horus. Hence the two monsters were continued as types of the twins. The hippopotamus of earth as male was given to Sut. The crocodile of water was given to Horus, to typify the fish as food of the inundation.



The “abyss of waters” is described by Berossos as the habitat of most hideous beings, which had been produced by a “twofold principle” that was as yet undiscreted into wet and dry. “The person who was said to have presided over them was a female named Omoroca.” Then came Belos “and cut the woman asunder, and of one half formed the earth, and of the other half the heaven or firmament.” This is a mode of discretizing the twofold principle of the dry earth and the celestial water. The story told by Berossos is a later legendary form of the mythos. The duplication of the motherhood is the same, but with a change of type. The later woman has taken the place of the cow that was cut in two, divided, or made twain as the water-cow of earth and the milch-cow of heaven. Omoroca is the Great Mother who was one as the representative of earth, and was then divided to become the representative of earth and water. The formation of earth and heaven out of the halves is identical with separating earth and water and distinguishing wet from dry.

The “creation” with which we are now concerned is uranographic as a mode of fashioning and giving names to the earliest constellation figures, those that were truly primitive. Thus in the beginning of the astronomical mythology there is a figure of uncreated ground that stands in space or amidst the firmamental water.

If we use the word “creation,” which has been so ignorantly abused, the first creation figured in the astronomical mythology was the birth of water or, more abstractly, of life from the water, the source whence came the inundation with its blessings to the rainless land of Egypt. As Plutarch reports, the Egyptians held that water was “the beginning and origin of all things”—that was, as an element of life. Hence in the Osirian mysteries the throne of the Eternal rested on the element of water, and Horus the child-saviour, the Messu or Messiah, came by water in the power of the southern lakes. So in the building of the heavens the beginning was with water, or the firmament imaged in its aerial likeness. Thus it might be said the heaven was made from water, as it is said in the Babylonian “legends of creation,” the water based on being the abyss of source. According to the present reading of the data, water had been recognized as the first and most vital element of life. Hence the beginning of all recorded human thought with water. Water in Africa was life indeed, where drought was very death. Horus on his papyrus as lord of water was the lord of life. One Egyptian name for

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heaven is kabhu, derived from water, or the inundation, as “the cool,” and that which makes cool. Paradise was where water was plenteous. Hence water was divinized as heaven, and heaven is figured in the hieroglyphics as water suspended overhead, the firmament being held aloft on four sustaining props as water lifted up. There was no such crying want of water in Babylonia, no such devouring dragon of drought in Akkad, therefore no such *raison d’être* for the origin from water as in Africa.

The birth of water from the abyss of earth is figured in the “Southern Fish.” The star Fomalhaut at the mouth of the Fish denotes the point of emergence whence the stream is seen ascending from its source beneath the constellation Aquarius. A soul of life from the element of water was manifested by the fish as Horus the crocodile, also by Horus cradled on the water-plant. Thus the water element was fundamental in the making of the heavens. This was as the firmamental water. Earth as the mother of life and giver of water was portrayed in the abyss as a great fish emanating water from its mouth, which represents the fact that the earth in the abyss had been already recognized as giver of life because it was the source of water, the primary wateress or the wet-nurse of mythology. She, the Great Mother, as we read the heavenly story-book, was next constellated in the Southern Fish as the producer of life and sustenance from water in the unfathomable abyss.

In various legends there is a beginning with a world all water. This is one with the Egyptian Nu or Nun. In the beginning was the Nun. Thus saith the primordial word. Not in the beginning of the heavens and earth, but in the beginning of the uranographic representation or entification in the astronomical mythology. The Nun is a name in Egyptian for the firmament when imaged in the similitude of water, the world that was all water at the intellectual starting-point. There is a relic of the ancient wisdom on one of the Assyrian tablets, the gnosis of which we hold to be Egyptian, and that as such it can be unriddled and read. As it is said, “the heaven was created from the waters.” The earth was pre-existent. This is called the work of “Ansar and Kisar,” who “created the earth,” i.e., when “creation” had been rendered cosmogonically. But “the heaven was created from the waters” which were firmamental and uranographic. The non-Semitic legend of Cutha describes the beginning with a condition of non-entity or pre-entity; there was nothing but an amorphous world of water. As it is said, “the whole of the lands were sea”; “the abyss had not been made” below, nor was there any seat of the gods above. There was no field of reeds; no tree of life had been planted in the midst of an enclosure. There flowed no stream from the abyss “within the sea” of the celestial



water (Pinches, T. G., *Records of the Past*, 2nd Series, vol. I, pp. 133-153). This, when bottomed, means that configuration of the signs in the astronomical mythology had not as yet begun. But as space the firmamental water was extant, and dry earth itself had stood for ever in the midst thereof; earth and water were the uncreated substance which had no beginning, any more than they had in the Egyptian Nun. The monsters born of Tiamat had their home in the ground of earth. It was there she suckled

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them. Earth as the natural fact preceded the abyss in the astronomy. As Professor Sayce observes, somewhat naively, "There was already an earth by the side of the deep" (H. L., p. 377). No. Earth was the ground to go upon in the deep, and this was the Mother-earth which brought forth in and from the deep that was depicted as the abyss, or as the Great Fish in "the water" of the southern heaven. It was in the extreme south that the Babylonians also placed their entrance to the under-world or the abyss. That is where the Egyptians had already localized the entrance from this mysterious region whence the inundation came. Here was the "Ununait" or place of springing up that was first applied to water in the pre-solar mythos, the water that was pictured in its rising from the fish's mouth.

The abyss or great deep of the beginning was represented in the mysteries as the Lake of the Great Fish. It was related by Ktésias of Knidos that the sacred lake was seen at Bambakz or Hierapolis. It was also said that in this lake the life of Derketō, daughter of Aphrodite, was saved by the fish. And as the great fish of Kam was the crocodile, the likelihood is that the Lake Moeris, sacred to the crocodiles in Egypt, was also a form of the lake which represented the place of birth that was commemorated in the mysteries and told of in the legends as the abyss of the beginning, the birthplace or fount of water=life. A figure of the "abyss" or "deep" survives still in the "basin." Large ewers filled with water were used for purificatory rites in the Babylonian temples. These were called apsu, for "deeps" or "abysses." Tanks were used by the Egyptians for their baptiseries. The baptismal font still images the fount of source. As a mythical or celestial locality the Gulf of Eridu is a mundane form of the abyss that was in the beginning. This was the birthplace where the Earth-mother brought forth as a dragon or great fish, the mistress in the abode of the fish. Hence it was the place from whence not only the fish-man Oannes, but the seven fish-like men or Annedoti, ascended before the time of the Assyrian deluge. The source of water underground most naturally suggested the idea of a primordial deep, an unfathomable gulf, a bottomless pit. This was then applied to the point of beginning in the lower Nun or firmamental water where the abyss was figured in the uranographic representation.

If, as we suggest, the story of the heavens was written by the race here generalized as "the Egyptians," and if that race descended from the equatorial regions like the great river flowing from its source, it is to the southern hemisphere we must look for the imagery which first reflects the mythology. The southern constellations are comparatively few, but their character in relation to the Egyptian wisdom is unmistakable. Besides which, these uranographs of the beginning, or the first time, could not all have originated as Euphratean, because so many of the stars were too far south to be seen or constellated in Akkad or Babylonia.

The Southern Fish is figured as the bringer forth of water—that is, of life or of Horus the fish from the abyss. Ketos the monster represents the mother in another character. This, as we suggest, is the mother in the water emanating life upon dry land as did the water-cow. The head of the monster is half out of the deep, with jaws agape and gasping like a fish on dry ground, sufficient to show that

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these are a fish-form of the dual motherhood that was imaged as a crocodile and water-cow, as two cows, as two women, or as the woman Omoroca, who was cut in halves by Belos. If the sphere is carefully examined it will be seen that a stream of water is gushing upwards from the fish's mouth and apparently ascending towards the figure of Aquarius on the ecliptic. Hitherto it has been assumed that water in heaven always ran downwards from the northern pole into the abyss of the south; that the water from the urn of Aquarius was being poured into the mouth of the Southern Fish, and the river Eridanus started from the star Rigel at the foot of Orion and came to an end at the star Achernar, its course being from north to south, or from right to left of the sphere. But this reckoning has now to be reversed.

On the celestial globe, then, the life of the world that was born of water and imaged as Ichthus the fish is represented still as issuing from the mouth of "the Southern Fish." The word that issued from the fish's mouth is mentioned by the writer of a hymn to Merodach, in which it is said, "The holy writing of the



mouth of the deep is thine” (Sayce, Hib. Lectures, p. 99). If this is rightly rendered, the word of Ichthus had then become the written word. Still, it issued from the mouth of the deep, which was that of the fish-mother, or the fish’s mouth. Now, the mystical emblem known by name as the Vesica Piscis is still a form of the fish’s mouth, or outrance into life. The present writer once thought the vesica was uterine. And it is such as a co-type, but not in its origin, because the child first born of it was not the human child! It is the emanating mouth of that fish which gave birth to water as the life of the world and to the saviour who came to Egypt by water as the fish of the inundation. In the language of obstetrics, the outrance of birth is called the os tince or tench’s mouth. That is the mouth of the fish, not because the origin in this instance was uterine, but because the fish’s mouth was first, and this has been continued as a symbol of the birthplace when that which was pre-human was reapplied to the human organ. In the course of doctrinal development geometrical and anatomical figures are blended in the vesica as a symbol of the womb. It was not so when the great mother (of life in water) was imaged in the Southern Fish. It becomes so, to all appearance, when the door of life is figured in the shape of a vesica at the feminine (or western) end of a Christian church. The fish’s mouth was figured in the heavens as the primordial door of outrance into life when the soul of life came to the world by water. And although the true meaning may have been suppressed by overlaying the doctrine, enough survives in the symbols to show that the child Christ in the Virgin’s arms encircled by the Vesica Piscis has the same significance as had the figure in the planisphere where the water of life is issuing from the fish’s mouth, and the star of annunciation is the star Fomalhaut. Only the water of life, still represented by Ichthus the fish, is personalized in later iconography by the human child as the type of eternal rejuvenescence. The oval being a co-type with the fish’s mouth, the Virgin and her child are a later equivalent for the divine mother bringing forth her fish in the lake, piscina, basin, or other water type of the primordial abyss, as in the astronomical mythology. The vesica survives in Freemasonry as well as in the

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Christian Church, which was founded on the fish and font in Rome. It represented an archetypal and ineffable mystery as a geometrical symbol, not one that was simply anatomical. Speaking of the vesica, Dr. Oliver says this mysterious figure Vesica Piscis possessed an unbounded influence on the details of sacred architecture, and it constituted the great and enduring secret of our ancient brethren. The plans of religious buildings are determined by its use, and the proportions of length and height were dependent on it alone (Oliver, *Descrip.*, p. 109).

The springs of water issuing forth as from the breast of the Mother-earth made her the wet-nurse to her children. As Apt she nursed her hippopotami; as Rerik she gave milk to her young swine; as Neith she was the suckler of her crocodiles; as Hathor, the cow-headed, she was the milch-mother who was said to give the white liquor that the glorified ones love. In each of these forms she was a type of Mother-earth, as we learn from the mythology.

The mundane source of water touches the origin of what has been designated the “worship” of wells and springs, which was at first a propitiation of the superhuman power of Mother-earth by those who needed water, and who, like the Egyptians, sought to be nursed at the dugs of the cow when reborn above as the glorified. In Ireland there could be no religious place without a holy well. St. Columbkille is said to have “sained three hundred well-springs that were swift [running]” (Whitley Stokes, *Three Middle Irish Homilies*). “Well worship,” so called, is propitiation of the power in the well. This was the spirit of running water, which as an element had the credit of giving life and the power of purifying. The doctrine is extant as Osirian in the Ritual (ch. 17), where the water is a lake of healing at which all defects are washed away and all stains obliterated. The speaker says, “I am purified at the two great lakes” (the lake of natron and the lake of salt) which purify (or sain) the offerings that living men (on earth) present to the great god who is there—that is, Osiris, who had taken the place of the mother as the source of life in water. The point is that the water purified or sained the offerings that were made to the power in the lake or well or living spring. But the Great Mother was the first to be solicited for water—she who was the wateress in the abyss, the primary Great Mother in mythology, the water-cow as Apt in Egypt, the water-horse as Tiamat in Babylonia.

The primordial abyss had originated as the source of water in the earth. The well-spring underground was the fact in nature upon which the fabled fount of immortality and the subterranean lake of the waters of life were founded in the divine nether-earth. Water generated by the earth was that which came from very source itself thus visualized as wet-nurse of the world. Every spring or bubbling fount of liquid life that issued from this source below was suggestive of a deep without a bottom; the tepht, the bab, or bau of source that was afterwards represented in the astronomical mythology and constellated at the very



foundation of the southern heaven as the mystical abyss. The first abyss was in the earth. The abyss of firmamental water is outside the earth; it is figurative because celestial. The Nun was heaven entified as water. But there had

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been two waters actual in external nature, as the waters that rose up in the fountains, wells, and springs of earth, and the water that fell in dew and rain from heaven. This was portrayed as falling from the tree of wet, which is the Egyptian tree of Nut or of heaven as water. Thence water from the well was the water of earth, and water from the tree was the water of heaven. These two water sources in earth and heaven were figured as the abyss or well below and the tree of rain above, with Apt or Hathor the Mother-earth in the abyss, and Nut the heavenly mother in the tree of wet above. And these two types seen in the well and tree are universal signs of so-called "water worship" with the oldest races in the world. The holy Well or water-hole is commonly found beneath the sacred moisture-dropping tree. The stone erected as an altar underneath the tree is almost as common. This was a place of propitiation and appeal to the elemental power. Libations of blood were poured out on the stone. Offerings were suspended on the tree; gifts were cast into the well and magical invocations made. The well suffices to establish the fact that the primitive want was water. But the source was dual in the water of earth and the water of heaven. The source in earth was imaged in the well as a form of the abyss. The water that fell from heaven was imaged by the tree of Nut. The altar-stone is representative of earth. Thus it is a meeting-point for the sycamore of Nut (the tree of celestial water, as Egyptian), the altar of earth, and the abyss of water under the earth. The object of the rite is the spirit or power that sends the water from its "double source" in earth and heaven, with the stone as altar for the sacrificial offering. The Egyptian old first mother, who is a hippopotamus in front and crocodile behind, and who is repeated in the Babylonian dragon-horse Tiamat, still survives in British tradition as the water-horse or kelpie, and also as the dragon. The river Yore near Middleham is held to be haunted by a water-horse (Longstaffe, Richmondshire, p. 96). The River Auld Grandt, that springs from Loch Glaish in Ross-shire, is dreaded as the abode of the water-horse. Sometimes the presiding power of the water in the well is indicated by the fish, sometimes by the frog. Once the dragon of drought left his co-type in a northern holy well. At the Devil's Causeway between Ruckley and Acton there is a well in which the animal type is the frog, and the largest of these, which naturally enough appears but seldom, represents the devil Apap. In one instance two old women are said to keep the secret of the water. These are equivalent to the two fish, the two cows, and the woman who was cut in two.

The double source of water having been identified as the water of earth and the water of heaven, the type of duality was applied to the firmamental water in the astronomical mythology, and heaven, as water, was divided into the two waters of the lower and upper firmament, the typical being founded as a figure of the actual. These two waters are also constellated in the two celestial rivers of Eridanus and the Milky Way. The one reflects the river of the inundation, therefore the water of earth below, emanating from the lower Nun or the mythical abyss. The other is the "great stream" of the Via Lactea. The inundation rose up in the south. Its ebullient superhuman forces in the Ritual are called the powers of the south. These powers

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of the south are in attendance "at the moment when the lord of his flood is carried forth and brings to its fulness the force that is hidden within him" (ch. 64). And when once we know which way the river runs in heaven, Achernar in Eridanus becomes our guide star from the south. From that the river travels northward to Orion's foot, or rather to the point at which Orion rises up as Horus of the inundation. Otherwise, Horus is brought to birth on his papyrus, as depicted in the Egyptian drawings.

The two waters of earth and heaven are both recognizable in the double source assigned to the river Nile. In some of the traditions it is described as emanating from the abyss of earth, in others as falling from the skies. Both origins are mentioned in the Hymn to the Nile. In the first stanza the water is said to descend from heaven. In line thirteen we are told that "the Nile has made its retreat in Southern Egypt. Its name is not known beyond the Tuat." Thus the retreat of the Nile in the south is identifiable with the abyss as the earthly source of the inundation, and its name is not known beyond the boundary of that other world from whence it issues. In Inner Africa the rains came from the cool heaven (Kabhu) of the north, and therefore in that quarter (or half) was the creatory and source of the celestial waters, as the fact was figured for ever in the constellation of the Water-Cow. In the hymns of adoration to the Nile the river is addressed





as coming forth and bringing all good things to Egypt from the north, whereas the geographical Nile came with the inundation from the south. The Nile that issued from the two lakes of a double source was celestial in the north. The Nile that “made its retreats in Southern Egypt” (hymn 13) was the mundane Nile which came from the north to the south above, and from the south to the north below. As Hor-Apollo shows, two of the Egyptian vases denoted water from a double source, one being the earth as generator of water, the other heaven when the rains fell in the southern parts of Athiopheia (B. I, 21). The urn was a figure of the inundation. Aquarius was called the constellation of the Urn by the Arab astronomers. We shall understand the sign of “Krater” better if we take it as an extra-zodiacal image of the urn, which not only represented the inundation and its bounty, but also the abyss of source from which the welling waters came. The two urns are followed by the two vases at a later stage. Howsoever poured out, water was the primary means of fertilization. When the goddess pours out a libation from her vase-or two divine personages from two vases-on the water plant or shoot of palm, the signification is the same as when the wet-nurse Hathor suckles Horus as a child or Neith the crocodile as a calf. According to the most primitive imagery in Egypt, the waters of the inundation issued from the Mother-earth as the water-cow, the wateress in the primordial abyss or water source. But when the sky was looked to as a source of water, heaven was represented as the milch-cow, and the river flowing from the highest source was imaged as the Milky Way. Thenceforth there were two cows. The cow of earth was the water-cow, and the milch-cow was the cow of heaven. The water-cow of earth was constellated in the stars of the Great Bear, the milch-cow of heaven in the group now known as Cassiopeia, or the Lady in the Chair, which

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was the earlier constellation of the Haunch or Mesken as a figure of the birthplace when the birth was typical of life in water (see fragment from a Theban Tomb, p. 289).

#### THE DROWNING OF THE DRAGON

The “mystery of evil,” about which theologians ignorantly prate, was very simple in its origin. Water, food, and light were naturally good. Their opposites-thirst, hunger, darkness, and disease-were as naturally bad. In this way the origin of evil had its rootage in the conditions of external nature for which man could nowise be held responsible. The rest is mainly the result of a primitive doctrine being developed in the domain of theology. For example, Sut, the anthropomorphic devil of the later Egyptian religion, was previously the pre-anthropomorphic representative of drought, dearth, and darkness long before the type of evil had been personalized in the figure of a satanic Mephistopheles as the tempter of womankind. Thus the representative of evil, “that old serpent” in mythology, became the author of evil in theology, and the devil was evolved in the moral domain according to the eschatology.

At the commencement of mythical representation in Africa we meet the adversary of man in the shape of a monstrous serpent or devouring dragon. This in Egypt is the Apap-reptile, the dragon of drought or the serpent of darkness. In one phase Apap is the devourer of the moon in her eclipse, in another it is the destroyer of vegetable life, and in a third it drinks or dries up all the water, or there is a mortal fear lest the monster should do so. This was the primal adversary or prototypal Satan. There is a saying that “the devil is known by his long tail,” and the long tail of Satan may be seen as the appendage of Apap the serpent of evil in the southern constellation Hydra. The Egyptians also have a class of evil beings called the Sebau. These were the spawn of the reptile Apap, born of darkness, drought, and other malefic influences in physical phenomena that were found to be inimical to man. The type of Apap, a flat-headed Inner African snake, is universal. It is the Bushman all-devourer Kwai Hemm, who swallows the mantis-deity at night and brings him forth again alive by day; it is the Norse dragon or worm, the Greek python, the throttling ahi or vritra of the Vedas. With the Indians of Brazil it is still “the great serpent who is the owner of night.” It is the snake, toad, or frog (in the legends) that swallows all the water in the world. Possibly the Apap-monster of Africa may be recognized even by name in Australia. In the centre of the continent whirlwinds occur that lift up columns of dust two or three hundred feet in height. The Arunta call them Apapa. The Warramunga say an unfriendly spirit, an Orantja, travels about in these on the look-out to kill black-fellows. Whether this be the old dragon of the desert or not, it is noticeable that the name of the Apap in Egyptian signifies to mount on high, become tall, vast, gigantic, like the swirling dust and darkness of the sand-storm (S. and G., N. Tribes, p. 632). Here



begins the war betwixt the evil serpent and the woman, who is the Great Mother in mythology. It was the Apap-reptile who brought darkness, drought, and death into the world. The mother was the earliest slayer of the dragon, and the son of the woman followed as her helper. She may be seen as Isis, a form of the lunar goddess, spearing the head of Apap in the dark waters of night (Wilkinson). She may also be heard in this character as the Lady of Light, who exclaims, "I lighten up the darkness and overthrow the devouring monster" (Rit., ch. 80). In the Kaffir folk-tales we find the original mythos of the monster in three of its phases. In the story of "The Great Chief of the Animals" (Theal, p. 163) the victim swallowed by "the terrible monster" is the moon-mother. She tears her way out of the monster as the deliverer of herself, and sets free all her children whom the devourer as dragon of darkness had previously swallowed. The bows and arrows with which the twin brothers kill the monster tend to identify their weapon with the lunar bow that was periodically drawn and nightly employed to overcome the power of darkness. There is perhaps a further hint that the mother represents the moon, inasmuch as the children of the woman had been left for safety in charge of the hare, which is a lunar zootype. In another Kaffir tale the woman is mother of the twins who correspond to Sut and Horus as the twin powers of light and darkness brought forth by the mother-moon in her dual luration. In a third the swallower, called "the Inabulele". (Theal, p. 79), is slain by the hero Sikulum, who answers to Horus as slayer of the Apap-dragon.

Propitiation of a superhuman nature power for food and drink was the most primitive form of the appeal that ultimately culminated, as we know, in worship. The gods of Egypt from the beginning represented food and drink, not only as givers of sustenance—they were the sustenance in food and liquid. The Great Mother was the suckler or wet-nurse. Hathor offered food in the sycamore-fig and Isis in the perseae tree of life. Child-Horus was the shoot, the branch, the calf, lamb, or fish. Seb, god of earth, was the father of aliment. Plenty of food and water first made heaven palpable to primitive or archaic men on earth. Hence the primitive paradise was imaged as a field of food. At one stage seven cows were configured as the type of plenty that was eternal in the heavens. The tree of life was planted in the midst of the celestial oasis. Upon this grew the fruit as food on which the gods and the glorified were fed. The mother of food in the oasis of the papyrus plant, Uat, was divinized in the goddess Uati, as a mother of all things fresh, flourishing, and ever-green. The deity Atum-Ra, who first attained the status of "holy spirit" in the eschatology, says of himself, "I am the food which never perishes" (Rit., ch. 85). Horus of the inundation was constellated on his papyrus as the ever-coming shoot (Plan. of Denderah); he was also the giver of food as the fish, the calf, and the lamb, that were made celestial types in the astral mythology. An infinitude of water was an African ideal of the divine. A spring of water welling from the bosom of the earth made her the mother of life, and life that came by water was then divinized in Horus on his papyrus plant as the food-bringer. Thence came a saviour to the land of Egypt as Horus of the inundation; Horus the shoot or

natzer, Horus as Ichthus the fish, Horus the mother's child who came by water. It is possible to show that Horus on his papyrus or lotus was the African original of Jack who climbed the bean-stalk. It may be premised that the stalk up which the spirit of vegetation climbs to furnish food was an earlier type than the tree of life, and that the fact was preserved in the Egyptian mythos. Also the tree of Tammuz in Eridu was "a stalk." Now the lotus in Egypt was literally a bean-stalk. Its large seed was known as the bean of Egypt. Thus when the lotus=papyrus was employed for the figure of food, and Horus, as the elemental spirit of vegetation, ascended the stalk to take his seat upon "the flower," he was the youth who climbed the "bean-stalk" to slay the giant Apap at first in nature, next in the mythos, and lastly in the legends. When water was the life, and Mother-earth was the source, she was imaged as the great fish, and her young one was the lord of life as the food-bringer in the inundation. Horus of the inundation was a real, ever-coming saviour of the world as periodic bringer of water and the food of life, who came in several characters. In one of which he was the fish. In one he climbed the stalk of the papyrus plant as the soul of vegetation. As the young hero it was he who fought and overcame the dragon of drought at one season and the serpent of darkness at another. A power of perennial renewal was perceived in nature. This was manifested by successive births. Hence the child-god of Egypt became a type of the eternal, ever-coming by rebirth in time and season and the elements of life and light, which in the character of Horus was at first by food and water. This was the eternal, ever-coming, ever-renewing spirit of youth. In the illustration from a Theban tomb the Great Mother, who in one form is a crocodile, has just given birth to her child, Horus, Har-Ur, as the young



crocodile poised on end in front of her. It is a picture of the young child that was brought forth annually from the water by the mother, who was constellated as the Crocodile or Hippopotamus at the northern centre of the planisphere.

The Meskhen, or Birthplace.

The history of Horus is depicted in the heavens as if upon the walls and windows of some vast cathedral of immensity. This was the subject of subjects in the astronomical mythology. He was conceived of a virgin mother in the sign of Virgo. His birth or advent was announced by the star Phact in the constellation Columbia. The

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earliest mother who conceived as a virgin in mythology was represented by the sacred heifer of the immaculate Isis. Also by the white vulture in the cult of the Virgin Neith. She was the dove of Hathor in the worship of Iusāas, the mother of Iusa. The human only comes in as a challenging element when the mythos is related as history. When the woman took the place of the heifer, the vulture, the dove, or other zootype of virginity—that is, when the type was humanized and Horus imaged as a child—the doctrine of incarnation, or the incorporation of a spirit of life in matter, had entered into the human sphere. Thus the mystical virgin and child in human guise, whether in Egypt or in any other land, was a result of doctrinal development, and the doctrine itself could not be understood without a knowledge of the earlier phase. When the type of the Great Mother and her youngling had been changed from the totemic zootype to the anthrotype, and the goddess was imaged as a woman, a child became the figure of a superhuman power that was ever-coming, ever-renewing, ever-repeating, ever-incorporating or incarnating, ever-manifesting in phenomena. Then the youthful god was naturally born as a child. This was Har-Ur, the child of Isis or the Virgin Neith. Horus the child or shoot, on the papyrus or on his mother's lap, is representative of the resurrection and renewal of life for another year. Horus came to Egypt as saviour of the people from the dreaded drought. He came, invested with "the power of the southern lakes," to drown the dragon in the inundation. In one he is the child of light. In both he comes to wrestle with the enemy of man in various natural phenomena on earth, and likewise in the internecine struggle which is represented by the astronomical mythology as the war in heaven, and which may be summed up as the war of Horus and the dragon. Horus brings the water of the inundation which is the source of life to Egypt. The little one is cradled on the Nile in his ark of the papyrus reed. He is assailed by Apap, the dragon of drought, who lies in wait to destroy the young deliverer when he is born. As bringer of the waters Horus slays the dragon of drought, which would otherwise have drunk the inundation dry. He also treads the serpent of darkness under food as the renewer of light. Under the name of Iu-em-hetep, Horus came as the proverbial "prince of peace." The word hetep denotes peace or rest, plenty of food, and also good luck. His coming in this character had a very tangible significance, for the inundation brought the season of rest to Egypt, which was celebrated by the Uaka festival, when the prince came out of Ethiopia as the giver of rest to the weary, bread to the hungry, water to the thirsty, and wine for the periodic wassail. In the solar mythos Horus became the lord of light, but food and drink were first, according to the human needs.

The fabled "war in heaven" began with the contending elements that strove with each other for supremacy, whether as light and darkness, water and drought, or food and famine. Thus Horus of the inundation came by water as the deliverer when the land was suffering from the dragon of drought. The picture was then constellated in the southern heaven. Horus the victor was represented by Orion

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rising from the river and wielding the insignia of his sovereignty. His weapon is the club of Herakles in Greece; it was the whip of ruling power as the Egyptian khu. He rises from Eridanus as conqueror of the hydra-dragon that is overwhelmed beneath the waters when the drought was put an end to by the lord of life with the water for his weapon. Here is a motive for the war betwixt the dragon and the infant that was born to universal rule or predestined to be king. Horus also came as conqueror of the dragon of darkness. But it is of more importance to know that the evil reptile Apap represented drought and famine, disease and death. This was the mortal enemy of man that drank up all the water in the world; hence the battle for the water. All the earth round the warfare of the hero with the monster is for water as well as for light, because the



monster is representative of drought as well as darkness. At first it is the water-reptile in the African lake; then the "hellish snake Apap" drinks up the water of the Nile. In Australia it is the monstrous frog that drinks up all the water. It is also the chimerical, malignant wild beast that is slain by Gilgames. This struggle, as some of the drawings show, is literally over the water. Lastly, it becomes the sea-monster of the Greek mythology, whereas the original conflict was for drinking water.

When Horus came by water as Ichthus the fish who gave himself for food, he swam the deluge of the inundation when there was no boat or ark to breast the waters. But when the bark was built Argo is constellated as the ark of Horus. This is figured in the planisphere with the child on board and the devouring Apap coiling round it seeking to destroy the babe, the infant saviour of the world, who brings the food and water as the lord of life.

Now Sothis in its heliacal rising was not the only star of annunciation at the birth of Horus the child. Farther south, the Dove, or rather the star Phact, was also a harbinger of the inundation. Still farther was the glorious star Canopus, the pilot of the Argo at the starting-point of the journey by water, which was the river Nile as the terrestrial water imaged uranographically. The Egyptians commemorated the birthday of the world-that is, of the age, the cycle, the beginning of time, as the day when Horus rose up on the lotus, or papyrus, from the waters of the Nun. Otherwise stated, this was the natal day of Horus in the inundation, which was afterwards applied to Atum by the priests of On or Annu in the eschatology. Thus the birthday of the inundation was the birthday of a primordial year, or the birthday of the world. The constellation Hydra represents the Apap-reptile of the Egyptian mythos. This is a monster extending over some one hundred degrees in the planisphere. From lack of better knowledge, this type of evil has been called the "water-serpent," which gives no clue to its character. It is figured in the water of the southern heaven, and is that fearsome monster which in various legends drinks up all the water. In the later solar mythos Apap, the enemy of Ra, is the blind devourer darkness. But as the adversary of the elder Horus-he of the inundation-Apap or Hydra is the dragon of drought. Drought in the old dark land was veritably "the curse," and the evil dragon as its deadly image was the primitive type of physical, not of moral evil. The inundation was the source

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of life to Egypt. It was her annual salvation, and Horus, or Sebek the fish-man, was her saviour. The earliest saviour ever known was the giver of food and drink to those who were famishing. This is the origin of a saviour as the shoot of a water-plant, the branch of a tree, or a great fish-the bigger the better, as a sign of abundance. This was how a saviour could be represented as Ichthus the fish. This was how a saviour could come by water to the world; hence the subject of subjects was the war of elements, of darkness in conflict with the light, of drought with the waters, of sterility with fertility, of dearth with plenty.

The powers of good and evil, represented in the mythos, were also figured in the stars and portrayed in the religious drama as the eternal conflict of the twins Sut and Horus, of Shu and the impious rebels, of Ra and the Apap-reptile. In the earliest mythos Horus precedes Ra as the eternal antagonist of the dragon or serpent. This is the first Horus who was the seed of the Great Mother, whom the Semites call "the woman." He bruised or pierced the serpent's head at one season, and was bitten by the serpent in the heel at another. One was the season of renewal for the waters, for food, for the growing light, and for the breezes of the north. The other was the season of drought, of sterility, of darkness, and for the withering blast of the desert. "In Upper Egypt," says Maspero, "there is a wide-spread belief in the existence of a monstrous serpent that dwells at the bottom of the river Nile" (Dawn of Civilization, Eng. trans., p. 90). This is the Apap-dragon of evil, especially of drought. Hence the crumbling of the banks and the falls of earth in the dry season are attributed to the great serpent which lies at the bottom of the river, where it was drowned by the inundation with great rejoicings of the people every year. It is as the fiery dragon of drought that the Apap is spoken of in an inscription of Amenhetep III. In this, vengeance is threatened on those royal secretaries who neglect their duties to the Theban god Amen-Ra, and it is said, "They shall become like the hellish snake Apap on the morning of the new year; they shall be overwhelmed in the great flood" (Brugsch, Egypt, p. 210, Eng. trans. in one vol.). The morning of the new year was at that time determined by the heliacal rising of Sothis as announcer of the inundation in which the Apap-dragon of drought was drowned. This picture is to be seen in the planisphere with the figure of the fiery Hydra overwhelmed in the water of the inundation. It was represented in the mythology that when Horus had conquered Apap in one of his great battles the reptile sank, pierced with wounds, into the depths of the waters, and this event was said to have occurred at the very moment of the new year (cited by Maspero from Birch and Chabas, The Dawn of Civilization, Eng. trans., p. 159). This is the exact position of Hydra in the waters of the south, as still



shown on the celestial globe. Thus Hydra, as the drowned, dead reptile, forms a fellow picture in the planisphere to that of Apap drowned in the lake of heaven, according to the description in the Ritual (ch. 39).

That Apap was cut up and drowned in the waters of the inundation is likewise shown by the constellation Corvus, or the Crow. The bird stands on the body of the monster, and, as Aratos remarks (line 449)

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“seems to peck the folds” of its prey. Corvus thus plays its part as scavenger of the inundation, and at the same time demonstrates that Hydra is drowned and dead. Thus far we see that certain natural facts were given a celestial setting as object-pictures in the stars. The abyss of the beginning was constellated as “the water” low down in the south. The birth of water from the Mother-earth was figured in the Southern Fish. Horus, the young deliverer who came by water periodically as the bringer of food, was shown in the shoot of the papyrus plant; he also figures as Ichthus the fish. The river of the water of life was represented by Eridanus, which can be traced back to its birthplace in the abyss, with the inundation rushing from the southern lakes. Various herald-stars of Horus and the waters, like Fomalhaut, Achernar, Canopus, and Phact, can also be identified according to their rising at different stages of the progress made by Horus down into the valley of the Nile.

We will now take a turn round the zodiac, with a view of briefly identifying its signs with the seasons of Egypt and the characters in the mythology, the first and foremost being that of Horus, the eternal, ever-coming child. As represented in the zodiac, Horus of the inundation was conceived by his virgin mother in the sign of Virgo. This was the promised prince of peace who came to rest the weary from their work and to labour for them while they rested, listening to the waters and the welcome word the inundation brought. Then was the message of good tidings sent as if from heaven itself, which was made known by the mother of the babe. She first sang the song of invitation, “Come unto me, all ye that labour and are heavy laden, and I will give you rest.” The mother of life was now descending with the waters, or with Horus in utero, as the most blessed among women the virgin brooding over her conception and inwardly working out the mystery of fertilization and fulfilment. In the mythical rendering of natural fact a child or youngling had been made prime mover of the universe. “I have set myself in motion,” says Child-Horus (Rit., ch. 42). “I am the heir, the primary power of motion and of rest” (Rit., ch. 63A). The doctrine is repeated when the Greeks maintained that Eros was the primal cause of all things (Hesiod, Theogony). Babe-Horus in his coming forth is compared with the lotus or papyrus issuing from the great stream.

The birthplace of water (and of food) in the abyss of source became the birthplace of Horus in the inundation. This was represented in the later mythos by the swamps and marshes in which Isis hid herself with her babe and suckled Horus in a secret place. The water in which Horus came to Egypt was the inundation of the Nile that burst up from the abyss—the bau, the tepht of source in the recesses of the south. And as we read the signs, the river Nile was constellated in Eridanus as the river of the inundation. The name of Eridanus, like the celestial river itself, is very sure to have had an Egyptian origin. Eri, later Uri, was an Egyptian name of the inundation, meaning the great, the mighty; whilst tun or tanu signifies that which rises up in revolt, the bursting forth from the gulf or well of the south. Thus rendered, Eri-tana or Iarutana would be the mighty river rising up in the inundation and bursting forth from out the birthplace in the abyss, as is depicted in the Ritual. If we

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glance at the river constellated on the celestial globe, we see that Eridanus runs one way, from the foot of Orion to the star Achernar, which has been called “the end of the river.” But, if looked at the other way, Achernar marks the point of departure from the south towards the north. And if this river represents the earthly Nile, the replica would naturally run the way of the original. That alone will explain the course of the water and its ending at the foot of Orion, who rises from the river as did Horus of the inundation coming “out of Ethiopia” (or Equatoria), or from that ancient south in which the tepht of source was localized at first as “the water,” and afterwards configured in the stars that indicate the river of the inundation winding on its northward way. Other stars announced the coming of the Nile, or the birth of Horus in the water of the inundation. The star Phact, says Lockyer, “so little familiar to us northerners, is one of the most conspicuous stars in the southern portion of the heavens, and its heliacal rising heralded the solstice and the rise of the Nile before the heliacal rising of Sirius was useful for the purpose. In Phact we have the star symbolized by





the ancient Egyptians under the name of the goddess Tekhi, whose figure leads the procession of the months” (Dawn of Astronomy, p. 224). In the Arabic names of the stars the star Phact is named from a word that signifies “the thigh,” and the thigh was an Egyptian type of the birthplace, as we shall find it also figured in Egypt as well as in the northern heaven. Now, the so-called sacred year of the Egyptians opened at a certain starting-point on the first of the month Taht, or Tehuti, equivalent to our 20th of July. But this month in an earlier star calendar is called the month of the goddess Tekhi. Tekh or tekhi is an Egyptian word for liquid, to supply with drink, and Tekhi is the month of the inundation. But the month Tekhi, or Taht, was not named from the first beginning of the inundation. The previous month, the last of the twelve in the sacred year, was named Mesore, or Mesuri, from mes, for birth, and uri, later eri, the inundation. Thus the actual birth of the river (in one place or other) is marked in the last month of the Egyptian year instead of the first, the question being, At what point of the course did the actual birth take place? The birth of water, of Horus as Ichthus, had been indicated by the star Fomalhaut at the Fish’s mouth; the star Phact was a herald of Horus in the inundation; Canopus, the pilot of Argo Navis, showed that Horus was on board the ark, or on his cradle of the papyrus plant; and the dog-star Sothis was the later guide to the watchers of the heavens in Egypt. If the arrival of the inundation at some particular point is dated by the heliacal rising of the dog-star in the month of Tekhi or Taht (July), the name of the previous month shows the birth of the waters was reckoned to be earlier. This is the month Mesore or Mesuri, and Mesore answers roughly to the month of June. In the sacred year the 1st of Mesore corresponds to our June 15th and to July 25th in the Alexandrian year. Obviously the name of Mesore refers to the birth of the waters farther south, which was announced by the herald star Fomalhaut, Achernar, Canopus, or Phact, according to their position and to the stage of high water at the different times along the route.

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The seasons in Egypt have been previously compared with the imagery in the planisphere (Nat. Genesis), but might have been more closely verified. There were but two in the beginning with the Great Mother and her Sut and Horus twins. These were the seasons of the summer waters and the winter drought. The season of the waters and of rest is as plainly pictured in the southern heaven as ever it was actual in the valley of the Nile. That quarter on the celestial globe is full of the inundation and its signs, as it will be for all time. The inundation was not only pictured in the southern heaven rising from its most secret source in the abyss “down south,” which was figured with the mouth of the Fish, and continued running northward in the river named Eridanus; it was also constellated in the zodiac, and can be traced there in accordance with the seasons of the year. The earliest hint of the inundation is given zodiacally in the month Mesore. In the Greco-Egyptian planisphere according to Kircher, Horus is figured in the decans of the Twins, at death-grips with the Apap-reptile which the inundation comes to drown. Thus the battle is portrayed twice over, once as the struggle of Horus (or Ra) and the serpent constellated in the decans of the Gemini, and once on the ecliptic as the contest of the Sut and Horus twins.

Amongst the harbingers of the inundation were the beetles that rolled up their seed in little balls of dung and buried them upon the river bank for safety against the coming flood. The Nile-beetle was figured where the Crab is constellated now. Here begins the imagery of the inundation in the zodiac, with the month Mesore. The beetle, busy on the banks of the Nile, was set above as a uranograph which showed the beginning or the birth of the new inundation at some well-known point in time and locality. The figure of the beetle rolling up its seed with its tentacles is apparently repeated in the Akkadian name of this same month, which is Su Kulna, the seizer of seed, with Cancer (or the beetle) for its zodiacal sign. An earlier type of Sirius than the dog was the bennu or nictorax. This was a beautiful water-bird that came to Egypt as a herald of the inundation, and was given the most glorious of extra-zodiacal signs. The bennu was the prototype of the mythical phoenix. The ibis as a bird of passage also came to fish the waters of the inundation. This too was constellated for a symbol. We find it figured in a zodiac attributed to the second Hermes—that is, Taht, the lunar deity (Nat. Gen. plate). In this the sign of Cancer is the ibis-headed god. The ibis was a typical fisher, and therefore a sign of coming plenty to the fishers waiting for the waters, and their wealth of food. The lion in the hieroglyphics is a figure of great force, and when the sun had reached the lion sign the rushing waters had attained their fullest volume. As Hor-Apollo tells us, the Egyptians portray a lion as a sign of the inundation, “because when the sun is in Leo it augments the rising of the Nile.” Indeed, he says it happens at times that one half of the new water is supplied to Egypt while the sun remaineth in that sign (B. I, 21), At the same time of year the lion was a figure of the solar force at furnace heat, an image therefore of a double force. In the next sign is the Virgin who conceived the child that represented the food which was dependent on the waters of the inundation. This was indicated by the later



ear of

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corn, the green wheat ear of the mysteries, which is held in the hand of Neith or Isis in Virgo, and still survives in the star Spica of this constellation.

The elder Horus came not only in the water. He was also the Kamite prototype of Bacchus as the lord of wine. When Horus came the grapes were ripe in Egypt and ready to be converted into wine. The season of grapes is dated July 13th in the Egyptian calendar. There is but little left upon the modern globe of the ancient constellation of the Vine, but the star Epsilon, called Vindemiatrix is still the sign of grape-gathering, and as we read in the calendar—"July the 9th: the Nile begins to rise abundantly. July 28th: abundance of grapes" (Egyptian Calendar, A.D. 1878, p. 19). Vindemiatrix, the sign of grapes being ripe, is described by Aratos as being so large in size and bright in splendour as to rival the stars in the Great Bear's tail, whereas at present it is but a star of the third magnitude (lines 130-140). The grape-gathering in Egypt is depicted in or near the signs of Virgo and the Vine. It is said of Horus at Edfu, "Thou didst put grapes into the water which cometh forth from Edfu." From that day forth the water of Edfu was called the water of grapes—that is, wine. So anciently was the metaphor of the gospel miracle founded on the natural fact. Uaka is a name of the inundation, and also of the festival at which the deluge of drink was symbolically celebrated by the libation that was correspondingly colossal. The vine was not only set in heaven to denote the vindemia or time for gathering the grapes, the overflow was also figured in the constellation Crater, or the Goblet, as a sign of the "uaka" that was held in Egypt when the land was full of water and the folks were full of wine. When the constellation Crater rose it showed that the urn or vase, an artificial type of the inundation, was overflowing with the waters that restored the drooping life of Egypt. At that time the Egyptians celebrated a feast in honour of Hathor, at which a deluge of drink flowed freely. It is frankly described in the inscriptions as "the festival of intoxication," and was commemorated at Denderah in the month of Taht, the month of the year that opened with the inundation and the helical rising of Sothis. Various other fruits were ripe, including dates. Also water-melons were abundant. But Horus is the vine, whose advent was celebrated at the uaka festival with prodigious rejoicings and a deluge of drink of which the vine and cup, or mixing-bowl, were constellated as celestial symbols. The juice of the grape was the blood of Horus or Osiris in the Kamite Eucharist. Hence the sacramental cup was figured in the constellation "Crater," the Goblet, or it may be the jar, from the Egyptian karau, a jar, the cup having two characters, one in the mythology and one in the eschatology.

In an ancient planisphere reproduced by Dupuis (Planches de l'Origine de Tous les Cultes, no. 10) the swallow appears in close proximity to Isis the virgin of the zodiac. In the Egyptian mythos the swallow represented Isis in her character of the widow, when she was wandering like the bird of passage from one land to another seeking for her lost Osiris. Thus Isis in her two characters of the virgin and the widow was figured in the zodiac and in the decans

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of Virgo, which two characters are only to be found in Egyptian mythology.

Libra, or the Scales, was at one time a figure of the equinox, but its more probable origin is in relation to the supremely important waters of the inundation. The four months of the water-season, the first of the three tetramenes, began with the lion, and ended with the scorpion. The inundation reached its point of equipoise coincidentally with the entrance of the sun into the sign that was figured as the Balance or the Scales. The tortoise or abtu of the Nile had been an earlier zodiacal sign than that of the Scales, by which it was superseded. When the Nile-tortoise climbed the banks of the river to give itself for food, it naturally became a self-constituted sign of the inundation to be figured in a group of stars. Thus the tortoise=Libra would denote the point at which the earth was emerging like a tortoise or a turtle from the deluge of the waters which periodically overspread the land.

The scorpion was not a type of evil in the zodiac. It represented Isis-Serkh who fought for Horus when the birthplace was in Scorpio. A fragment of the myth survives in the Ritual. It is the merest allusion, but suffices to show that in the wars of the solar god (Horus or Ra) with the enemy Apap, Isis-Serkh joined in the battle and was wounded. The passage is confused but, as rendered by Renouf, it runs: "Apap falleth; Apap goeth down. And more grave for thee is the taste (tepit) than that sweet proof through the scorpion-goddess (Isis-Serkh) which she practised for thee, in the pain that she suffered." When the summer solstice was in the sign of Leo the autumn equinox occurred in Scorpio, and it would be then and there the scorpion-



goddess gave proof of her sympathy and suffering on behalf of Horus or of Ra in the latter mythos. It is evident that Scorpio was the sign at one of the cardinal points, for it is said of Apap in this battle, "Apap is in bonds." "The gods of the south, the north, the west and the east have bound him." These include the goddesses as helpers. Hence it is said to Apap: "Thy whole heart is torn out by the lynx-goddess. Chains are flung upon thee by the scorpion-goddess. Slaughter is dealt upon thee by Maati." (Rit., ch. 39.) About the time of the autumn equinox the water of the inundation began to subside. At this point the power of Horus in the light was on the wane, and both were represented now by him who was born to die down in the dwindling water and the lessening light. The word Serkhu, which is the name of Isis as the scorpion-goddess, signifies to breathe, and to supply breath. Thus Scorpio is the sign of a breathing-space which followed the water-season. Whilst the sun was in the constellation Libra (or the tortoise) the waters had attained their height and were resting at the equipoise. Then it entered the sign of Scorpio. The scorpion lived in dry earth, and was only to be seen when the waters had subsided.

In some Egyptian zodiacs (zodiac of Esné) the Sagittarius, or Archer, is the compound figure of a centaur based on the lion instead of the horse, with the human face of Shu in front and the face of Tefnut the lioness behind. Shu was the elemental power of breathing force, and his twin-sister represents moisture. Her name Tef-nut signifies the dew of heaven, and the dew of heaven was now the water

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of earth in Egypt, the breath of Shu and moisture of Tefnut being imaged as the power of the twin brother and sister. Tefnut, the sister of Shu, was joined with him in his battles on behalf of Horus. "She is like fire against the wicked ones-" the Sami and the Sebau, "thundering against those who are to be annihilated for ever," as it is said in the magical texts. When the sun entered this sign the Nile was failing, the day grew shorter than the night; and Horus needed all the help that could be given. Hence Shu the fighting force was configured as the Archer. Shu, the power of the Air, had been against the rebel powers of darkness and of drought now mustering their forces in the nether-world for renewing the assault.

Nowhere is it more necessary to compare the face of the underlying fact with the mask of the mythos to see how closely the mould was fitted to the features of nature by the Egyptians. In Egypt, and in that country only, can the time of drought be absolutely identified with winter. Now the Apap-dragon in Egyptian mythology is the dragon of drought, and the dragon of drought is the fiery dragon. Hence Apap in the form of Hydra is cut in pieces to be drowned in the water of the inundation. In Egypt only did the figure correspond to fact as the image of drought in winter caused by the dragon of darkness. And it is this correspondence of natural fact to the symbolical figure which will account for the fire-breathing dragon of winter in Europe which survives where it does not apply from lack of the necessary climatic conditions. The Norse mythology preserves the fiery dragon as a representative of winter in countries where it cannot be correlated with heat or drought. It survives with us in the pastime of snap-dragon sacred to the winter season at Christmas. Here the dragon keeps its character as the representative of drought in relation to the proper season of drought in Egypt as the fire-breathing dragon. Moreover, the dragon of drought and of darkness are one and the same in winter; on that account only did the dragon of darkness apply at winter-time in Europe, and not as the dragon of drought.

Yet, the drowning of the dragon of drought became a European pastime in many lands where there were seldom any lack of water, and never any want of it in winter. According to the seasons of Egypt, at the time when the sun had reached the sign of the sea-goat not only had the fresh water of the inundation ceased to flow, the water from the Mediterranean travelling upwards from the sea was now the stronger current, bitter and brackish and detestable. The sea-goat is a compound type of goat and fish. The fish signifies water; the water was now coming from the sea, and the sea-water was naturally imaged by the sea-goat. Further, it is possible that the salt nature of the water at this point was indicated by the goat, seeing that a young goat is an Egyptian ideograph of the word Ab for thirst; or it may be the offensiveness of the goat represented the repellent nature of "Salt Typhon's foam."

When the sun was in the sign of Aquarius the moon at full had taken up the leadership by night in heaven, as the mother-moon. This was she who fetched the water of life from the lower regions and gave re-birth to vegetation in the upper-world. The great goddess

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that renewed the light above was also the renewer of the waters from the springs of source in the abyss below. In one legend which, like several others, is common to Egypt and Babylonia, the Great Mother, as



Isis, also as Ishtar, descends into the under-world in search of the water of life, otherwise represented as her child, who was Horus or Tammuz according to the cult. The "Descent of Ishtar" is dated in the Aramaic-Akkadian calendar by the month Ki-Gingir-na, "the errand of Ishtar," which was dedicated to the goddess with "Virgo" as its zodiacal sign. This descent in search of the vanished water, the lost light, the disappearing child, was obviously made by the goddess in her lunar character. It was as the moon that Ishtar passed through the seven gates on her downward way when she was stripped of all her glory. (Talbot, *The Legend of Ishtar; Records of the Past*, vol. I.) This search for the water of life occurs some five months earlier in the Babylonian calendar than in the Egyptian year. Plutarch, in speaking of the mysteries, tells us that "on the eve of the winter solstice" the Egyptians "carry the cow seven times round the Temple," which is called "the seeking for Osiris." (Isis and Osiris, 52.) This in the pre-Osirian mythos was the elder Horus as the mother's child. Plutarch adds that the goddess who in one character is the earth-mother was in great distress from want of water in the winter-time. The lost Osiris of the legend was not only signified by the loss of solar potency that Isis went to seek for, it was also the renewal of water that she sighed for and wept in the first drops of the new inundation. The disappearance of the water in Egypt was coincident with the shrinking of the sun in the winter solstice; both were commemorated in the mourning of Isis. The journey of Isis in search of the water of life was about the time of the winter solstice, when the water disappeared from Egypt and the coming time of drought began. The season coincided with the sun in the sign of Aquarius when the lost Osiris or Child-Horus was re-discovered by the weeping mother seeking for the water in the nether-world. The same errand is ascribed to Ishtar in the Babylonian version of the mythos. But in the re-adjustment to the change of season in the Akkadian calendar, the search is given to the month Ki-Gingir-na when the sun was in the sign of Virgo.

The renewer of the water from the beginning was female. At first it was Apt the water-cow. Then Hathor or Nut the milch-cow, then Isis as the weeping-mother who had lost her child. In the legend of Leylet en-Nuktah, or "Night of the Drop," a miraculous tear was supposed to fall from Heaven on to the Nile, and, according to Pausanias, it was taught that the rise of the river was dependent on the drops that fell from the eyes of Isis. In the Coptic calendar the "Night of the Drop" is dated Baouneh 11th=June 17th, by means of which the first drops of the inundation could be traced to the Great Mother weeping for the lost Osiris, or the earlier Horus of the inundation. Now, when the tail of the Great Bear pointed northward and the sun coincided with the sign of Aquarius there was a re-birth of water from the abyss that issued from the mouth of Piscis Australis. The picture of source in the abyss was now repeated, and the wet-nurse or wateress was constellated in the zodiac as the multimammalian Menat, who was a later form of Apt the water-cow.

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The imagery shows the perennial source of water in the under-world, and that which proceeded from the mouth of the fish now emanates from the numerous mamme of the wet-nurse on the ecliptic. Thus the birth and re-birth of water are represented six months apart with the Great Bear presiding over both. In other words the water (or Child-Horus) that was lost to Egypt in the upper world was now re-found by the Great Mother seeking in the abyss of source from whence she drew the water of renewal for another year. The abyss was founded in the south. Aquarius is a southern sign, and it took six months altogether to bring the water from the abyss to its fulfilment in the inundation. The sun had reached its "Utat" at the point of southing for the region where the Urn of the waters was to be refilled; the Nile replenished from the abyss of source configured as the fish's mouth. When the winter-sun was low down in the solstice it was southing slowly through the deep outside the earth. The hidden source of water was the same, when represented by the wet-nurse in the zodiac, as that from which the inundation issued in the south. There was but one abyss, whether this was indicated by the fish's mouth, the dug of Apt, the female breast of Hapi-Mu, or the multi-mamme of the suckler Menat. At the time when the inundation had run dry in Egypt the February rains were re-commencing in the equatorial regions. The lakes began to swell and the waters of the White Nile to rise and rush forth on their joyful journey towards the north. The new flood only reached the Delta just in time to save the country from drought and sterility. "Krater" was the urn or waterpot of the inundation. This in the south was brimming full. But when the sun had reached Aquarius, behold! the urn was empty. Hence the reversal of the vessel in his hands. The inundation was poured out. The urn needed to be replenished anew from the well of secret source, or the mouth of the abyss. Hitherto it has been conjectured that water from the urn was pouring downward toward the mouth of the abyss. But this would have no meaning in the mythos by which the imagery has to be interpreted. The water comes up from that welling-source depicted low down in the south now looked to for the future inundation. When the



uranograph of Aquarius is rightly read, we see the last of the inundation in Egypt. The water poured out from the urn has come to an end. The urn, or bucket, being at times reversed, is consequently empty. Also the mode of replenishment from the tepht of source, or well of the deep, is indicated in the planisphere. On studying the figure of the "southern fish" we see a stream of water springing up from its mouth in the direction of Aquarius. And this is met by Aquarius with his empty urn held in position to receive the water of the new inundation from the welling-source in the abyss.

In the Osirian mythos Isis, or the cow-headed Hesi, had become the waterress or wet-nurse to the world in place of Apt the water-cow and Hathor the milch-cow; and now the New Nile was attributed to the tears which Isis shed for the lost Osiris or the earlier Child-Horus, when he vanished with the sinking water in the under-world.

It is possible to take one step further round the zodiac and thus include the sign of the fishes. But it has to be explained that Horus in the zodiac was not simply the lord of life, as the bringer of food

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and water in the inundation. Horus in the zodiac was also the solar god, who was the child conceived in Virgo, as Horus of the inundation, who was Horus of the resurrection, lord of the harvest, in the sign of Pisces. In the Greco-Kamite zodiacs the fish-mother gives re-birth to her child as a fish in the constellation of the fishes. (Book of the Beginnings, plate.) Also in other monuments, the mother, as Hathor-Isis, bears the fish upon her head. Thus the fish-man or fish-god was re-born of the fish-mother in the abode of the abyss or the house of the fish, and the point of emergence for the sun-god in the zodiac was indicated by the sign of the fish or fishes at the time when the crocodile was the fish of Neith as Sebek-Horus. No representation of the inundation or the drought is directly apparent in the sign of Aries and Taurus. But the drama was not limited to the zodiac. The rising Pleiads and the "rainy Hyades" have ever been the harbingers of water or of spring. One name of the Hyades in Greek is Hues, the Sows or Sucule, and in Egypt, Rerit the Sow was a figure of the Great Mother as the wet-nurse or suckler, who was represented at one time by the seven sows, at another by the seven cows, at another by the many-breasted Menat as the typical provider of plenty.

In certain old Egyptian calendars, the periodic triumph of Horus over the plagues of drought and darkness was commemorated by a festival called "the wounding of Sut." The event is referred to as occurring on the first of the month, Epiphi-May 16th in the sacred year; June 25th in the Alexandrian year. This was exactly one month previous to the birth of the new inundation dated July 25th. And as the month Mesore agrees with the sun in the sign of Cancer or the beetles, so the month Epiphi coincided with the sun in the sign of the Gemini, who were Sut and Horus as the twins contending for supremacy in the equinox or on the mount. At this point Sut was mortally wounded, and the victory of Horus, the bringer of water and food and the renewer of light, was perfectly complete. (Festival Calendars of Esné and Edfū.) Now the worst was over. The long holiday celebrated by the Uaka festival had come at last with its relief. And here the Egyptian holiday was one with a holy day as the time of rest from labour, and the great feast of eating and drinking was a mode of giving thanks as well as of making merry. The fulfiller in the water and the grapes was welcomed in the drink he brought, with the drinking and the eating, at the festival of intoxication, dedicated to the goddess Hathor. The history of Horus the child-hero, the eternal Messu who became incarnate as a typical saviour of the world, was thus portrayed and could be repeated by all who understood the mythos which was depicted in the book above. His birth from the water was imaged by the figure of Horus on his papyrus, which is represented astronomically in a scene from the rectangular zodiac of Denderah. Horus in this is represented by the hawk on the papyrus-plant emerging from the water. By means of this we can identify the birth of the babe who was born "from between the knees of Sothis" (Rit., ch. 65) as Horus of the inundation.

The walls and windows of the house on high have been emblazoned like all Italy with pictures of the Virgin Mother and her child; the

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Virgin Mother in one character who conceived, and the Great Mother as bringer-forth in the character of gestator. The planisphere contains a whole pantheon of Egyptian deities. They are the gods and goddesses of Egypt, the mythological personages and zootypes that make up the vast procession which moves on for ever round and round according to the revolutions of the earth or the apparent revolution of the sphere. Taking the same order in which the signs on the ecliptic are read to-day when Aries has become Princeps





Zodiacs, we can identify at least a dozen deities of Egypt with the twelve signs. (1) The ram-headed Amen with the constellation Aries; (2) Osiris, the Bull of Eternity, with the sign of Taurus; (3) the Sut-Horus Twins with the Gemini; (4) the beetle-headed Kheper-Ptah with the sign of the Beetle, later Crab; (5) the lion-faced Atum with the sign of Leo; (6) the Virgin Neith with the constellation Virgo; (7) Har-Makhu of the Scales with the sign of Libra; (8) Isis-Serkh, the scorpion goddess, with the sign of Scorpio; (9) Shu and Tefnut figured as the Archer with the sign of Sagittarius; (10) Num, the goat-headed, who presided over the abyss with the sign of Capricornus; (11) Menat, the divine wet-nurse, with the sign of Aquarius; (12) Horus of the two crocodiles with the sign of Pisces. Enough to show that the zodiac was a lower gallery in the pantheon of the Egyptian planisphere. And it is not humanly conceivable that all these gods and goddesses and nature powers of Egypt were constellated as figures in the starry vast by any other than the Egyptian "mystery teachers" of the heavens.

There may have been some kind of stellar enclosure round the pole of Sut in the south before a circumpolar paradise could have been configured in the northern heaven by the Astronomers in the land of Kamit. But, even so, it is not necessary to assume a knowledge of Precession to explain the sinking of the pole and its accompanying stars that went down in the southern Deep. To those who travelled northward from the equatorial regions heading for the valley of the Nile there was an actual subsidence and submergence of a human fore-world in the south. This was a matter of latitude determinable by the stars that sank into the abyss, the natural fact that preceded the figure in mythology. The abyss became the grave as it were of some lost world which had once been real on the earth. But the imagery of this far country has been preserved twice over, and is still extant; once in the constellation figures and once in the double earth of Ptah's Amenta. That fore-world of the south was reproduced by the Egyptians of the north when they raised their circumpolar paradise to picture for all time some features of the old primeval home. The southern pole star sank into the blind abyss together with the little bit of foothold that was first established. This, in later legend, would become a fall from heaven, or submergence in a deluge, as the fact was figured in the astronomical mythology. Hence we find the legends of the lost paradise: the primal pair as man and cow, the twin brothers, the fall from heaven, the deluge, and other stories as indigenous products at the centre of the old dark land.

But the grand scheme of uranographic representation was completed in the valley of the Nile where the north celestial pole had

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become the central summit of the starry system. The south was the scene of so-called "creation." The creation which as Egyptian literally signifies "of the first time." And as we learn from the inscription of Tahtmes on the stele of the Sphinx, the first time goes back to the days and domain of Sut; Sut who is traditionally "the inventor of astronomy," and who as such had erected the pillar of the pole star. The domain of Sut was in the south. And it is shown by the ancient legends and the primitive constellations that the beginnings of the astral mythos were in equatoria looking south. The abyss of water was figured in the south. The earth-mother in the abyss is in the south. The monsters representative of her hugeness were constellated in the south. The tree first planted in the abyss was in the south. The fore-world that sank down beneath the waters of the deluge was in the south, and according to the legend lies to-day beneath the waters of Tanga, or the Thigh, in the lake of the birthplace, Tanganyika. Egypt was set in heaven as the upper land, and lower Egypt was repeated in Amenta. The name of Egypt is at root Egyptian. It is derivable from Kep, later Kheb, whence Khept, or Khepti, is a plural for the double land. Kep-Kep, another dual form, had been a name of Nubia. Kep, or Kheb, signifies the chamber, the womb, the birthplace. It is likewise a name of the water-cow that was configured as a type of Egypt in the planisphere. The hieroglyphic "Khept" is a symbol of the birthplace. This is the Thigh, the Haunch, or Meskhen of the Mother Khept (or Apt). Thus the Egyptian Nome of the "haunch" was the Nome of the birthplace in Khept, Khebt, or Egypt. When the anthrotype had succeeded the zootype we find that Egypt was figured as a female lying on her back with feet to the northward pointing in the direction of the Great Bear constellation. This was the motherland in the likeness of the human mother who had taken the place and position of the African water-cow, an image of the birthplace and abode being thus palpably continued (Stoboeus, Ecl. Eth., p. 992, from a fragment of Hermes) as a figure of Egypt thus identified by nature and by name as the birthplace and bringer-forth. The "haunch" or thigh is an ideographic sign that was constellated in the northern heaven as a figure of the birthplace, and if so in the celestial chart, assuredly it had the same significance for a birthplace on the Libyan bank of the river Nile, hence its elevation to the sphere as a uranographic symbol of locality. A place of settlement is still called the seat, and the "haunch" in sign-language was the seat. Primordially it



was the natural seat of the squatters who sat with heel to haunch. And the same symbol was figured in the northern heaven to denote the astronome of the “haunch” as a seat or birthplace above, whatsoever the birth and whosoever was the divinized Nomarch. We may be certain it was not without intention that the great pyramid of Gizeh was founded by King Kufu in the nome of the “haunch,” the seat of the Great Mother, Khebt, or Egypt. The inhabitants of lower Egypt also remained faithful to the Tree as a twofold sign which is the sycamore of Hathor in the south, and the sycamore of Nut in the north. There was a territory of the upper and lower Oleander, also of the upper and lower Terebin tree. As Maspero remarks, “the principality of the Terebin (tree) occupied the very heart of Egypt, a country well suited to be the cradle of an infant civilization” (Dawn of Civilization, p. 71, Eng.

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tr.). “The district of the white wall, marched with that of the haunch” alongside of each other on the Nile, as they were likewise constellated in the northern heaven.

Am-Khemmen, the paradise of the eight great gods in the mythology, had its likeness in the nome of the hare, the chief town of which was Khemenu, the present Ashmunein, the town of Taht, who was an eighth to the seven gods in the lunar mythos. It was upon the steps of the mound in Khemenu that Shu stood as elevator of the cow of Nut=heaven of the eight great gods, which shows the priority of the nome in Egypt as the prototype of the astronome that was constellated in the northern stars. Kenset is an Egyptian name for Nubia, and according to the pyramid texts there was a celestial locality of the same name in the astronomical mythology which holds the mirror aloft to reflect the Kenset that was prototypal on the earth, as it likewise reflected the nomes of the haunch, the tree, the pillar, or others localized at first below.

Another Egyptian nome was called the Serpent-mountain, which was also repeated above with the great serpent winding round the tree or mountain of the north celestial pole. Thus the beginnings of the race and the environment were depicted for a purpose in the heaven of the north, and the field of the papyrus-reed that furnished the primeval food in the southern birthplace was set in Heaven, as the Aarru-field of peace and everlasting plenty on the summit of Mount Hetep at the pole.

In the Ritual (ch. 109) the paradise of plenty, first denoted by the water plants, has become the harvest-field which is surrounded and protected by a wall of steel. The wheat in this divine domain grew seven cubits high and was two cubits long in the ear. The barley, from which beer was brewed, was four cubits in the ear, but the original paradise, the Aarru or Allu, from which the Greeks derived their Elysian fields, was constellated as the land of the papyrus reed, the shoots of which were eaten as the primitive food that grew in the greatest abundance in the region of the two great lakes. The most primitive ideal of paradise was that of an ever-green oasis, in the midst of the African desert, welling with life-giving water, and with the large-leaved sycamore fig tree or dom-palm or the papyrus plant at the centre as a figure of food. Inner Africa contains the prototype of the Egyptian paradise in a land of welling waters where the food came of itself and was perpetually renewed, and there was little need for labour. And when the outward movements of the wandering nomads began, and thirst and hunger were to be faced in waterless wastes of rootless desert sand, there would be yearnings of regret for the old lost home and birth-land left behind, now glorified by distance and the glamour of tradition. And so the universal legend grew which was not absolutely baseless. The felicity enjoyed in this primeval land of legendary lore is such as was possessed at one time on the earth, the upper paradise being a sublimated replica of a lower or terrestrial paradise. Thus, the primitive paradise of the Egyptians, as a land from which the human race had come, was constellated in the northern heaven as the top of attainment in a world to which they were going for an everlasting home, and in a clime where food and air and water never failed.

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In the North, an Egypt of the heavens was figured first within the circle of the Greater Bear. This was the land of Khept, as a celestial locality. The circle was then divided into south and north, as double Egypt, upper and lower, and the two halves were described as the domains of Sut and Horus, who were the first two children of the ancient Genetrix, the mother of seven offspring altogether.

Thus, according to the present reading of the astronomical mythology, the imagery configured in the stars was African in origin, and the teachers of its primitive mysteries were Egyptian. The seven astronomes in the celestial heptanomis of the seven Egyptian nomes, we hold to have been figured first on earth, and subsequently imaged in the heavens. Following the totemic sept of the sevens Egypt appears to have been mapped out first in seven nomes, and this heptanomis below to have been repeated in the



planisphere. Seven nomes are said to have been, according to a later transliteration of names, those of the Memphites, Heracleopolites, Crocodileopolites, Aphroditopolites, Oxyrhynchites, Cynopolites, and Hermopolites. The great and lesser oases were considered to be parts of the heptanomis (Budge, E. A. W., *The Mummy*, p. 8). The goddess of the Great Bear, Khebt or Apt, was mother of the fields of heaven when they consisted of the seven astronomes. Those fields of the papyrus reed were figured within the circle made by the annual turn round of the seven stars about the north celestial pole. This, in the mythos, formed the enclosure of the typical tree, which was planted in the midst of the garden-the tree of life or food in the celestial waters, otherwise the tree of the pole in the astronomical mythology. The constellation of the female hippopotamus (or Great Bear) was the mother of the time-circles. It was a clock or horologe, on account of its wheeling round the pole once every four and twenty hours. This, or the "haunch," is obscurely referred to in the text from the Temple of Denderah, as the clock or instrument by which the moon-god, Tehuti, measured the hours. Hence, the hippopotamus remained a hieroglyphic sign for the hour (Hor-Apollo, B. II, 20). The Great Bear was also a clock of the four quarters in the circle of the year, as is witnessed by the saying of the Chinese: when the tail of the Great Bear points to the east it is spring; when it points to the south it is summer; when it points to the west it is autumn; when it points to the north it is winter. In Egypt, when the Great Bear pointed to the south, or, astronomically, when the constellation had attained its southernmost elongation, it was the time of the inundation, the birthday of the year, which was also called the birthday of the world. Now, this is the particular point at which apparently the planisphere, or orrery, was set at starting, whether two thousand or twenty-eight thousand years ago. As the celestial globe has come to us it looks as if a starting-point in time might still be made out in the year of the Great Bear and the inundation with the tail-stars of the Bear as pointers to the birthplace of the waters, coming from the south with their salvation, and with Horus in the ark as the deliverer from the dragon of drought and thence doctrinally as the saviour of the world. It is a common assumption that the earliest Egyptian year was a year of 360 days based upon twelve moons of thirty days each. There was such a reckoning, and

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no doubt its origin was lunar. This would be attributed to the moon-god, Tehuti (Taht), who was the measurer, although not only as the reckoner of lunar time; hence he became the opener of the year, beginning with the first month assigned to Taht. But, in an older table of the months found at the Ramesseum and at Edfu, the goddess Tekhi is the opener of the year, and not the moon-god, Taht. Here the first month has the name of Tekhi versus Taht. The word Tekhi signifies a supply of liquid, to supply with drink, and the goddess Tekhi is the opener of the year with the inundation. We regard this year of the Great Bear and the inundation (that of Apt, Menat or Tekhi) as primary. Next comes the year of 360 days, to which the five days were added by Taht; this was lunar, or luni-stellar. The inundation was a primary factor in the establishment of time in Egypt and the foundation of the year. The fact is recognized in the "Hymn to the Nile" when it is said "Stable are thy decrees for Egypt," that is, in the fixed periodic return of the waters. Also, as the teacher of time, the Nile is said to be the inspirer of Taht, who was the measurer of time by means of the Great Bear, the moon, and the inundation. Under the name of Tekhi, the Old Great Mother was the giver of liquid and supplier of drink; as Apt or Khept she was the water-cow with a woman's breasts; as Neith she was the suckler of crocodiles; as Serit she was the suckler in the form of the many-teated sow; as Hesi (Greek Isis) she was the milch-cow, and as Menat she was the wet-nurse. Under all these types she was primordially the Mother-earth, and fundamentally related to the water-source, or in Egypt to the inundation. This is the Old First Mother who was given the Great Bear as her constellation in the northern heaven where she became the maker of the starry revolutions or cycles, and thence the mother of the earliest year in time. It was a year dependent on the inundation and determined by the birth of Horus as the crocodile-headed Sebek who, like Arthur, was the son of the Great Bear, otherwise the crocodile of the inundation. The birth is represented in the astronomical fragment from a Theban tomb. In this the Old First Mother has just given birth to her young crocodile and dropped it in front of her. Thus we behold the birth of Sebek, which according to the sign-language is equally the birth of another year, at the moment when the Great Bear's tail is pointing to the birthplace (see fig., p. 289).

One of the old Egyptian legends, briefly repeated by Plutarch, may afford us a hint concerning this beginning of the year with the annual revolution of the Great Mother in Ursa Major as the hippopotamus or crocodile. According to this the solar god discovered that the Great Mother, Rhea, had been cohabiting secretly with Saturn. He consequently laid a spell upon her that she should not bring forth a child in either a month or a year. Then Hermes being likewise in love with the goddess copulated with her, and afterwards playing counters with the female moon he won from her the seventieth part of each one of her lights. Out of



the whole he composed five days, and added these to the three hundred and sixty, which days the Egyptians call the additional days. Who then were the Kamite originals of the Greek Rhea, Saturn and Hermes? Rhea, like Apt, or Nut, was the mother of the gods.

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Saturn the dragon was a form of Sebek, the crocodile-headed Horus, the prototype of the good dragon; and Hermes is the Egyptian Tehuti, the moon-god. The secret connection of the Great Mother with Saturn agrees with the connection between the goddess of the Great Bear and Sebek, who was married to his mother. The year of the Great Bear and the inundation, or of Apt and Sebek, was found to be wrong, and this was righted when Taht-Hermes, the measurer of time by the Great Bear and the moon, had added the five additional days to the earlier year, and thus established the truer cycle of 365 days to the year, by means of his co-operation with the moon. Thus the mother of the revolutions established the earliest cycle of time in the circle of the year which ended when the Bear was pointing to the birthplace of the water in the south, and the festival of "the Tail" was celebrated for the coming of the inundation. The tail of the Great Bear, as pointer or indicator on the face of the celestial horologe, was obviously still employed and reckoned with for the Seb-Heb festival, which was celebrated by the Egyptians every thirty years. This feast, or a section of it, was known by name as "the Festival of the Tail." It was the anniversary of some very special year of years. There was a lord of the thirty-year festival, who was at one period Ptah, at another Horus. The birthplace of the inundation when the Great Bear pointed to it in the southern quarter was a point for ever fixed in the region of the waters, let us say (for the moment) coincident with the sign of Leo. That point did not retrocede. But when the place of birth, as solar, was shifted to the vernal equinox and the equinox receded, the birthplace went with it from zodiacal sign to sign. The time of the sun parted company with the time of the Great Bear and the inundation, for a cycle of 26,000 years. A great change was made when the time of the inundation was supplemented by the time of the sun. The birthplace of Horus (of the waters) had been in the south at the season of the year when the tail of the Bear denoted the birthplace in that quarter of the heavens and the Great Mother presided over the birth of the child, the crocodile or the papyrus shoot. The birthplace in the solar mythos was shifted, and the point was determined by the position of the vernal equinox as it travelled from sign to sign in the great circuit of precession: from Virgo to Leo, from Cancer to the Twins, from the Bull to the Ram, from the Fishes to the Waterer. Whether in the pre-solar or the solar mythos, whether as Apt, Tekhi or Hathor, the old Genetrix presided over the birth of Horus, on this great birthday that was commemorated in Egypt as the birthday of creation. It was an unparalleled meeting-point. The star Phact, in the constellation Columbia, far south, announced the inundation. Canopus showed the babe on board the bark, ascending from the south. Heralded by Sothis, his dog, Orion rose up from the river, at the north end of Eridanus, the stellar representative of him who came as Horus of the inundation. This advent is depicted in the monuments (Maspero, D. of C., Eng. tr., p. 97).

Thus the Egyptian sacred year is that of the Inundation and the Bear. Its opening coincided roughly with the summer solstice-when the solstices had at length been recognized-with the sun in the lion-sign. And of course when the solstice, or the sun, was in

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that sign, the vernal equinox was passing through the sign of Taurus. Now, the earliest year we read of in Babylonia is that which opened with the vernal equinox in the sign of the "directing bull." This was the same year or cycle, sign for sign, as the Egyptian sacred year with the solstice in Leo, but with a different point of commencement, the Egyptian starting from the solstice; or rather from what had ever been the fixed point of the inundation; the Babylonian from the vernal equinox. Khebt, the goddess of the Great Bear, was said to "preside over the birth of the Sun." In the stellar mythos she had presided over the birth of Horus in the inundation. But when solar time was established the child was solar too, and the sun-god Horus Har-Makhu superseded Sebek of the inundation. His place of birth was shifted to the vernal equinox, and the birth itself was thenceforth timed no longer to the inundation. Horus, the Child or Messu of the inundation, on his papyrus, was now brought forth by Hathor, with Sothis as the Star of Annunciation. The birth took place in "Sothis," the birthday being determined by the heliacal rising of the star, as well as by the Tail of Ursa Major. Khebt, or Apt, the Old First Mother, still presided, as great correlator over all, as if she were the midwife or meskenat in attendance at the birth when Hathor had become the mother. The goddess Hathor was termed the mistress of the beginning of the year in relation to the rising of Sothis; and Hathor was a form of the hippopotamus-headed mother of the beginnings in the Great Bear, with the milch-cow



substituted for the water-cow; both being types of the wet-nurse and giver of the precious liquid of life. And when the celestial figures of the astral Mythology were constellated in the northern heaven the ancient Genetrix had been portrayed already in the three characters of mother-earth, the mother of water, and the mother of breath. But before we have done with the Great Bear Constellation in the northern heaven we have to point out a primitive symbol of her who was figured as the mother of beginnings by nature and by name.

A magical implement commonly called the “bull-roarer” is found in divers parts of the world. It is one of the simplest things that ever acquired a primitive sacredness from being made use of as a means of invocation in the religious mysteries and totemic ceremonies of the past; an implement that is dying out in England to-day as a toy now called the “fun of the fair.” The Arunta Churinga shows that the “whirler,” “roarer” or thun-thunie, originally represented the female. Hence it has the phallic emblem of the vulva figured on it as a device in the language of signs. (N. T., p. 150.) Others of the churinga are womb-shaped. The ornament of others also indicates the human birthplace. Moreover, life is portrayed in the act of issuing from the wood, as tree-frogs issued from the tree. Enough to show the primitive nature of the symbol. It is used in the mysteries as a means of calling the initiates who are about to be made into men. The special dance of the nude young women, their exhibition of the embellished organ and peculiar appeal to the youngsters, demonstrates that the call is made by female nature at the time for that fulfilment of the male which was the object of the ceremony. These women were making the visible call that was audible in the sound of the bull-roarer. In the course of time the implements had changed hands as

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the mysteries became more and more masculine and the women were excluded from the ceremonies. But the Kurnai have two kinds of “Roarer,” one of which represents the inspiring spirit as female; this was primary. At first the “whirler” used in the mysteries to call the initiates for young-man-making was the voice of the female calling on the male, to become a man; to be brave in fulfilling the laws of Tabu and rules of personal conduct; to be true to the brotherhood, and “not to eat the forbidden food.” The forms of the magical instrument differ, but all are used for whirling round to make the call. Now Khebt, the Old First Mother in Egyptian mythology, who was constellated in the Great Bear, is portrayed with the “bull-roarer” held in front of her womb. The name of the Egyptian instrument is “menait,” which literally signifies the whirler, from men to rotate, to whirl round. Thus the symbol of the whirling round can be traced to the mother of the revolutions as a figure in the astronomical mythology of Egypt. The Great Bear goddess was portrayed in this position as the “mother of the revolutions” and the maker of motion in a circle. Hers was the primary power that drew or turned, hurled or whirled the starry system round about the pole, as the mighty hippopotamus in the celestial waters. Her names of Rerit and Menait both indicate the character of rotator, which is signified by the menait in her hands. The goddess of the Great Bear (hippopotamus) was adored at Ombos as the “living word.” She is configured in the planisphere with huge jaws wide open in the act of uttering the word, or of roaring. The Egyptian wisdom implies that the menait held in front of the First Mother signified the female emblem, the original instrument of magical power. With the roar of Rerit the water-cow called to her young bulls, and her roar would be imitated by the bull-roarer, menait or turndun, in calling them, and as the voice of the female calling on the totemic mysteries. Thus we find the goddess Apt, or Khebt the roarer, as a hippopotamus, the Great Bear, “rurring” or whirling round, with the “bull-roarer” as her sign and symbol, at the centre of the northern heaven (see fig., p. 124, also p. 311).

There is a remarkable survival of what may be tentatively termed the cult of the Great Bear amongst the Mandaïtes or Sabæans of Mesopotamia, who are worshippers of the “living word.” In the performance of their worship the eyes are fixed upon the pointers of the Great Bear. They celebrate a kind of feast of tabernacles annually, for which they erect a tabernacle called the Mishkena or Meskhen. Lastly, the primordial star-cult of the Great Bear is also British. In the ancient Welsh mythology the Great Mother Arth is the goddess of the Great Bear, and Arthur=Horus is her solar son who makes his celestial voyage with the seven in the ark.

Hitherto Egyptologists have been inclined to regard the female hippopotamus (our Great Bear) and the “haunch” as one and the same constellation. This premature guess is erroneous. They were both signs of the Great Mother, but in two separate constellations which represented two different characters. In the Egyptian planisphere, as at Denderah, the female hippopotamus answers to our Great Bear, whereas the sign of the “haunch” is on the far side of the Lesser Bear, in the position of Cassiopea, the lady in the chair. If

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we take the tail-star of the Bear as guide, the constellation Cassiopea is almost exactly opposite. Thus when the tail of the bear is pointing north in winter, Cassiopea is at its southern elongation. These are two different types of the Great Mother, who was Apt the Earth-Mother in one character, as the water-cow, and Nut the Mother Heaven in the other, as the milch-cow. Also in the illustration on a Theban tomb the constellation of the “haunch” is widely distinct from the hippopotamus. And it is this constellation that is distinguished by name as the “meskhen” with the hieroglyphics written on it which read, , Mes-khe-n, the womb as place or chamber of birth depicted in the constellation of the “haunch” or “thigh.” It is noticeable that the head of the milch-cow is portrayed upon the “haunch.” This distinguishes the one cow from the other, the milch-cow of Nut from the water-cow of Khebt or Apt, or our Great Bear. It also shows that the “thigh” or “haunch” belonged to the milch-cow, and represented the same celestial “seat” and place of origin as the later lady in the chair. But, whether it is figured as the cow or Meskhen, the “thigh,” “haunch,” or leg of the cow, it signified the birthplace of the celestial waters in the mythos, and the place of re-birth for souls in the heaven of eternity. Then follows the tampering and retouching process of the Euphrateans, Greeks, or other modern claimants to the ancient wisdom. The place of the “seat” or “thigh” was given to a woman sitting in a chair, and the lady of the chair usurps the throne of Isis with her seat and the pre-anthropomorphic type that was constellated ages on ages earlier in Egypt as the cow of Nut or heaven. The “thigh” in sign-language is a type of birth and thence of the birthplace, when the birth was water, as we find it constellated in the northern heaven. The star “Phact” (in Arabic, the thigh) shows us that this birthplace had been constellated in the southern hemisphere as the sign of Tekhi the giver of water in the inundation. Thus the “thigh” was figured both in the south and in the north to signify the birthplace and the birth of water. In the south the water was the river Nile, and in the north it is the river of the Milky Way. These are the two waters of earth and heaven proceeding from the cow that was the water-cow of Apt or Tekhi in the earth, and the milch-cow of Nut in heaven. As before said, one of the two great lakes at the celestial pole is the Lake of the “Thigh” or “Haunch,” which is mentioned by name in the Ritual (ch. 149). It is also called the Thigh of Khar-aba, at the head of the canal, or Milky Way. The Lake of the Thigh was the birthplace of the waters above, where the milch-cow or her “haunch” was a constellated figure of source whence flowed the great white river of the Via Lactea. The leg (thigh, seat, womb, or haunch) of Nut, the celestial cow, once stood where the lady in the chair is seated now. Nut, or the milch-cow, was the bringer to re-birth in this region of the pole. The Seven Powers brought to their re-birth in Seven Great Spirits were constellated as her children in the Lesser Bear, as seven stars that never set, but were fixtures for eternity. The two constellations of the hippopotamus and the “haunch,” or Meskhen, are also found in the rectangular zodiac that was carved upon the ceiling of the Great Temple at Denderah.

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#### Hippopotamus and Haunch.

As may be observed, the two figures of the hippopotamus and the “haunch” (or milch-cow) are yoked together by a chain, one end of which is held by Apt, and the other is made fast to the “haunch” or cow. This is in the position of the pole which was the yoke or bond of heaven, and which was known in Babylonia as “the yoke of the enclosure.” The chain shows that the Great Bear was made fast to the pole for security in its swing round. It also shows that the pole was once imaged either in or by the constellation of the “haunch,” the seat, or milch-cow in that region. The leg or thigh was an Egyptian figure of the pole, as we find it in “the leg of Ptah,” a constellation which has been identified with the lady of the seat. Hence, “above the leg” is equivalent to “over the pole” (Ritual, ch. 7, 74, and 98, Renouf).

Heaven as a source of liquid life that dropped in dew and rain upon the earth was likened to a cow, or, in sign-language, was the cow. Apt is the cow of earth and Nut the cow of heaven. Apparently the cow of heaven, or Nut, supplied the earliest foundation for the pole which, as the figure of the cow dislimned, was represented by the leg of Nut (otherwise called the “thigh,” the “haunch” or “seat”) as the central figure of support in heaven. The cow being primary, it follows that the “leg of Nut” was an earlier image of the pole than the “leg of Ptah,” the staff of Anup, or the backbone of Osiris-which were also figures of fixity whether at or as the pole of Heaven. The leg or haunch of the cow was then left standing in the midst of the Milky Way. The speaker in the Ritual thus addresses it, “Oh, thou leg in the northern sky, and in that most conspicuous but inaccessible stream,” which is elsewhere termed the canal. In the pyramid texts it is called “the leg (Uarit) of the Akhemu-Seku,” the stars that never set-the eternal, as a type of stability (Pepi I,



411). Cassiopea, the lady in the chair, also sits in the midst of the Milky Way. Thus the “seat” remains, if only as a chair; the white river flows, with nothing to account for it; and the lake of milk, the cow, the haunch, thigh or leg of Nut are all dislimned or have passed away.

The Great Bear made her circuit on the outside of the never-setting stars, whereas the “leg” or “haunch” was a constellation in the circle of perpetual apparition. It never set below the horizon, nor

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did any of its stars go down through all the period of the long great year. Thus the bit of foothold in the watery vast of space was figured as the “seat,” the Meskhen, womb, or re-birth-place in the heaven of eternity. The deceased, when speaking of his going forth from the tomb, identifies this constellation with the place of re-birth above, saying, “I shall shine above the ‘haunch’ as I come forth in heaven” (Rit., ch. 74). That is, at the point where the “leg” was constellated to show the upward way upon the starry map to him who lay looking heavenward “with a corpse-like face.” The deceased in Amenta pleads for his re-birth above betwixt the thighs of the divine cow as a type of heaven (Rit., ch. 148). The Old Great Mother, as the hippopotamus, we repeat, was not within the circle of the never-setting stars, in the circumpolar Paradise. It was the milch-cow Hesit, not the water-cow, that “gave the white liquor which the glorified ones love”; the milk that flowed from the cow, whether she was divinized as Nut, or Mehurit the Heaven, or Hathor, or Isis the cow-headed goddesses. The cow Hesit was designated “the Divine Mother and fair nurse” as giver of the liquid of life when this was represented in heaven by the milk of the celestial cow.

This identification of the “thigh” as a totally different constellation from the Greater Bear will alter the reading of certain inscriptions in which the “thigh” and “Bear” have been mixed up together. For example, when the alignment was made for the Temple of Hathor to be rebuilt at Denderah, in the time of Augustus, the King tells us that he oriented the corners and established the temple as “it took place before,” whilst looking to the sky and directing his gaze to the Ak of the “thigh” constellation. Here the “Ak” denotes a central point, the axis or middle of the starry group. Also when the temple at Edfu was refounded (about 257-37 B.C.) the King who “stretches the measuring-cord” and lays the foundation-stone is represented as saying, that when doing this his eye was fixed upon the Meskhet or Meskhen, which has been supposed to be in the Great Bear. This also was in the constellation of the “haunch,” as may be seen by the fragment from a Theban tomb (p. 289) where the “haunch” is labelled the “Meskhen” or chamber of birth which the constellation indicated; the birth chamber of the cow above, that was copied in the temple of the cow-goddess below (Lockyer, *The Dawn of Astronomy*, p. 172).

The cow of heaven as the milch-cow was portrayed standing or resting on the summit of the mount which was “connected with the sky,” as portrayed in the monuments. This, in the Persian rendering, was the cow upon the summit of Mount Alborz. In the Norse mythology it is the cow Audhumla. As the Prose Edda describes it, “immediately after the gelid vapours had been resolved into drops, there was formed out of them the cow named Audhumla. Four streams of milk ran from her teats, and thus she fed Ymir” (Prose Edda 6), just as the cow of heaven suckled Horus. Heaven, as the cow, is called the spouse upon the mountain. She is the mother of the solar bull, and, as goddess, is described as suckling her child Horus, and as having “drooping dugs” (Renouf, *B. of D.*, ch. 62, note 1). The Milky Way was pictured as the celestial water, now called milk, that flowed from the cow of heaven couched upon the

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summit of the mount, the apex of which was at the celestial pole; whether the cow was called Nut or Hesit, the Arg Roud, Audhumla, or the good lady. Now if we take the lady on the seat and the “haunch” or “thigh” as a figure of the cow, the position on the globe is this: the lady of heaven=the cow, or the mistress of the mount, is constellated in the middle of the Milky Way, which runs in two directions downwards from the summit of the pole. If we restore the figure of the cow or its co-type the “haunch,” this is the exact spot at which the river of milk once issued from the cow of heaven that gave her white liquid to Horus and the glorified; or water to the world in dew and rain. The Milky Way has been disfigured sadly by the Greeks, but still runs visibly as the river of the Nun or great deep, the white river that engirdles all the earth. The river Ganges, issuing from the mouth of the cow, retains the primitive type of a celestial source for the water that fell from heaven, as it was seen by night descending in the river of the Milky Way, or in four streams that issued from the udder of the cow, which supplied a figure of four quarters to the mount. The cow of heaven, or Nut, as giver of liquid life, was the earliest mistress of the mountain, or divine lady of the mound. Then the type of the good nurse, the suckler, was made anthropomorphic and the udder of the cow



was superseded by the mamme of the human mother. But it was a long way from the African cow or sow, as the suckler, to the wet-nurse divinized in human form.

Lastly, the cow of earth was the mother of salt water as well as fresh; both fresh and salt water being found in the African lakes. The Albert Nyanza, for instance, is a salt-water lake, and one of the two lakes of the cow or "haunch" at the pole was evidently a salt-water lake, as the primitive lake of purifying and healing. One of these, repeated in Amenta, is called the salt-water lake (Rit., ch. 17). The Zulu form of this celestial "source" is a young woman who makes the water. "Leave it to me" says Lu, the Samoan Nut, when there was no water, and she makes the water, which was salt (Turner, Samoa, p. 12). This may account for the origin of salt water in heaven. To very primitive folk urine was the first salt water used for cleansing, purifying, and healing. The earliest soap was made from the alkali in urine mixed with oil from the human skin. The Inoit, amongst others, still wash themselves with urine. The Banians of Momba wash in cow's urine, because, as they say, the cow is their mother. An early type of the mother as wateress in heaven was the cow, and first of all it was the water-cow. Urine was a very primitive form of holy water as a means of purifying. At the present time holy water is yet sained and made sacred by adding the ingredient of salt to water that is fresh. Urine is also a means of purifying when the English schoolboy, about to bathe in the stream, will micturate down his left leg as a protective charm against the raw-head-and-bloody-bones, our form of the Apap monster, lurking at the bottom of the water. Thus, as the pitiful human need was primitively reflected in the African heaven, the earliest water of purification, the salt water, the source of the lake of purification,

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was made by the cow. And so unbreakable is the chain with which the human race, its customs, its theology, and religious symbolism are bound together from the beginning that we may be absolutely certain that this is why salt is put into the baptismal font to make the water holy. This, we think, also touches the origin of the "salt woman" in the Navajo legend who is described as resting at the top of the reed mountain which rose up beyond the reach of the deluge. When the anthropomorphic type had been adopted the woman that made the water on the summit of the mount took the place of the cow. In such ways the matter of mythology was continued in the heavens on the grand scale of uranographic representation. In this celestial sign-language, the oldest book of wisdom in the world was written by the mystery teachers and can still be read upon the starry scroll of ancient night.

The "upliftings of Shu," are spoken of and portrayed in the Egyptian Ritual. The first of these is said in ancient legends to have taken place at Hermopolis, where Shu stood on the mound to raise the firmament. This was the mound by which the mount of earth was imaged in Egypt as the altar of the mound-builders, constellated in Ara. At least two of Shu's upliftings can be identified. In his rôle of An-hur, Shu was the lifter of heaven, or Nut, by name. He is portrayed upon the mount or mound in the act of raising up the cow of Nut with his two hands, or pushing up the heaven assisted by his support-gods. And Kepheus standing on the mount with the rod in his uplifted hand remains a representative of Shu, who stood upon the mound to raise the firmament of Am-Khemem. In his character of An-hur, he was the lifter of the sky or firmament in the pre-solar mythos. In the solar mythos he becomes auxiliary to Ra, and is called his son, Shu-Si-Ra. He is now the supporter of the sun-god who uplifts the solar orb upon the mount of dawn, or, as it is also phrased, he brings the eye of light to Ra. In doing this he kneels upon the horizon as the lifter. He is the helper of the solar god (Horus or Ra) upon the horizon when the great battle was waged against the Apap of darkness, who fought so long and fiercely that the god came staggering upwards fainting from his wounds. (Rit., ch. 39.)

It has been said that all tradition respecting the personage known as "the kneeler" has been lost. Aratos knew nothing of the character. (Brown, *Phainomena of Aratos*, *Introd.*, p. 5.) But in the Egyptian astronomical mythology the god Shu IS "the kneeler" personified. In this form he is portrayed upon the horizon or mount of dawn stooping on bended knee to uplift the solar disk, or to bear it on his head. He who had uplifted the starry firmament with his two hands, or with the forked stick called his rod, now represented the force that heaved up the sun in the position of "the kneeler." In the "Phainomena" Aratos describes "the kneeler" in an attitude of worship with arms upraised "from both his shoulders each stretching on its side about a full arm's length." (Brown, lines 66, 69.) This is the attitude of Shu, but with the solar disk omitted. "The kneeler," then, who is Al Jatha in Arabic and Engonansin in Greek, we identify with Shu, the deity who kneels upon the horizon to support his father Ra, the solar god, in his battle with the hosts of darkness. He also passed into the



Eschatology as the typical kneeler; thence the keeper of the door in the hall of judgment is named after Shu, “the kneeler.” The keeper says to the initiate in the mysteries, “I open not to thee, I allow thee not to pass by me, unless thou tellest my name.” The password, given in reply, is “the knee of Shu,” which he hath lent for the support of Osiris, is the name, that is as the supporter of the sun-god in the character of “the kneeler.” (Rit., ch. 125.) Shu-Anhur, in his twofold rôle may still be recognized on the celestial chart in the constellations of Kepheus and Leo, partly by means of the double Regulus. As An-hur in Kepheus he stands upon the mount to lift up heaven with his rod or staff, and as Shu or Regulus in Leo he is the supporter and uplifter of the solar orb on the horizon as “the kneeler.”

#### Shu the Kneeler.

A picture in the constellation Lyra has survived to show us how the stories of the solar god were given a starry setting on the background of the dark. If we refer to this group upon the celestial globe we find a figure of the winged Disk or Hut which still identifies the constellation with Horus of Edfu, who is now called Horus-Behutet. What then was the story told of Horus in the stars by night which could be read in Lyra when conjoined and illustrated with the winged Solar Disk? We are shown a picture of Horus with his lyre, the prototype of Apollo with his lyre, and Orpheus with his lute. Horus with the lyre or harp of seven strings was the sevenfold one as a divine type of attainment, the octave and the height in music as well as in the building of the heavens. This Horus was the first form of the All-One, or Pan, in whom the Seven Powers were unified in perfect harmony, or in the music of the spheres. It was Horus who tore out the sinews of Sut and by depriving him of power turned the discord of the universe to harmony. He was consequently depicted in the constellation Lyra as the maker of music that was played on the harp, the lute, the lyre, or the sevenfold pipes of Pan as a figure of the All-One.

The Serpentarius, or “Ophinchus huge” was constellated in the Decans of Scorpio as a figure of Horus wrestling with the serpent of darkness. At this stage in the periodical display of the celestial pictures the sun was about to descend into Amenta from the point (say) of the Autumn Equinox in Scorpio, to grapple with the powers of darkness, decay, and dearth now rising in rebellion and gathering together for the annual assault. The drama could not be rendered in imagery directly solar; hence the representation figured as an object picture in the rising stars that showed the Lord of Light at death-grips with the serpent of the dark, in that sign where Horus or Osiris received his mortal wound. Thus, all along, the Gnosis was pictorially portrayed in heaven. Hence when the Osiris obtains

command over the celestial water he says, “Collector of souls is the name of my Bark. The picture of it is the representation of my glorious journey upon the canal.” The bark of salvation in which the souls of the glorified were gathered, we repeat, was solar, whilst the picture shown by night was stellar. The canal is the name of the Milky Way, and on this the glorious voyage was made by the Manes “to the abode of those who had found their faces as the glorified.” In another illustration the great ship of heaven, in the solar mythos, is the Ark of Ra. When seen by day, the solar orb is carried on board together with the solar god and the spirits perfected. But the literature of the subject, so to say, was represented, and the story was repeated, nightly in the stars.

The blind god “hungering for the morn” is a Greek figure of Orion, which explains nothing of itself. But Orion is the stellar representative by night of Horus the solar god in the darkness of Amenta who is An-ar-ef the sightless Horus, or Horus as the blind god whose sight was restored to him at dawn. Several constellations, Orion the hunter, Herakles, Serpentarius, Boötes, are portraits of Horus configured in his various characters both mythical and eschatological. Amsu-Horus was the husbandman twice over as Egyptian; once in the mythology which sets forth the natural facts according to the seasons in Egypt; and once in the eschatology which figured the same facts typically in relation to the harvest in the after-life. Amsu, we consider, was the original of Boötes. On the celestial globe, high over Spica, Boötes rises with the sickle in his right hand as a symbol of the husbandman. Amsu issues from the tomb as the divine harvester, with the flail in his right hand. He is also the good herdsman, as is shown by the crook, whether as goatherd or shepherd, and this character of the husbandman as guardian is repeated by Boötes in the character of Bearward.



Some Egyptologists have conjectured that the wars of Horus in the Astronomical mythology were historical in Egypt. But this is to follow the will-o'-the-wisp of a popular delusion. The mass of primitive "history" in many lands has been derived from nursery legends and as folk-tale versions of the Egyptian wisdom. The lords of light and life that overcame the powers of drought and darkness were converted into ethnical personages and glorified as natural heroes. We are told by Diodorus of Sicily that the Egyptians looked upon the Greeks as impostors who reissued the ancient mythology as their own history; in this they were not alone. But the wars of Horus were fought in heaven and Amenta against the Sebau, the Dragon, the Serpent, with Orion for one of his great stellar figures. If there is any one figure constellated in heaven as the hero par excellence, in various characters, it is pre-eminently that of Orion. This, as Egyptian, is Horus or Heru. The word Heru signifies the chief; the one who is the over-lord, the ruler, the mighty one, the hero. This hero as Horus of the inundation was pre-solar. He was the annual bringer of food and drink before there was a sun-god, when the stars were the annunciators of the coming times and seasons to the waiting, watching world. Then the character was made solar, and lastly eschatological. Horus the mighty conqueror, the Nimrod, the slayer of the gigantic Apap, is

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the giant-killer of all later lore, not only as the solar god but also as the earlier elemental power, and the various legends are the reliquary remains of his several characters.

They have to go a long way round to work who would understand the scientific grouping of the stars according to the principles of astro-mythology. For instance, Orion as the hunter and Lupus the hare are two southern constellations. But Orion does not mean that a scriptural character was taken out of the Bible and constellated as a typical sportsman, and the mighty hunter of a miserable hare. It is an almost universal representation that the sun or solar god pursues the moon for ever daily and nightly in a never-ceasing chase. This is how the story was configurated by the mystery teachers of the heavens in the grouping of the stars. Such a chase implies the character of the hunter, and Orion, as representative of the solar Horus, is the hunter. The pursuit of the moon is signified by the stellar symbol of the hare. In sign-language, and in many lands, the hare has been a lunar zootype as the wide-eyed leaper that was followed night by night, day after day, by the solar hunter in his perpetual round. Thus the hare, known as a symbol of the moon over half the world, is shown to have been a totemic type of the nome, and a figure of the lunar deity in Egypt. The hare was imaged as a primitive constellation at the feet of Orion, who in one character was the mighty hunter. But he is not the hunter of so insignificant an animal as the hare. Neither was Orion the hunter only a figure of the sun pursuing the moon, or the hare. He was the mythical hunter in other characters. In the stellar mythos he was the hunter of the powers of darkness with the dogs of Horus, Kyon and Prokyon. On coming forth from the darkness of Amenta in the resurrection, the Osiris says: "I come forth as a Bennu (a type of Sothis) at dawn." "I urge on the hounds of Horus" (Rit., ch. 13). He was the hunter of the powers of darkness on behalf of Horus in the solar mythos, and likewise in the phase of eschatology as Sahu-Orion, or Orion as the Sahu, that is Horus in his glorious body. We may look on Horus, the original of Herakles, as the earliest child that ever strangled serpents. He is portrayed in this character as the child standing upon two crocodiles and crushing the serpents with both hands.

Horus strangling Serpents.

In later legends told of Herakles the Greeks have added the cradle as a further illustration of the children's story. But, ages earlier, before the figures were humanized, Horus pierced the serpent of evil when he was represented in the form of a hawk fighting with a serpent on the back of a hippopotamus at Hermopolis (Plutarch, I. and O., p. 50). He also fought the

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serpent as an ichneumon or mongoose, and as a cat, each of which preceded the anthropomorphic type of an infant in the cradle. The wars of Apap and Horus, or Ra, also of Sut and Osiris in the eschatology, were thus dramatically rendered in the astronomical mythology. The grapple first began with Horus and the reptile Apap. This is repeated by Horus the little hero crushing the serpent in the constellation of "Ophiuchus," that is by Horus in the character of conqueror who triumphed over drought, darkness, decay, and finally of death. In a scene copied by Maspero from the zodiac of Denderah, Horus, on his papyrus, rises from the





waters, and is preceded by Orion in his papyrus bark. Orion was a figure of the stellar Horus, or Horus of the inundation. But Horus represented by the sparrow-hawk has become the solar god now born of Hathor the milch-cow. All three appear together in this scene (Dawn of Civilization, Eng. tr., p. 97). Now if we turn to the celestial globe we find Orion standing club in hand as the mighty warrior with one foot on the waters of the river Eridanus=Horus of the inundation invested with the majesty and power of the solar god. In the Egyptian drawing the two characters are distinct, but in the Greek compound these are blended in the one hero known as Herakles the slayer of serpents as an infant in his cradle.

In very old Egyptian traditions Sahu-Orion was represented as the wild hunter who traversed the nether world by night and hunted there whilst it was day on earth. The powers of darkness, the Sebau and the Sami, were the objects of pursuit. They are hunted for food; and the chase, the capture, killing, and cutting up of the carcasses are described in the terminology of cannibals-so ancient is the legend of the wild hunter, a form of whom may probably survive with us as Herne=Orion the hunter. In the solar mythos the lord of light was Horus, or, later, Ra or Osiris, waging war upon the evil powers in the under-world, and hunting them to death by night and devouring them as the mode of destruction; the drama being represented in the stellar phase with the figure of Orion as the lord of light made visible by night. The cannibalism of the past becomes present in the language of the inscriptions. Eating and drinking were the primary modes of assimilating strength and sustenance. The idea still lives in partaking of the Eucharistic meal in which the god is supposed to be assimilated by the eating and drinking of the elements. It is said in the Book of the Dead (ch. 149) that the great spirits, the khus, or glorious ones, "live on the shades of the motionless." They eat the souls of the undeveloped dead; eating being applied to spirit as well as matter.

It is probable that the giant as the eater of the Shades, the as yet unquickened souls of the buried dead, was figured in heaven as the ghoul. The star Beta in the group of Perseus, the hero with Medusa's head, is called Al-Ghul, the ghoul, in the Arabic names of the stars (Higgins, The Names of the Stars and Constellations, p. 27). In Amenta the ghoul was the eater of the Shades; and like many mythical characters is the denizen of another earth than ours. "O eater of the Manes," says the Osiris, "I am not a thief." (125. 17.) This is one of those who prey upon the dead; one of the forty-two types of terror which the guilty had to face in the great judgment hall. Thus, the ghoul or

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vampire of another earth that survives as eater of the dead in this world was also figured in the planisphere as a type of terror to evildoers. Indeed, Amenta is a museum full of such prototypes, and the ghoul secured a starry setting with the rest, though the figure is not extant on our celestial globe. A striking instance of the use of the planisphere in conveying the teaching of the mysteries may be seen in the Ritual. In some recensions of the first chapter, when the Manes enters the Amenta, one of the first things he asks is to see the starry ship or floating ark of the holy Sahu making its voyage by night in heaven. He exclaims, "Let me see the Sekhet-Nut of the holy Sahu (the ship of heaven) traversing the sky." He was in the paths of darkness and desirous of seeing the nocturnal sky with its old familiar stars by which he sought to make out his way to the place of re-birth and the region of Maati upon the mount of glory, from this valley of the shadow of death. The constellation of Horus as Orion was the ship of the Sahu, and ark of salvation configured in the celestial waters as a boat that saved the soul's from an eternal shipwreck. This was the sign of spiritual resurrection for the completed Manes. In another text the speaker prays that his soul may shine as a Sahu in the stars of Orion or Horus. It is said of Horus in the "hymn to Osiris" the whole earth glorifies him, when his holiness proceeds (on the vault of the sky) "he is a Sahu illustrious amongst the Sahus," that is among the spirits glorified. The Sahu is a glorified form in which the soul of the deceased is re-incorporated for the life hereafter; this was represented by Orion the conqueror of death and darkness in the phase of eschatology. Now one frequently finds that this secondary stage had been attained by the Egyptian mythos before it went out of Egypt into other lands as the lesser and the greater mysteries. For instance, there is a constellation called the Sah or Sahu in the Babylonian astronomy. This is identical by name with the Egyptian Orion, that is Horus in his resurrection as the Sahu or glorified likeness of the risen god or soul; the Sahu in the planisphere who represents the Manes rising from Amenta to the enclosure on the summit which was paradise above.

The descent of Herakles into Hades to grapple with the triple-headed Kerberos was preceded by the descent of Horus into Amenta, where the devourer is triple-bodied if not three-headed. The speaker in this character (Rit., ch. 136B) says, "Grant that I may come and bring (to Osiris) the two jaws of Rusta," the outrage from Amenta. Herakles in the lion's skin is identical with Horus in the lion-sign, and his fight with the Lernean hydra of the Hesperides and the great wild boar is a repetition of the battles that were fought by



Horus with the Apap hydra and the black boar Sut. The same speaker at the same time says, "I have repulsed the Apap reptile and healed the wounds he made," which is equivalent to the struggle of Horus with the monster hydra. The twelve legends of the solar hero Gilgames of course, comparatively late, as they are based upon the zodiac of twelve signs which belongs to the final formation of the heaven that was preceded by the heaven in ten divisions, and earlier still by the heptanomis in seven. But the twelve labours of Herakles are zodiacal, and the first of these was at a point of commencement in the lion-

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sign. The Greeks with their accustomed indifference to the facts, and their fondness for figures and fancies, played many pranks with the astronomical mythology. It was fabled by them that "an enormous crab came to the assistance of Hydra and bit the foot of Herakles" when he was doing battle with the dragon of drought (Apollodorus 2, v. 2). By re-translating Greek fable into astronomical fact, this statement can be read, only the Greeks have placed the crab on the side of the evil power, which it was not, any more than the beetle. The retouching by the Greeks, like that of the Semites, tended to efface the figures or falsify the meaning of the mythos; and the astronomical facts are of a thousandfold more importance than all the pretty embellishments of irresponsible fancy. The forms and pictures figured in the planisphere are not merely mythical, they are also celestial illustrations for the eschatology of the Egyptian Ritual and the oldest religion in the world. Perhaps the worst perversion of the true mythos made by the Greeks was in their treatment of the polar dragon. This, as already shown, was founded on the crocodile, not on the Apap reptile. The crocodile was the good dragon, the solar dragon, the dragon of life, represented by the stellar Draconis. Apap is the dragon of evil, of negation, and of death. It is not easy to uncoil the dragon, or rather the two dragons, the dragon of light and the reptile of darkness, on Greek ground. The evil dragon was imaged once for all below the ecliptic in the constellation Hydra. But it was the good dragon, not hydra, that coiled by night about the pole of heaven to protect the golden fruitage on the tree of life, the Chinese peach-tree of the pole. So far from Herakles being called upon to make war upon the good dragon, or crocodile, it was a starry image of Horus (Sebek) himself, who is the prototype of Herakles.

Naturally there must have been some mutilation and disfigurement on the palimpsest of the starry heavens, but this has not effaced the African imagery of the celestial signs, which proves the ground-plan of the structure to have been Egyptian. The present purpose is to trace the *raison d'être* and meaning of the constellation-figures as types of characters that were pre-existent in the mythology of Egypt. For, as herein maintained, it was Egypt that peopled the planisphere and for ever occupies the celestial globe. The heavens are telling nightly of her glory and her workmanship on high, which is more marvellous even than any that she left upon the surface of the earth. The vast revolving sphere unfolds a panorama of her seasons, her goddesses and gods for ever circling round about a wondering world that sees but cannot read the primitive uranographic signs.

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## THE SIGN-LANGUAGE OF ASTRONOMICAL MYTHOLOGY (PART II)

### BOOK VI

THE ancient Apt, the first great mother who was the bringer-forth in Apta, as the womb of life, was elevated to the planisphere as bringer-forth in heaven. She was constellated in the Hippopotamus or Greater Bear, and called "the mother of the fields of heaven"; "the mother of beginnings"; "the mother of



movement in a circle”; “the mother of the starry revolutions,” or the cycles of time. As such, Apt was the builder of a heaven that was founded on the seven pillars of the Heptanomis. Now the most primitive Egyptian type of building is a figure of turning round, as might be in making pottery. The conical pillar, pile, or mound of earth was also a type of this turning round. Thus the Heptanomis was built on seven pillars, and the mother of the revolutions was the founder of the Heptanomis. How this was built has yet to be explained according to “The Mystery of the Seven Stars.” The Heptanomis of the old Great Mother and her seven sons was followed by the Octonary of Am-Khemem, the park or paradise of the eight great gods. This, as we reckon, is the circumpolar enclosure which was founded when Anup, the power of Polaris North, was added to the primordial rulers, or Nomarchs, and whose animal-type, the jackal, remained as guide star in the Lesser Bear (planisphere of Denderah, plate in Book of Beginnings). The Octonary was one of the “upliftings of Shu” which are alluded to in the Ritual. The heaven, that is also called the mansion of his stars, which was again and again renewed (ch. 110). Shu had been one of the sustaining powers of the firmament who were known as the seven giants. He then became the elevator of the heaven that was imaged as the cow of Nut; and lastly his was the sustaining power with Atum-Horus in the double equinox. Apparently this change from the Heptanomis of the ancient mother and her seven sons to the heaven of the eight great gods upraised by Shu is indicated in the Magic Papyrus. In this the giant of seven cubits is addressed. A divine command is given to him: “Get made for me a shrine of eight cubits! And as thou hast been (or wast) a giant of seven cubits, I have said to thee, thou canst not enter this shrine of eight cubits. And, as (or although) thou wast a giant of seven cubits, thou hast entered and reposed in it.” The “giant of seven cubits” in the shrine of seven cubits now gives place to one who “has the face

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of a Kafi ape, with the head of hair of a monkey Aani.” The type, that is, of the moon-god, Tehuti-Aani, in the shrine of eight cubits, or the heaven of the eight great gods in the enclosure of Am-Khemem, the Octonary of Taht, upraised by Shu (Magic Papyrus, Records of the Past, vol. X, pp. 151-154). Aani, the Kafi ape, was Taht’s own especial monkey of the moon, and is a sign that the shrine of eight cubits was the octagonal heaven or Octonary of Taht, the lunar god which tends to identify this with the enclosure of Am-Khemem that was upraised by Shu. In all likelihood the giant thus addressed is Shu, the lion of the uplifting force.

It is related in very old Egyptian legends that when Shu-Anhur lifted up the paradise or park of Am-Khemem he was compelled to make use of a mound or staircase with steps to it in order that he might reach the height. This mound, says Maspero, was famous throughout all Egypt. The event (as supposed history) took place at Hermopolis, the city of which Taht was lord; therefore we may look to the lunar deity for the origin of the step-mound. A figure of this mound may be seen in vignettes to the Ritual as a pyramid with seven steps called the ladder or staircase of Shu. How then did the steps or stairs of the mound originate as a lunar type of the ascent? And why should the steps be seven in number? The answer is because they were lunar. The moon fulfilled its four quarters in twenty-eight steps; fourteen up and fourteen down. For this reason, Osiris in the moon was represented by an eye at the top of fourteen steps. The moon in its first quarter took seven steps upward from the underworld to the summit, which in the annual reckoning was the equinoctial mount. In other words Shu now made use of a lunar reckoning previously established by the moon-god Taht, when the ark of seven cubits was superseded by Am-Khemem. There are two sets of names in the Ritual given to the seven primordial powers in two of their astronomical characters. The first seven are called (1) An-ar-ef the great. (2) Kat-Kat. (3) The Bull who liveth in his fire. (4) The Red-eyed One in the House of Gauze. (5) Fiery face which turneth backwards. (6) Dark face in its hour, and (7) Seer in the night. The second seven are (1) Amsta. (2) Hapi. (3) Tuamutef. (4) Kabhsenuf. (5) Maa-tef-f. (6) Karbek-f. (7) Har-Khent-an-maa-ti. The first four of the latter seven are the gods of the four quarters, who stand on the papyrus of earth and who became the children of Horus in a later creation.

In this new heaven raised by Shu another god was born as eighth one to the seven. This was Anup (a form of Sut), as a deity of the north celestial pole. The Egyptian eight great gods consist of 7+1. The Phœnician Kabiri were 7+1. The Japanese Kami are 7+1. In the Vāyu-Purana the group of Rishis, who are usually reckoned as seven, are spoken of as eight in number, and are therefore another group of the 7+1. The company of eight British gods were seven with Arthur as the eighth. The seven powers plus one are also to be seen in the seven sleepers of Ephesus and their dog. Moreover, the dog can be identified with Anup as the golden dog or jackal at the pole. When the god of the polestar was appointed in the north it was as an eighth to the seven, and he who was the eighth became the



supreme one, the head over all, like the occiput at the top of the seven vertebral joints in the back-bone of Anup, Ptah or Osiris (which was a figure of the pole). The head or headland in Egyptian is Ap (or Tep), and the same word signifies the chief, the first, and also the number eight or the eighth. Anup was distinguished from the seven earth-born powers. He is expressly called “the son of the cow.” That is the son of Nut the cow of heaven; the heaven that was lifted up by Shu in the shape of the cow which brought forth Anup at the pole. Ap-ta-Urt, the cow of earth, had been the mother of the seven, who were reproduced by Nut as the Khuti or glorious ones who are eight with Anup added as the power of Polaris. Anup the highest power at the pole, then becomes arranger of the stars in this new heaven of the eight great gods, that was upraised by Shu the giant, who had been one of the primary seven powers. Anup, the eighth, is said to fix the places of the seven glorious ones, who follow after the coffin of Osiris, on the day of “Come thou hither”; which was the first day of some new creation in the Astronomical Mythology. (Rit., ch. 17.) In the solar mythos the sun-god took the place of Sut-Anup, who was the earlier maintainer of the equipoise and equilibrium in the revolving system of the heavens. The speaker in the Ritual (ch. 54) says, “I am the god who keepeth opposition in equipoise, as the egg which circles round.” The egg is the sun. But he continues: “For me there dawneth the moment of the most mighty one Sut” (or Sut-Anup), who was the most mighty one as prevailer on the side of order at the pole before the equilibrium of forces was known to depend upon the power of gravitation and the revolution of the sun. What the sun is at the centre of the solar system, the pole-star had been at the centre of the stellar universe in the most ancient astronomy. In place of gravitation the force that swung the system round was represented by a cord or chain attached to the pole as its symbol of controlling power. This eighth one added to the seven primary powers came at times to be designated father of the seven. Thus the eighth was raised to the headship over the seven Japanese Kami. Anup, as representative of the polar star, is lord over the seven Akhemu or non-setting stars. The Phœnician Sydik is father to the seven Kabiri, and he is the just, the righteous one. Which means that he also was a representative of the pole, identical with Anup, who is the judge. The character is the same in relation to the seven earlier powers now called the sons, as the just one, or the judge. “King of the seven sons of earth” is a title of Anu. Reference is also made to the king of the seven Lu-Masi. (Maspero, Dawn of Civilisation, p. 631, note 1, Eng. tr.) This was the god who, as eighth to the seven and the highest of all, was the chief, the Suten or King, that is, Sut-Anup, chief to the Kamite seven in the circumpolar heaven of the eight great gods. The Assyrian seven are likewise designated the sons of Bel as the seven Anunnaki or earthly Anunas. Anup the jackal-headed was the primordial judge, but so anciently that he had been superseded by Atum and Osiris in that character. The pictures to the Ritual show him in the judgment-hall reduced to the position of inspector of weights and measures in the presence of Osiris, who has now become the great judge in Amenta. But allusions to the earlier status still remain. As

it is said in the inscription of Khnumhetep “all the festivals on earth terminate on the hill” or over the hill of Anup. That is in the eternal feast upon Mount Hetep, the mount of glory in the polar paradise. (Inscription, line 96, Records, v. 12, p. 71.) In the Rig-Veda (X.82.2) the habitation of the one god is placed in the highest north “beyond the seven Rishis.” These are often supposed to be represented by the seven stars in the Great Bear, but erroneously so. The seven Rishis, Urshi or divine watchers were grouped in the Lesser Bear, the stars of which constellation never set. These were the chief of the Akhemu under Anup, god of the pole-star. The Subbas or Mandozo, the “Ancients” of Mesopotamia, are what is called worshippers of the pole-star. To this they turn their faces in prayer, and in going to sleep. The reason assigned is that when Hivel Zivo the Subban creator assumed the government of the worlds which he had formed, he placed himself at the limits of the seven Matarathos, at the extreme point of the universe where the pole-star was then created to cover him. (Siouffi, La Relig. des Soubbas, Paris: 1880.) The original old man of the mountain was unquestionably the ancient deity of the pole-star. Hence the group of seven stars which accompany the head of the “Old Man” on the Gnostic stones showing that he was the head over the seven glorious ones. (King, Gnostic Remains.) The old man of the mountain then, is Anup, who arranged the stations of the seven on the day of “Come thou to me” (Rit., ch. 17). It is just possible that we may now discover the origin of the mystical eight-rayed star in the numerical symbol of the eight great gods, who consisted of the seven, with Anup, on his mountain, as the eighth and highest in the stellar mythos. In this way: there is a Gnostic gem of loadstone figured in King’s Book on which Anup is portrayed like Horus holding two monstrous scorpions in his hands. He is accompanied by the sun, as a winged scarab, the



crescent moon and a star with eight rays. (Second ed., pl. 9.) This emblem was given to the solar god in Egypt, Assyria, India and in Rome, but here it is assigned to Anup the supreme one of the eight great gods, and the first who was the eighth to the seven in the Octonary of Taht or the ark of eight measures that was lifted up by Shu in the paradise of Am-Khemem.

As the pictures show, the zodiac was founded on the inundation. The mother of water figured in the southern fish, as the womb of source itself, was afterwards repeated on the ecliptic, as the wateress (later Aquarius) with all her myriad mamme streaming from the fount of liquid life, in the abyss, the Tepht, or Tuat, that was localized in the recesses of the south from whence the inundation came, and from which it was perennially renewed. When the zodiac was established, she who had been the mother of water in the south would naturally be given a foremost place. The waterer was now repeated as the multimammalian wet-nurse in the sign of Aquarius; the same in character, whether as the southern fish, the water-cow, or the suckler divinized. However represented, earth as the giver of water was the type, and in Egypt the water was the inundation. The first two children of the great mother came into existence as the twin brothers, who contended with each other in the opposite elements of

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drought and water, or darkness and light, and in other phenomena. These twin powers were constellated in the sign of the Twins at the station where the two combatants were first reconciled, that was at the equinoctial level. These then, we reckon, were amongst the earliest founders of the zodiac on some old common meeting-ground of night and day, or drought and inundation which is yet visible for us in the sign of the Gemini. Moreover it is related in the ancient legends and folk-tales that once upon a time there was a pair of brothers who were twins, and these twin brethren were the builders of a city. A typical illustration may be cited in Romulus and Remus as the mythical twins who are the reputed founders of the city of Rome. In Egypt the brother builders are the Sut and Horus twins. The city which they built was in the heavens, not on earth, and this, the Gemini remained to show, was in the circle of the ecliptic. Thus Sut and Horus, following the great mother, are also founders of the zodiac. The first pair of twins were male. These were followed by a pair in Shu and Tefnut, that were male and female, called the brother and sister. These were twinned, back to back, Shu in front, Tefnut behind, to form the figure of Sagittarius on the other side of the zodiac exactly opposite the Gemini (oblong zodiac of Denderah).

We reckon Shu, the lion of breathing force and uplifter of the firmament, to be third of the elemental powers born of the ancient Genetrix. Shu upraised the heaven of day in one character and the heaven of night in the other. He is a pillar of support to the firmament as founder of the double equinox. He sustains the heaven with his two-pronged stick, his two arms, or with the two lions of force which represent himself and his sister Tefnut the lioness. It was at the equinoctial level that the quarrel of Sut and Horus was settled for the time being by Shu. Shu thus stands for the equinox as the link of connection betwixt Sut and Horus in the north and south. The heaven in two parts, south and north, as the domains of Sut and Horus was now followed by the heaven in three divisions that was upraised by Shu as establisher of the equinox in the more northern latitudes. And this heaven in three divisions was the heaven of the Triangle which preceded the one built on the square, by Ptah. Horus and Sut had been the twin builders and the founders south and north. Shu followed with the new foundation in the equinox, which was double, east and west. Sut, Horus, and Shu then, aided by his sister Tefnut, founded the heaven of the triangle based upon the twofold horizon and the crossing. Shu as the equinoctial power is the third to Sut and Horus of the south and north. With him a triad was completed and the two pillars with a line across would form the figure of the triangle \*. Thus, the twins in Gemini and Shu in Sagittarius, being the three first of the seven powers, point at least to the equinoctial line being laid in those two signs of the zodiac. More particularly as his sister Tefnut, a form of the great mother, is joined with Shu in constituting the sign of Sagittarius. Thus the three brothers, Sut, Horus and Shu with one female (as the mother or sister) are found together in these two fundamental signs of the zodiac. A third power born of the

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great mother in heaven was now added to the other two. Another of her seven sons was born, or the lion of force (Shu) joined the crocodile (Sebek-Horus) and the hippopotamus Sut, in a trinity of powers that sustained the firmament.

As elemental forces Sut and Horus had been ever lawless combatants and claimants, always fighting for supremacy. When Shu had lifted up the heaven of Am-Khemem as the paradise of peace upon





Mount Hetep, “he reconciled the two warrior gods with each other” and “with those who had charge of the beautiful creation which he raiseth up.” Law and order were established by putting “bounds to the contentions of the powers” and by dividing the whole universe from Zenith to Nadir into the two domains called the portion of Sut and the portion of Horus. The contention betwixt Sut and Horus had originated ages before the satanic character of the Evil One in his anthropomorphic guise had been assigned to Sut. The twin opponents had been on a footing of equality in the stellar, lunar, and solar mythos. But there always was a question of boundaries to be settled. Shu is the arbitrator in the stellar phase. (Rit., ch. 110.) In the lunar stage Taht the moon god was the judge and reconciler of the warring twins. And in the solar mythos Seb, the god of earth, adjudicates-as shown in the mythological text from Memphis (Proceedings Society of Bib. Archy., v. 23, parts 4 and 5). When Ptah had built his mansion in the double earth the two horizons were united, or, as it is said, the double earth became united, “the union is in the house of Ptah,” and “the two pillars of the gateway in the house of Ptah are Horus and Sut. The united ones made peace; they fraternized completely. They made a treaty.” Seb says to Horus and Sut, “there shall be an arbitration between you.” Seb said to Horus, “come from the place where thy father was submerged,” that is in the north. Seb said to Sut, “come from the place where thou wast born,” that was in the south. “A mountain in the midst of the earth unites the portion of Horus to the portion of Sut, at the division of the earth.” This, in the solar mythos, was the mount of the equinox. Now Horus and Sut each stood upon a hillock; they made peace saying “the two earths meet in Annu for it is the march (border) of the two earths.” In this legend there is a shifting of boundaries from south and north to east and west in the union that is now contracted in the house of Ptah, “in the house of his two earths in which is the boundary of south and north” that was drawn from east to west by the equinoctial line. “Here the united ones fraternized completely. They made a treaty”; which was sustained by Seb. And henceforth the twin powers, Sut and Horus, now called Horus and Sut, who had stood as the two pillars, south and north, for the two poles in Apta, are now “the two pillars of the gateway to the house of Ptah”; which two pillars are afterwards portrayed as the double Tat of eternal stability in the making of Amenta (Text from Memphis).

In this phase the quarrel of Sut and Horus represents the difference betwixt darkness and light in the length of night and day which went on round the year and was rectified at the point or on the Mount of Equinox. Before the solar god attained his supremacy as the

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determiner of time Shu was the readjuster of the power of the equinox. Hence Shu is said to have kept the contention of these warring powers within bounds and brought about their reconciliation (Rit., ch. 110). Thus the “reckonings of Shu” involved the readjustment of the equinoctial point and re-establishing the equilibrium of the equinoxes in the different reckonings of time. Taht the lunar time-keeper does the same thing when he “balances the divine pair,” and puts a stop to their strife in the circuit of precession (Rit., ch. 123). All the year round, except at this point of place, it was one scale up and the other down in the contention of Sut and Horus for the mastery. But at the vernal equinox the scales were at the perfect level and the twins were exactly equal in power for the time, with Horus the fulfiller about to rise in the ascendant. Horus was the bringer of the golden age to earth. This in Egypt was the time of the inundation; in other lands and later days it is the spring-time of the year. The Saturnalia was a mode of celebrating this equality at the time of the equinoctial level, by means of various kinds of levelling customs. Slaves were equal with their masters and mistresses. Women were equal to men, the sexes changed clothing with each other, on the natural ground of equality. This Saturnalia survived as a relic of the Golden Age called Saturnian by the Greeks and Romans.

In Egypt Sut and Horus changed positions and were figured as Har-Suti, with the hawk of Horus in front and the black Neh or Typhonian animal of Sut behind. This reversal represented the change of seasons in relation to the north and south. In Equatoria the desert and the drought were given to the south, which was the domain of Sut. Refreshing rain and cooling breezes came from the domain of Horus in the life-giving north. In Egypt the water and the food of life were brought by Horus of the inundation from the south. Whereas the north in winter was the realm of darkness and of drought, and therefore the domain of Sut became that of the evil elemental power of the twins. The three powers of earth, water, and breath, or Sut, Horus, and Shu, were given stations in the zodiac; the twins, Sut and Horus, in the sign of Gemini, and Shu, as the Archer, in the sign of Sagittarius. The heaven founded on the south and north by Sut and Horus, the Twin Builders, was now followed by the heaven that Shu uplifted in the equinox as the lion of sustaining power, or rather as the dual lion of Shu and Tefnut, his sister, who is seen to be conjoined with him in Sagittarius. Thus far the zodiac was founded on the Great Mother with two pairs of twins; Sut and Horus as



the Rehiu lions, with Shu and Tefnut as the Ruti or lions of the double horizon, one at each end of the equinoctial line or level where the lost balance of the contending Twins was periodically restored by the reconciler Shu.

In one character Horus is designated "Horus of the Triangle," and a theory has been put forward in Germany to the effect that the figure represents the pillar or cone of the zodiacal light. But the unexplained peculiarity of Horus of the Triangle is that his triangle is figured in a reversed position with the apex downwards and the base above, \*. Whereas the pillar of zodiacal light was never seen

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bottom-upwards in that way, and never could have been so represented. On the other hand, the triangle which was constellated in "Triangula," is, we hold, the figure of a tripartite division of the ecliptic, and the triple seasons of the Egyptian year. The water-season being represented by Horus; the season of wind, or breathing life, and of the equinoctial gales by Shu; and the season of dryness, or drought, by Sut. These were called the water season, the green season, and the dry season. The three signs of which are (1) "water," (2) "growing plants," and (3) a barn or storehouse, which showed the crops were harvested. Four months for the water season gives the correct length of the inundation. The Egyptian harvest occurred in the eighth month of the year. Then followed a season of drought and dearth, which came to be assigned to the destroyer Sut. These three seasons can be traced as a basis for the zodiac that was afterwards extended to one of four quarters and twelve signs. Horus of the inundation was given the Lion as a solar zootype. The Archer, four signs further round, was assigned to Shu, the god of breathing force, and four signs are the correct measure of one season, or a tetramene. The Lion and Archer, or Horus and Shu, represent the two seasons of the inundation and of breathing life. The name of the Archer in the Hermean Zodiac is Nephte, and Neft signifies the soul or breath. Sut was continued in conflict with Horus in the constellation of the Twins, the power of drought that was opposed to the water of life. Shu was the reconciler of these two continually warring powers, and in the zodiac he represents the green season of water and of drought. This was fundamental, the rest is filling in. The three seasons of four months each would naturally lead to the circle of the ecliptic being measured and divided into three parts, which tripartite division was followed, at a distance, by the Babylonians in their mapping out of the sphere, and continued by them in a far later calendar of twelve signs. The Egyptian month was divided into three weeks of ten days each, which obviously corresponded to the heaven of the triangle, the tripartite ecliptic, and the three seasons in Egypt. Then followed a heaven of four quarters or sides, in which may be traced the houses of Sut, Horus, Shu and Taht; but the division of the month or moon and the ecliptic in three parts equated with the three seasons in a circle or zodiac that was measured monthly by the lunar god with his  $3 \times 10 = 30$  days. The two roads of heaven had been divided between the twin brothers Sut and Horus. The three roads were next divided between Sut, Horus, and Shu in the heaven of the triangle that stood as it were upon a tripod, = three roads of the south, north, and equinox.

Type after type, the mythical Great Mother and her children passed into the legendary lore of the whole world. The mother and her twins were followed by the mother in the character of sister, who is the companion of three brothers, our Sut, Horus, and Shu in the triangular heaven or triple division, the uranographic symbol of which was constellated in "Triangula," composed of three stars held in the hand of Horus (Drummond, d. Jud., pl. 3). Three brothers with one female, then, as an Egyptian group, are representatives of the

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Great Mother and her first three sons or elemental powers; the powers represented in her portrait by the water-cow, the crocodile, and lioness. The mother being indicated by the pregnant womb. The same group is also Japanese, consisting of the three (out of seven, or the eight) Kami, with their sister Izanami. The three Kami, called the "All-alone-born Kami," our stellar Trinity, were gods of the beginning, and are connected with the sister in the raising up of heaven (Satow, Pure Shinto, p. 67; Chamberlain, Kojiki, p. 19). And when the Christian divinity of a triune nature is portrayed with a triangular aureole upon his head, that figure relates the deity once more to the phenomena in which a god of the Triangle had originated. The god of the Triangle was of a threefold nature in the trinity of Sut, Horus, and Shu, which three were one with the mother in the heaven of the Triangle, the mount with the triple peaks, the ecliptic in three divisions, the year in the three seasons, the month in three weeks. The Triangle, like the Oval, is a figure of the female, as it was on the Goddess Nana in Babylonia. The trinity of three males associated with one female, who was



originally the Great Mother, survives in two ways still, for whilst they are performing in church four more primitive representatives of the same dramatis personę still keep it up in the pantomime, as in the dumb show of the more ancient mysteries, in the characters of columbine, clown, harlequin, and pantaloon. Harlequin is Har (or Horus) the transformer. We might say the double Horus, one with and one without the mask. The clown is Sut, the sly and cunning one, whose zootype was the jackal. Pantaloon and his crutch are the remains of Shu and his celestial prop of the pole. Columbine corresponds to Tefnut, the sister of Shu, which explains her peculiar relationship to Pantaloon, whom she rejects in favour of Harlequin. Now these four appear upon Mount Hetep when the later heaven is portrayed in the ten divisions that preceded the final twelve as a trinity of primeval powers united with the Great Mother, who was the abode as Triangle when the heaven was not yet builded on the square (Rit., ch. 110). The other four brothers who make up the group of seven great gods (at least in one form) are Amsta, Hapi, Tuamutef, and Kabhsenuf, who stand on the lotus or papyrus, and are the four gods, paddles or eyes of the four quarters. Thus, the seven are (1) Sebek-Horus, the crocodile; (2) Sut, the water-bull; (3) Shu, the lion; (4) Hapi, the ape; (5) Tuamutef, the jackal; (6) Kabhsenuf, the hawk; (7) Amsta, the man, who, together with the Great Mother, were the founders of the zodiac-three in the Triangle and four in the Square.

Whatsoever the seven Khuti were as individual stars, they were also configured as a group in Ursa Minor and called the followers of the coffin of Osiris, which was imaged in the Greater Bear. The seven in the stellar mythos had become the lords of rule, devoid of wrong, and living for eternity. This was as spirits perfected under the type of stars that never set (Rit., ch. 72). And here it may be explained that we have all been persistently wrong about the seven glorious ones, the seven Rishis, the seven Lu-Masi, the seven Elohim or the seven Kabiri, the "Seven Sleepers" being the seven stars in the Great Bear. For this reason, in all the starry vast there is but one group of seven non-set-

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ting stars, and these are in the Lesser, not in the Greater Bear. Polaris was at one time chief of all the heavenly host, on account of its being fixed at the centre as a type of stability and uprightness. The characteristics and qualities assigned to the divinity were first seen in the steadfastness of the pole. The stars in Ursa Minor were circumpolar. These showed the seven in a group who never could be drowned by the deluge of darkness. The waters did not reach them. Not so the seven in the Greater Bear, the seven that were not circumpolar stars. About 5,000 years before the present era there was but one, the star Dubhe in Ursa Major that was circumpolar or non-setting (Lockyer, Dawn of Astronomy, p. 152). These, therefore, could not have been the seven never setting stars, who were the watchers and the rulers in the great year of the world; the starry type of the eternal powers. The typical seven were grouped in the Lesser Bear as an object picture of something out of sight, with Anup as El-Elyon at the pole. In all the mythologies the Pole-star is an emblem of stability, a seat or throne of the power who is the highest god pro tem., as was Anup in Egypt, Sydik in Ph nicia, Anu in Babylonia, Tai-Yih (the arch-first) in China, Avather, or Zivo, in Mesopotamia, and others. It was not the seat that was worshipped, but the power; the sustainer and the judge that was enthroned upon the stellar Mount of Glory as the god.

The Pole-star was a type of the eternal, because apparently beyond the region of time and change. It was the earliest type of a supreme intelligence which gave the law in heaven that was unerring, just and true; if only as the law of equipoise or, as we should now say, of gravitation. This was the sole point at which there seemed to be any certainty of foothold in that moving ocean of the starry infinite. And this became a standpoint in the heavens for the mind of man to rest on at the centre and radiate to the circumference. The summit was well-named the Mount of Glory. Around this island-mountain the hosts of heaven appeared to wheel by night in one vast, glorious, never-ceasing "march past" in the presence of the "Royal Arch" or, more religiously regarded, the Most High God. The earliest law in heaven was given on the mount because the mount was an image of the pole. It was administered by the judge, whether as Anup, in the north, or Sut as jackal of the south, because the jackal in Egypt was a zootype of the judge. It is not the mount, then, that was the divinity, but the power that dwelt upon it, as the deity called by the Japanese "the God Eternal-Stand of the heavens" (Ame-no-Foko-Tachi Kami). The power of stability fixed as the centre of the universe was the typical eternal. This was represented by the jackal, which is to be seen at the centre of the Denderah planisphere. The jackal also is a type, not a divinity, and a type may be variously applied. The jackal itself is "Ap-Uat," the opener or guide of roads; probably as the seer and crier in the dark and leader of the pack. But it was the dog of Sut and of Sothis as well as of Anup. Thus the type in Sign-language may not always determine the nature of the deity. But, as Hor-Apollo rightly says, the jackal denotes the judge (B. I, p. 39). The governor at an early period was the judge, with the jackal as his sign.



There were several kinds of judges in Egypt, and the “totem” of each is the sab or

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sapient jackal. Hence the jackal, representative of Polaris, was placed above the seven as the judge of heaven because he had imaged the judge on earth. Naturally the type was not always repeated; other countries, other fauna. Besides which, the anthropomorphic succeeded the zoomorphic in an indefinitely later time; and the Semitic, Hindaic, Greek, and various other renderings are mainly anthropomorphic. But the judge quā judge thus set in heaven by the Egyptians at the polar centre, with his seat upon the summit underneath the tree, was repeated and continued in other mythologies upon the stellar mount. Anup became the great judge in heaven, and the seven are his ministers, as executioners, upon the judgment-day. They are termed the seven “arms of the balance on the night when the eye is fixed”; that is the eye of the judge, who saw through the dark (Rit., ch. 71). The Eye of Heaven that Judges the Wicked is the name of a Chinese constellation; and the god Anup was the judge whose eye was the Pole-star in the north. He was the seer in the dark, therefore the jackal was his zootype; and the jackal was followed by the later dog as a symbol of Polaris.

The lunar mythos succeeded the stellar, but the moon-god Taht was not reckoned as the ninth one. Neither was Horus. The eighth was the highest power till the time of Ptah and the Put-cycle of the nine. The group of seven remained intact. Anup, as the eighth, was highest in the lunar mythos; and Horus was the highest in the solar mythos, the highest being worshipped as the “Only One.” Anup and Tehuti then became two witnesses to the supremacy of Horus, the one as the eighth, who in turn became the witness for his father, Ra-Unnefer. The deity of the Pole-star was known to the Chinese as the supreme god in nature, who has his abode on the Great Peak of Perfect Harmony. When Dr. Edkins asked a schoolmaster at Chapoo who was the lord of heaven and earth, the reply of the Chinaman was that he knew of none but Tien-hwang Ta-ti, god of the Pole-star. (Religion in China, p. 109.) Shang-ti, the supreme ruler, was the highest object of worship. His heavenly abode, Tsze-wei, is “a celestial space round the north pole” (Legge, Chinese Classics, v. III, pt. 1., p. 34) and his throne was indicated by the polar star (Chinese Repository, v. IV, p. 194). This is the most sacred as well as most ancient form of Chinese worship. A round hillock is the altar on which sacrifice was offered to him. It is said in the archaic Chow Ritual (Li) that when the sovereign worshipped Shang-ti he offered up on a round hillock a first-born male, as a whole burnt sacrifice (Douglas, Confucianism and Taouism, pp. 82-87). Both the mount and the first-born male are typical. Sut was the first-born male, and, as Sut-Anup, he was the first male ancestor. The hillock is an image of the mount. This deity was also known to the Chinese as the “Divine Prince of the Great Northern Equilibrium,” who promulgated “the laws of the silent wheels of the heavens palace,” or the cycles of time determined by the revolutions of the stars (De Groot, Fztes d’ Emoui, v. I, pp. 77, 80).

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One of the profoundest secrets in the Egyptian astronomical mythology was the mystery of the twofold horizon, or, more exactly, the mystery of the double equinox, and one of the earliest forms of the solar god in the zodiac was Horus of the double equinox, when this had been established by the sky-uplifter Shu, with the aid of his sister Tefnut.

Until the time of Har-Makhu the fatherhood of god had not been individualised in Ra. Har-Makhu was the mother’s child when she was a virgin, represented by the white vulture of Neith, or the sacred heifer of Isis. The child could be self-generated as the spirit of life in vegetation, or in light, the phenomena being pre-human from the first. Child-Horus in the solar mythos was the little autumn sun conceived upon the western mount as the calf or child. Adulthood was attained upon the horizon east with what was termed the double force. The cult was that of Hathor and Horus, the mother and the child, who was the calf on one horizon and the bull of the cow upon the other. In these two characters he was the double Horus, or the “double Harmachis,” the solar god of both horizons, and fulfiller annually in the double equinox. The power of evolution was portrayed in Kheper, the transformer. Kheper showed the old beetle changing into the young; the tadpole transfiguring into the frog; the human embryo developing in utero; the enduring spirit emanating from the mortal mummy. Kheper was a form of Har-Makhu, as we learn from the inscription of the Sphinx. From Har-Makhu, the father-god, Ra-Har-Machis was developed in the mythology which preceded the Egyptian eschatology. Atum was Ra in his primordial sovereignty. The divine fatherhood was developed from Har-Makhu, who became the great god Ra in his primordial sovereignty. Har-Ur, the elder, first-born Horus in the mythos, was the child of the mother when she had no husband, and he had no father;



hence she was the virgin mother who conceived but did not bring forth. There was nothing human in the transaction except the terminology. Horus in the eschatology was he who died and was buried, and who rose again in spirit at his second advent. This time he was imaged in the likeness of the father as the beloved only begotten Son of God, who manifested as the fulfiller of his word and doer of his will. Two types in this way were deposited and made permanent in Horus, the child of twelve years, and Amsu-Horus, the man of thirty years. Both characters were united and made one as solar in Horus of the double horizon. This character of Horus, as Repa or Heir-Apparent, may be traced historically at a later time as that assigned to a Pharaoh of the 12th dynasty, who represents the double Harmachis, the sun-god of the twofold horizon. He claims a divine origin as the virgin's child that was not begotten by God the Father. As an infant "in the egg," he was exalted to be "the Lord of both parts," or both horizons, like Har-Sam-Tau. Speaking of the god he says "he anointed my forehead as Lord of men, creating me as chief of mortals. He placed me in the palace as a youth not yet come forth from my mother's womb." He was born in the likeness of elder Horus to be king, or to become the royal Horus in the horizon of the vernal equinox, where

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the two parts were united as east and west in the solar mythos, which followed the stellar Peseshti, or two halves, that were the south and north of Sut and Horus (Records, v. 12, pp. 53, 54).

Without a fundamental knowledge of the mythology as framework it is impossible to comprehend the doctrines of the Egyptian religion. Horus of the double horizon, or the double equinox, was the solar prototype of the double Horus in the eschatology. As sun-god on the western horizon in the autumn equinox Har-Makhu was born, conceived or incorporated as the virgin's child. It was at this point, that Horus entered earth or the matrix of the mother in the mount, and thus became the child of Seb and Isis by adoption, though not by begettal. In the eastern equinox he rose again as Horus of the double force and master of the double feather, or the later double crown. When the sun set at night, or in the autumn season, it sank down into the waters of the abyss below the horizon, which Horus-Sebek swam as the fish. The crocodile, then, expressed the unparalleled power by which the sun-god crossed the waters and rose again. The crossing was from equinox to equinox, from the western to the eastern side of the mount, let us say from the sign of Virgo in the autumn to the sign of Pisces in the vernal equinox.

Neith, the suckler of crocodiles, was an earlier form of the Virgin Mother than Isis, and by her aid we may obtain a foothold in the zodiac, like that of Horus resting on the mystical two crocodiles, which became the two fishes in the sign of Pisces. When the autumn equinox occurred in Virgo that was the place of conception for Sebek, the fish of the inundation. Six months later the sun rose in the sign of Pisces, and in the eastern equinox, where the fish, as child and consort, or as the two crocodiles, became the two fishes with Neith as the mother on one horizon and Sekhet on the other. Thus as we read the signs, the virgin Neith conceived her child as Sebek-Horus, the fish of the inundation, which was duplicated to express the adulthood, and there were two typical fishes. A well-known picture of Child-Horus shows the youthful sun-god standing on two crocodiles, which we take to express the power of the double, or, more exactly, the doubled Horus. In this representation Har-Ur is described as the old child who becomes young. That is the elder who transforms into the younger Horus on the Mount of Glory in the vernal equinox. Standing on the two crocodiles Har-Ur has now acquired the double power—the power, for example, to take up serpents and other poisonous reptiles in his hands without receiving any hurt.<sup>1</sup> Thus, the crocodile-headed Sebek as the child attributed to Neith in Virgo, crosses the gulf of darkness or the abyss of waters to rise up in the east as Horus of the twofold horizon which he had united in the double equinox as Horus of the doubled power. The doubled power of the sun or god in symbolism was expressed by duplication of the type. For example, it was in the autumn equinox, or, as more primitively imaged, on the western mount—the mount of the cow which was covered with crosses indicating the equinox (Wilkinson)—that Child-Horus was conceived in the mythology or incarnated in the eschatology. In the first he was the little suffering sun of the crossing, or the cross, who went down into the underworld to die

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<sup>1</sup> See fig. of Horus, p. 317.

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and be buried; to transform and to rise again. In the zodiac of Denderah, the sign of the "Scales" contains a portrait of Har-pi-Khart, or Horus the child, who was conceived or incorporated in that sign as Horus of the double equinox called Har-Makhu. The name identifies Child-Horus with the sign. The word for the scales





or balance in Egyptian is Makhu. Further, the scales denote the equinox, as the point of equipoise. The Greek name of Harmachis is derived from the Egyptian word Makhu, for the balance or scales, and thence for the level of the equinox, where the balance was erected on the day of weighing words and of reckoning the years. The Horus of the double equinox was also termed "the double Harmakhu" (Records, v. 12, p. 53), and this duality was also imaged in the twofoldness of the Sphinx, with its tail to the west and its head to the east, pointing to the equinox each way. But how was the crossing from west to east effected at the time when no Amenta had as yet been opened in the under world?

The passage of the sun-god through the mountain had been imaged as a passage through the cow of earth. We have a perfect survival of the mythos in the Märchen of Tom Thumb or Little Tom, whom we claim as a British form of the solar Tum (or Nefer-Atum). In the Egyptian mythos Tum makes his passage through the mount by means of the cow, and is reborn as Little Tum=Tom Thumb, from the Kheph of the cow Meh-ur. It is said of him in setting from the western horizon, "Earth stretches her arms to receive thee." He is embraced by the mother, whose womb is the Mesken of rebirth (Magic Papyrus, p. 6, lines 3 and 4). And, again, at his going forth to the eastern horizon, it is said, "Thou hast rested in the cow; thou hast been immersed in the cow Meh-ur" (Inscription of Darius, lines 27, 28). Sebek-Horus swam the water as a crocodile. The eel of Atum made the crossing through the mud of the morass. Kheper the beetle bored his passage through the earth; Behutet rode upon the vulture's wings; Horus made the aerial voyage as a hawk, and Har-Makhu crossed from one horizon to the other through the hollow body of the Sphinx. These were modes of making a passage when the nether earth had not been opened up by Ptah, and the Sekru-sledge, which preceded the boat, had not been laid upon the stocks as the means of travelling by land which was illustrated in the mysteries of Memphis. But, however represented, the Horus who crossed the abyss was named Har-Makhu, the god of the double horizon, or the double equinox. The principle of this duplication on the horizon of the East can be established by means of the two lions, which express the double glory of the double Horus, who was lord of the solar force that was double in the vernal equinox. Horus of the double horizon was also Horus of the two lions. In the Ritual Horus rises again saying, "I am the twin lions, the heir of Ra" (ch. 38, 1). He is Horus rising in the strength of the two lions as the "lion of the luminous course." Again, he says: "I am the twin lions" (62, 2). "I am the double lion" (72, 9). "I go out from the dwelling of the two lions to the house of Isis the divine" (which was in Sothis), "I complete the greatness of Shu the lion" (78, 22, 24). In a vignette to the Ritual the sun of to-day rises betwixt two lions, which represent Safré the sun of yesterday and Tua the sun of to-morrow. This is the Horus-

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sun, and the two lions image the double strength or glory of Horus in the sign of Leo.

One title of Har-Makhu, or Horus of the double horizon, is Har-Khuti-Khepera, the Horus who made his transformation as the beetle-headed Khepera. The astronomical locality for this particular transformation would naturally be in the sign of Cancer, which the Egyptians sometimes represented by two beetles, at other times by one. Either way, the beetle was the sign of Khepera as Horus of the two horizons. Thus, two beetles mark another station in which the Horus of the double horizon manifests, as the solar deity, with reduplicated power; just as he emerges on the double horizon from betwixt the two lions or Kherufu, in the sign of Leo, as the lion of the double force. Under one of his zootypes, child-Horus was "the lamb, son of a sheep;" and the lamb on the western horizon or mount attained the double power of the adult, as a ram in the opposite sign of Aries on the eastern mount. Indeed, Pisces is the first of six signs in all of which this duplication of the solar power was represented in the zodiac. In the sign of Aries, Horus was the lamb upon the western mount who became a ram upon the horizon east, as the adult figure of reduplicated power. In the sign of Taurus he was the calf which became a bull. A vignette to ch. 109 of the Ritual shows the "Horus of the solar mount" as the calf in presence of the god, and of the morning star upon the western mount. Hathor, the divine cow, is also present with the calf upon the mount. This is the calf that is to become a bull, "the bull of the mother" on the Mount of Glory in the double equinox, where Horus, the fulfiller, attained the double power. Now, if we suppose the autumn equinox to coincide at the time with the sign of Scorpio, the vernal equinox would then occur in Taurus, and in that sign the Horus calf would become a bull as symbol of the solar power that was doubled in the vernal equinox. When the autumn equinox coincided with the sign of Virgo the place of double glory was in the sign of Pisces on the opposite horizon. The god was conceived as the child, calf, or youngling, in the west. As Sebek, his image was the crocodile of Neith, the virgin in the sign of Virgo. The crocodile in the Ritual is the Kamite "great fish." Two crocodiles are therefore the two fishes. These are exactly opposite the sign of "Virgo," and the two fishes=two crocodiles are the dual sign of Horus in his double glory, as the expression of his double power



in Pisces, like the two lions in the sign of Leo. This principle of duplication may be traced in six of the solar signs: There are two lions as supporters of the sun-god in the sign of Leo; two beetles in the sign of Cancer; two twins in the sign of Gemini. Further, Horus was the calf on the western horizon, who became the bull on the horizon east; also the lamb on one side and the ram upon the other. Thus the duplication extends from the sign of Leo to the sign of Pisces inclusive, which represents the sun-god as Horus the child and Horus the adult, whose double power or glory was expressed by two lions, two crocodiles, and other types of twinship, in addition to the twins or Gemini who were figured in the human form.

Or if we read the signs the forward way, the two fishes correspond to the two crocodiles of Horus. The sun in Aries answers for the ram and lamb; in Taurus for the bull and calf. In the sign of the

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Gemini there is a pair of twins. The sign of Cancer or the Crab was represented by two beetles in Egyptian planispheres. In the lion sign two lions, called the Kherefu, supported the young solar god in his resurrection on the horizon in Leo. Thus, when Horus of the double horizon was conceived with the autumn equinox in the sign of Virgo, he was twinned and brought forth with the vernal equinox in Pisces, where two fishes=two crocodiles, mark the birthplace. The lamb and ram are twinned in Aries; the calf and bull in Taurus. If we take these six signs in the circle of precession the two lions correspond to the duality of Atum-Horus; the two beetles to Kheper-Ptah; the two Gemini to Sut and Horus; the bull and calf to Osiris and Horus; the ram and lamb to Ammon-Ra and Khunsu, and the two fishes to the twin crocodiles, as six different illustrations of the sun of the two horizons at six different landing-stages on the other side of the celestial deep. Thus, the double Harmakhis includes two characters corresponding to the two equinoxes on the double horizon. In one he is the concept of a virgin, in the other he is brought forth by the parturient mother. In one he was the calf in time, in the other he is the bull of eternity. In the one he is Horus in matter, in the other he is Horus in spirit. In the one he is the child of twelve years; in the other he is the adult of thirty years. The first was the founder, the second is the fulfiller. The first was Horus of the incarnation, the second is Horus of the resurrection. Horus of the resurrection in the solar mythos was the prototype of Amsu in the eschatology, who rose up in spirit from the inert condition of the mummy, as conqueror of death and all the banded powers of evil. In both phases of character this is Horus of the double force, the double crown, the double feather, the double Urej, the double life, or other types of duplication, including the double equinox.

Thus the doctrine of a twofold advent for an ever-coming child, born of a virgin mother, can be traced in the solar mythos to a beginning with Horus of the double horizon. Whatsoever the point in precession, the horizon of the resurrection or the mount of glory coincided with the vernal equinox. The little sun, the calf, or the child Horus entered the mount at the beautiful gate of entrance in the West, for breeding purposes, and rose again as the great sun, the bull, the lion, the adult Horus, that went forth at the beautiful gate of exit in the East to become the bull of the mother when the godhood consisted of the mother, the child, and the divine adult.

The mystery of the double horizon was indeed a riddle of the Sphinx. The great Sphinx of Gizeh is traditionally reputed to symbolize the river Nile at its rising, when the sun coincided with the signs of Leo or Virgo in the water-season of the year. It is now known, however, to be a representative image of the god Har-Makhu. The Sphinx itself has spoken once. On the stele of Tahtmes IV. it is called "the Sphinx of Khepera, the very mighty, the greatest of the Spirits and the most august." Now Kheper, the son of Ptah is, as already said, a form of Tum-Harmakhis who was not simply a solar god of the double horizon. In the eschatology he became the god in spirit, the one god living in truth, the sole power that was worshipped as eternal. This is the "greatest of spirits" represented by the Sphinx of Khepera.

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There had been a sort of hollow under-world made out before Amenta was established as "the earth of eternity" by the opener Ptah. This was the Akar, Khar, or Kar, over which the Sphinx presided brooding in her mysteries of birth-the birth of light, of water, of food, of the young solar god, and, lastly, of an ever-living soul. We learn from the Ritual that the mystery of the Sphinx originated with the mount of earth as the place of passage, of burial, and re-birth for the solar god. An ancient Egyptian name for the Sphinx is Akar. This also was a name for the hollow of the under-world. The speaker, in the character of the newly-risen solar god, exclaims, "I am the offspring of yesterday. The tunnels of the earth have given me birth, and I am revealed at my appointed time" in the coming forth to day (ch. 64, Renouf). It is said that the



very bones of the deities quake as the stars go on their triumphant courses through the tunnels of the Akar (Pyramid Texts, Teta, 319). It is demonstrable that a passage through the mount of earth, the same that was made through the Cow, was followed by the passage through Akar, the Sphinx, which was built for the god Har-Makhu, the Horus-sun that was immeasurably earlier than Ra. The speaker is in Akar, which is represented by the goddess Akerit because it was the place of burial and re-birth. The tunnel through the mount of the Sphinx is oblong; and it is noticeable that the oldest known pyramid in Egypt, that of Medum, is neither conical nor quadrangular, but oblong. To understand the nature of the Akar, says Renouf, we have to imagine a tunnel starting from the spot where the sun sets and extending through the earth as far as where the sun rises. Each end of the tunnel has a sphinx-like form. A human-headed lion couches at the entrance and also at the end. It is through the paws of this double sphinx that the galley of the sun-god enters on the western horizon and comes out on the eastern mount. In the picture, Plate 14, taken from the tomb of Rameses IV, "Fair entrance" (Aka Nefer) is written at one end of the tunnel, "Fair exit" (Par Nefer) at the other (Proceedings, Society of Biblical Archy., vol. XV, pt. 8, p. 285). These two gates of entrance and exit on the horizon were called the gates of Akar, and sometimes the gates of Seb, the god of earth. They were the two gates of earth for the sun in the mythology, and the two gates of Akar for the manes in the eschatology. Thus the twofold horizon was imaged for Har-Makhu in the figure of the double Sphinx. The traditions lead one to think that profound secrets were buried in the building of the Sphinx, as was the way with these builders, who put all they knew into all they did. We gather from the stele of Tahtmes that the monument was built to commemorate the sacred place of creation, or, literally, "of the first time," an Egyptian expression generally used for the creation or "in the beginning." This sacred site is said to go back to the days of the masters of Kher or Kar, which as a divine locality was the Neter-Kar of the under-world or the abyss. Kher is likewise an ancient name of the Egyptian Babylon, old Cairo. Like Babylon, this was the gate or pathway of the gods-the place of exit, as we read it, for the seven elemental powers who issued from Amenta, as the uręus-deities, or seven spirits of earth. (Rit., ch. 83.)

In the beginning was the Mother-earth as the womb of universal

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life; vegetable, animal, reptile, fish, bird, and human life. The uterine figure was repeated in the making of Amenta as "the Tuat" for the birthplace of water and for edible plants, or, more generally, the elements of life. Thirdly, this type was imaged as the abyss of the beginning in the uranographic representation of the southern heaven. Earth was the womb of life when life was born of water. The birth-place was imaged by the abyss of the Tuat, the well, the gorge, or other type of utterance, from the secret source in the sacred place of creation, the creatory of the Mother-earth. The water of life became a type of the eternal, the fabled fount of immortality that was so preciously preserved in the divine under-world; the living water that was sought for by the mother when she periodically lost her child, who was the same to her as the water of life, and who was found in the abyss, which was indeed the place of its rebirth. The generation of life by water, the birth of Horus by water and in food, was the profoundest of mysteries. This was the way that life actually came into the world, before the subject was made doctrinal. This was a life which did save the world when Horus the Messu was the saviour who naturally gave fulfilment periodically to the promise that he made. In various legends the secret of this water of life that wells up in the subterranean region is jealously guarded by dragons, crocodiles, or other monsters of the deep. In the Chaldean versions the seven Anunnaki or spirits of earth are the guardians appointed to keep the secret of the waters of life in this under-world to which the dead descended and from which the elemental powers first ascended to the surface of the upper earth. There is warrant for assuming that the mystery of the beginning from the abyss was also one of the great secrets that was guarded by the Sphinx at Gizeh. The final fact is that the Sphinx was carved out of the rock at the exact centre of the earth to commemorate "that sacred place of the creation" or beginning which goes back to the domain of Sut, and to "the days of the masters of Kher." That is the beginning in and with the primordial mundane abyss from which life emanated and from which the elemental powers or seven uręus-deities were born of Mother-earth. The Sphinx, then, like the cow of earth, or the hollow mount, was a means of crossing the abyss in which human handiwork had succeeded to the natural type as the figure of a passage. It was made as the means of crossing for Horus of the two horizons or the double equinox. Thus, the Sphinx is a monument that commemorates the founding of the equinox in the double horizon, and as this was assigned to Atum Harmachis, it may account for the Hebrew tradition which associated Adam with the equinox, Adam being a Jewish form of the Egyptian Atum. Harmachis entered the Sphinx at sunset in the west or hinder part, and was reborn in the east as Horus of the fore part, lion-faced. The means of crossing the dark gulf in the solar mythos was now the bridge in death and the mode of



uniting the two worlds in one, when the re-aring of the sun was succeeded by the resurrection of the soul, the lion having been adopted for the Sphinx upon the horizon east as an emblem of the double power which made the passage for the sun-god or the soul. The Sphinx is male in front and female in the hinder part. It is a compound image of the Mother-earth and the young god whom she brought

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forth upon the horizon of the resurrection. Without the mother there was no rebirth. Where the earth opens for the sunrise it was called the unnu or outrance of Neith. As the Sphinx appears to us it has the human face. But the god Tum-Harmachis was the lion of the solar glory, and his bringer-forth as Sekhet was the lioness. The perfect type was dual as the lion and the lioness combined, only the forepart has been rendered anthropomorphically in the likeness of the Pharaoh who was the lion-ruler at the time. The great Sphinx as keeper of these secrets was couched in mountainous repose upon the horizon in the eastern equinox, when the gate of "fair exit" was in the lion-sign and the gate of "fair entrance" was in Aquarius, the water-sign that is figured over the abyss of source on the celestial globe. The Sphinx then is a figure of the double horizon and the duality of Har-Makhu when the place of conjunction was at the point of precession in the lion-sign. And if, as is the Egyptian way, the fact was registered forthwith, we may date the Sphinx as a monument which was reared by these great builders and thinkers, who lived so largely out of themselves, some thirteen thousand years ago.

The "Aten" of the so-called disk-worship was an ancient form of Har-Makhu, god of the double horizon. This, however, was not a worship of the solar disk. The disk was but an emblem of the circle made by Aten as the god of both horizons. His was a compound type of godhood, in which the mother was dual with the son who was her child on one horizon and her bull or fecundator on the other. The word Aten, from At, was an ancient name for the child. Horus-Behutet, god of the hut or winged disk, we take to have been the earliest form of Aten. This is the solar god who crossed from the horizon west to the horizon east upon the vulture's wings, which were an emblem of the motherhood. The "hut" was a dual emblem of the divine infant and the mother as bearer of the child. As the bird she carried him over the intervening void of darkness where the Apap lay in wait. Thus the godhood of Aten consisted of the mother, her child, and the adult male or bull of the mother, in a cult which preceded that of the fatherhood of Atum-Ra. The glory of Aten as the power that is doubled on the horizon of the Resurrection was the object of regard in this religion, not the disk.

This cult of the mother and the child who was worshipped in Egypt as Har-Makhu, the child commonly called Horus on the horizon, had an unsuspected development amongst the Mediterranean races. The Mycenaean Tree and Pillar Cult is the title of a somewhat recent work by Arthur J. Evans (London, 1901). The title implies the common notion that trees and pillars, "stocks and stones" were directly worshipped instead of the power that was represented by them in sign-language. But a volume of evidence might be collected showing that the supreme object of worship in this cult was the deity of the double equinox, the youthful solar god who in Egypt was called "the double Har-Makhu." Both tree and pillar had been figures of the pole before they were erected in the equinox. The tree was planted in the abyss as a figure of the southern pole, the "tall sycamore of Sut" or tree of the south. The column of stone was raised in Annu, as the pillar of the northern

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pole. When the equinoxes were established, tree and pillar both were continued and often blended at the point of equipoise as figures of the birthplace that was shifted to the zodiac in the solar mythos. The Mithraic monuments show us that the tree was a figure of the equinox, and that two trees represented the double equinox when this was resting in the signs of Scorpio and Taurus (Drummond, pl. 13). Both tree and pillar had been types of Hathor as the abode of Horus. In the Egyptian Ritual the tree marks the place of coming forth and point of emergence from Amenta in the equinox. "I am the babe," says Horus four times. "I am the god within the ash tree." "I am the link which connecteth the solar orb with yesterday"-and also with to-morrow, as is shown by the two lions (ch. 18). This connecting link is Horus of the two horizons, who is here brought forth from the ash tree. When columns could be carved, the raising of the stone pillar took the place of planting the tree, or was added to it as a co-type of station. In the twelfth dynasty the foundation of a solar temple is described. Amenemha and his son Usertsen I. were on the throne conjointly as representatives of the solar god of both horizons. The King says, "Henceforth I will make monuments and erect carved columns to the double Harmachis." (Records of the Past, vol. XII, p. 53.) That is, to the



sun-god of the two horizons or the double equinox, who was here represented by the Pharaoh and his son.

The Mycenaean symbolism of the two lions with the central tree or pillar can be read if followed as Egyptian, but not otherwise. The tree, the pillar, or the mount was female as a figure of the birthplace, the place of exit for the babe born from the mount, the meskhen, or its equivalent (in wood or stone). For example, a birthplace in the stellar mythos was in Sothis, the star that showed the birthplace of the babe. Both child and mother met in Sothis as Hathor and her infant Horus. She was the house of Horus. The house was imaged as a cone or a tree. This will explain why the Mycenaean figure accompanying the tree-pillar is at times a woman and at other times a child. They are the goddess and her babe, identical with Hathor and Child-Horus in the place of birth. In the gold shrine found at Mycenae (Evans, fig. 65) the figures on each side are two doves. Now the dove in Egypt was the very ancient bird of Hathor, and the two doves are a figure equivalent to the mother and the child that was born within her shrine, her house, her pillar, or her tree, as her dove of the generative spirit, or the later Holy Spirit. The cult of the mother and child is also illustrated on the impression of a gem from Knossos. A sheep represents the mother as suckler of the child beneath her—that is, her lamb, as Horus was called when this type had taken the place of the calf (Evans, fig. 17). In two of the Mycenaean pictures the goddess in person is placed betwixt the two lions (Evans, figs. 44 and 45). This is she who was the tree or pillar, shrine or birthplace, whether as Hathor-Sothis or as bringer forth of the deity of the double horizon in the vernal equinox. Hathor was continued as the Venus of the Mediterranean races. What then was the object of the supposed “worship”? Was it the tree, the pillar, or both? or was it the goddess who was represented by the tree and pillar? or was it the child who was re-born from the birthplace in the tree or rock or shrine? The solar birthplace on the

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horizon had long been represented by the tree, the mount, the cone, shrine, gate, portal, the unnu or other forms of the opening which was always female, and a figure of childbirth in the mythos, when the mother was the earth. As Egyptian the goddess herself is sometimes portrayed; sometimes the child, and sometimes both the mother and the child, are imaged inside the pillar or cone which stands for the place of birth (Schiaparelli, *Piramidi Egiziane*, plates). The cult, then, whether as Egyptian or Mycenaean, was a worship of the mother and child, the divine duad that was so prevalent amongst the Mediterranean races, and not a tree-and-pillar cult, not a worship of “stocks and stones.”

The double axe of what has been called “the Mycenaean tree-and-pillar cult” is an emblem of the doubled power, and the so-called god of the double axe is consequently a god of the double equinox, who was Har-Makhu, the Horus who passed into Atum-Ra as the Egyptian Zeus. The sun that made its way through the earth or the abyss was known as the divider, or the cleaver. This was the solar power which clove its way from west to east and from horizon to horizon as Har-Makhu, god of the double horizon or double equinox in the annual round. He was the cleaver of the earth, who was represented by the cleaver as an axe which, we take it, was a sign of Horus, the cleaver of the way. The god of the double equinox who completed the course from horizon to horizon was Horus of the double force, which doubled force was variously imaged by the double crown, the double ur̄i, the double feather, the two lions, the two crocodiles, and other dual types. Hence the god himself is called “the double Harmachis.” He was cleaver of the way, whose double power was likewise imaged by the two-headed weapon which has been termed the “divine double axe” of the Mycenaean cult. The type itself may have been derived from the Egyptian nuter-sign of divinity, or power divinized, which was the stone axe of the Palaeolithic age; and a double axe would be the visible symbol of the power that was doubled in the vernal equinox. On a Mycenaean vase from Old Salamis the double axe is figured between two bull’s heads, each of which supports a double axe. If we take the double axe as a sign of the power that was doubled in the equinox, it seems to follow that this representation indicates an equinox in the sign of Taurus; and as the bull’s head and the axe are both dual, this will be the equinox that was double at the time of celebration, therefore the double equinox determined by the two bull’s heads and the double axe as signs of the solar power that was doubled in the vernal equinox.

The reader has but to take up Count d’Alviella’s book on the Migration of Symbols to see how widely spread this equinoctial imagery became. In this we find:-

Fig. 58. The tree standing betwixt two lions (from the Cathedral of Torcello).

Fig. H, pl. 4. The tree betwixt two lions (from a bas-relief of Bharhut).

Fig. 35. Gilgames flanked by two lions, which he holds at arm’s length.

Fig. 65. The tree between two goats (Assyrian cylinder).

Fig. A, pl. 4. Tree between two cherubs (Chaldean art).





Tree betwixt two winged unicorns (bas-relief of Nineveh).  
Fig. B, pl. 4. Tree between two cherubs (from a Phœnician bowl).  
Fig. D, pl. 4. Tree between two rams (from a bowl).

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Fig. 67. Tree betwixt two giraffes (vase from Curium).  
Fig. 71. Tree or stalk and winged solar disk betwixt two hare-headed looking animals (Khetan cylinder).

Two figures guarding the tree upon a Syrian amulet (fig. 110). The tree here is shaped like the ankh-cross, thus showing it to be the tree of life upon Egyptian ground.

The Assyrian combination of the sacred tree and winged solar disk unites the tree of dawn with the rising sun, and the symbol has the same significance no matter whether the sun-god climbs the tree or the disk is borne on wings above its branches. The tree of dawn stands in the solar birthplace. This is in the vernal equinox as birthplace of the annual sun. That which brings forth is the female, and the feminine nature of the type explains the fecundation of the tree by the two acolytes or geni who take the place of the two lions, crocodiles, dragons, beetles, cherubs, birds, and other types of the supporting pair. Amongst the co-types of the tree may be reckoned the figure of a god or child, a cone or a cross, a pillar, papyrus-reed, a lotus or a vase, the unnu or opening, the meskhen or birthplace, whence issued the youthful solar deity now fulfilled of his duplicated power. The two confronted lions are common on the Mycenaean gems as two heraldic supports of the central figure. This in one instance is the radiating solar orb itself (fig. 41, Evans). In another a male divinity stands betwixt the two lions (fig. 43, Evans). In others the figure standing or seated between the two lions is the divine mother who brought forth in the equinox. On two different glass plaques from Mycenæ (Evans, figs. 13 and 14) the supports on either side of the tree-pillar are two lions. Amongst other figures may be seen:-

Two lions with the sun rising from between them, the same as in the Egyptian representation. (Evans, fig. 42, A and B., Ritual, vignette, ch. 18.)

Two lions supporting a tree or tree-pillar. (Evans, fig. 35.)

Two lions back to back with the tree-pillar between. (Evans, fig. 39.)

Two lions with the tree-pillar. (Evans, figs. 40.)

Two lions pouring out libations on the pillar. (Evans, figs. 12, 13, 14.)

Two lions with the god in person between them in place of the tree or pillar. (Evans, fig. 43.)

Two lions, with the goddess in person between them in place of the symbols. This is she who was the tree, the shrine, pillar, or birthplace. (Evans, fig. 44.)

Two lions with the goddess seated between them. (Evans, fig. 45.)

Other pictures show the mount of the equinox, the tree at the meeting point of sun and moon in the equinox (Evans, fig. 4), the equinox as mount betwixt two bulls (Evans, fig. 3). In another scene two bulls support a tree-pillar (Evans, fig. 34). In one instance two sphinxes support the tree-pillar (Evans, fig. 33). The solution now to be propounded is that the mount or pillar-the shrine or the tree-determines the point of equinox; that the dual nature of the symbol shows it to be the double equinox as place of re-birth for the god of the double horizon, and that the two lions, two sphinxes, two beetles, two bulls, rams, or goats denote the particular sign of the zodiac in which the vernal equinox and the re-birth of Har-Makhu occurred at the time that is thus visibly portrayed.

The mystery of Har-Makhu and the double equinox was known to Paul, who was a master of the secret wisdom. The doctrine concern-

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ing Tum-Harmachis is well stated by him, only it has been rendered Hebraistically. The two Atums, or Atum and Nefer-Atum, are replaced by the first and second Adam as the man of earth and the man from heaven. The second Atum was "he who is our peace" with the title of Iu-em-hetep. This, as the second Horus, was "he who made both one" and "broke down the middle wall of partition," "that he might create in himself of the twain one new man." "The middle wall of partition" is a figure in the eschatology of that which was a fact in the equinoctial mythos (Eph. II. 14, 15).



Whatever the type, the double equinox was indicated by the twofold figure. Thus, if a tree were the symbol, then two trees were the sign of the double equinox, and when Horus of the resurrection rises, let us say, as the good shepherd betwixt two trees, it is, as now suggested, a portrait of Har-Makhu, the connecting link between the two horizons or two lives. Now, one of the commonest scenes in the Roman catacombs is this of the two trees betwixt which rises the so-called Good Shepherd, who is sometimes a goatherd. There is a scene from the Roman catacombs in which the good shepherd is the central figure betwixt the two trees, two birds, and also the lamb and ram, by which the resurrection is to be identified with the vernal equinox in the sign of Aries (Lundy, fig. 76). In another of the pictures from the catacombs the good shepherd is accompanied by both the lamb and the ram, which are at least equivalent to the dual type of the equinox in Aries. He carries the lamb upon his shoulders, whilst the ram is resting at his feet (Lundy). Horus was the lamb upon the western and the ram upon the eastern horizon, both being united in a figure of the double power. A kindred representation is portrayed upon a Gnostic stone now in the British Museum. This is Horus the Gnostic Jesus as Ichthus the fish. That the scene occurs in the sign of Pisces is shown by the two fishes, one of which is over the head of Horus, the other under his feet. The latter also repeats the ancient type of the crocodile on which the divine child was supported in the Cippi of Horus.

Horus in Pisces.

There is also an altar of the Palmyrene at Rome which has the image of the solar god on one side, and on the other a conical cypress tree, the foliage of which exhibits a child carrying a ram upon its shoulder (d'Alviella, *Mig. of Symbols*), which shows a singular reversal in the position of the child and adult. But it was the child—the lamb that issued from the maternal tree, to be followed by the adult as the ram. When Horus rises from the dead in the Egyptian tombs it is as the good shepherd. The crook and whip (or flail) of rule are the insignia of his sovereignty. According to the Ritual (ch. 109), he rises up between two trees called the “two sycamores of emerald.” Thus he is the perfect prototype of the good shepherd in the Roman catacombs. The god who rises in this character is Horus of the double equinox in the mythology, and Horus in spirit in the eschatology, who by his resurrection joined the

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two lives together and the two worlds in one. The good shepherd in the catacombs is self-identified by the cloak he wears, which is the cloak of royalty, as a figure of the royal Horus, the child who was born and predestined to be king.

## THE MAKING OF AMENTA

The puzzle-picture of the astronomical mythology had to be collected from its many scattered parts and put together piecemeal, and the method of presentment is panoramic. It was not practicable to tell the story straight through with chronological sequence. For instance, in portraying the eschatology of the Ritual, in the fourth book, the existence of Amenta had to be taken for granted, before the making of this underworld had been described as the excavation made by Ptah the opener and his seven Ali or co-workers. As a group, the eight great gods of Am-Khemem were followed by the Put-cycle or Ennead of the Nine. The word Put, whence the name of Putah or Ptah, denotes the number nine, and the Put-cycle was formed when Ptah was added to the earlier eight great gods. Neither Anup nor Taht was now the highest one. The groups of seven and eight, however, were not submerged. The group of seven survived as

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the seven Knemmu, moulders or metallurgists who assisted Ptah the divine craftsman, and the group of eight to which he was the ninth god are sometimes described as the children of Ptah. In an inscription at Edfu they are called “the most great of the first time; the august who were earlier than the gods, children of Ptah, who issued forth from him, engendered to take the north and the south, to create in Thebes and in Memphis; the creators of all creation,” according to the later, i.e., solar mythology. The earliest form of a divine fatherhood was outlined though not perfected in the pygmy Ptah; hence one of his titles is “the Father of the Fathers,” which indicates the fatherhood that was founded on the eldest brother. Ptah was a solar god



who did not attain the status of Ra.

Now, until the time of Ptah, Amenta was not founded as the earth of eternity in the subterranean regions, nor excavated from one horizon to the other as a pathway for the nocturnal sun and the Manes. Sebek, the crocodile-headed god, swam in the water round about the earth from west to east upon the outside of the mount. Horus crossed the waters on the wings of the hawk. Behutet or Aten of the disk rode on the wings of the vulture, Tum-Horus was the calf that issued from the cow of earth, and Har-Makhu passed from one side of the mount to the other through the body of the Sphinx. The Amenta had not then been hollowed out. The passage through the mount from west to east was tunnelled now by Ptah and his co-workers, who in this character might be called his seven navvies. When Ptah, the supreme craftsman of the gods, constructed his terrestrial and subterranean house of the double earth he built it on the earlier foundations, such as the Akar and Tuat of the abyss that were previously extant. The two pillars of the south and north were likewise utilized. As it is said in the mythological text from Memphis, "the two pillars of the gateway of the house of Ptah are Horus and Sut," which had previously represented the two poles of Sut and Horus, the twin founders, as we show, in the beginning.

An inscription found both at Edfu and Esné mentions the "festival of the suspension of the sky" by Ptah, which was connected with a celebration of the winter solstice. It has been suggested by Krall that this had descended from the time when "the winter solstice marked the beginning of the year and also of the creation" (cited by Lockyer, *Dawn of Astronomy*, p. 284). Under another figure this suspension of the sky by Ptah in Amenta was celebrated in the mysteries of Memphis by the erection of the double Tat-pillar which supported the sky and was originally a twofold figure founded on the pole, but the sky now suspended in the double earth of Ptah was not the sky of day. It is the firmament of the nocturnal sun through which it passed at night when in the nether world which is for the first time fully opened up by Ptah the great architect of the universe, who followed the earlier sky-supporters, Sut, Horus, and Shu.

The Kamite Amenta is "the grave of man's lost world," where his legendary garden of the beginning may be rediscovered. In this subterranean country will be found a copy of the primary paradise of all mythology, which can be restored from the Ritual and the imagery set in the stars of heaven, and proved to be the work of ancient

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Egypt's wisdom. The most primitive imagery was sacredly preserved in Amenta, which makes the Book of the Dead an eschatological record of the beginnings in mythology that is unparalleled, and not until we have mastered the wisdom of Egypt as recorded in Amenta shall we be enabled to read it on the surface of the earth. First comes the natural fact, next the mythical representation, and lastly the eschatological application of the type, be it the mount, or tree, the Deluge, the ark, the evil serpent, or the victorious young hero. All three phases have to be studied, collated, and compared; and for this purpose the Egyptian Books of the Dead and of Amenta are worth all other sacred writings in the world. The primal paradise of universal legend was above the earth upon the summit of the mount, up which the spirits climbed to reach the region of eternal rest among the stars that never set. It was configured round about the pole of heaven. This has yet to be depicted as the mount of glory. The later paradise was sub-terrestrial, the earthly paradise of legendary lore. The first was stellar, the last is solar, and it is this last that was founded on the subterranean path of the nocturnal sun first opened up by Ptah. The duplicating of paradise was partly a result of repeating the imagery of the stellar representation in the solar mythos. The mount of glory in the east was added to the mount of glory in the north, with the wide water of the heavens flowing round between the terrestrial and celestial paradise. Kosmas Indikopleustis (A.D. 535) tells us that beyond the ocean in every direction there exists another continent which cannot be reached by man, but of which one part was inhabited by him before the Deluge. To the east, just as in other maps of the world and in later systems, he placed the terrestrial paradise and the four rivers that watered Eden which came by subterranean channels to water the post-diluvian earth (Blake, *Astronomical Myths*, pp. 266-7). This can be followed by means of the upper paradise of Am-Khemen, that was raised by Shu, and the lower one now configured by the opener Ptah, who suspended a sky overhead in Amenta.

In the mythology, Amenta is the subterranean country of the sun by night. The dawn and sunset were its gates of glory. It is called the beautiful Amenta, the earth of eternity. It was the passage of the sun that made the pathway of the solar circle which was completed in the eastern equinox. Hence it is said of the sun-god, "The junction of the double earth is the head of the coffin of Osiris, the beneficent soul in Sutenkhen, who hath determined the paths of eternity," that is in completing a circle by making the passage through Amenta (Rit., ch. 17, Renouf). The road to heaven for the manes now began with a pathway



through the nether earth, from the place of sunset to the gate of sunrise. Previously the way to heaven was up the mount which was a figure of the north celestial pole. There was no solar passage through the nether regions in the stellar mythos; the sun went round the mount of earth, not through it. Ptah the opener added earth to earth and heaven to heaven, the solar mythos to the stellar. The sky upraised by him is indicated by the figure of heaven reversed. It is called the firmament of Ptah. Hence it is said by the Osiris in Amenta, "Mine is the radiance in which Ptah floateth over his firmament" (Rit., ch. 64), his firmament

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being that of the nocturnal sun in the under-world. There was now a firmament above and one below the earth. The firmament uplifted first by Sut, Horus, and Shu was supplemented by a nether sky upraised and suspended by the opener Ptah. The nnu, nun, or heaven is the celestial water, and this, as sky, was both above and below the earth. Now, the account of creation in the book of Genesis, with its waters above the firmament and its waters below the firmament, could not have been written until the division of these waters of heaven above the earth and of Amenta below the earth was effected when Ptah created the firmament of the nether-earth and raised another heaven in Amenta. In many places the name of Nut has the sign of heaven in the reversed position, thus . Renouf asks, is this one more proof that the Egyptians believed in a sky below the horizon? (Book of the Dead, ch. 15, note 7.) This, however, does not touch bottom. The Egyptian wise men did not believe in this nether sky; they created it as a figure in sign-language. Thus in the making of Amenta there was a sky above the under-world as well as over the upper earth; this is the nether sky that was suspended overhead by Ptah and memorized in the mysteries.

When the sun-god Atum-Ra mounts into heaven from the garden of Aarru it is from the lower Aarru in the secret earth of Amenta. Hence it is said at the same time he "goeth to the field of Aarru, approaching to the land of spirits in heaven" (Rit., ch. 17, Renouf), i.e., to the upper Aarru, which was in the heaven of eternity, not in the nether-land of the double earth, called the earth of eternity. This duality has to be completely comprehended before the Ritual can be read, or its traditions followed round the world, as for example, in the Hebrew Genesis and the Assyrian legends of creation.

Paradise in Amenta is said by the deceased to be the "beautiful earth of eternity." But the deceased does not stay in it as his place of repose. It is not the eternal dwelling. In passing through Amenta he is bound for the heaven of eternity above. This below is but the earthly paradise, and there is an upper paradise to be attained across the celestial waters by those who can secure a seat in the boat of Ra. The typical mount was doubled; a mountain east was added to the most ancient mount of the north, which sometimes makes it look as if the site of the primitive paradise had been shifted and slewed round from the north to the east. The mistake hitherto made regarding the mount is in supposing the mount of earth, or Amenta, to be identical with the mount of the north, whereas the two belong to two distinct systems of the mythos, stellar and solar. The mount of heaven was stellar in the north; the mount of earth is solar in the east. The mount of heaven had its summit at the north celestial pole; the mount of Amenta was level with the sky-line on the horizon. There is also a double judgment seat, and a twofold judgment. One great hall was in Amenta. The other was at the apex of the hill of heaven, the maat of the final judgment that was given on the last great day. When the two are sundered, we sometimes find the judgment seat is imaged at the north celestial pole; at others, the great judge is seated as the Rhat-Amenta or Rhada-manthus, in the maat of the nether-earth. This double maat or seat

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
of judgment can be explained by the Egyptian wisdom. It was the individual judgment that now took place in the maat of Amenta. This was the first judgment of two; the second is the last great judgment in the maat above. The first is beneath the tree of dawn, the second is under the tree of the pole. Those who were condemned as guilty in the primary trial of the dead suffered the second death in Amenta. They went no farther, but were extinguished in the tank of flame or annihilated on the highways of the damned. Thus the two different resurrections are differentiated the one from the other, in the Gospel according to John, when it is said the dead are to come forth; they that have done evil to "the resurrection of judgment," and they that have done good unto "the resurrection of life." Both resurrections occur in the Ritual; one for the judgment in Amenta, the other on the mount for the last judgment and the resurrection to eternal life.

The garden of Aarru or paradise of the eight great gods, whom we identify as a group with the seven in the Lesser Bear, plus the deity of the pole-star, was in the north. Not on the horizon north, but at the celestial pole that was figured as the summit of a very lofty mount, the mythical mountain of the north,



diamond-pointed at the apex with the polar star, whereas the Semitic Eden is the garden eastward. This is relatively late, because it belongs to the solar and not to the stellar mythos. It is not the circumpolar paradise of earlier tradition. That may be the reason why the mount is omitted from the book of Genesis. It is not Am-Khemem, the paradise of the eight great gods. It is the enclosure of the pair who in the solar mythos were Atum=Adam and the Great Mother Kefa=Chavah.

The earth itself was figured as a mount; its highest point was in Apta, at the equator. When tunnelled for a passage through it, this became the mountain of Amenta, also the funeral mount. The place of entrance for the sun or the manes of the dead was in the west, or, as it was termed, the western hill. The mount of earth is the mount of birth for Horus in the solar mythology. The mount of heaven is the mount of rebirth for souls in the eschatology. Both have been linked together but not blended in the Egyptian representation, when the Osiris makes his journey from the base of the mount in Amenta, to the summit of Mount Hetep it may look as if the mount were all in one, but it is not so. There was a double mount; the mount of earth which was solar, and the mount of heaven which was stellar. In the Ritual (ch. 108) the mount of earth is said to be “the hill on which heaven resteth.” This is called the hill Bakhu, the solar mount. Its dimensions in length and breadth are given in some of the early papyri. In the Papyrus of Nebseni the hill is 300 cubits in breadth. In the Turin Ritual it is 140 cubits in breadth. Now it happens that in the Mexican mythology there is a “mountain of the locust” or the mount of Capultepec, and the ideographic signs of this mountain include the following numerical figures:

These figures are Egyptian. The sign  is a figure of ten, which goes

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back to the origin in digital reckoning, as it is derived from the two hands clasped and cut off at the wrists. The Mexican figures therefore repeat the Egyptian at the value of  $10 \times 14 = 140$ , whatsoever the numbers may mean (Kingsborough, I, pt. 3, p. 10, fig. 218).

The Japanese also have the double Mount Kagu; one is on the earth, or rather it is the earth; the other is in Ame or heaven, the divine mount, that is the heaven, which had the North Pole for its highest peak (Trans. As. Soc. Jap., VII, p. 431). The Japanese likewise have the eight great gods of the mount, who are said to have been produced by Kagutsuchi, which we take to be a form of the original eight Kami that correspond to the Kamite Khemenu, the eight great gods in Am-Khemem, the heaven upraised by Shu. The same duality of the mount is illustrated in the two Chinese Kwenluns. Here the terrestrial paradise is described as being at the centre of the earth. The Queen-Mother dwells there alone in its midst. At the summit there is a resplendent azure hall, with lakes enclosed by precious gems. Above the clear ether rules the ever-fixed, the polar star (Chinese Recorder, vol. IV, p. 95). This is the Egyptian mount of Amenta in which Hathor was queen. The “azure hall” is the empyrean over the summit of the mundane mount, which is here identified as the mother-mount. The other mount is celestial; on its summit at the north star is the heavenly palace of Shang-ti at the centre of the circumpolar paradise, with its circle of thirty-six gods or rulers, which answer to the thirty-six decans of the zodiac.

The Todas also have the twofold mount. Their mountain of the world is the Makurti, or navel of the earth, the pillar of the firmament. It is a towering rock, upon the table-land of which the souls of the dead assemble for the leap into the abyss of waters that lies betwixt them and the mount of heaven. Either they, in common with some other races, have lost, or never had, the solar boat of the Egyptian eschatology, by which the base of one mount was reached from the summit of the other. But, sink or swim, the journey tis the same. So is the celestial chart. Hence the Todas can see the cows that grace the fields of heaven in the nebule of the Milky Way. These correspond to the Kamite cows, the givers of plenty in the meadows of Aarru, that rest by the still waters at the head of the river of light and the twin lakes in the region of the north celestial pole.

This stellar mountain in the northern heaven and solar mountain in the east will likewise account for the twofold mount of the Babylonians. Lenormant describes the two somewhat confusingly, but no explanation of their duality has ever been given. He says, “Above the earth extended the sky, and revolving round the mountain of the east, the column which joined the heavens and the earth and served as an axis to the celestial vault. The culminating point of the heavens, the zenith (Nuzku) was not this axis or pole. On the contrary, that was situated immediately above the country of Akkadia (in the north), and was regarded as the centre of the inhabited lands, whilst the mountain which acted as a pivot to the starry system was to





the north-east of this country. Beyond the mountain, and also the north-east, extended the land of Aralli, which was rich in gold, and was inhabited by the gods and blessed spirits.” (Lenormant, Chaldean

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Magic and Sorcery, Eng. tr., pp. 151, 152.) The mount of earth and mount of heaven become the double mount in the Babylonian version. As it is said of Gilgames, “To the mountains whose name is double, to the twin mountains in his course he came.” The mount of earth or Amenta below was entered in the west. The upper mount was also entered at the west in the heaven of the setting stars. There is probably an astronomical datum in the Babylonian legend. The scorpion-men are said to keep the gate and guard the sun. “Over them rising was the threshold of heaven. Below them the tomb sank down.” The tomb is Aralli (or Amenta) in the mount. The threshold of heaven was at the summit of the mount. We take the scorpion-men to denote the western equinox in the sign of Scorpio when that was the gate to the twin mountains, otherwise the mount of earth and heaven, the mount whose summit was the rise in Hetep at the pole. In Pahlavi the two mountains of heaven and earth are known as Mount Tažra, the centre of the universe, and Kakad-i-Dāītk, the centre of the earth (West. Pahlavi Texts, I, pp. 22, 36). Here the earth centre is distinct from the centre of the universe or mount of heaven which preceded the mount of earth, and the two different centres correspond to the two different forms of the mount of earth and the mount of heaven.

The heaven of the beatified had been apparently shifted from the north to the east when certain chapters of the Ritual were written, which is the same as saying the solar had then succeeded and to a great extent superseded the stellar mythos. The sun in its supremacy obscured the stars. Anup was merged in Osiris; the seven glorious ones became the servants of Horus and subsidiary souls of Ra. The place of sunrise in the east was figured as the mount of glory in relation to Amenta instead of the mount in the celestial north; otherwise said, it was interpolated in the solar mythos. Paradise now was both terrestrial (or sub-terrestrial) and celestial; in the east as well as on the northern summit, because it was solar as well as stellar. Not that the upper paradise was obliterated or really lost. That only happened in the absence of the gnosis. Am-Khemen remained aloft, and the upper paradise of two was still led up to by the mount, the tree, the way of souls, or the river of the Milky Way.

One form of this duality was represented in the Ritual by the mythical two houses, the great house and the house of flame. The speaker says, “Let my name be given to me in the great house. Let me remember my name in the house of flame on the night when the years are counted and the months are reckoned one by one” (ch. 25). The great house was stellar in the heaven at the celestial north; the house of flame (Pa-Nasrut) was solar in the east. Egyptian temples were built upon this dual plan, and each had its great house and its house of flame. The great house was central, like the lady-chapel in European churches, and the house of flame was on one side of it. The great house in a central position corresponds to the mount of heaven with its spire at the celestial pole. The house of flame was a kind of side entrance to the mount in the east, which is equivalent to the gate of sunrise. The church to-day remains a dual figure of this double house when both are blended together in one building. The nave with its doorway to the east corresponds to the mount of earth, and the

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spire is a figure of the pole or mount of heaven. One of the most perfect ways of illustrating this duality is shown by the mode of burying the dead in the Pyramid of Medum. Prof. Petrie says the bodies were laid on their left side with the head to the north and the face turned to the east (Medum, pp. 17, 21). This position of the dead is also indicated by the prayer of the manes that he may “feed on the food of Osiris, on the eastern side of the mead of amaranthine flowers” (the kiau of the oasis) (Rit., ch. 26, Renouf). The face is here turned after death to the eastward side of the paradise that was primarily figured in the northern heaven.

When it was discovered that the earth rotated on its axis and was afloat in space, it was known to revolve on the double poles, and what we call the two poles of the earth were signified by the twofold tat-pillar of Ptah. The tat is a type of stability. The double tat is the sign of tattu as the place of establishing for eternity, and tattu, like other mythical localities, was doubled when Amenta was founded. It is noticeable that when Queen Hatshepsu had erected her two pillars she says she has made two obelisks for him who is the lord of the thrones of the two worlds, or, as we should say, of earth and heaven (Records, vol. II, p. 132; 2, Pap. of Ani, pl.). This touches the origin of the well-known double pillar, the significance of which is not known. The double obelisk is a co-type with the twofold mount, and the two pillars of Tattu, the place



where it was shown that earth was fixed and heaven made stable for ever, on the two pillars of Sut and Horus, which had been the two poles in Equatoria. The two obelisks then, imaged the thrones of two worlds, the double earth, or earth and heaven; and in Amenta the two pillars form the doorway from the one world to the other. So in the Japanese mythology the divine pillar of earth, Kuni-no-mi-Hashira, was added to the divine pillar of the heavens, Ame-no-mi-Hashira (Kojiki, Chamberlain's Version, p. 19). How it was added can be explained by the Egyptian wisdom. The pillar of heaven was first erected. Shu-Anhur lifted up the heaven from the earth with that which constituted the divine support as prop, pillar, or lion-like strength in sustaining the paradise above.

The pillar of heaven naturally stood upon the earth to support the heavens; but when the earth was hollowed out by Ptah, the excavator, there was another earth below in which the pillar had to be re-erected, and this pillar of the double mount was represented by the double Tat of Ptah as the backbone of that god, or later of Osiris. The Japanese also have the two pillars called the awful pillar of heaven, the pillar being a co-type with the mount. "Heaven's one pillar" was an ancient name for the Japanese island of Ski (Chamberlain, Kojiki, p. 23). The Japanese have also a pillar whose foundation is at the centre of the world, where stands the tat or pole of Ptah supporting the nether sky. In Chinese legendary lore there is a pillar that sustains the earth. They also have a pillar which sustains the heaven. These two correspond to the pillar of Shu that supports the firmament above and the tat-pillar of Ptah which supports the earth in Amenta below. These are distinct from each other; they belong to two entirely different mythical creations, and cannot be resolved into one single pillar derived from the mount of earth as axis-

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pillar of the heavens. Heaven had rested on the pillar of the earth or the pillars raised upon the mundane mount by Shu. But the tat-pillar of Ptah was erected in the nether earth of two. Consequently our earth was then supported on the pillar of Ptah. This will explain the tradition of the Chinese, the Thlinkeet Indians, and others, that the earth rests upon a pillar. Thus, as Egyptian, there are two divine pillars answering to the double mount, which we call the pillar of Shu and the tat-pillar of Ptah. One is the sustainer of the firmament above the earth, the other is the support of the firmament below the earth. The two together are the double pillars of earth and heaven. This will enable us to read one of the many Greek märchen, which reflect and refract the Egyptian mythos.

There is a legend of Herakles relieving Atlas as sustainer of the heavens, or, in the original, the ceilings of the double earth. Atlas is the Egyptian Shu-Anhur, the elevator of the sky. And the relief of Atlas by Herakles is equivalent to the relief of Shu by the sun-god Ptah as sustainer of all things in Amenta, when the pillar of earth or tat of Amenta was added to the pillar of heaven. When the earth was doubled and the nocturnal sun god passed through Amenta as Ptah or Sekari with his tat, he was the sustainer in the nether earth who might be said to relieve Shu of his burden in the upper earth. Horus is the prototype of Herakles, and Horus or Ptah in Amenta is the mighty Herakles of this Greek fancy which so often takes the place of fundamental fact. There is no trusting the märchen in their Greek or Hindu, Hebrew or Christian guise, without comparing them with the originals. Greek legends also assert that Herakles separated two mountains to form the two columns or pillars which were a dual figure of the twofold mundane and celestial mount. This helps to identify the double columns with the mount of earth and the mount of heaven. Many illustrations could be cited of these two pillars erected at the entrance to the temple or house of a god. Herakles, says Herodotus, was worshipped in a temple at Tyre, and in the temple "were two pillars, one of fine gold, the other of emerald stone, both shining exceedingly at night" (Bk. II, 44). These are, to say the least, somewhat suggestive of the green mount of earth, the Egyptian mount of emerald, and the golden mount of heaven, which survive as the "green hill" far away and "Jerusalem the golden" in the Christian hymns.

The backbone was a figure of the pole: it is at one time the backbone of Sut, at another the backbone of Anup, at another of Ptah or Osiris-the backbone being a natural type of sustaining power. This at first was single as a figure of the pole. It was duplicated in Amenta, the same as was the pillar of support and other figures of sustaining power. The power of Ptah in Amenta is not simply that of the pillar or backbone. These are doubled in the earth of eternity to express his power as sustainer of the universe. The figure is referred to in the magic papyrus as the long backbone of Ptah, the Nemma. "O Nemma of the great face, of the long backbone, of the deformed legs! O long column which commences in (both) the upper and the lower heaven. O lord of the great body which reposes in Annu," the place of the column or pole, now doubled in Amenta (Magic Papyrus, Records, vol. X, p. 152). There was a tendency to blend the twofold mount in one as in the double Mount



Meru, which is sometimes denominated the North Pole, but was primarily a figure on earth of the pole in heaven, like the mound of earth and the cone or pillar. But Meru was doubled or divided into upper and lower, called Su-Meru and Ku-Meru, when it imaged the mount that was opened for the passage of the heavenly bodies through the nether earth. One mountain standing in the east and one in the north were not vertically blended in one. They were symbolical of the double mount of earth and heaven as a figure, but this was in the end, not at the starting-point.

The Kamite teachers also imaged the two poles as the two trees called the two sycamores of the south and north. The later tree in Eridu, as well as the Norse tree Yggdrasil, was compounded of the two as the tree which had its roots down south or in the under-world, and its branches high up in the northern heaven; a twofold tree that corresponded to the double mount. Again, the rock is a co-type with the mount, and the double rock is equivalent to the twofold mount. These two were also blended in one as in the rock that “begat” the Israelites. The rock and the double rock are both mentioned in the Ritual (ch. 134). Taht the moon-god is said to be the “son of the rock proceeding from the place of the two rocks” in Anruti (Renouf, ch. 134). The name of Anruti identifies the double rock with the double horizon, which was also called the double mount, . The son of the rock who proceeds from the two rocks is the moon-god as the son of earth and heaven, or son of the double mount of earth and heaven, the two rocks having been blended in one as a typical figure of Osiris, the rock of eternity, imaged as the pole of heaven. The twofold origin of the mythical mount is now sufficiently established in relation to identifiable natural facts which alone can furnish the proof that the mount, the pole, the tree, the paradise, pillar, column, or backbone were single in the stellar and are duplicated in the solar mythos, and that this duplication followed on the making of Amenta.

The Rig-Veda speaks of “him who, as the collective pillar of heaven, sustains the sky” (Wilson, 3, 143, 144). This collective pillar was the dual type of the twofold mount of earth and of heaven imaged in one figure of support. The Hebrew pillar of the lower and upper paradise that is called “the strength of the hill Zion” was another form of the collective pillar. As Egyptian, this collective pillar was the double tat of Ptah erected in Amenta. The tat-pillar of Ptah and Osiris was continued in the ancient Germanic Irmin pillars, which were mostly made of wood. The mythical pillar Irminsul was that which joined together earth and heaven, like the mount of Amenta and the tat-support of the gods. The Irmin-pillars were a form of the Hermae in Greece that were set up as boundary signs at cross roads and street corners to mark the extent of certain lands. This points to an origin for their name. In Egyptian the word remen or ermen denotes the extent as far as the limit or boundary. Rema or erma is a measure of land. The deity Irmin, like Hermes of the pillar, was a god of boundaries.

If the mount or the pillar had been single and not double, there would have been no voyage across the water that flowed between the mount of earth and the mount of heaven; no need of boat or bridge

or place of “jumping off” from one side to the other. If the mythical mount had simply been a single figure of the universe axis (as O’Neil describes it), the climbers would have gone straight up to heaven, whereas the solar mount of glory in the east did not and could not blend vertically with the stellar mount of glory in the north. The mount was dual; the water ran betwixt the two, and that necessitated the means of crossing from one to the other. Nothing could make the universe axis twofold, in keeping with the double mount of earth and heaven. And this duality alone will explain why one type should be considered female, the other male. The mount or pillar of earth was an image of the Great Mother as bringer-forth, and the mount or pillar of heaven was typical of the fatherhood, the “rock that begat,” or rather of two sexes in one nature as they were blended in the deity Ptah, Atum, Osiris, Ihuh, and Brahma. The type of this duality is to be seen in the navel, the umbilicus, and the nabhiyoni united and imaged in one as a figure of the birthplace and prototype of the navel mounds; the pit below and the pile of stones above, the well and pyramid, the church and steeple, the grave and monument.

When the solar mythos had been added to the stellar, the pathway to paradise was through the nether-world. The road of the sun in the mythos now became the road of souls in the eschatology. The entrance to the under-world was consequently in the west. The maker of the road was the nocturnal sun as the bull or god of the west. One name of the western hill is Manu. It is said to Ra when setting, “Wake up from thy rest; thine abode is in Manu” (Rit., ch. 15). This apparently survives in the Samoan Mane. At



death, the soul went to a paradise in the western horizon called Mane=Manu. "The dying," says the missionary Turner, "were urgent in begging those around them to see and make the tapunea or pessomancy go all right, and so secure an entrance to the Mane paradise" (Samoa, p. 294). If the pebbles used for divination turned out odd instead of even it was thought that the soul would be caught and crushed between two great stones at the entrance to the mount. The "hollow pit" was a name of the Samoan Hades. At the bottom there was a running stream which floated the spirits away to the Hades of Polotu. They were but little more than alive and only half conscious until they reached Polotu, where there was a bathing-place called Vaiola or "the water of life." In this water all infirmities were washed away and the aged recovered their lost youth. Their new bodies were singularly volatile, like the Egyptian sahu. They could ascend to earth at night, become luminous sparks or vapour, revisit their old homes and retire at early dawn to the bush or to Polotu (Turner, Samoa, pp. 258, 259). The subterranean world of the Lapps is identical with the Amenta of the Egyptians. Jabma-Aimo is the house of the dead in the nether-earth, which is a place of transition for those who have their bodies renewed, who pass on and are taken up to heaven. Their home of the gods, Taivo Aimo, also answers to the upper Aarru-paradise of the Ritual. The jackal or dog is the guide of the dead through the paths of darkness in the nether-earth, and the Inoit dead are said to descend by the "dog's path" into their under-world. This is a most obscure road, answering to the path of darkness in Amenta. The subterranean region described at times as being

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submarine is the common sub-terrestrial paradise of the Inoit people generally.

When the nether-world had been completely excavated by Ptah, Amenta was established as the lower story of two in the mount of earth which henceforth becomes the mount of Amenta. The name denotes the hidden or secret (Amen) earth (ta). It is also called the earth of eternity, the land of the living; for the Egyptians call those the living whom the less spiritualistic moderns designate the dead. The mount of earth became the mount of Amenta because Amenta had been tunnelled through the lower earth. It became the funereal mount because Amenta was the earth of the manes. In the Egyptian chart the west is the beautiful gate of entrance to this divine nether-world, otherwise called the land of life. It is not paradise itself, but the way to it through purgatory. The beautiful gate of exit was at the place of sunrise, not sunset, in the garden eastward, and this was the locality of the terrestrial paradise, which was a copy of the garden of Aarru first configurated in the circumpolar heaven of the stellar mythology. The dead in Egypt were called "the westerners." On the way to the place of burial the mourners sang the funeral song "To the west, to the west, to the west!" The mummy was ferried over the water to the western mount, where Hathor-Isis or the cow waited to receive the solar god, and in his track the souls of the departed. The entrance to the mount was shown as the mouth of the cow, or cleft in the rock, such as was seen in the immediate neighbourhood of Abydos, which was reached through a narrow gorge in the Libyan range, whose "mouth" opened in front of the temple of Osiris-Khentamenta a little to the north-west of the city (Maspero, Dawn of Civilization, Eng. tr., p. 197). Here the souls of the departed were supposed to enter and descend into the nether-world. The sun-god is described in his passage to the western horizon (or mount), whilst earth, as the mother, stretches her arms out to receive him. "In rapture is thy mother, the goddess Meru, as thou dost emit the irradiation of light till thou reachest that mountain which is in Akar," i.e., till sunset, when he will enter the female receptacle for his new birth. Taking this to be imaged by Isis as the sacred heifer, the place of entrance is her mouth, and the place of exit was uterine, to the east of the mount (Magic Papyrus, p. 5, Records, vol. X, 145.)

The entrance into the mount of earth which was personified as the old first mother is one of the exploits of Maui in the märchen of the Maori. Maui, at the end of his victorious career, that is at sunset, comes back to the country of his father and the land of his great ancestress Hine-neu-te-Po, the great woman of the under-world, who is to be seen in the horizon, "flashing, and, as it were, opening and shutting." So Apt the hippopotamus and Hathor the cow may be seen in the cleft of the mount that opened at sunset for the passage of the solar god, the mouth of the cow being equivalent to the cleft in the mount. Maui came to where the ancient giantess lay sleeping, with the object of passing through her without waking her. He entered her body, but when he was half in and half out, a little bird, the Tiwakawaka, laughed aloud to see the sight, and woke the sleeper, who closed her thighs on Maui and crushed him so

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that he died, and thus brought death into the world; otherwise, it was fabled that the solar hero died to rise



again in passing through the nether-world of darkness, and this was a primitive mode of portrayal. In the Kamite mythos he passes through the female hippopotamus or cow, or the sphinx, all of which were figures of the mother in the mount, otherwise the ancient Mother-earth. It is common for a cavern or entrance in the west to be pointed out as the way into spirit-world that leads to the fields of paradise. This is found in the Aztec Mictlan or land of the dead. The Fijian descent into the under-world is exactly the same as the Egyptian. The dead go down in the west on their way to the judgment seat of Ndengei (Williams, Fiji, vol. I, p. 239), just as the Egyptian dead embark in the west for the judgment seat of Osiris. The nether-earth, Ngamat, of the Australian Woiworun also corresponds to the Kamite Amenta. It is the receptacle of the sun beyond the western edge of the earth, and likewise an abode for the departed, who do not remain there permanently, but come back to our earth at times as the ngamaget, like the manes in the Ritual. (Howitt on Australian medicine-men.)

In various märchen and other irresponsible legends derived from mythology we hear of heaven being situated in the west—that is, as the place of sunset. The Buddhists have their western paradise. The paradise of the Ottomacks of Guiana and of the Araucanians is in the west. The heaven of the Todas, the Kalmucks, the Samoans, and others was localized in the west. The Iroquois and Ojibwas describe the souls of their dead as travelling westward till they come to the plains of paradise. The Sekhet Hetep or the fields of rest in Aarru are represented in the noble island of Flath Innis, the place of rest from storm and strife to which the Keltic heroes went in death, as a paradise in the western ocean. The Elysian Fields and Golden Isles of the Greeks were in the west. But that is only because the entrance to the earthly paradise was in the west, according to the solar mythos. At Samoa, says Gill, a spirit leaving the dead body at the most easterly island of the group would be compelled to traverse the entire series of islands, passing the channels between at given points, ere it could descend to the subterranean spirit-world at the most westerly point of Savaiki (p. 160), which rightly identifies the west with the gate of entrance to the earth of eternity.

In the wisdom of “Manihiki” it is related as another of the exploits of Maui that he found out the way to the nether-world. He had watched and seen his father go according to his wont to the main pillar of his dwelling and say “O pillar! open, open up, that Manuahifare may enter and descend to the nether-world,” which was the Heptanomis or seven sunken islands of Avaiki. The pillar immediately opened, and Manuahifare descended. Maui repeated the magic words of his father, and to his great joy the pillar obediently opened, and he boldly made his descent into the lower regions. Whilst exploring this subterranean spirit-world, Maui fell in with a blind old woman, who turned out to be his own grandmother. Here also was the paradise in which the tree of healing grew, and with the fruit of which Maui restored sight to the eyes of Ina-the-blind. (Gill, Myths and Songs, pp. 64-66.) The incident of a rock or door that

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opens when the magic formula is uttered, and in no other way, is well-nigh universal. It may be termed the “open sesame” legend. In a Chinese version Chang discovers the entrance to the under-world by finding out the secret of the stone door in the cave of Kwang-siu-fu in Kiang-si. “One day he overheard a genie saying, “Stone door, open! Mr. Kwei-ku is coming.” Thereupon the door opened and the genie went in. When he came out he said, “Stone door, shut! Mr. Kwei-ku is going.” Chang tried the charm, and found a vast paradise within, and there he lost his old grandmother. (Denny’s Folk-lore of China, p. 134.) In a Zulu tale the word is “Rock of two holes, open for me, that I may enter” (Callaway, Tales, pp. 140-142). In a Samoan rendering it is “Rock, divide! I am Talanga: I have come to work” (Turner, Nineteen Years in Polynesia, p. 252). The sacred hole-stone, the needle’s eye, the chimney, or the cow, and other apertures through which the twice-born was passed as an initiate in the mysteries derive their symbolical significance from this passage through the rock or mount of earth. It was the same with the human soul in the eschatology as it had been with the soul of the sun in the mythology. Sometimes the hole in the dolmen or other stone that people wriggled through was very small. This increased the difficulty, and was a practical illustration of the trials in the passage of Amenta. There was one near the summit of a rocky mountain island in Ireland called the “eye of the needle,” which is described as “a narrow opening like a chimney.” To understand the custom we must read the Ritual.

The sun-god made his passage through the mount of earth, or the sphinx, for his rebirth and resurrection on the eastern side, and the opening in the rock was at the end or at the summit, in the Tser hill, the rock of the horizon. In the Russian märchen Prince Ivan=Horus the prince, climbs up the magical ladder to get into the “great house” of the “tremendously high steep mountain.” His sister=the princess, or lunar lady, calls to him from the balcony. “See, there is a chink in the enclosure. Touch it with your little finger and it will become a door!” This he does, and obtains entrance into the mountain of Amenta. (Ralston,





Russian Folk-tales, 102.)

The cleft or opening in the mount was also termed the grotto. And it is possible that this survives in the "grotto" that is exhibited in England, and is made of oyster-shells at the time when oysters are supposed to be first opened on one particular day of the year. This illustrates an ancient custom but not a legal enactment respecting oysters. The opening of the oyster=the annual opening of the earth in the equinox. The grotto is an interior or shrine, and the light which is kindled within it points rather to the sun than to the lamp in any Christian sanctuary. The day and the ceremony have been assigned to St. James, but that is only one more item in the total system of falsification designated Christian. Osiris also had his shrine "which standeth in the centre of the earth." (Rit., ch. 64, Renouf, and Book of Hades.) The under-world of the Karens of Burmah is the Egyptian Amenta. They also have the double mount into which the sun enters at sunset (or in the equinox). The mount consists of two great strata of rock, one lower and one upper, which continually open and shut as with an upper and a lower jaw, but the

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Karens have no idea how the upper stratum is supported. At their departure from earth the Manes are thus addressed: "Thou goest unto Thama. Thou goest through the crevices of rocks. At the opening and shutting of the western gates of rock, thou goest in between. Thou goest below the earth where the sun travels." (Mason, "Karens," *Journal of the Asiatic Soc., Bengal*, pt. 2, pp. 233-4, 1865.) The dead descend to Khuthe and appear before Thama the great judge in Hades, who may be identified with the Egyptian Tumu or Atum, the great judge in the Kamite Amenta, who is the representative of the setting sun as Atum-Ra and of the rising sun as Atum-Horus (Nefer-Atum).

The difficulty of obtaining entrance to the mount was insuperable to mortals. Hence the need of divine assistance. The sun-god as opener in the mythology led up to the god as opener for souls in the eschatology. In this character Horus became the door and the way of life to the manes, who followed in his wake of glory through the dark of death. The principle subject of the inscriptions written on the sarcophagus of Seti I., now in the Soane Museum, is the nocturnal passage of the sun or the sun-god through the nether-earth by night, having the blessed on his right hand, the damned upon his left. There are twelve divisions to the passage, which correspond to the twelve hours of the night. But the first of these divisions, that of entrance, is without a door, whereas the last of the twelve, that of exit, has a double door. Here the entrance to Amenta consists of a blind doorway or a door which neither mortal nor manes could know the secret of, and none but the god, primarily solar, could open. Hence the need of a deity as the opener, or a god who is the door and the way on grounds as tangible as those of the door in the mythology of Amenta. (The Book of Hades, *Records of the Past*, vol. X, p. 81.) When the god comes to illuminate the valley of darkness the doors open one after the other and he enters with his followers-those who were equipped or, as the legend of the Ten Virgins has it, whose lamps were already trimmed. The door then closes, "and they who are left behind in their porch cry out when they hear it shut." Thus we attain a natural origin for the mythos, the eschatology, and the folk-tales told concerning the hidden door that was sometimes represented by a revolving stone, and the secret password or "Open sesame!" that was communicated to the initiates in the mysteries. If properly equipped, the Osiris is in possession of the magical words of power that secure the opening of every gate, including this hidden entrance to Amenta. These words he carries in his hand, in death, as his papyrus roll; or, better still, he knows them by heart, and has made them truth in his own life and death. He exclaims, "I am accoutred and equipped with thy words of power, O Ra," the god, that is, who says of himself, "I am he who closeth and he who openeth, and I am but one" (Rit., ch. 17, Renouf).

In the lower paradise was the land of gold, not as metal, but as the glory of the sun by night. The sun god rising from this land that was yellow with gold is thus addressed, "Adoration to thee, who arisest out of the golden and givest light to the earth" (Rit., ch. 15, Renouf). Still, mining for metals had commenced when Ptah and

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his pygmy workers hollowed out the under-world. Amenta was based upon the mine. It was the secret earth in which the treasures were concealed. These were guarded by the dragon, but they were likewise known to the dwarfs, the wee folk, the fairies, the Tuatha de Danan. Amenta was the land of precious metals and the furnace of the solar fire. Hence Ptah, the miner, became the blacksmith of the gods, the Kamite Vulcan. Some missing details respecting the work of Ptah the metallurgist may be found in the Greek rendering of this god as Hephaistos. Ptah, working in concert with the goddess Maati, built the great double hall of Truth



and Justice, which was gilded and glorified with his precious metal. Hephaistos is the architect of the house of the gods. As a proof that his place and work are in the nether earth, Hephaistos does not know what occurs until he learns it from the coming sun.

Following the burial on earth, the deceased enters as a manes into Amenta, the land of the living. He seeks to get on board the boat of souls. The priest says, "O ye seamen of Ra, at the closing of day let the Osiris live after death as Ra does daily." Here the helmsman: "As Ra is born from yesterday, so he too is born from yesterday, and as every god exults in life so shall the Osiris exult even as they exult in life." (Ch. 3, Renouf.)

A subterranean pleasaunce opened to the eastward of the mount of earth called now, the earth of eternity. This is a paradise to which the manes look forward on their path of progress. It was the field in which they had to till and grow the divine harvest as the food of the gods. For Aarru was apportioned on the small allotment system. Each one had a share of arable land to cultivate, and by the fruit was known and judged at the great harvest-home as a true worker or a lazy one; and by their labour in this spirit-world Egyptians earned their living for the life hereafter. The lower Aarru, the garden eastward in Amenta, is that earthly paradise of legendary lore in search of which so many heroes sailed. In the Erik Saga, Erik sets out in search of Odainsakr, a form of the Norse paradise, which is said to be encircled by a wall of fire. He enters a dark forest-land in which the stars are seen by day. A dragon bars his way across the river-the Apap of darkness in the valley of darkness (Rit., ch. 7). He rushes into the monster's mouth and passes through its body-a common way with the solar hero. Erik emerges with his companions in the land of light, the lower paradise of the mythos. After awhile they come to a tower that is suspended in the air without any visible supports; access to it was obtained by means of a ladder that enabled the seekers to reach the top of the tower, which had neither foundations nor pillars. They had now attained Odainsakr, the earth of living men, the Egyptian land of the living, but not the upper paradise, the place of spirits perfected, which is said to be so glorious that Odainsakr in comparison was but a desert. Erik's is but the journey of the nocturnal sun or the annual sun in the inferior hemisphere represented in the primitive form of a passage through the nether-earth.

The aim and end of the Osiris on the journey by water or by land is to reach the circumpolar paradise and secure a place among the stars that never set, the glorious ones that "beacon from the abodes

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where the eternal are." The mount of earth was the point of emergence in the mythology. It was the place of birth for the sun upon the mount to the east where the temple of Sebek-Horus stood. In the eschatology it was the place of rebirth for the souls or manes who ascended by the mount or by the tree of dawn to the summit from which they entered the bark of the sun to make the voyage over the waters round to Manu in the region of the west. This under-world, with its mount of birth as a point of departure for the sun and manes in the east, became the traditional birthplace and point of departure in the legends of various supposed ethnical migrations of a similar nature to that of the Jews in the exodus from Egypt.

The passage from the mount or island of earth to the mount of the upper paradise across the water was already mapped out in the time of Pepi I., as the following extract from his pyramid shows: "Hail thou who (at thy will) makest to pass over to the field Aarru the soul that is right and true, or dost make shipwreck of it (if wrong). Pepi is right and true in respect of the island of the earth, whither he swimmeth and where he ariseth." (Budge.)

This is not very clear, but the island of the earth is the mount on the eastern summit of which the manes joined the solar bark to make the voyage from Mount Bakhu east to Mount Manu in the west on their way to the mount of glory at the north celestial pole. Thus the pathway for the dead from this life to the upper paradise was laid down by the Egyptians. It was they who tunnelled the mount of earth and hollowed out Amenta with its places of purgatory, its hells, its paradise of plenty in the Aarru meadows; its means of ascent for the Manes by the mount or up the tree; its solar bark and boat of souls that voyaged over the waters of the Nun from east to west; its steps or ladder that was raised at the landing-place by night for the ascent to heaven in the upper Aarru paradise. This pathway of the dead is well-nigh universal in mythology, and it can be traced from beginning to end by means of the Egyptian mythology and the eschatology. Led by the jackal Anup as guide through all the ways of darkness, and lighted by Taht, the lunar god, who carries in his hand the lamp of light and eye of Horus as the moon of Amenta shining through the night, we emerge at length from underneath the upper earth. We are now outside the mount of earth, which stands upon a vast illimitable plain of the nether-world. We thus retain our foothold in the Nun where upper earth comes to an end. We follow the track of the sun and therefore issue on the eastern side of the mountain,



which the solar god ascends at sunrise when seen by the dwellers on the upper earth. Now we are facing the solar east and the garden eastward, which originated in the oasis of Inner Africa.

The Book of the Dead is primarily based on the Amenta and the journey through its under-world. The track of the all-conquering sun is followed by the soul of the deceased. He enters the mount in the west by the opening in the rock, or at a later stage is carried on the boat. He is accompanied by those who have gone before as guides. He does battle with the adversary, and is victorious in the character of Horus. He opens all the paths and gates with his words of magic power and spells of might. He cleaves open the earth for

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the resurrection. He is delivered from the devouring demon who lurks invisibly in the lake of fire and feeds upon the damned (ch. 17). The caverns of Putrata, where the dead fall into darkness, are opened for him. He is supported by the eye of Horus or lighted by the moon. Apuat, the opener of roads, raises him up and acts the part of the giant Christopher in carrying him across the waters (ch. 44). He wanders in the wilderness where nothing grows. He obtains command of the water in the nether-world and prevails over the deluge. He escapes the second death (ch. 58). The double doors of heaven are opened for his coming forth (ch. 68). Still following the course of the sun, the passage of Amenta endeth with the garden eastward and the ascent by which the Manes enter the bark of Ra. "O great one in thy bark," says the suppliant, "let me be lifted into the bark," "let me make head for thy staircase" (ch. 102). The deceased has here attained the summit of the solar mount of glory on his way to the circumpolar heaven and the stars that do not set. There is a voyage now in heaven from east to west, and as the sun was lifted up to enter the maatit bark at dawn, so is it in the eschatological rendering. The souls of the departed who were pure enough in the presence of the sun now entered the maatit bark to continue the voyage round the mountain to the region of Manu. They were now the westerners in another sense which was eschatological. All day the manes make their voyage in the solar bark, and come at sunset to the land of the west about which the song was sung in the funeral procession, "To the west! To the west!" At this landing-stage they leave the maatit for the sektit bark. The sun goes down to Amenta in the west each night, but their sun sets no more. They have done with the mount of earth in the mythology, and come to the mount belonging to the heavens. But there is a great gulf fixed between the mount of Amenta and the stellar mount of glory. This is the lake of darkness and the lair of the Apap-dragon. The void is spoken of as the cavern of Putrata, where the dead fall into darkness. It is also called the void of Apap. In strict accordance with natural phenomena, the gulf or void of Putrata lay betwixt the place of sunset on the western side of the mount of earth and the heaven of the setting stars. It is the prototype of the abyss or lake of outer darkness, the pit, in the Christian version of the legend; the great gulf that was fixed betwixt those who remained in the lower Amenta and those who had attained the bosom of Ra, an Egyptian expression for the boat. On the other side of the water "Shu standeth erect, and the non-setting stars are instantly active in raising the ladder" by which the sinking souls or setting stars are saved from destruction in the lake of outer darkness. These steps are carried round from east to west for that purpose on board the solar bark. (Vignettes to Ritual.)

With the change of boat another voyage begins by night, along the great stream of the Milky Way. This is described as "that most conspicuous but inaccessible stream" when contemplated from the earth. (Rit., ch. 98.) When the departed reach the starry shore, the seven steps or ladder for ascending the mount of heaven is now erected in the boat. This ladder, as Egyptian, was double in the time of King Pepi. It is called the ladder of Sut for the ascent from

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Amenta, and the ladder of Horus for the ascent to heaven. A bark that can ascend the stream awaits the voyagers. This picture of the bark that made its glorious journey upward to the circumpolar paradise was obviously constellated as the Argo Navis, which is figured in the position of ascending backwards on the white waters of the Milky Way. The cavern and gulf of Putrata no doubt existed when there was as yet no boat or bride extant. Hence in various legends the manes have to spring from one side of the chasm to the other. The "jumping-off place" for departed spirits is known in several legends of the aboriginal races, and this was the rock on the western side of the mount. There is a stone at the west end of Upolu called "the leaping-stone," from which departed spirits in their course leaped into the sea, swam to Manono, sprang from another stone on that island, crossed to Savaii and went overland to the Faf\*, at Falealupo, as the western entrance to their other world is called. (Turner, Samoa, p. 257.) With the Greeks, "to leap from the



Leucadian Rock” was a proverbial equivalent for death. In the Khond representation, the souls of the dead “have to jump across the black unfathomable gulf to gain a footing on the slippery leaping rock, where Dinga Pennu, the judge of the dead, sits writing his register of all men’s daily lives and actions.” The Guinea negroes tell of a divine judge whose judgment seat was on the other side of the water that spirits crossed in death, analogous to the Egyptian maat in the circumpolar region. Those who had religiously kept the laws of tabu were conducted into paradise, whereas those who had not were sunk headlong in the waters like the damned that went down headlong in the waters of Putrata. (Bosman, Pinkerton, vol. XVI, p. 401; Rit., ch. 44.)

The souls that ascended from the mount of Amenta by the Milky Way, the path of spirits, were hawk-headed like the Horus-soul, and with the Lithuanians this way of souls was called the “road of birds,” along which the departed went like birds, or AS birds in the Kamite representation, to the regions of eternal rest. As Egyptian, this road was a great stream, because with them the water was their earliest way (ch. 86). Another Egyptian name for the heaven as water is urnas or uranus. This we claim to be the Kamite original of the Greek uranus. Dr. Birch renders it in his dictionary “Urnas, Ouranos, the celestial water.” The Egyptians did not personalize it under that name; still, the urnas is the celestial water, and urnas=uranus. The okeanus that flows around the world was neither a fabulous sea nor a stream of water, but the firmament itself, that was figured as the celestial water surrounding the mount of earth. Through this ocean ran the great stream of the white water or the Milky Way. Thus we have the okeanos and the ocean stream of Homer for the first time separately identified. Again, the water appeared divided into two lakes at the head of the celestial river united to form one stream in the Via Lactea. The system of the waters in the Bundahish is identical with the Egyptian. It is said that all the waters in heaven and earth had their origin in the heavenly mount of Ardvi Sura at the summit of Alborz upon which the red cow rested. There is but one source and only place of discharge for all the rivers in the world. This was the river of the Milky Way, which the Egyptians figured as

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descending from the celestial lakes to be continued in the lakes and in the Nile below. In China the Yellow River is looked upon as a continuation of the Tien Ho, or Milky Way, the river of heaven continued as the river of earth (Mayers’ Manual, p. 98).

The Osirian looking heavenward in death exclaims, “O very high mountain! I hold myself in thy enclosure” (Rit., 149, 14). He also says, “A divine domain hath been constructed for me. I know the name of it; the name of it is the garden of Arru.” (Rit., ch. 109, Renouf.) But the enclosure at the summit of the mount was not only figured as a paradise of plenty. It was a dwelling-place which had expanded to a city; the city of the blessed, the holy city, the city of the great king, the heavenly city, the eternal city, that was the model of Memphis and Annu, Thebes and Abydos, Eridu and Babylon, Rome, Jerusalem, and other sacred cities of the world. On approaching this, the Osirian says, “I stand erect in the bark which the god is piloting, at the head of Arru, and the non-setting stars open to receive me, and my fellow-citizens present to me the sacred cakes with flesh” (ch. 98, Renouf). In an earlier chapter he had said, “I arrive at my own city” (ch. 17). On the Stele of Beka the speaker says, “I reach the city of those who are in eternity.” That is the eternal city. When the Osiris has attained the land of eternity he says his future is in Annu. That is Annu as a celestial locality, Annu as the eternal city, not Heliopolis in Egypt. (Rit., ch. 133.) Annu, like Tattu, was a form of the celestial city at the pole. An is a name of the mount and the column, the pole, and in Annu was the pillar, fortress, or rock of eternity.

In one form the polar mount was called the white mountain. It was Mont Blanc in heaven. The Koreans term it “mount everwhite.” As a house it was the white house. As a city it was the city of the white wall. As the seat it was the great white throne of the eternal. As a country it is the land of the silver sky. It is also known as the mountain of white limestone, the stone of Sut. The house constructed by Ptah was double-storied, a house of the lower and upper paradise combined in one. Finally, the heaven of astronomical mythology was figured as the great house of Osiris. This included all the previous formations: the circle of the Bear; the heaven of Sut and Horus, south and north; the triangular heaven of the ecliptic; the heaven built on the square; the double house of Amenta below the earth, and the eternal dwelling-place above, whence the house of Osiris at Abydos, called the mansion of Seb and Nu, or earth and heaven, was built in two stories. (Magical Texts, p. 6; Records, vol. VI, p. 118.) “In the year 22 of the reign of King Aahmes, his majesty gave the order to open the rock-chambers anew, and to cut out thence the best white stone (limestone) of the hill-country (called) Annu, for the houses of the gods,” including the house of Ptah at Memphis (Brugsch, Egypt under the Pharaohs, Eng. trans. in one vol., p. 130). The mountain of white



limestone was an actual fact on earth to the Egyptians. It was in a spur of the Arabian range which projected in a straight line towards the Nile as far as the village of Troiu, and contained an inexhaustible supply of the finest and whitest limestone. The Egyptians had quarried the white limestone mountain from the earliest ages to obtain materials

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for their pyramids. (Maspero, Dawn of Civilization, Eng. trans., p. 383.) It furnished the limestone for building the city of the white wall, which represented the celestial city on the summit of the mount in heaven. The name of Troiu, modern Turah, is suggestive of the Greek city of Troy, which in its mythical aspect was another form of the city on the mount. The deceased are lifted up in the white house or within the circle of the white wall by Sekhet the lioness-consort of Ptah (Rit., chs. 42 and 106), which was an astronomical foundation that followed the heaven of the eight great gods. The Osiris says, "May Sekhet the divine one lift me up, so that I may arise in heaven and deliver my behest in Memphis" (Rit., ch. 26, Renouf). With the Chinese Taoists the city on the summit of the mount is "the metropolis of pearl mountain." (Edkins, Religion in China, p. 151, 2nd. ed.) This corresponds to the Kamite city of the white wall, the celestial Ha-Ptah-Ka. To the dweller in Annu the eternal city was Annu on the summit of the celestial mount. To the dweller in Thebes the eternal city was Thebes on high. To the dweller in Jerusalem the eternal city was Jerusalem above. Only once was there a mundane original for the paradise or later city set in heaven at the pole. That is demonstrably derived from the land, the river, the Annu, the Troy or Teriu of Egypt. The Egyptians set "the pattern in the mount," and from this the later builders of the sacred cities, the ark cities, on the mount of heaven, derived the plan. The city of Troy on earth was a type of the eternal Troy upon the summit of the mount. Both city and name are demonstrably Egyptian, as Troy=Terui. Terui denotes the circumference or enclosure, and this was a name of Sesennu, and consequently of Am-Khemennu the paradise of the eight, the enclosure on the mount of heaven which afterwards supplied a name for the city of Troy in Greece. The "Tale of Troy" is based on the downfall of the great city on the summit, which was the lofty dwelling-place of those whom we may term the people of the pole. The Greeks are solarites, with the sun-god Achilles as their leader. This fall occurred when the stellar representation was followed by the luni-solar mythos. The fall of Babylon in the book of Revelation is another form of the tale of Troy; and both were representations of the one great original in the astronomical mythos. The Semites would have had no heaven on the summit of the mount to go to if the Egyptians had not enclosed it and planted it, and showed the way in their astronomy. They would have had no Sheol if the Egyptians had not excavated the Amenta for the passage of the sun in their mythology and for the souls in the eschatology. And it is by means of the Egyptian imagery that we shall be able to restore something of the lapsed sense to the Hebrew writings.

Entrance into the eternal city was preceded by baptism, with Anup, father of the inundation, as the baptiser and sprinkler both in one. On approaching the two lakes the speaker says, "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 equipoise. Let me plunge into the divine pool beneath the two divine sycamores of heaven and earth." (Rit., ch. 97, Renouf.) This precedes the sacrament or eating of the sacrifice consisting of bread, beer, and meat. He also

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says, "Give me bread and beer. Let me be made pure by the sacrificial joint, together with the white bread," that is, by partaking of the sacrament. (Rit., ch. 106, Renouf.) Heaven as a house had been founded by Sesheta or Sefekh, a form of the old First Mother as co-worker with Taht in the lunar mythos. Atum-Ra was also a builder of the house in the solar mythos. His son Iu-em-hetep, the Egyptian Solomon, was the builder or designer of the temple to whom The Book of the Model of the Temple is ascribed (Dümichen, Temple Inschriften, vol. I, pl. 97). It was the temple in heaven that was built without the sound of workmen's tools; "there was neither hammer nor axe nor any tool of iron heard in the house while it was building" (I Kings VI. 7). This only applies to the mythical building, which was astronomical, and which is still continued in esoteric Masonry. When such language is applied to building on earth it has no direct meaning. The eternal city was preceded by the place of assembly. Before the time of building on the mount there was a gathering-place under the tree that represented the roof of heaven. This was the Egyptian maat or judgment seat when it consisted of a stone beneath a tree. The seat of assembly, the seat of judgment on the summit of the mount, was continued as a sacred tradition by races who never saw the pole star of the northern heaven. The Australian blacks have no north pole to look to for their paradise. It sank out of sight for them long ages





since, when they were emigrants from the old world, nor have they replaced it with the southern pole. But they still turn to a mount of the north as the gathering place for the souls of the departed. The Tundi, a judicial assembly of the tribe, is there-an equivalent in its way for the Egyptian maat. When an old Australian aborigine was dying he pointed upward and said, "My Tundi is up there!" (Taplin, *Native Races of South Australia*, p. 36). The great pyramid was built as a replica of this eternal home. One name of this is khut, a word which does not merely signify "light," or the horizon. It was the mount of glory permanently fixed in stone; a type of heaven perfected which included all the mansions in the great house of Osiris. Earth being figured as a mount or island in the abyssal water, it seems probable that the island in the water mentioned by Herodotus (B. II, 127), where they say "the body of Cheops is laid," was imaged in the subterranean chamber of the great pyramid. And if so, it follows that the pyramid itself is a figure of the mount that stood amidst the water of surrounding space. For example, the "Queen's Chamber" is seven-sided, and therefore a figure of the Heptanomis. Of the "King's Chamber" Sandys says, "The stones are so great that eight floor it, eight flag each end, and sixteen the sides." It is therefore a figure of the lunar octonary, or the heaven of Am-Khemem. The Amenta of Ptah was imaged below as the abyss or well of the nether world. The steps or pathway to heaven were figured in the passage looking upward to the pole. In such monuments the architecture of the heavens found its supreme expression on the earth. He whom Herodotus calls "the priest of Vulcan" is obviously the deity Ptah. The Greek writer speaks of the temple of Vulcan at Memphis (II, 153), when he means the temple of Ptah. Thus the reign of the priest of Vulcan refers to the dynasty

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of Ptah. Herodotus says, "The Egyptians having become free, after the reign of the priest of Vulcan-for they were at no time able to live without a king-established twelve kings, having divided all Egypt into twelve parts" (B. II, 147). This was in the Egypt of the heavens. The divisions were zodiacal. The twelve kings are those that rowed the solar bark around the twelve signs now established in the circle of the ecliptic. "The twelve kings," continues Herodotus, "determined to leave in common a memorial of themselves, and having so determined, they built a labyrinth, a little above the lake of M...ris." This labyrinth "surpasses even the pyramid." It has twelve courts enclosed with walls, with doors opposite each other, six facing the north and six the south," which points to a building that represented the heaven of the twelve kings and twelve zodiacal signs, that is, the heaven of Atum-Ra the son of Ptah. The starry roof was taken, so to say, indoors, to glorify the temples of the gods, and was reproduced more or less as in the ceiling of Denderah. This has been shallowly described as Greek, because Greek artists were employed in the workmanship when the chart was last repeated, "as it had been before," according to the text. But the types in this planisphere are Egyptian, not Greek. To mention only a few: At the centre is the old first mother of all, the pregnant hippopotamus, Apt or Khebt, with the jackal Ap-Uat, the guide of ways in heaven; and the haunch or leg of Nut the celestial cow. Anup and Tehuti are figured back to back on the equinoctial colure; Shu and his sister Tefnut, back to back, constitute the sign of Sagittarius. Child-Horus is enthroned on his papyrus plant; he is also portrayed as Har-Makhu in the sign of the Scales. Khunsu-Horus offers up the black boar of Sut as a sacrifice in the disk of the full moon. Enough remains intact to show the origin of the constellation figures and to prove their derivation from the astronomical mythology of the Egyptians, by means of which they can be read to-day and for ever, but not as Greek or Euphratean (Book of the Beginnings, Planisphere).

## THE IRISH AMENTA

Anyone who cares to become familiarly acquainted with the Kamite mythology and the scenery of Amenta can have little difficulty in recognizing the source of the ancient British and Irish legendary lore. Arthur, who owes his birth to what has been termed the shape-shifting of his father, is identical with Horus, who owes his birth to the transformation of Osiris, his father. Finn the posthumous child, who is reared in the woods to become the avenger of his father, is one with Horus born in the reeds to become the avenger of Osiris. Gawain as the child "born to be king" is brought up in the forest to which his mother had fled for concealment, as Isis fled to hide herself and bring forth Horus the heir-apparent in the marshes of Amenta. The battle of the brothers Sut and Horus is paralleled in the fight between Gawain and his brother Gareth. The "loathly lady" who transforms from a reptile at Gawain's kiss answers to the frog-headed Hekat, who represents the moon that changes into Sati at the sun-god's kiss.



In an Irish legend the heroes Diarmait and Finn Mac-Camail set out on a voyage in search of the men that had been carried off by a wizard chief or a giant called the Gruagach. The Gruagach is a Keltic ogre, or giant, who disappears at dusk into the well. The fight is the same as the conflict long continued betwixt Horus, lord of light, and the Apap-dragon of darkness in the land where the dead have "gone to the dragon." Also when the conflict ceases for a time the beaten Gruagach sinks down into the well, just as Apap sinks into the gulf or void and is drowned in the lake of darkness. (Joyce, *Old Celtic Romances*, "Pursuit of the Gilla Dacker," ch. 4.) Assuredly the dragon of drought survived as British in the dragon of Wantley, who is reputed to have been "a formidable drinker." He was slain by "More, of More Hall," who hid himself in the well of the under-world where the dragon came to drink. (Percy, *Relics of Ancient Poetry*.) Entrance to Amenta was opposed by the giant lurking in the "gulf of Apap" (ch. 7). Immediately after entering the valley of darkness Horus, the solar conqueror in the mythology or the soul that followed him in the eschatology, had to contend with the black monster and pass through him one way or the other. The hero is depicted in the act of piercing the Apap's head (Naville, *Todt*, vol. I, kap. 7, vignette). This monster of drought and darkness becomes the huge black giant in the legends which are related of Kynon and of Cuchulain the victorious invader of the black fellow's domain.

The lady of the tree that stands in the pool of the persea-tree of life, who is Hathor in Egyptian mythos and Nut in eschatology, is one with the lady of the fountain in the Welsh *Mabinogei*, who was won by Owen when he slew the black knight of the fountain and performed the same deed as Horus who rescued Hathor from her devourer, the dragon of darkness, otherwise the black giant. Horus enters Amenta by the blind door of death and darkness as the deliverer of the manes who are held captive by the powers of evil, Apap the giant, Sut the black man, and their confederates. To effect the rescue he, like Diarmait, goes down to the "land beneath the billow" in the lower parts of the Nun. This liberation of the captives in Amenta is common in the British legends. The Aarru-paradise is the land of promise in a lake-country. This lakeland is Lochlan of the Welsh version, "a mysterious country in the lochs" or waters beneath the earth. In this realm of faerie Finn and Diarmait found their lost friends all safe upon the island that was known as the Promised Land, which is identical with the Land of Promise that was sought for by the Jews, and by all who ever set out for the terrestrial or sub-terrestrial paradise, which never was and never could be found outside the Egyptian earth of eternity; and finally in the upper paradise or heaven of eternity on the other side of the celestial water. There is also a numerical note in the statement that those who succeed in snatching some of the fruit from the tree of life in the under-world returned forthwith to the typical age of thirty years, even though they had completed their hundredth year: and in the Egyptian representation Amsu the victor of Amenta, the conqueror of the black fellow, is the Horus of thirty years, the divine *homme fait*, that anointed son of god who is always thirty years of age.

When going over the ground previously the present writer was not sufficiently versed in the mysteries of Amenta, and Akar had not yielded up its secret treasures.

Application of the comparative method to the voyages of Maelduin and Bran will show that one of the most satisfactory survivals of the Kamite wisdom is to be met with in the Irish mythology and *märchen*. The voyage of Horus and his companions in the solar bark that makes a circle is repeated in the *Imram* or "rowing about" of the Irish heroes and their associates in the boat, or of British Arthur with the seven in the ark. The voyage of Maelduin is undertaken by him in search of his father's murderers. This is the object of Horus or the deceased in the Egyptian Ritual. They sailed together over the waters to the west until they came to a cliff so steep and high it seemed to touch the clouds. Diarmait undertook to climb the cliff and search for the missing men. He looked inland and saw a lovely country. He sets out to walk across the plain; he sees a great tree laden with fruit. This is surrounded by a stone enclosure, a circle of pillar-stones, with a large round pool of water clear as crystal in the midst which bubbled up at the centre and flowed away to nourish all the land. The story need not be followed any farther as a story, but now for the interpretation. The missing men who were spirited away denote the manes. The way across the water to the west was the road of souls along the solar track. The steep and very lofty cliff was the mountain of Amenta, which is said to reach the sky. The lovely country or the plain was the field of Aarru in the Egyptian lower paradise, with the enclosure that protected it from Apap; its well of water as the living source of all supply; its tree of life that bore the unforbidden fruit, and other features of the mythos are all identifiably Egyptian.

In the opening of the Ritual (chs. 3 and 4) the hero enters the vessel of the Kamite Charon and



addresses the helmsman and sailors. He is in search of his father, Osiris, who has been murdered by Sut, and says: "I am the beloved son. I have come to see my father, Osiris, to pierce the heart of Sut," and to slay the conspirators (Rit., ch. 9, Renouf), Horus being, like Maelduin, the avenger of his father (Rit., chs. 1, 17, 92, Renouf). Amenta is the land of life (ch. 15); the sun sets into the land of life; it is the land of the tree of life and the water of life, in which the dead become the living, resting in the land of life. The mount in the west is called Mount Ankhu, the mountain of life. One name for the mount (otherwise the horizon) in Egyptian is Sut or Set, or , the rock, hill, or mount, which agrees with the Irish Sġd for the hillock and the mound of the unseen world. The mounds were made as dwellings for the dead, and in the Irish legends the people of the other earth, the Tuatha de Danan, the wee folk and fairies, are dwellers in a world that is represented by the hillock or mound. "'Tis a large Sġd in which the Aes Sġde dwell," therefore equivalent to the mount, and their hollow in the mount is one with the Kamite Amenta. There is no consciousness of time in this happy other-world. Those who have dwelt there for centuries seem to have been there no time. This is one way of identifying the land with the earth of eternity. The Irish

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nether-world is the land of the ever-living ones; as an irresistible lure to men it is set forth as the land of ever-living, ever-lovely women.

In the Egyptian Ritual Anup, the jackal-god, the swift runner, who as the earliest form of Mercury preceded Taht-Hermes, is the guide of ways in the astral mythology and the conductor of souls in the eschatology. Anup was not only the guide through Amenta; he is also god of the pole-star and therefore lord of the polar paradise, before he fell from heaven and his station was assigned to Asar in the later solar cult. In our British and Irish mythology, Manannan, the son of Lir, is a form of Mercury. And in the legend of "Cormac and Faery" he is lord of the promised land. He also acts as guide to Cormac, and says to him, "I am Manannan, son of Lir, lord of the land of promise, and I brought you here that you might see the fashion of the land." This is the guide of ways, Ap-Uat, whom Cęsar calls the "patron of roads and journeys," who was worshipped by the Gauls above all other gods.

The great adversary of the solar god whom Horus went forth to slay is the Apap-serpent or dragon of darkness, a huge water reptile lying at the bottom of the abyss. We get a glimpse of this monster in the following description. In the Tale of Laegaire the land of heart's delight is described as being under the waters instead of across them, or in the hollow of the mount. This, however, involves no discrepancy. The nether-world of Ptah-Tanen was below the waves. When the sun entered the mount it descended into the hollow earth toward the bottom of the mount, which stood on its own fixed base in the abyss or surrounding waters of the Nun. The title of Ptah-Tanen indicates the land (ta) in the Nun or Nnu which engirdled the earth outside. Thus the outer world was below the level of the waters at the same time that it was in the nethermost parts of the mount of Amenta. This necessitated the rampart that was erected by the builder Ptah against the deluge and other incursions of Apap the destroyer. The mythical water round about the earth is described with exquisite delicacy of touch in the Voyage of Maelduin: "It seemed like a clear thin cloud, and it was so transparent, and appeared so light, that they thought at first it would not bear up the weight of the curragh" (ch. 23, Joyce). Looking down through this water of aerial tenuity, they saw a beautiful country, and in one place "a single tree," and on its branches "they beheld an animal fierce and terrible to look upon," and whilst they looked they saw the monster stretch forth his neck, and, darting his head downward, he plunged his fangs into the back of the largest ox of a whole herd. This he lifted off the ground into the tree, where he "swallowed him down in the twinkling of an eye." When Maelduin and his people saw this from the boat they were in fear lest they "should not be able to cross the sea over the monster on account of the extreme mist-like thinness of the water; but after much difficulty and danger they got across it safely" (ch. 23, Joyce). This lovely country seen beneath the waters, the sunken city of so many męrchen, is the "beautiful Amenta" of the Ritual. The tree is the tree of life in Amenta, and the monster is the Apap-reptile. The ox as victim represents the bull of Amenta, a title of Osiris. The herd here answers to the herd of cows to which the bull

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is lord. There is also a man on guard at the tree with shield and spear and sword, who corresponds to Ra, the guardian who defends the perseu tree (Rit., ch. 17) against the devouring monster Apap. The passage over the pellucid water with the monster lurking darkly down below is described in the Ritual. "O thou who sailest the ship of heaven over the gulf which is void, let me come to see my father, Osiris" (Rit., chs. 44



and 99). Horus and his companions had to cross the abyss of Apap, and the insubstantial element of the Irish version answers to the hollow void of the original.

When the deceased is making his way through Amenta, Hathor the goddess of love and loveliness—the amorous queen, emerges from the tree and offers him a dish of the fruit which she has gathered to woo him with. By accepting this he is bound to remain the guest of the goddess and return no more to the world of the living, unless by her permission. Hathor is identical with the amorous queen of the Keltic legends. Seventeen grown-up girls attend on her and prepare her bath. These in the original mythos are the seven Hathors, and it looks as if the seven had been changed to seventeen, which is a number otherwise unknown to the original mythos. Hathor is the goddess in the tree who furnishes the fruit on which the souls are fed. The amorous queen gives the magical fruit from her apple-tree to visitors from the human world. The queen of Love was called the Golden Hathor, and in the Tale of Teague the gracious queen is “draped in vesture of a golden colour.” Hathor was the goddess of music, and the approach of the amorous queen of faerie is announced by music magically sweet. Hathor was the goddess who drew men with the golden cords of a love that was irresistible. This is naïvely rendered in the Irish märchen. When Maelduin and his men have stayed for three months with the amorous queen and enter their boat to sail away, she rides after them and “flings a clew” which the hero catches. It clings to his hand, and he is drawn back again to the queen by the magical clew that represents the cord of love. Hathor the queen of love is the provider of food and drink for the manes in Amenta, who have, or who pray to have, whatsoever heart can wish. So the amorous queen provides food and drink for the wanderers, which has every savour that each one may desire. Hathor was the goddess of beauty, to whom the mafkat and other precious stones were sacred. The necklace was her typical ornament, the predecessor of the cestus of Venus. And it is noticeable that the treasure snatched at by the foster-brother of Maelduin, which cost him his life, was the magical necklace that was in every sense irresistible. The lower paradise in which the tree of Hathor grows is in Amen-Ta. Ta is the earth or land. Amen signifies the secret or hidden. May not this be represented by Emain the nomen regionis in the voyage of Bran? From Emain comes the branch of the apple-tree, or fruit-tree that may have been a fig-tree, which would correspond more closely to the sycamore-fig of Hathor.

There is unlimited love-making in the land of the amorous queen, who is the Irish Aphrodité. She is a direct survival from the time when the divine female was the ruler of men and the object of their kneeling adoration. She is the queen of faerie, who was once the

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queen of love. Hathor in the Ritual is especially the sovereign. The speaker says, “Let me eat under the sycamore of Hathor the sovereign (ch. 52), among those who rest there.” It is promised to the mortal who attains the elysium with the amorous queen that he shall enjoy the delights of love “without labour.” Even in the Egyptian Ritual the speaker pleads that he may have the investiture of the garden, that he may be glorified there, eat and drink, and have his fill of sexual intercourse. The text in the Nebseni papyrus reads nahap am, not mere love “in the abstract,” for nahap signifies coition. This is in agreement with the unlimited love-making in the land of women which was the primal paradise. The Kelt remains to-day a true child of the matriarchate that was piously transferred from earth to heaven. In this religion the mother with the child is the object of supreme desire, the religion that began as and still continues to be uterine. This divine ideal has fired the imagination of the Kelt as whisky fires the blood and brain. It was this that ultimately made him so devout a Roman Catholic with Mary for a portrait of the earlier amorous fairy queen. The Keltic land of promise is a land in which deep-bosomed, ever-living, glorious women dwell and make it worth while for men to strive and reach that heaven in the land of heart’s desire.

In the Ritual, ch. 17, the nocturnal sun is represented as a cat, the seer in the dark who keeps the watch by night in Amenta. The cat especially protects the tree of life and its food and drink from the assaults of the serpent Apap and the encroachments of those prowling thieves the Sebau. The cat is said to “govern the Sebau, and regulate that which they do.” The tree, be it remembered, is Hathor’s in the Ritual, and she is the queen of love who reappears in Irish legends as the amorous queen. Now in the voyage of Maelduin they come to the “island of the amorous queen.” They also come to a fort which is encompassed by “a great white rampart” wherein there is nothing to be seen but a cat that keeps on leaping from one to another of “four stone pillars.” The fort itself is full of food and drink and shining raiment. As the voyagers are leaving, one of them tries to steal a necklace, whereupon the protecting cat “leaps through him like a fiery arrow, burns him up so that he becomes ashes,” and then the cat “goes back to its pillar.” This description indicates the nature of the type. As in the Ritual, the cat represents the protecting solar god. The cat in Amenta is going round the night-side of the solar circle. The four pillars were the supports at the four



corners called the four pillars of Shu. The solar god as watchful cat consumes the thief (one of the Sebau) to ashes, and “goes back to his pillar” or goes on his way.

It is the zootypes that tell the nature of the origins in sign-language and identify them as Egyptian. Two or three of these may be dwelt on for a moment. The cat as a protector of the “property” in Amenta; the ancient bird that renews its youth, not as the phoenix of fire, but by bathing in the lake of the water of life; the seven cows that give their milk in sufficient abundance to feed the whole inhabitants of the land of promise; the Apap-monster, the youthful solar hero, the mount of Amenta, and lastly the tree of life in the garden eastward of the mount. “When Maelduin was on his

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voyage he came to an island on which there stood at the centre of it—a single apple tree, very tall and slender. Its branches were likewise slender and exceeding long, so long that they grew up over the circular high hill and down to the sea that bounded the island.” (Joyce, *Celtic Romances*, “Voyage of Maelduin,” ch. 8.) So long were the branches that for three days and nights, whilst the ship was coasting the island, Maelduin held a branch all the time, letting it slide through his fingers, till, on the third day, he came to a cluster of apples at the very end. This was the fruit of the tree of life.

Alfred Nutt remarks on the gigantic stature of the people who are met with by Finn and his men in the land of marvels, but does not think the trait has any traditional significance (Bebind Story). But the giants of the promised land are identical with those in the Hebrew *märchen*, and the prototypes of both are to be found in the Kamite mythos. One origin will account for all. There are two classes of giants in the Ritual, the glorified and the wretched giant shades. The glorified ones are those who reap the fields of divine harvest in the lower Aarru and in presence of the powers of the east. These are said to be each nine cubits in height, i.e., fifteen or sixteen feet. The giants of the fore-world were not magnified men, but representatives of the elemental powers, like the gigantic Apap of darkness, the hippopotamus of Sut, the crocodile of Horus, the giant ape of Hapi, the lion of Shu, in the pre-anthropomorphic phase. This was the race of giants that preceded the pygmies of Ptah in the Egyptian mythology. So in the Irish legends the Brobdingnagian race of the Fena, the mighty heroes of enormous stature, passed away and were followed by the little men who were Lilliputians in comparison; there are also dwarfs as denizens of the land beneath the waters. (Joyce, *Old Celtic Romances*, “The Last of the Fena.”)

Africa, the home of the pygmies, is presumably the birthplace of the dwarf races now represented by the diminutive wee folk of the Dark Continent. The earliest emigrants who made their way out of that land and wandered over Europe would be akin to these in stature, like the Lapps who follow them at a short distance. These were the wee folk in human form. But there is another factor to be taken into account before we can ascertain the origin of the wee folk as spirits in a tiny fairy shape. These do not simply represent the pygmy race of human beings, but are the same primitive people translated into spirit-world, from the time when the race was of the pygmy stature. We gather from the secret wisdom that the earliest beings who entered the nether earth were dwarfs or dwarfish people. The god Ptah, who opened the under-world by tunnelling the mount of Amenta, is himself a dwarf. The seven Knemmu that assisted him were pygmies. First come the African pygmies. Second, the mythical pygmies of Ptah. Third, the human souls that are the same in stature. Fourth, the wee folk of the legends, who inhabit the mounds, who work the mines, who dwell beneath the sea, the natural, the mythical, and spiritualistic dwarfs being somewhat mixed up together. The *märchen* or folk-tales of the Asiatic and European races are the *débris* of Egyptian mythos. Fairyland is no conception of the Kelt, nor original product of the Aryan imagination; it is the Kamite earth of eternity in the lower world of the mount of earth

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which was excavated by the pygmies of the opener Ptah. From no other land or literature than the Egyptian can we explain the wee folk in the fairy mound or *Sḳd*. (*Sḳd*, pronounced shee. cf. the Egyptian she or shu, for the hollow, the void, and sheta, the sarcophagus.)

Various episodes of the passage through the nether earth and over the waters to the upper paradise that were represented in the drama of the mysteries and detailed in the mythos have been reduced to mere allusions in the Ritual. For example, there is a land of weeping, a dwelling-place of the god Rem-Rem, or Remi the Weeper. (Rit., ch. 75, and Litany of Ra, line 21.) The manes on his way to Annu says, “I have come out of the Tuat. I am come from the ends of the earth. I pass through the noble dwellings of those who are coffined. I open the dwelling of Rem-Rem, that is the place of weeping. (Rit., ch.75, Renouf.) In the





Irish legendary “Yarn” the voyagers come to the Island of Weeping. This island is large and “full of human weeping. Whosoever lands in this place falls a-weeping.” This lot happens to one of Maelduin’s foster-brothers and others of the wanderers who are sent to bring him off. The confined ones in the Ritual, chief of whom was Osiris in his coffin, offer a *raison d’être* for the weeping in Rem-Rem (as a place).

In their thirty-first adventure Maelduin and his companions come to an island of which it is said, “Around the island was a fiery rampart, and it was wont ever to turn around and about it.” This was evidently the revolving sphere. “Now, in the side of that rampart was an open door, and as it came opposite them in its turning course, they beheld through it the island and all therein, and its indwellers, even human beings, beautiful, numerous, wearing garments richly dight, and feasting with golden vessels in their hands. The wanderers heard their ale-music, and for long did they gaze upon the marvel, delightful as it seemed to them.” This is a glimpse of the pleasant plain, the promised land, the land of heart’s delight and ever-living women, with their lure of love-in short, the Aarru-paradise. There was a protecting rampart reared around this garden, the lower paradise in the earth of eternity. “A divine domain hath been constructed for me; the name of it is the garden of Aarru. I know the garden of Aarru; the wall of it is steel” or the bright shining ba-metal. (Rit., ch. 109.) Inside the rampart were the glorified ones, “each of whom is nine cubits in height.” Also the manes were there as workers in the human form, who cultivated each their field of corn and fed upon the food and drank the beer that were made from it and divinized as sustenance for souls.

The twofold paradise, terrestrial and celestial, is also extant in Irish legendary lore. Not as an Irish conception, pagan or Christian, not as a “vision of the great young godland-haunted Irish imagination,” but as a survival from the Kamite source that once supplied the world with a system of representation, mythical and eschatological, which remains almost intact as Egyptian, whilst it has gone to wreck and sea-drift elsewhere on other shores. The typical mount of earth with its hollow of the under-world has its representative in the Irish mound of the Sꜥd, and the elysium across the sea is one with the paradise of Hetep over the celestial water.

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Alfred Nutt points out the difference betwixt the Irish paradise in the hollow hill and their paradise that is over-sea. “In the hollow hill type (The Wooing of Etain) the wonderland is not figured as lying across the sea, but rather . . . within the Sꜥd or fairy hills. No special insistence is laid upon the immortality of its inhabitants,” nor is there any portion of this land in which the amorous women dwell alone, as in the elysium over sea. (Nutt, *The Voyage of Bran. The Happy Otherworld*, ch. 9.) This is exactly as it would be if derived from the Kamite original. The lower paradise of two is in the mount of earth, also called the funeral mount of Amenta. The departed are not born immortals in that land; immortality is conditional. They have to fight and strive and wrestle with the powers of evil to compass it. These, like the Irish manes dwelling in the Sꜥd or hollow hill, were the “folk of the goddess,” who was Hathor in the mount; whereas the spirits made perfect in the upper paradise are more expressly children of the supreme god, who was Horus, or Ra, or Osiris, according to the cult. We can trace the voyagers on the water way to this upper paradise. When Horus, or Ra, and his companions have conquered Apap, the Sebau, and other monstrous progeny of darkness, the solar bark emerges from the under-world upon the horizon of the orient heaven, and enters the water of dawn which is designated the “lake of emerald.” The speaker says, “O ye gods in your divine cycles who travel round the lake of emerald, come and defend the great one who is in the shrine from which all the divine cycle proceedeth”—that is, the god on board the solar bark. So in the voyage of Maelduin, after passing the islands of monstrous animals, the giants and devourers, the companions come to a sea of green crystal sparkling in the sunlight, and so transparent that they could see the sand quite clearly at the bottom. In this water they saw neither monsters nor any ugly animals. In like manner the crystal water is described in the Ritual as having neither fishes nor snakes in it. (Rit., ch. 110; *Voyage of Maelduin*, ch. 22, Joyce.)

The “Isle of Truth” is a name of the divine land across the waters, “Whosoever set foot on it was unable to tell a lie.” A naïf way of indicating its truth-compelling influence. Surely this must be the Egyptian Maat, the land of truth. In starting on his voyage over sea it is the desire of the speaker to “attain the region of Maat” (Rit., ch. 1), which may be the region of truth, law, or righteousness. The celestial bridge betwixt the two is described in the Voyage of Maelduin as a bridge of crystal leading to a palace (ch. 18, Joyce). It also appears in the form of a solid arch of water which spans the elysian island from side to side. Under this the travellers walked without ever getting wet. (ch. 25, Joyce.) This in heaven is the archway of the galaxy that was represented as the river overhead. It is related that when the voyagers came at last in sight of land it was a little island with a large palace on it. Around the palace was a wall white all



over without stain or flaw, as if it had been carved out of one unbroken rock of chalk, and it was so lofty that it seemed almost to reach the clouds. "A number of fine houses, all snowy white, were ranged round the inside, enclosing a level court in the middle on which all the houses opened." (Joyce, *Old Celtic Romances*, pp. 131-133.) This in the Egyptian is the city of the white wall of the

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celestial Memphis that was seen in the northern heaven at the summit of the mount. The Osiris looking up to this, his journey's end, exclaims "May Sekhet the divine one (consort of Ptah) uplift me so that I may arise in heaven and issue my behests in Memphis, the city of the white wall." (Rit., ch. 26.)

The mount or rock of Anup, also called his cliff (Rit., ch. 31), survives as the rock or fortress of Manannan in the land of promise. One title of the Irish mount is "the hill of two wheels in the pleasant plain of the Land of Promise." (Clidna Dinnshenchas, Nutt, *Voyage of Bran*, p. 197.) This promises to shed light on a crux in the Ritual. In the description of the mount and the two portions of Sut and Horus the sign \* is employed ambiguously. (See *Book of the Dead*, Renouf, pp. 193-199.) But if the halves of night and day were figured as two cycles or circles of time the reading would be perfected, and the mount of Hetep would also be the hill of two wheels in the pleasant plain. It is said in the *Rig-Veda* (ch. 3, p. 6), "the two adorable Krishnas successively revolve." It is also said, "the dark day and the light day revolve alternate." The table-land which is called the plain of joy, the great plain, is one with Hetep, the table of the mount, in the Kamite paradise. The bathing on the great table-land in the island of the amorous queen is particularly noticeable. All who reach that summit bathe. Cormac was bathed, "though there were none to bathe him." This answers to the place of final baptism in the lake of propitiation and of equipoise, where souls are purified "in the most high degree" (Rit., ch. 97). The tree of food in the midst of the garden of Hetep grows the fruit on which the gods and the assembled multitude of the manes feed and live. This, as aforementioned, is repeated in the *Tale of Teigue* as a "thickly-spreading apple-tree bearing fruit and ripe blossom alike." This tree is to "serve the congregation that is to be in the mansion." It also bore a fruit for the gods and spirits. Beer is the divine drink of the beatified, not only in Amenta, but also in the upper paradise. Osiris in the mythical Memphis, Hat-Ptah-Ka, says "O thou God of nutriment, O Great One who presidest over the mansions on high, give me bread and beer" (Rit., ch. 106). And beer was supplied in overflowing abundance. In the *Wooing of Etain*, Mider the lover sings of beer as the divine drink in the earthly paradise. "Heady to you the ale of Erin, but headier is the ale of the Green Land." "When thou comest, Woman, to my strong folk, fresh swine's flesh and beer shall be given thee by me, O white-skinned Woman." It is also said of this wonderland, "When it rains, 'tis beer that falls." Now, the beer that rained in the Irish paradise is identical with that which came down from the Egyptian heaven.

Notwithstanding the difference betwixt the number of attendants on the amorous queen and the number of Hathors, the seven have been correctly preserved in their primitive shape and character as the seven cows in the Irish paradise, the same as in the meadows of the Egyptian Aarru. In the adventures of Cormac in Faëry, the old wife tells the true tale of her seven cows, the milk of which is plentiful enough to supply all the inhabitants of the land of promise with nutriment. These are the cows of the Elysian Fields in the Ritual who are called the seven cows, providers of plenty. They are por-

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trayed along with the bull who is personified as the hero in the folktales (*Papyrus of Ani*, pl. 35; Rit., ch. 148), and are invoked by the spirit of the Osiris to give him food and drink and sustenance for ever. Thus the "Irish version of the happy otherworld" becomes a dim-eyed memory of the old Egyptian astronomical mythology and eschatology. And as it is in Ireland so was it in Babylonia, India, China, Greece, Britain, and other lands that were lighted by the rays of Egypt's wisdom that went down as the sunset of an ancient world, and rose again unrecognized by name as dayspring of the new. And thus the nearness to nature in its tenderest traits, the nobility of manners, the serene placidity, to be found in the Welsh and Irish fragments of the antique lore, were not necessarily native to the soil, but may have belonged to the higher civilization that was elsewhere developed, as now we know it to have flourished in the valley of the Nile. Neither was the painted Pict or woad-stained Briton the source of all this gentillesse and chivalry imported in the mythos and replanted in the islands by the "men of peace." Such characters as Arthur and his twelve knights were not the products of men who dwelt in caves and wore the skins of animals. His mother Arth was goddess of the Great Bear-she who was Ta-Urt, the oldest form of the Great Mother in the astronomical mythology of Egypt. And as the characters were imported in the mythology, so likewise were the traits of character, and



therefore these would not be indigenous to the islands of the north.

#### THE UPPER MOUNT OF GLORY.

Whatsoever shape was taken by the eternal dwelling-place on high, it was only attainable at the summit of the mount that reached up to the never-setting stars. And there is a consensus of widely-scattered evidence to show that the paradise of peace and plenty, of reunion and rejoicing, which is the object in view of "the Osiris" all through his journey outlined in the Ritual, is the upper paradise of a legend that is universal, the origin of which can be discovered in the astronomical mythology of Egypt. The general tradition is that this paradise was a primeval place of birth, and that it was in the north, upon the summit of a mount now inaccessible to the living anywhere on earth. This circumpolar paradise is known to the oldest races in the world as an initial starting-point for gods and men.

We have sought to trace an origin for the primitive paradise of this universal legend to the human birthplace on the mount of earth, or Apta, with the beginning in the time and the domain of Sut, which was commemorated as a secret of the Sphinx. This place of birth, as we suggest, was thus repeated as a place of rebirth by the Egyptian mystery-teachers in the astronomical mythology, from which the universal legend spread around the world.

The Namoi, Barwan, and other tribes on the Darling River, in Australia, point out a paradise up the Milky Way to which the spirits of the righteous are welcomed by Baiame, who corresponds to the Kamite god of the polar paradise. He is called "the great master"

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and is the maker. It is he who sends the rain; and it was he who initiated the black-fellows into their mysteries (Brough Smyth, vol. II, p. 285). The aborigines of New Holland describe the dwelling-place of "Bayma" as a paradise to the north-east in a beautiful heaven. His throne is a crystal mountain of vast magnitude, the base of which is fixed in the great water, and its stupendous summit rises to the stars. In addition to this upper paradise upon the mount they also have an earthly paradise below. Moodgeegally, the first man, who lives in this nether paradise, is alone immortal; the same as human Horus in the lower paradise of Amenta. He has the power and privilege of visiting the upper heaven of Ballima, which is a three days journey from the happy land below. He climbs up to the heaven north-east by a lofty and precipitous mountain covered with beautiful trees. His ascent on foot is made easier by a path winding round the mountain which he ascends. A ladder or flight of steps erected at top of this mountain, leads up to heaven itself. Ballima, where the sun shines by night beneath our earth, is the Egyptian Hades. The exceeding high mountain is the mount of Amenta, and the great water out of which it rises with the steps up to heaven is the Egyptian Nun. But neither the aborigines of New Holland, nor the missionaries, nor Mr. Manning knew anything of the Egyptian Book of the Dead, or of the Nun, or the mount of Amenta, or the Arru-fields, the double paradise, or the steps that led up to the solar boat. Yet these and other features of the Kamite mythos are all identifiable in the version here recovered from the aborigines of New Holland. (Notes on the Aborigines of New Holland made by James Manning in 1844-5. Copy presented by the author.)

The mount of the gods and the glorified is common in Africa, where, as we hold, the foundations of Egyptian mythology were laid; and there, as in other lands, it is a point of departure in the beginning for the race. Duff Macdonald says of the Yao tribes: "Some distinctly localize Mtanga as the god of Mangochi, the great hill that the Yao people left. I regret much that I did not see this hill before leaving Africa, as I have heard so much of it. To these people it is all that the many-ridged Olympus was to the Greek. The voice of Mtanga, some hold, is still audible on Mangochi. Others say that Mtanga never was a man, and that Mtanga is another word for Mulungu (god or spirit). He was concerned in the first introduction of men into the world, and he is intimately associated with a year of plenty." Thus we find the main features of the mythical mount extant in Inner Africa, which culminated in Mount Hetep as Egyptian. It is the seat of the gods and the glorified. It is the primeval birthplace. It is the land of promise, of peace and rest, of water and eternal plenty, the scene of the Golden Age. It is the primitive paradise of the aborigines (Africana, I, 71). The god whose seat or station was the pole is the power that gives the water of heaven to our world. Anup in Egypt is the master of the inundation (Rit., ch. 97). The pole was imaged by the mount, the cone, the round hillock, the artificial mound. Now the Gold Coast Africans worship a deity or nature-power named Bobowissi, whose seat or stool is the conical hill near Winnebah known as the Devil's Hill, a title given by



the Portuguese. He is the maker and sender of rain, which

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descends in a devastating deluge when he is provoked to anger by those who break his law. Bobowissi also appoints the local deities, even as Anup assigned their places to the seven on the opening day of creation in the Egyptian solar mythos (Rit., ch. 17; Ellis, *The Tshi-speaking People*, p. 22).

The heaven of the western Inuits, in which good spirits dwell, is a paradise above the firmament. This revolves about a mountain of prodigious magnitude and majesty, a Meru that is situated in the remotest part of the polar regions. Here, as in the Egyptian circumpolar paradise, the spirits whose innate excellence has been proved by an extraordinary activity for good go to mingle with the never-setting stars. Various other features of this heaven are Egyptian. Mount Hetep as the land that is blest with water and the breezes of the north is an African, but not an Esquimaux, ideal. The god, as Num, is the breath of those who are in the firmament. The Inuit supreme being Torngarsuk, the Great Spirit, is the "lord of the breezes." Still more remarkable is the fact that the souls of the Inuit are drawn from an atmospheric reservoir of soul, to which in death the spirits of the just return. This is identical with the Egyptian lake of Sa, one of the two lakes in the polar paradise, which is the source of spirit-life and of life to the gods and the glorified. They also have the earthly and celestial paradise, one at the root of the mount, the other at the summit; the same as the Egyptian Aarru in Amenta below, and Aarru in the polar paradise of the northern heaven (Réclus, *Primitive Folk*, Eng. trans., p. 106). This upper world of the Esquimaux, says Dr. Rink, may be considered identical with the mountain about the summit of which the vaulted sky for ever circled round. This is the celestial mountain as a figure of the pole. It was their mount of glory lighted with the aurora borealis.

The Egyptian Ta-Nuter or divine land of the gods is usually described as being in the Orient. But there was also a Ta-Nuter Meh-ti, which is rendered by Brugsch, "das nördliche Gottesland" (Brugsch, *Astron. and Astrol. Inscript.*, p. 179). This was the land of the gods in the north—that is, the polar paradise in heaven, not an elevated part of our earth. The breeze of the north was the breath of life to the Egyptians. It is synonymous with blessedness. The paradise of Hetep is the garden blessed with breezes. The breeze of the north, however, would not represent heaven to the dwellers in the northern quarter of the world. But the paradise was figured in the north originally, and there it remained in every land to which the wisdom of Old Egypt went. This will explain the paradise of Airyana Vāzjō described in the Avesta. Ahura-Mazda tells Zarathustra that he has created a delectable spot which was previously unapproachable or nowhere habitable. But in this first of regions and best of countries there was winter during ten months of the year. "Ten months of winter are there, two of summer, and these (latter) are cold as to water, cold as to earth, cold as to plants; then as the snow falls around there is the direst disaster" (Vendidad, Fargard I). The good god made the good creation, and Angro-Mainyus, the dark and deadly, is said to have formed a mighty serpent and brought on the frost that was created by the Dēvas, who correspond to the Sebau in the Ritual as agents of evil in physical phenomena. It is also said in

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the Minokhird (p. 322, ff.) the Dev of winter is most vehement in Airyana Vāzjō. Which does not mean that the primal paradise was created at the northern pole of the earth, to be overtaken by the glacial period. The true interpretation is that the legendary paradise was astronomical, and that it was an enclosure at the north celestial pole, and not in the northern regions of the earth. In the Vendidad version it has been made geographical and rendered according to climate in some northern region of the earth; the evils of a winter world being then attributed to the devil, or the opposition of the black mind, Angro-Mainyus. There was no frost or winter in the circumpolar paradise, nor in the African birthplace of the legend in the oasis, whereas frost and winter were both met with in the highlands of the north, whether in Asia or in Europe, and this leads to a paradise in which there are ten months of bitter winter weather, which is the result of rendering the celestial by the terrestrial north. In a supplement to the first Fargard of the Vendidad the time has been changed to suit a milder climate: "Seven months of summer are there; five months of winter were there," which is in direct contradiction to the original text, and also opposed to the prototypal paradise with the life-giving breeze of the north in Africa, but is suitable to a milder climate, although one that is still in the cold north. The Chinese paradise, like the Egyptian, is at the north pole, the apex of the celestial mount. The summit is the seat of the gods. Heaven divided into the ten regions of space is identical with the Kamite heaven at the summit of Mount Hetep, that was divided into ten divine domains (Rit., ch. 110) which followed the celestial Heptanomis and the enclosure of Am-Khemen, and preceded the zodiac with twelve



signs. In no country is the mount of the north more sacred than in China. For thousands of years the Chinese emperors have ascended the holy mountain T'ai to offer sacrifice to heaven. This mount is designated "Lord of the World." To the north there is nothing but hills upon hills. It has 6,000 steps of hewn stone, each fifteen feet in length, leading upward like a staircase to the skies, exactly the same as the throne of Osiris, who "sits at the head of the staircase."

The pole-star determined the one visible fixed centre of the starry universe, and the name of the Ainu as Ai-no-Ko is said to signify the "offspring of the centre." That centre was the circumpolar paradise. The Japanese god of the pole-star, Ame-no-mi-naka-nushi-no-Kami, is likewise "the lord of the centre of heaven." The tradition of the Ainu is that they came from the northern summit of the world. So high and inaccessible are those lofty tablelands that none of the living can attain them now. But the ancestral spirits go back to them after death. This, of course, identifies the circumpolar paradise of all the legends that had but one and the same origin in the astronomical mythology. The region is identified still further by the bears. The ancestors of the Ainu are said to have married the bears of the mountains in this high homeland of the north (Griffis, *The Mikado's Empire*, pp. 27-29). We have the bears to-day, seven in the lesser and seven in the larger constellation, still revolving round the stellar mount of glory.

The Koreans possess the same tradition of the human birthplace in the circumpolar paradise. Their first man, as ruler of Korea,

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descended from the great white mountain Tz Pek San. This also was the point of migration or beginning for the race, as it is in various other versions of the primeval tradition (Lowell, Percival, Choison, p. 209). The Badagas say that in the north arises Mount Kaylasa, their Meru. In the north infinity opens on the kingdom of the shades. If four men be dispatched to the four cardinal points, three will return, but never will he who has walked beneath the rays of the polar star. He makes the ascent of the north, which is not a quarter, but the summit to a mountain, as in Egypt. All that is great and powerful comes from the north. The mother of the cow-goddesses dwelt on the Amnor, and the ancestors of the Badagas followed the cow. They came from the paradise of the north. Between the invisible mountains of Kaylasa and Kanagiri flows the dread river that divides the world of the living from the world of the dead. That is the celestial water, the river of souls, which runs betwixt Mount Manu and Mount Hetep on the Egyptian map of heaven. This is not the north of the geographers. At the top of Mount Kaylasa is the palace of souls, the home of the blessed, in which their efforts are crowned with final success. This palace of souls answers to the royal palace referred to in the Ritual, where the speaker says, "I have made my way into the royal palace, and it was the bird-fly (or Abait) who brought me hither" (Rit., ch. 76, Renouf).

Montezuma the elder, in repeating an ancient tradition to Cortez, said, "Our fathers dwelt in that happy and prosperous place which they called Atzlan (a word that signifies whiteness). In this place there is a great mountain in the middle of the water which is called Culhuacan, because it has the peak turned somewhat over toward the bottom; and for this cause it is called Culhuacan, which means 'crooked mountain.'" The rest of the description of this delightful country shows that it was the circumpolar paradise upon the summit of the mount. And when it is identified with the mount of Hetep we may surmise that it became the mountain with its apex leaning over because it imaged the pole; so that when the pole-star changed, the bent posture of the summit would become the curved figure by which Culhuacan was portrayed. In an Assyrian prayer this celestial mount is called the silver mountain. It is said, "Grant ye to the king, my lord, who has given such gifts to his gods, that he may attain to grey hairs and old age! And after the life of these days, in the feasts of the silver mountain (at the white summit of the pole), the heavenly courts, the abode of blessedness; and in the light of the happy fields may he dwell and live a life eternal, in the presence of the gods" (Records, vol. III, pp. 133-4). Gwynnwesi, the blissful white abode of the Welsh, is another form of the paradise on the summit of the celestial mount in the north, which answers to the white mountain of the Koreans, the city of the white wall, the peak of pearl, and the Assyrian land of the silver sky. Another form is Gwasgwyn, the white mansion, which is the happy abode of the beatified dead. The imagery survives in the legends of Merlin, where we meet with the glass house, the bower of crystal; the tower without any wall, or without any "closure"; the transparent prison that was aerial as "a smoke of mist in the air." Also the typical tree appears as a noble whitethorn, all in bloom—a figure, as we take it, of the starry pole.

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When Merlin died he is said to have taken with him the thirteen treasures of Britain, as he passed into the house of glass (Guest, *Mab.*, II, p. 354). The ancient British Avalon was represented as an island in the north on which the "Loadstone Castle" stood. This identifies the island with the celestial mount and the magnetic pole of the north. Another local figure of the same significance is the Monte Calamitico, a magnetic mountain in the sea to the north of Greenland (Humboldt, *Cosmos*, vol. II, p. 659, Bohn's Ed.) In the Apocalypse of Zosimas the Hermit there is a description of the paradise in which the blessed dwell. The seer was conveyed across the water that divides our earth from heaven by means of two trees which bent down and lifted him over in their arms (James, *The Revelation of Peter*, p. 69). The two trees are Egyptian, but as usual in Christian documents, the miracle has been added. "Lo, I come," says the seer in the Ritual. "Let me plunge into the divine pool beneath the two divine sycamores of heaven and earth," when he is about to ascend that "most conspicuous but inaccessible stream," the Milky Way (chs. 97, 98).

One ideograph of Hetep, the mount of glory, is a table heaped with provisions as the sign of plenty. In the mythical rendering it is a table-mountain. This will explain the round table of King Arthur and that table of the sun which was said to exist among the Ethiopians as described by Herodotus. "There is a meadow in the suburbs," he says, furnished with the cooked flesh of all sorts of quadrupeds. It is filled with meat at night, "and in the day time whosoever chooses comes and feasts upon it. The inhabitants say that the earth itself from time to time produces these things." Such is the description given of what is called the table of the sun. (Book III, 17, 18.) This table of the sun is referred to in the Ritual (rubric to chs. 1 and 72). If the deceased has kept the commandments, it is said that there shall be given to him bread and beer and flesh upon the table of Ra—that is, the table of the solar god, which was the table-land upon the summit of Mount Hetep, the mount of peace and plenty, where the followers of Horus as the spirits of the just made perfect gathered together at the table of the Lord for their eternal feast. When the beatified spirit attains the meadow of Aarru and the "table of the sun," he says, "I rest at the table of my father Osiris" (Rit., ch. 70). The deceased asks that he may be made strong with the "thousands of loaves, beer, beef and fowl, and the flesh of the oxen and various kinds of birds upon the table of his father" (ch. 69). Thus, as the Egyptian Ritual of the Resurrection shows, "the Lord's table" was an institution in the Osirian mysteries which did not wait to be founded at the beginning of the present era. It has, of course, been remarked that the fellowship of Jesus with the twelve in the Gospels is a table-fellowship, and that he uses the image of a supper to symbolize the meeting in his father's kingdom. The gorging in a paradise of plenty described by later legends is indicated in the Pyramid Texts (Pepi I, 432; Merira, 618). When the deceased is on his way to the mount of glory, he is borne to a region where he is filled with food by being fed from evening until daybreak, and then he is said to seize upon the god Hu, the god of aliment, of corn, of food—in short, the

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bread of life in a spiritual sense. The gorging and guzzling which are customary accompaniments of the Christmas festival in the north are a survival from the time when the primitive paradise was portrayed as a place of the grossest plenty. Even the more refined Egyptian gloried in the prospect of the earthly abundance being repeated for ever in heaven. This is what he says on sitting down at the table of the Lord: "I sit down in the midst of all the great gods of heaven. The fields lie before me; the produce is before me; I eat of it. I wax radiant upon it, I am saturated with it to my heart's content." (Rit., ch. 77.)

The mount or altar in Hetep which is imaged as a pile of plenty, a table of offerings, a mountainous heap of food, is the prototype of those artificial mountains exhibited, for example, in Naples at the public festivals, from which all kinds of eatables are distributed in the wildest profusion among the people, whilst the goddess Tait, who is the cook of divine dainties in that land of Brobdingnagian abundance, will account for the paradise of cooks and cookery which survives in various versions of *Le Pays de Cocagne*, where the most delicious food already cooked is spontaneously produced like fruit upon the tree of life. A version of this promised land is current in the Southern States of America, amongst the Negroes, who preserve the tradition of a tree of life, on the branches of which hot buck-wheat cakes hang over a lake of molasses that takes the place of the Kamite lake of the waters of life. This land of the goddess Tait, the cook of the cakes and joints of meat already cooked, is the Kamite original of *Cockaigne*, the land of laziness and luxury, in which the streets were paved with pastry. The name is probably derived from the cookery: *coquo*, in Latin, to cook; *Kuchou*, in German, for a cake; and *cocaigne* in Old French, signifying abundance. The witches' Sabbath, however degraded, was a mode of celebrating this great festival according to the most primitive ideal of a paradise which overflowed with food and drink, and the glory of the sex was celebrated with Titanic women, fierce as Sekhet, in evoking and matching the animal passion of primitive men. Even in the *Rig Veda* (ch. X, p. 154) it is said of the man who wins this heaven of blessedness, "Non urit ignis



membrum virile nec arripit deus Yama semen ejus” (much womankind shall be his in heaven). The witches’ festival was held on the hill-top or high place, which is Mount Hetep in miniature. Each one brought an offering of food and drink to the feast, and Mount Hetep is an altar, heaped with oblations and offerings for a feast that was to last for ever. The food was brought in raw for this celestial banquet. The speaker says, “I net the ducks and I eat the dainties. I take care to catch the reptiles.” With these we may compare the reptiles in the witches’ cauldron. There is also a gruesome witch-like Kamite goddess Tseret, with long, flowing red hair, who is armed with horns. The divine drink that was brewed in Hetep as beer is imitated by the witches as a product of the magic cauldron, the cauldron of Keridwen in the ancient British mysteries, which survived to some extent in the witches’ Sabbath.

The milk of seven rich-uddered cows was typical of eternal plenty in the green pastures of this African paradise; or, in the later anthropo-

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morphic imagery, seven women, young and beautiful as Hathor the goddess of love and loveliness, of music and dancing and sexual delight, were the figure of infinite felicity in this heaven which Mohammed so successfully adopted for the Turks. In both phases the seven were seen as the seven great stars of Ursa Major that were in attendance on “the bull of the seven cows,” or the spirit of the glorified deceased who had risen to heaven in the image of Amsu-Horus. The Hebrew paradise upon the summit of the mount in the promised land is the same ideal of primitive blessedness. “In this mountain,” says the prophet Isaiah, “shall the Lord of Hosts make unto the people a feast of fat things, a feast of wines on the lees, of fat things full of marrow; of wines on the lees well refined” (Is. 25, 6). Papias, that ignoramus of a primitive Christian, also recounts how “the elders who saw John, the disciple of the Lord, related that they had heard from him how the Lord used to teach in regard to these times, and say: The days will come, in which vines shall grow, each having ten thousand branches, and in each branch ten thousand twigs and in each true twig ten thousand shoots, and in each one of the shoots ten thousand clusters, and on every one of the clusters ten thousand grapes, and every grape when pressed will give five and twenty metretres of wine. And when any one of the saints shall lay hold of a cluster another shall cry out, ‘I am a better cluster; take me: bless the Lord through me.’ In like manner (the Lord declared) ‘a grain of wheat would produce ten thousand ears, and that every ear should have ten thousand grains, and every grain would yield ten pounds (quinque bilibres) of clear, pure, fine flour; and that all other fruit-bearing trees, and seeds and grass, would produce in similar proportions (secundum congruentiam iis consequentem). And these things are borne witness to in writing by Papias, the hearer of John, and a companion of Polycarp, in his fourth book, for there were five books compiled (syntetagma) by him. And he says in addition, ‘Now these things are credible to believers.’” (Irenæus, B. 5, ch. 33, 3-4, Ante-Nicene Library.)

The Kamite paradise was the place of plenty and of strong drink. The Indian’s idea of future felicity, which consisted in being eternally intoxicated, is but an extension from this primary basis. The “cauldron of regeneration for spirits” was derived from the brewing-vat. Also it is noticeable that the Egyptian garden of Aarru or Allu, in the Ritual, has the same name as the grape, the vine-branch, and the wine. Hetep was the land that flowed with milk and honey, and the imagery is demonstrably Egyptian. It flowed with honey because the flowers were always in bloom. A curious illustration of this land of honey and its Egyptian origin may be drawn from the Ritual. There is a typical conductor that leads the spirits to their home in the Egyptian fields, called the abait or bird-fly, which in one form is the praying-mantis and in another the honey-bee. This divine guide is called in ancient texts the tiller of the rudder of the neshemit ship of Osiris in which the spirits made their voyage across the waters to the land of honey, guided by the bee (Rit., chs. 76 and 104). The land flowing with milk is indicated by the seven cows of plenty, whilst the heavenly Nile would represent the honey, as it was the water that was likened to honey for sweetness. Indeed, there is a tradition that

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in the time of Nefer-Ka-Ra the Nile ran with honey or the taste of it for eleven days. (Brugsch, Egypt under the Pharaohs, Eng. trans. in one volume, p. 30.) The Egyptian paradise of Hetep is mapped out in ten divine domains which correspond to a heaven in ten divisions. These ten divisions were lost, or superseded, like the ten islands of the lost Atlantis, when the zodiac of twelve signs was finally established. And naturally there would be ten populations lost, as in the Assyrian deluge. It follows that the ten tribes of Israel, who preceded the twelve, were lost at the same time and in the same way, the legend being one as astronomical,



wheresoever met with in the märchen. There is a tradition that they will be found again in the Aarru-Hetep or Jerusalem above, the promised land which they attained at last. In the Eṭhiopic "Conflict of Matthew" it is said that the ten tribes "feed on honey and drink of the dew." "The water we drink is not from springs, but from the leaves of trees growing in the gardens" (James, Texts and Studies, 70). These were they who passed in death like all the rest across the waters "into a farther country where mankind never dwelt," because it was in the spirit-world. (II Esdras XIII. 40-42.)

The 110th chapter of the Ritual suffices of itself to prove the Kamite origin of the mount of glory and the circumpolar paradise. This is the chapter of coming forth from the nether-world by day, or with the sun, and arriving in the garden of Aarru, on the mount of resurrection in Hetep, and at "the grand domain, blest with the breezes." This was the heaven lifted up by Shu of old as the summit of attainment. It is called "the beautiful creation which he raiseth up," the mansion of his stars which had been again and again renewed in the heaven of astronomy. In the eschatology it was the heaven of reconciliation, reunion, and of rest. It had been the heaven of Abydos, of Annu, Thebes, Memphis, Hermopolis, and other cities on earth, and now it was the heaven of eternity, the heaven of spirits perfected; also the heaven of Chaldean, Hebrew, Hindu, Japanese, Greek, and all the others who repeated the astronomical imagery and founded their religious teaching on the wisdom of ancient Egypt. The summit of Hetep was the seat of Hathor, queen of heaven and mother of fair love on earth. She who had drawn the world in offering her full breast as nurse to Horus now offered it upon the mount of glory to the weary spirits whom she gathered in her motherly embrace. She was also represented by those seven cows or meris, as the giver of plenty in the meadows of Aarru, so abundantly that the river called the Milky Way was as the overflowing plenitude from this perpetual source. On a tablet in the Louvre (ch. 14) this divine mother of gods and men is asked for "the white liquor that the glorified ones love." This is distinctly called milk upon a Florentine tablet (2567), and vases of her milk are mentioned in the inscriptions of Denderah (Rit., ch. 110, note 9, Renouf). Hesit the cow is identified with Hathor the divine mother, the fair nurse, the mistress of heaven and sovereign of the gods. She was the cow-mother, and her child was the calf who became her bull as fertilizer. Hence the deceased as Horus in Hetep exclaims, "I am the bull, raised on high in the blue, lord of the bull's field" (Rit., ch. 110, Renouf), whose cow or nourisher is Hesit. (Dümichen,

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Resultate, 27, 6.) In this way the cow of heaven supplied not only milk for the infant Horus, but for all who were reborn as babes in the new life, and the heaven of plenty and of rest was tenderly pictured in the welling bosom of the motherhood, thus divinized upon the mount. When the departed have reached the summit of life upon the mount of spirits perfected, they emerge in the garden of Hetep or paradise of Aarru. Here they attain the land of promise in the highest sense of spiritual fulfilment. They eat of the fruit of the tree and drink the water of life, or the milk of the old First Great Mother, who yields it in the form of Hesit the cow: the ancient mother of gods and men to whom the Egyptians assigned a foremost station in the starry heavens. Here the beatified spirits who sat upon their thrones of ba-metal, "raised on high in the blue," among the never-setting stars, extended the hand of welcome to the coming generations of human beings. Three classes of human beings are recognized in the past, present, and future of existence: the Paït are those of the past, the Rekhit are the living, and the Hamemet are the future generations. In one of her inscriptions Queen Hatshepsu appeals to these latter as future witnesses to the glory of her present work. She says, "I make this known to the Hamemet, who will live in times to come." (Records, vol. XII, pp. 131-136.) The name denotes the unembodied, or, more literally, the un-mummied, from Ha, before, and mem or mum, the mummy. These are the future beings to whom the glorified spirits extend their welcome in the garden of beginning and rebirth; and it is in this enclosure or paradise that we shall at last discover the garden on the summit of the mount in the north that has become a traditional cradle and creatory of life itself as the rebirthplace of the glorified. It is said to Ra, who had become the highest god, "Glory to thee upon the mount of glory. Hail to thee who purifiest and prearest the generations yet unborn, and to whom this great quarter of heaven offereth homage." (Rit., ch. 130.) This great quarter was the northern summit in the region of the two lakes of Sa and of Purification. The divine rebirthplace of the soul constellated in the mesken was converted by the later races, Asiatic, European, American, Polynesian, into the primeval place of human birth, from whence the successive migrations were supposed to have issued forth, because the localities and the scenery of earth had been substituted for those of the divine or mythical world of the Egyptian eschatology. The "original Aryan home," the Iranian paradise, the Semitic garden of Eden, the Greek Elysian Fields are each derived from the Egyptian Sekhet-Hetep, the fields of peace and plenty, or the Sekhet Aarru, where amid the still waters are portrayed the islands of the blessed, the amarantine



meads and pastures ever green. When Assyriologists speak of Urdu the mountain of the world as the primitive cradle of the human race (Trans. Soc. Bib. Arch., vol. VI, p. 535), they are oblivious of the fact that there are fifty or a hundred such cradles of the race. Hence over eighty different sites have been assigned to the garden of the beginning, called Edin or Eden by the Semites. The Akkadian Urdhu is one with or corresponds to the Egyptian Urtu, a name both for the ascent or mount and the thigh or haunch, as a figure of the birthplace, human or divine. The

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emigrants from Urdhu, like the Meropes, were the people of the thigh. The Hyperboreans were reputed to dwell above the north wind, as Festus says, "supra aquilonis flatum," which gives us an astronomical hint. Apparently the bird aquila represents the Egyptian vulture mut, which is described in the Ritual (ch. 149) as being on or above the leg constellation: "I am the divine vulture who is on the uarit." But whether it does or does not, the Hyperboreans are localized above Aquila in the northern heaven in the celestial pole-land, where dwelt the ancestors of the Ainu, and the Hamemet of the Egyptian theology. Again, the constellation of the thigh, as sign of the meskhen, womb, or birthplace, will show us the origin of the Meropes. The word *m ropej* (or people of the thigh) was a sacred expression used by the Greeks to denote mankind. It is said of the Hyperboreans by Hellanikos (fragment 96) that they dwelt beyond the Ripaian mountains, and were the teachers of justice, and ate the fruit of trees. This identifies them with the glorified spirits in the polar paradise by two unmistakable determinatives of locality. One is the tree, or wood, of life, on the fruit of which the gods and glorified were fed; the other is the maat or judgment seat upon the summit of the mount, where sat the great judge as Anup, or Atum, or Osiris, in succession according to the reigning dynasty of gods, that were stellar, lunar, or solar.

Mythical monsters like the Cyclops have descended from this birthplace of the beginning. According to Hesiod, the Cyclops were Titans, and the Titans are the giants who were properly a group of seven in later tradition. They were the assistants of Haphēstus, the worker in fire, who was the Greek Vulcan. This tends to identify them with the seven Knemmu, who were the assistants of Ptah, the metallurgist; the seven who were the giants of an earlier time as turners of the sphere in huge and monstrous form. Homer calls Mycene, the ark-city on the summit, the altar of the Cyclops; and the altar is a final form of the mount which was figured in the constellation "Ara." In one character the seven powers that were grouped in the Lesser Bear were the giants, and the giants as Cyclops had but one eye between them. Naturally Polaris as the one eye to the seven was said to be the one eye of the seven, and the giants were then said to have been one-eyed. This would account for the Arimaspoi and other one-eyed people as dwellers in the uttermost vertical north. All was golden in the primal paradise, and according to Hesiod there was a "golden race of men." These were they who came the first. This race was stellar, like the gold that made the circumpolar heaven golden. They were the glorious ones, the never-setting ones, the born immortals in the everlasting "golden-hued region whose food never fails," described in the Vendidad (Fargard II, line 103).

Now, the question for those who looked up longingly to this paradise of peace and plenty as the summit of attainment for another life was how to reach that landing-place of souls and haven of supreme desire. There was heaven, but by what means could the height be climbed or the water crossed when as yet there were no boats or bridges built? Clearly there was nothing for it, from the first, but to leap or swim the waters flowing twixt the mount that was

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mundane and the mount of glory. Hence the Great Mother Apt and Sut her son were figured as totemic hippopotami, and Sebek as the crocodile, for the passage of the water. This was in a mythical representation of natural phenomena, the same mode of progression being continued in the eschatology. When the deceased is about to cross the water betwixt the two worlds he says, "It is I who traverse the heavens. May I have command of the water." (Rit., ch. 62.) But, previous to being self-invested with the necessary power, he prayed to be carried across by the Great Mother, who was imaged as the pregnant hippopotamus in the constellation of the bear, or as the milch-cow in the meskhen, or the moon. For this reason the Great Bear was also called the coffin of Osiris, as the typical place of rebirth. She is the ark of souls who saved them from the waters in the cabin which was uterine. The mother of life as Apt the water-cow was followed by Hesit the milch-cow, and in a later though very ancient representation it is the domesticated cow that carries the dead across the waters to the summit of the mount. But the earliest carrier of souls across the waters in



death is Apt, the most ancient mother of life. In the astronomical phase she is the goddess of the seven stars in Ursa Major and mother of the seven typical eternal who were safe for ever from the deluge in the never-setting stars (Rit., ch. 17). In lands of lower latitude than ours the Great Bear, i.e., the female hippopotamus, set at times beneath the horizon or was hidden behind the mount of earth, to rise again as the bringer-forth of life from the waters, because the reproducer of souls for a future life. It is as the bringer of human souls to their rebirth that she, the hippopotamus, is portrayed as human in her abundant breasts and procreant womb. In that guise she was the womb of life, great with the souls she carried across the waters on their way to the upper paradise, when there was neither boat nor bride extant. This is generally represented by the mummy being borne upon the back of the cow that carries it off full speed by land or water till the islands of the blessed are in view. In these scenes the dead are carried outside the cow, whereas with Apt the souls were carried in the uterus or mesken. In the mysteries of the Ritual (ch. 64) when the Osiris (deceased) is crossing the waters that have burst forth in a deluge, he exclaims, "Anup is my bearer." In this instance the jackal is the carrier, the psychopompus, because it represents the power of the pole as the support of the soul in death. In consequence of being raised up by Anup, the guide of roads (Ap-Uat), the deceased also exclaims, "I hide myself among you, O ye stars that never set." Which shows that he was raised to the region of the eternal, the Akhemu-Seku, or non-setting stars (ch. 33) whose position was fixed for ever as the most ancient lords of eternity, with Anup at their head. When the concept of an atmosphere succeeded the likeness of water, the birds of air could be employed as types. The sun was represented by the golden hawk, the moon by the black and white ibis; the stars, that did not set, as beautiful white birds a-floating on the lake in the paradise of Aarru on the summit of the mount. The deceased also exclaims, "I am the swallow! I am the swallow!" as one particular form of a bird of passage, on his way to the celestial country (ch. 86). Or he assumes the power of the bennu-bird, or the

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shen-shen, both of which ascend the air to a great height in spiral whirls. The deceased in this character prays that he may "wheel round in whirls" and circle heavenward with the spiral motion of the bennu, i.e., the typical phoenix (ch. 83). It was in this guise the soul of Osiris rose again to ascend the tree of life or of dawn, hence the soul of the Osiris does the same. The moon was imaged also as the ibis on whose wings the orb made its celestial ascent. The Osiris pleads that he may ascend to heaven in the disc of the moon, or in the power of Taht, the lunar god who showed the way by night. The ibis now bears off the deceased across the water on its wings, and does battle with Sut, the power of darkness, for a passage.

The natives of Torres Straits Islands have a tradition that at death the spirits of their departed wing their northward way in the shape of flying-foxes to the polar paradise of all the aboriginal races. The power of wings is thus added to the spirit as the superhuman mode of flight. Swimming and flying are the two modes of locomotion here illustrated, until we come to the tree as means of climbing. The natural human way of ascent is climbing. But by no direct means could the helpless watchers climb the heavens with their hands and feet, and they had no wings of their own. As they were frugivorous, they could climb the tree, and the tree supplied a mental means of ascent for those who climbed the heavens as the souls of the departed. Dawn on the summit was imaged as a great green tree upon the mount. Thus the ascent was represented by both the mountain and the tree. Both were means of the ascent at the coming forth by climbing from the dark land of Amenta. It may be premised that the papyrus-reed which rose from out the water was an earlier type of climbing heavenward than the tree. Child-Horus on his papyrus was a figure of this ascent by means of the plant or stalk. When the Messu came by water it was by climbing up the stalk like little Jack. The pedestal of Horus, made of stone, was based on the papyrus-plant emerging from the water, and when this was buried with the mummy it was a type of the ascent to heaven. The ascent emerging from the deep, as Mount Meru in India, was called "the lotus (=papyrus) of immensity," which also shows the water-plant to be a co-type with the mount or tree as the figure of the ascent. The tree is portrayed as a means of salvation amid the overwhelming waters which had to be crossed by the manes in the Ritual. The tree, then, like the mount and steps, was a typical means of ascent to heaven by which spirits attained the polar paradise. It was a natural ladder. There is no race so primitive but has a tree-type of the ascent to heaven. With the Mbocobis of Paraguay the souls of the dead ascend the llagdigua tree, which is a connecting link betwixt their earth and heaven (Humboldt). The same water and tree occur in the Rig-Veda (II, 66 and 183), when Bhuggu, son of Tugra, has to cross the great waters and is "cast headlong into the deep and plunged into inextricable darkness." He likewise clings for support to the tree "stationed in the midst of the ocean." The Australian natives make use of the tree as a mode of ascent to heaven for the spirits of the departed. The wizards also profess that they go up to consult the spirits of the dead by ascending a tree. Some of them





make a pathway for the spirits to ascend and descend the tree of earth and

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heaven by cutting out a strip of bark, taken spirally from the top of a large tree down to the ground. (Howitt, *On some Australian Ceremonies of Initiation*.) The tree or pole as means of climbing is variously illustrated. The Yao-Miao people bind their dead with withies to a tree for the soul to make the ascent. At other times the branch of a tree or bamboo pole is stuck in the grave for the soul of the deceased to climb by (Colquhoun, A. R., *Across Chrysz*, vol. II, p. 369). The Guarinis of Brazil were the worshippers of the god Tamoi who ascended the tree of dawn, like Tum his Egyptian prototype. Up this the spirits were to follow in his wake, and he would welcome them to paradise when they attained the summit of the tree. The Polynesians tell of the tree that reached up to the moon. When the deluge of Raitea occurred and the world of the seven divisions was submerged the survivors were saved by the tree that reached up to the moon or on an island (the mount) named Toa-marama, the moon-tree or the tree reaching to the moon (Ellis, *Polynesian Researches*, vol. II, p. 58). So that both the mount and tree are here described together under one name. The Samoans have various legends of the way to heaven. One of these describes it as a mount, the summit of which reached up to the skies. Another tells of the tree that measured sixty miles in height. According to one account, when the topmost branches of the tree were reached the climbers had to wait for a high wind which swayed them to and fro for a while and all of a sudden slung them into paradise. The Samoans also had a tree with steps that formed a sort of ladder up to heaven. Thus the mount, tree, and ladder were all extant in one group amongst the people of the Pacific islands (Turner, *Samoa*, pp. 199, 200). Both the mount and tree were modes of ascent in thought, and physical means of reaching a little higher towards heaven in making offerings to the powers. In Africa the prayer-tree is a common institution. The Yao people lay their offering of first-fruits at the root of the prayer-tree before they themselves begin to eat the new crop of maize or pumpkins. In another widespread custom the offerings were hung upon the branches of the tree. The Molucca Islanders have the typical tree of ascent to heaven. This tree stood at the place of sacrifice where the offerings were made. Thus with them, as with various other primitive races, the tree was the first natural altar and stairs that figured the way and means of ascent to heaven. The Kasia of Bengal hold the opinion that the stars are souls which once were men who climbed up to heaven by means of the tree, and were left aloft in the branches when the trunk was severed below. In the Huron version given by Brebeuf, we find the guide of roads for the spirits as the dog that is both the guardian and the guide of souls. In the Choctaw rendering the tree has become a log of pine stripped of its bark—that is, a kind of slippery pole by which men cross or climb to paradise or else fall off into the chasm that awaits the wicked down below.

Then the tree type passes into the pole and staff. But the most tangible figure for mental foothold in climbing based on natural fact was the mount. In almost every land there is a mountain known as the mount by which the souls of the dead ascend to the paradise first

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mapped out astronomically at the celestial pole. This in mythology is the mount of the north, the mount of the cow, of the haunch, the navel, the womb, the leg, the meskhen and other images of the birthplace on earth applied to the place of rebirth in heaven. In Borneo the native guides pointed to the summit of Mount Kina-Balu as the landing-place of the ancestral souls. They showed the meat on which the spirits fed, but did not dare to pass the night in this abode of the re-arisen dead, or rather the local likeness of the celestial mount. In the Rocky Mountains, near Denver, is the "Garden of the Gods" and the mount of ascent up which the manes climb to attain the summit of life and happiness. So is it in West Java, where the mountain Gunung Danka is described as being the site of paradise, which means, here as elsewhere, that the paradisaical mountain was the earthly local representative of the celestial mount of glory.

"The Path of the Shades," by Basil Thomson, in the *New Review*, April, 1896, p. 417, contains an account of the Fijian sacred mountain Nakauvandra, together with the motive for rearing it. According to local tradition, the ghosts of the dead were great disturbers of the living. They were willing to leave this earth if they could but make their way to the sacred mountain by which the heaven of rest was reached. The tribes then banded together to make a road for the ghosts to travel over on their last journey, so that they might trouble the living no more. In the year 1892 a surveyor employed to traverse the boundaries of native lands in Fiji re-discovered this most ancient Via Sacra, or pathway of the shades. He was taken by his guides along the crest of a high ridge, the water-shed between the Rewa river and the eastern coast of the



island of Vitilevu. Cutting a way through the undergrowth, he found that the path on which he walked was level, and was seldom more than two feet wide; that hill top was joined to hill top by a razor-edged embankment. He reflected that nature never works in straight lines with so soft a material as earth: that natural banks of earth are always washed into deep depressions by the rains until they become mere rounded uneven slopes. And when his guides had cleared away a patch of the undergrowth, he came upon unmistakable proof that the embankment on which he stood was artificial. The little glens had been bridged with causeways, thirty or forty feet in height in the deepest parts, tapering to a feather-edge at the top, so as to form a winding path along the line of the hill tops that extended, so the natives said, clear to Nakauvandra, the sacred mountain, forty miles away. For a people without spades or picks, the piling of this embankment must have been a gigantic task. Every pound of earth must have been carried up laboriously in little coconut-leaf baskets, and paid for in daily feasts to the workers. And all to represent the road to heaven.

Whatsoever the means of ascent, the toil of climbing up to heaven was stupendous. The Mexican Mount Culhuacan, for instance, is a Hill Difficulty indeed. The upper part is formed of sand so fine that it offers no foothold for any mortal tread. This is a mode of showing, not merely saying, how hard it is to climb, and none but righteous spirits could attain the paradise upon the summit.

Naturally the staircase, as the work of human hands, is comparatively late. But it follows, as the pathway from the tomb. At

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Abydos, the seat of Osiris as god in the highest is at the head of the staircase, when he was the power presiding over the pole of heaven (Rit., chs. 7 and 22). Thebes was another city in which the celestial staircase was imaged. As it is said in the inscription of Queen Hatshepsu, "Thebes is a heaven upon earth. It is the august staircase of the beginning of time. It is the Utat of the universal Lord, his heart's throne, which sustains his glories and holds within it all who accompany him" in the circle of Osiris, who presided at the top of the steps above the pole of heaven. (Rit., ch. 7; Records, vol. XII, p. 133.) The mound or stairway with the seven steps was permanently figured in the seven-stepped pyramid of Sakkarah as an image of the mount with steps that showed the way to heaven in the astronomical mythology. The ambition of the Babel-builders, described in the book of Genesis, is to erect "a tower whose top may reach to heaven" (Gen. XI. 4). Here the tower with seven tiers takes the place of the mount with seven steps or tree of seven branches, or the ladder, as a mode of reaching the summit of attainment.

The pillar follows the mount as a co-type of the pole, first as a pillar of wood, then as a pillar of stone, or metal, or of glass. In various legends the celestial pole is imaged as a pillar of glass or other slippery substance, which also indicates the difficulty of getting to heaven. This is the pillar by which the manes make their ascent every Sabbath day from the lower to the upper paradise; and having got a glimpse of all the glory, they slide down again into the subterranean world (Yalkut Kadash, f. 57. c. 2, Stehelin, vol. II, p. 25).

It is related in a Taoist work that once upon a time a Chinese king endeavoured to climb up to heaven by a pillar of enormous height, but it was so slippery that he always slid back again to the ground (Chinese Repository, vol. VII, p. 519). And without doubt this slippery pillar still survives as the greasy pole of the British pastimes, which are not continued for their grossness, but because they once had a sacred significance. In this, the heaven of eternal plenty on the mount is represented by the leg of mutton at the top of the pole.

The slippery pole or pillar of glass can be paralleled in the Odyssey. "One rock reaches with sharp peak up to the wide heaven, and a dark cloud encompasses it. No mortal man may scale it or set foot thereon, for the rock is sheer and smooth as if it were polished."

This is not the mundane mount where mortals find their foothold, but the celestial mount, which none but spirits ever scaled in any form of the mythology. When glass began to be manufactured it would supply the material for a very perfect likeness to the aerial mount of heaven. The tower of glass would succeed the tower of brick and the mound of earth. There is a story told by Nennius in his *Historia Britannium* of "Nimeth the second who came to Erin," and who, in sailing the ocean with his thirty vessels (luni-solar month), sees a glass tower in the midst of the waters, with men on it who give no answer when they are addressed. This seems to have been because of its height. So in Taliessin's account of the glass fort of Arthur, "three score hundreds stood upon the wall; it was hard to converse with the watchmen." Nimeth attacks the tower, and all his thirty vessels are sunk or wrecked. (Rhys, *Hibbert Lectures*, pp. 263-264; Skene,



Book of Taliessin, vol. II, 155.) Taliessin the Bard professes to have been in the tower of glass as well as in Amenta or Hades. This juxtaposition of the tower with the nether-world shows that the dome of glass was a form of the celestial summit. There is a glass hill in the Norse folk-tales. The princess is only to be won by the youth who can ride up the hill of glass. The ash-lad, a male counterpart of Cinderella, is the only one who at all succeeds. At the first trial he rides a third of the way up, and the king's daughter rolls a golden apple down to him. On the second day he rides two-thirds of the way up, and wins a second golden apple. On the third day he ascends to the top of the hill, and takes the third apple from the lap of the princess. Of course he wins the daughter of the king and half the kingdom besides. In this version the glass hill is the mount of the pole. The king in these märchen is Ra in the Egyptian mythos. The princess was Hathor, goddess of love. The kingdom in two halves was the double earth. Horus wins the second half, and unites the two into one kingdom by climbing the hill of glass and winning the princess as his wife. The tree on which the golden apples grew is the tree of dawn, the tree of Hathor the princess. The hero, who is the king's son, sometimes lives as a kitchen-lad beneath the stairs; and in the mythos the staircase is a co-type with the mount or hill of glass. This shows that the stairs stand in the lower world, where the fire of old suns and moons will explain the ashes in which the cinder-girl or ash-lad proverbially sit in their poor and lowly estate when the moon and sun are in the nether earth.

One typical mode of rising to heaven was by means of a dense column of smoke! This was acted by kindling a fire on the grave of the deceased, so that the spirit might ascend as it were in a chariot of cloud. (Samoa, Turner, pp. 199 and 335.) The Samoans explained that this was done to save the soul from sinking into the pit. The same type was obviously continued in the smoke of incense rising from the altar. Other illustrations might be cited to show that the ladder by which the wizard, witch, or conjurer sought to reach the land of spirits was imaged by means of something drawn out of or in some way emitted from his mouth, a mere thread, a film, a substance like gossamer, which probably represents the spirit in a filamental form, when the soul was identified with the breath or under the same name as it is in the Egyptian word "nef" for breath and spirit. Thus the substance drawn from the mouth of the wonder-worker represented a kind of ladder as the visible mode of ascent for the soul exhibited in primitive mysteries. The mystery is still extant and still performed to a gaping crowd in the English market-place, when the conjurer, who is now an acrobat, draws from his mouth a ladder or spiral pole made of shavings, or shall we call it the cone of the pole, which was once a figure of the ascent to heaven, that was followed by the ladder and the steps, the pyramid, the Babel-tower, the minaret and spire, until its final form upon the lowermost line of descent became the pinnacle made in spiral coils of shavings proceeding upward from the conjurer's mouth by dexterous sleight of hand, as the great mount of god, the staircase of Osiris, the figure of the pole at its final vanishing point. Thus the conjurer's twist of shavings drawn from his mouth may illustrate a mode of the mysteries when it

was taught that the soul of breath came forth from the mouth as its own ladder or means of ascent to the upper world.

Another illustration of the difficulty in climbing up to heaven may be seen in the ladder formed of knives which is made use of by the Taoist jugglers in China. This is constructed of two upright bamboos, with knives or sword-blades set between, edge uppermost, for steps. The ladder was a co-type with the mount and steps of ascent. The Japanese have a mythical mountain called Kurahashi, the dark ladder. The speaker, in a passage quoted by O'Neil, says he climbs this vertical ladder by the aid of his sister. "Steep though Kurahashi be, steep it is not when I climb it with my sister" (The Night of the Gods, vol. II, p. 1015). The sister is a goddess whom we look upon as lunar. There was also a ladder-mount near Ptolemais which is mentioned by Josephus (Jew. War, II, 70). Certain sacred hills in England, called the "Step Hills," repeat the ladder of ascent to heaven. There is one near Ivinghoe (Bucks) which is evidently an artificial formation. Cader Idris is reputed to have had 365 steps from bottom to summit. The Egyptians solemnized a feast of the dead or festival of the steps, by which they celebrated the ascent of the manes from the valley of Amenta to the summit of the mount.

When bridges were built, a bridge supplied the typical means of crossing the celestial waters. The earliest figure of a bridge in heaven was probably the rainbow. This was the Norse bridge made by the gods that reached from earth to the height of heaven and down again to the earth, and was therefore a visualized



way for the coming and going of souls. In the Prose Edda, Gangler asks, "Which is the path leading from earth to heaven?" The answer of Har is, "Hast thou not been told that the gods made a bridge from earth to heaven and called it Bifrost? But perhaps thou callest it the rainbow." (Prose Edda, 13.) The name of Bifrost denotes the evanescent aerial bridge. The rainbow is certainly a form of the celestial bridge, though possibly the type may not have been Egyptian. It is a pathway for spirits to the Brahmanic Svarga. It is the snake-bridge that crosses the river of the dead to the dwelling beyond in a North American Indian version of the mythos. Also, the souls of Maori chieftains are supposed to mount heavenward by means of the rainbow. The Samoans called the rainbow Laa Maomao, the great step or the long step of the god (Turner, Samoa, p. 35). Wang-liang, or the king's bridge, is a constellation in the Chinese planisphere which is described as the bridge that spans the moat of the ruler's castle. This is crossed by kings and chieftains when they go to pay their homage to the monarch. The moat was also crossed by boat. This moat corresponds to the waterway of the Egyptians, and to the "way which is above the earth"; in short, the galaxy on which the souls of the dead were carried in the bark of Ra (Rit., ch. 4). The symbols of the garden of peace, including the kissing doves, may be seen portrayed upon the ordinary willow-pattern china plate. The bridge survives in some old British ballads as the "Brig o' Dread." One of these is called "a lyke-wake dirge," in which the journey of the dead is described. In "Lady Culross's Dream" it is "a narrow bridge of tree" suspended over an unfathomable gulf. But, as Scott

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points out, the most minute description of "the Brig o' Dread" occurs in the legend of Sir Owain, who, after many frightful adventures in St. Patrick's purgatory=Amenta, arrives at the bridge which, in the legend, is placed between purgatory and paradise.

"Lo! Sir Knight, see'st thou this?  
This is the Bridge of paradis.  
Here over thou must go.  
Whoso falleth off the Brigge adown,  
For him is no redemption."

He falls into the void of Apap, or the lake of outer darkness. The moral of the dirge is that whatsoever good works have been done on earth will be waiting at the bridge and help the deceased to cross the gulf. (Scott, *The Minstrelsy of the Scottish Border*.)

The pyramid is an artificial figure of the mount as means of the ascent to heaven. And now, if we place ourselves with the mummy at the bottom of the Well, we shall see that the tubular shaft of the great pyramid at Gizeh represented the way to heaven as it was imaged to Egyptian thought. The Pharaoh resting at the foot might scan not merely the starry vast, but could fix his gaze in death upon the heaven of spirits at the summit of the mount, the paradise of peace, the enclosure that was finally configured in the circle of the seven pole-stars that crossed his telescope (the passage pointing northward) one by one in the circuit of precession, or the heaven of eternity. The pole-star, a Draconis, was not the only one that would come within range of that great tube. The great pyramid was founded on the Egyptian astronomy, but was not built simply to register the fact that a Draconis was the fixed point and polar pivot of all the stellar motion during some 3,700 years in the vast circuit of precession. The ceilings of the pyramid chambers were sprinkled over with stars to resemble the face of the sky by night. Astronomical tables gave the aspect of the heavens tenanted by tenat throughout the year. So that the manes "had but to lift their eyes" and see in what part of the firmament the course lay night after night. Thus, lying in his sarcophagus, the dead man found his future destinies depicted thereon, and learned to understand the blessedness of the gods. (Maspero, *Egyptian Archy.*, Eng. trans., pp. 158-160.) The chief course was mapped out along the river of the Milky Way, as is shown in the Ritual, by the boat of souls ascending to the polar paradise. The deceased, who is about to rise again and set his legs in motion, prays that he may "go up to Sekhet-Aarru, and arrive in Sekhet-Hetep." Lying as the mummy in Amenta, he says "I shine above the leg as I come forth in heaven, but (here, meantime) I lie helpless with a corpse-like face. I faint. I faint before the teeth of those whose mouth raveneth in the nether-world." (ch. 74, Renouf.) The cynosure of the watcher is a point above the constellation called "the leg" by the Egyptian astronomers. This was a constellation in the northern sky which has been identified by Renouf with the group of Cassiopeia, and which the Egyptians named the meskhen or creatory of the cow. The earliest figure of an ark in heaven, or on the waters of the Nun, was



that of Horus on his papyrus-reed, who issued as the soul of life in vegetation from the abyss. As the sacred bark borne heavenward in the mysteries shows, this was a figure of the papyrus-

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flower which had been the cradle of Child-Horus previous to its being imaged in the eschatology or astronomy. When the boat was built the souls of the deceased were ferried over the waters in the mythical bark which was at first stellar, next lunar, and lastly solar. There is a bark that voyaged round the pole as Ursa Minor, with seven souls or glorious ones on board, seen in the seven stars that never set, a primary type of the eternal. In another text we find a prayer for the deceased, "that he may reach the horizon with his father the sun, in the solar bark; that his soul may rise to heaven in the disc of the moon; that his Sahu (or celestial body) may shine in the stars of Orion, on the bosom of heaven" (Book of Sen-Sen, Records, vol. IV, p. 121). Here are three forms of the boat of souls, one in the stellar, one in the lunar, and one in the solar representation, at three different stages of the mythos. Modern astronomy speaks of the starry vast as a revolving sphere, where the ancient wisdom called it the ship of heaven or the bark of eternity. At first the superhuman force that hauled the system round was thought of as a mighty monster swimming the celestial lake—a hippopotamus or a crocodile, or a compound of both. This was the Great Mother of the revolutions, who was constellated as the *primum mobile*, the goddess Apt depicted in the Great Bear as the procreant womb of life, the mother and nurse of universal life. Seven powers were born of her, and represented under different types as hippopotami, crocodiles, jackals, apes or eared animals. Seven such were figured as the pullers round the pivot of the pole. When the boat was launched the seven were grouped as seven kabbirs or sailors in the Lesser Bear that made the voyage nightly, annually, and for ever round the mount. They were likewise portrayed as seven tow-men of the starry vast, and haulers of the solar boat, the bark of millions of years, the vessel that was rowed by the twelve kings or twelve great gods around the final zodiac. We learn from the solar mythos that the rope of the towers was made fast to the star Ak, which is to be identified with the pole. The tow-men say, "The rope is with Ak." "Ra calls it, and the rope puts itself in its place." Ra is then in Amenta, and the rope of the towers is fastened at the upper end to the pole. Ra says, "Power to you, towers. Tow me to the dwelling of stable things. Free yourselves on this mysterious mountain of the horizon." This towing upward of the solar bark is one of the great mysteries of Amenta. (Book of Hades, VI, pp. 8-32.) The "navigators for this great god" who tow the boat are also said to take their oars and row for Ra. Ra says to them, "Take your oars, unite yourselves to your stars." "O my pilots, you shall not perish, gods of the never-setting stars" (Akhemu-Seku). Thus the solar boat or ship of heaven was navigated by the gods of the non-setting stars who voyaged round about the pole; who did not sink below the horizon, but became the lords of eternity.

A Chinese constellation in the Milky Way is called "the ship of heaven," and the "ship of Nu" as Egyptian is the ship of heaven by name. It is sailed over the void of the Apap-reptile or dragon of darkness, also called the lake of Putrata, into which the souls fall headlong who do not secure salvation on board the bark, and have no other means of attaining the "tip of heaven" in the Aarru-paradise

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(Rit., ch. 99). The ship Argo Navis, as a constellation, is a reduced form of "the ark of heaven" which is described in the Ritual (ch. 99). Four parts of the ship of Nu remain in the Arabic figure of Argo Navis, viz., the "poop," the "keel," the "mast," and the "sail." In the Ritual the "ship of Nu" is described in all its parts. "Backbone of Apuat" is the name of the keel. Akar (in Amenta) is the name of the hold. "Leg of Hathor" is the name of the hull. The "two columns of the nether-world" is the name of the stem and stern posts, or masts. "Amsta, Hapi, Tuamutef, and Kabhsenuf" are the names of the ribs; "Nut" is the name of the sail. "Bearer of the great one whilst she passeth" is the name of the mast. "Lord of the double earth in the shrine" is the name of the mooring-post. The foundation was laid on, or in, the backbone of Anup, which was once the type of stability as a figure of the pole, the earliest fixed foundation laid in the building of the heavens. Akar is another name for Amenta, the hollow nether-world of three, this ship being a three-decker. Amsta, Hapi, Tuamutef, and Kabhsenuf are the supports of the sky at the four corners or sides of the vessel. They are also the four oars of the vessel. The mooring-post was an image of the pole, to which the stellar ark or solar bark was fastened by the cable, as it made the voyage round the starry mount. The ship of heaven, then, is a figure of the nether-world in its hold and of the four quarters in its ribs, which are also represented as the four paddles, one at each of the cardinal points. This was constellated in the heavens as an ark that made the voyage up the Milky Way to the tip of heaven and the place of coming forth upon the mount of





glory. The ship of heaven was an ark of salvation for souls. Those who did not find safety on board are described as falling headlong into the gulf of Putrata where the dragon Apap lurked to devour them. Now, in the planisphere the constellation Hydra is next to the ship Argo, and Hydra the water-snake is identical in character and position with the Apap-reptile who devoured those that fell into the void, otherwise the bottomless pit of the abyss. A knowledge of this ship and its constituent parts, together with the course of its journey through the heavens, was necessary to the initiate in making his passage to the paradise of the pole. The Osiris was not allowed to pass on board unless he could answer every question put and tell the name of every part of the vessel. The names given show that the different parts of the vessel were configured in the stars according to the mythical types, and that the mystery was astronomical. Finally, the great bark of salvation was solar, with Horus at the outlook. The deceased prays to the god who is on board, "O Ra, in that thy name of Ra, since thou passest through those who perish headlong: do thou keep me standing on my feet." "Are you coming into the bark?" says the great god Atum-Ra, with a naïve familiar invitation that reminds us somewhat of the invitation "come with us" of more recent salvationists. "The bark advanceth. Acclamation cometh from the mount of glory and greeting from the lines of measurement." These are the cheers with which the boat is hailed and welcomed by the inhabitants of the upper paradise. "Lo, the lamp is lifted up in Annu" as a light by night to lead them on the way when they come to the heaven of the stars that set, and

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they have to steer by the pole-star as their guide of ways. While the Osiris passes over the waters to the west the Khabsu gods get ready for lighting up the heavens with their starry lamps, to greet the passengers approaching in the bark with acclamations of great joy. "All right is the Osiris; his future is in Annu," the eternal city at the pole. The glorified deceased sails in the great bark on the stream of the god Hetep, the White Way, until he comes to the ten divisions of the circumpolar paradise. There he enters to take possession of them one by one. As an astronomical foundation, the upper paradise of all mythology upon the mount of glory was dependent on establishing the celestial pole for a fixture in the waters of surrounding space, or, as the Ritual phrases it, "a mooring-post" for the ship of souls. Here was the rock of safety and the tree to which the sinking spirits clung for their salvation. Here the mariner says, "I make myself fast to the block of moorage on the heavenly stream." That is, to the pole which was figured as the final mooring-post upon the landing-stage of an eternal shore.

The Kamite paradise, as an enclosure of the water and the tree of life upon the summit of the mount, is traceable in four different forms. At first it was the primitive paradise of the Oasis in the south. Next it is the circumpolar paradise of Am-Khemem, upraised by Anhur in the north. The third one is the paradise of Atum in the garden of Amenta. The final paradise was founded on the mount of glory for the spirits of the just made perfect in the heaven of eternity. Thus there are four types of paradise. And these apparently are enumerated and described in Irish legendary lore when Cesair, "the first woman who landed in Ireland before the Flood," says of her great knowledge, "Truly I am well versed in the world's history, for Inis Patmos is precisely the earth's fourth paradise, the others being (1) Inis Daleb in the world's southern, (2) Inis Escandra in its boreal part, and (3) Adam's paradise." The fourth paradise is that in which the righteous dwell who have attained to everlasting life (Adventures of Teigue, Son of Cian, Nutt, The Happy Otherworld, p. 203). In such ways relics of the astronomical mythology remain unrecognized in many scattered fragments of the ancient wisdom.



## EGYPTIAN WISDOM AND THE HEBREW GENESIS

## BOOK VII

THE Egyptian system of uranographic representation has been outlined and many of its details have been identified in the chapters on the astronomical mythology. It has now to be shown that the so-called "legends of creation" chiefly known as Semitic are the detritus of the Egyptian wisdom. These legends did not wait for their beginning until the Mosaic Pentateuch had been carried round the wide circumference of the world either by the scattered Jewish people or the Christian missionaries. As we have seen, the Semitic theologians did not know enough of the ancient sign-language to distinguish the evil serpent from the good, the great Earth-mother from the chimerical dragon of the deep, or the beneficent spirits of elemental nature from the Sebau, the Sami or fiendish forces of external phenomena. The Semitic versions of the legends, Babylonian, Assyrian, or Hebrew, mainly reproduce the débris of the astronomical mythology, which has so often been reduced to the status of the nursery-tale. It is their fatal defect that they are not the original documents, and have no firsthand authority. In these the primitive wisdom of old Egypt has been perverted, and the mythical beginnings, which had their own meaning, have been transmogrified into what is herein termed a cosmogonical creation. For example, the mythical abyss or deep was not the mother of all things. That was the Mother-earth in the abyss, the nun, or firmamental water. As the Mother-earth she brought forth her elemental progeny in and from the abyss. Hence she was the wateress, or wet-nurse who suckled her young within the earth, as it is said of the monster Tiamat, because, as primordial bringer-forth, she was the Mother-earth. In the Babylonian legends of creation the seven associate-gods, who are the creators in the Egyptian mythos, have been converted into the seven evil spirits of a later theology. And on one of the tablets (W.A.I.4.I.I.36, 37) it is said of these seven evil spirits, "The woman from the loins of the man they bring forth." Thus the creation of woman is made to be the work of seven evil spirits, who, as the Kamite wisdom witnesses, did not originate as wicked spirits or as powers of evil. (Sayce, H. L., p. 395.) The legends of creation are known, more or less, as Hebrew, Phœnician, Babylonian, and Assyrian, but as Kamite they have not been known. And when the mythical representations of natural phenomena first

portrayed by the Egyptians were turned into cosmographical creations by the Semites, they had no verifiable meaning either as history or mythology. Even Lenormant held that the Chaldaic and Hebrew versions had one common origin and were not derived from each other, but he made no attempt to trace that origin to the Egyptian astronomical mythology, which was to him a sealed and secret book. Egypt's knowledge of beginnings was laboriously derived by the long, unceasing verification of scientific naturalists. Their ancient wisdom did not fall from heaven ready-made, nor had it any claims to a miraculous birth. It was dug for and quarried out from the rock of reality. It was smelted, shaped, stamped, and warranted for current coin as perpetual symbol of the truth, however primitive. It was and is, to-day and for ever, a coinage genuinely golden, though the figures on it may be sometimes difficult to decipher. The ancient wisdom in the Hebrew books has been converted into a spurious specie, and passed off on the ignorant and unsuspecting as a brand-new issue from the mint of God. According to Egyptian thought, "creation" was mainly limited to the bringing forth of life—the life of water, fish and fowl, animal, reptile, and other forms from the meskhen or creatory of earth, when this was represented by the womb of Apt the pregnant water-cow. This idea of birth from the womb is portrayed in Apt the first Great Mother (fig., p. 124). Next the idea of birth from the womb is repeated in the making of Amenta with the Tuat as the creatory or the place of rebirth for the manes. And thirdly, in the astronomical mythology the meskhen, womb or place of birth, was constellated in the "thigh" of the cow as the sign of rebirth in the celestial rebirthplace. We have now to formulate the Egyptian origins of the creation legends that have come to us in a Semitic guise or disguise.

In their account of "the beginnings" the Egyptians make no pretence of knowing anything about a cosmical creation. Theirs is the natural genesis. A common Egyptian phrase for creation was "of the first time," and the expression is well represented in the opening words of the Hebrew book of Genesis, which are rendered "in the beginning" (Stele of the Sphinx, "Of the first time"). This beginning was "in the



domain of Sut," "that sacred place of the first time." This first time, says the inscription, goes back to the domain of Sut and to the days of the masters of Khar, the later Akar and Neter-kar of the under-world. Darkness was the domain of Sut, as a condition of commencement, and the birthplace was where light broke forth from out the darkness. It was the African birthplace of the black and white twins of night and day. Otherwise the beginning in "the first time" described by the Ritual was with birth from the abyss, which was the birthplace of water within the earth. It is portrayed as "the Tuat which nobody can fathom," the place that "sent out light in the dark night," which was the birthplace of water and of eatable plants (Rit., ch. 172). Thus we have the Deep, the darkness on the face of the deep, the light breaking out of the darkness; the waters and the life springing forth from the waters in eatable plants, grouped together in Amenta the earth of eternity. Water had revealed the secret of creation in the life which came as food by water from the Mother-earth in the unfathomable deep. The

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secret of water as the source of life was the primal mystery to the Egyptians, as is shown by Kep (or Apt), the ancient mother of mystery, when the mystery was that of fertilization by means of water, as in the inundation of Egypt by the river Nile.

That secret of the precious water-source, the divulgence of which was the cause of the deluge at Lake Tanganyika, the secret that is so persistently preserved as a matter of life or death by the Bushmen amongst other African races, had been entrusted with occult significance to the keeping of the Sphinx. The Sphinx was a figure of the primitive abyss called Akar, the unfathomable deep of earth or womb of life, and it is a monument that marked the sacred place of creation or "the first time." As the inscription says, "The Sphinx reposes in this very place"-the place, that is, where life came into the world by water with food from the unfathomable abyss and light from the primeval darkness. This was also the sacred way by which the elemental powers or gods came into being, who originated as the masters of the nether earth. The number is not given, but these are known under several types and names as the primordial seven powers, the seven spirits of earth, or seven Urqus divinities, who were born in the lower earth before this had been hollowed out by Ptah in the making of Amenta.

In the several Semitic accounts of the first time, or in the beginning, more especially that of the Hebrew Genesis, the astro-mythological representation has been merged in a material creation, as the result of a later and more literal rendering of the subject matter; the later the version, the more exoteric the rendering. In the Assyrian epic the upper and lower firmaments, called "Ansar and Kisar were created." This is identical with the creation of the upper and lower firmament in the Hebrew Genesis. But in the Egyptian wisdom only can we make out what "creation" means as a mode of representation in the ancient sign-language. There are some remains, however, of the astronomical mythology in the Babylonian and Assyrian legends. One of these is the beginning with a world all water as an image of the firmament, or, when otherwise expressed, with the lands that were wholly sea. This is followed by the stream that divided the celestial Okeanos, and the consequent formation of a firmamental abyss, where the lower waters were gathered together into one place. In the Babylonian account of creation there was a time when the upper region was not yet called heaven; the lower region was not yet called earth, and the abyss was not yet formed. So, in the "non-Semitic" version the abyss had not been fashioned, the waters had not been gathered into one place; the whole of the lands were sea, and there was no stream yet configurated in the celestial ocean (Talbot, Records of the Past, vol. IX; Pinches, Records of the Past, 2nd series, vol. VI). Beginning in the heavens was with the uncreated Nun. When this was divided into an upper and lower firmament so-called "creation" had commenced. When the waters were gathered into one place the firmamental abyss had been opened, and a basis laid for the astronomical mythology or uranographic representation. The same beginning with the uncreated undivided Nun, as in the Egyptian myth and Babylonian legend, is apparent in the book of Genesis. The Nun, or Nnu, was the firma-

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mental water. This is "the water" of the Hebrew version; the water on which darkness brooded and from which the spirit of the Elohim emerged; the water that was divided into the upper and lower firmaments, as an act of so-called "creation." The Nun was likewise the celestial water of the Akkadians and Babylonians, as well as the Egyptians. When Nuna or Anuna signifies the sky that is as the primordial water, the same as in the Kamite Nnu or Nun. The Irish firmament or celestial water is also called the Nion, an equivalent for the Kamite Nun.



The first three of the seven powers born of the Kamite mother of the elements were represented by Sut the power of darkness, Horus the power of light, and Shu the power of the air or breathing force. These three Ali or Elohim appear in the opening statement of Genesis. Though unpersonified, they are present as the primary elemental powers. In the Hebrew beginning, darkness brooded on the face of the deep, and the spirit of the Elohim moved upon the waters. The beginning, therefore, is with night or darkness. The spirit of Elohim was the breathing force of Shu or the breeze of dawn. The name of Tefnut, who was born twin with him, denotes the dews of dawn. Thus the powers or elements of dawn emerged from out the darkness of the firmamental deep with Shu and Tefnut as the elemental powers of breath and liquid life. The next two offspring of Neb-er-ter, the All-one in the Egyptian account of creation, are Seb and Nut, or earth and heaven. These were unformulated by night, but the two were separated by Shu at dawn when Nut was lifted up from Seb, and heaven and earth were thus created or distinguished in the only possible way. It is this "beginning" that was followed in the book of Genesis and in what has been made to look like a cosmical creation of the physical universe.

This creation is a representation of natural phenomena which might have been seen any day and night. But the gods of Egypt have been defeatured and dislimned and resolved into their elements of darkness and the firmamental deep, the breeze of Shu, the moisture of Tefnut; and the earth of Seb distinguished from the heaven of Nut. The action of the spirit moving on the waters had been perfectly expressed in the Egyptian version, when Neb-er-ter says that he created by means of divine soul, and that in founding a place where he could obtain foothold, he "worked with the spirit which was in his breast." This, according to Egyptian thought, was the breathing spirit first divinized in Shu as the power of the air or animistic soul of life. In the Hebrew version the elements of earth, heaven, darkness, light, water, spirit (or breathing force) are directly called into being, whereas in the Egyptian, four of these come into existence or are made apparent by means of divine types. Shu was the figure of breathing force with which the darkness was dispersed at dawn. This likewise was the breathing spirit with which Neb-er-ter created. In a vignette copied by Maspero (*Dawn of Civilization*, p. 169) Shu is accompanied by a group of gods in lifting up the firmament. There are seven altogether, chief of whom is Shu himself standing underneath the upraised heaven. These seven as the Ali who are co-workers with Shu are equivalent to the Elohim in the Hebrew book. Shu is called the separator of heaven from the

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earth, the elevator of heaven for millions of years above the earth. He is the conqueror of chaos and the progeny of darkness. Instead of the Elohim saying, "Let there be light" with this uplifting of the firmament, the Egyptian version represents Shu first as raising the firmament and next as bringing Ra his eyes to see with after the nocturnal heaven had been raised. In a Japanese account of creation the starting-point is also with the uplifting of the heaven from the earth. In the preface to the Japanese *Kojiki* this beginning with the separation of heaven and earth is described by Yasumaro, the editor: "Heaven and earth first parted, and the three Kami performed the commencement of creation. The passive and active essences then developed, and the two spirits became the ancestors of all things." These two are identified with Izanagi and Izanami in the Japanese system, and with the Yin and Yang in the Chinese. The three Kami called the "alone born Kami, who hid their beings," are one with Sut, Horus, and Shu, whilst the twin brother and sister are identical with Shu and Tefnut, who represented breathing power, or air, and moisture, as the two halves of a soul of life—Shu of breathing, Tefnut of liquid life, the active and passive essences which blended and became the creative spirit moving on the face of the firmament. In Genesis the powers of darkness and light are present when the drama opens, not as powers personified, but as elements. "Darkness was upon the face of the deep," and the Elohim said, "Let there be light." These, as Sut and Horus, were the first of the primordial powers in an elemental phase, the black Neh being the bird of night or Sut, and the solar hawk of Horus the bird of day. There was Sut the power of darkness on the one hand, and on the other Horus the hawk of light; these are equivalent to "there was evening and there was morning one day." It is noticeable, too, that the Hebrew word for evening, *bri*, is also the name for the raven, the black bird of Sut. It is said in later texts that these nature-powers were derived from the primeval stuff or matter of the Nun, which means that they originated in and were embodied from the physical elements, such as Sut from darkness, Horus from light, Shu from air, Hapi from water, Kabhsenuf from the solar fire, Tuamutef from earth, Amsta from the mother-blood.

Certain matters of mythology were differently manipulated in various versions of the mythos. The process had already begun in Egypt. In the creation performed by Kheper-Neb-er-ter the first two powers produced as breathing force and moisture, or wind and water, are divinized in Shu and Tefnut. The next two



are Seb the god of earth and Nut the goddess of heaven. These are now portrayed in the after-thought as having been emanated or emitted from the body of the one Supreme Being who had now become the Lord over all, whereas in an earlier myth the earth and heaven came into existence or were discreted when Shu upraised the heaven, or Nut, and separated her from Seb the god of earth. The coming into being of these four, Shu and Tefnut, Seb and Nut, is traceable in the Hebrew Genesis, but in a different mode and order of setting forth. "In the beginning Elohim created the heaven and the earth." These in the original are Nut and Seb, who were divided from each other (not created) and permanently propped apart by Shu and the supporting

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powers or Elohim. But, instead of a cosmogonical creation, the Egyptian wisdom shows that the making of heaven and earth was a mode of representation in the astronomical mythology. Some hints of this natural origin may be gathered from the Babylonian fragments of legendary lore. In the first tablet of the Chaldean account of creation, rendered by Talbot, the process is partially described (Records of the Past, vol. IX, 117). It is said of the Creator, "He fixed up constellations, whose figures were like animals." It is also said on the seventh tablet, "At that time the gods in their assembly created (the beasts). They made perfect the mighty (monsters)." These, as is shown by the context, were figures of the constellations. But in the Hebrew rendering the living creatures of the water, air, earth, or other element have been literalized, whereas they were as much figures in the astronomical mythology as were the two firmaments, the abyss, or the constellated lights of heaven. The Chaldean account of creation also describes the construction of "dwellings for the great gods." These were celestial habitations, as we say "houses" of the sun and moon. In the Kamite creation by Ptah they are called the shrines of the gods. "He formed the gods, he made the towns, he designed the nomes, he placed the gods in their shrines which he had prepared for them" (Inscription of Shabaka, lines 6, 7). Thus "creation" in this phase was a mode of representation in the heavens. It began with the abyss and the water, the creatures of the abyss, such as the Southern Fish and Ketos, the Water-serpent, and other "constellations whose figures were in the likeness of animals": and the habitations of the gods that were built upon "a glorious foundation." When the abyss had not been made, and Eridu had not yet been constructed, it is said that the whole of the lands were water. But when a stream was figured within the firmamental sea, "in that day Eridu was made; E-Sagila was constructed which the god Lugal-Du-Azaga had founded within the abyss." Two earthly cities were built upon a heavenly model, and the earthly Eridu corresponded to a celestial or divine original. Thus the earliest seats of civilization founded in Babylonia were modelled on cities that were already celestial and therefore considered to be of divine origin; the seats in heaven that were founded first in the astronomical mythology, as we hold, of Egypt.

But it was not the genesis of the universe that is imaged in astronomical mythology. The firmament was there, already waiting to be distinguished as upper and lower, and divided into the domains of night and day, or Sut and Horus, or Ansar and Kisar. The constellations were not created from nothing when they were figured out of stars. The firmamental water was not created by being divided into upper and lower. The earth was not created because distinguished from water as ground to go upon. Darkness was not created when it was portrayed as a devouring dragon. The pole of heaven was not created in being represented by a tree or mount or altar-mound. Heaven and earth existed when these were nameless, and did not come into existence on account of being named. Things were not created when images were assigned to them, nor because names were conferred upon them. The confusion of names and things is modern, not ancient; Aryan, not African.

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The starting-point of a beginning was from the Nun, the firmamental water, which encircled all the world with the aerial ocean of surrounding space. This was the world all water. The earth was imaged mentally, thence figured mythically, as a fixed and solid substance in the waters of the Nun. These have been mixed up together by recent writers in a watery mass or mush of primordial matter, from which the cosmos is assumed to have been solidified or created out of chaos. But that is an exoteric misinterpretation of the ancient wisdom. There was no such creation. The earth stood on its own foundation in the lower Nun. The name of earth or land in Egyptian is Ta. Hence, land or earth in the Nun is "Ta-nen," which is the name of the earth in the waters of the Nun, the lower earth of the Egyptian Tanen. Tanen as a locality was earlier than Amenta, and the name was continued in the title of Ptah-Tanen, the opener of the earth, which had





been founded in the Nun by the order of gods or powers called the "Nunu," as fellow-males, and a form of the first company, who were seven in number. In the Hebrew account of creation, the earth and firmament were already extant, but "the earth was waste and void; and darkness was on the face of the deep." Therefore the beginning is with the formlessness of the unfeatured Nun. Darkness existed. Light came forth. The light was then divided from the darkness as a mode of differentiating and describing day and night. Next, the upper firmament was separated from the lower, or, as it is otherwise stated, the waters above were divided from the waters below; whereas in the genuine mythos the upper and lower waters were the upper and lower firmament because the water was a figure of the firmament. Then follows the formation of the abyss, the waters "under heaven" being gathered together unto one "place"-the same as in the Chaldean account of creation (first tablet, line 5). The dry land is made to appear. "And the Elohim called the dry land, earth, and the gathering together of the waters they called seas."

In the beginning, then, was the unformed firmament or uncreated Nun. This was the universal, undivided water of the mythos and the legends. Creation, as uranographic formation, followed in the astronomical sign-language. A stream was seen and figured in the atmospheric ocean as a dividing line. The firmament was discretized into upper and lower. In the lower the celestial abyss was formed. This was figured, as the Chaldean and Semitic legends tell us, when the waters were gathered into one place and were given the constellation of The Water as their uranographic sign in astronomical mythology. According to Esdras (II Es. VI. 41-2), the waters were "gathered in the seventh part of the earth." In this seventh part, "where the waters were gathered together," the two monsters of the deep were figured, which are here called "Enoch and Leviathan," who represent the water and dry land, as do Leviathan and Behemoth in the book of Enoch, and whose images, as we have suggested, still survive in "the southern fish" and the monster "Ketos." Taking the foothold of earth as a basis of beginning, there was nought around it but the firmamental water of space. This was without form or void throughout pre-constellational time. In an Aztec version of the beginning earth is separated from the waters in the form or under the type of shell-fish emerging from the deep. In

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other legends, one of which is Japanese, this shell-fish was the earth-tortoise amidst the waters. The earth emerging from the waters under the fish-type is constellated, as we show, in the gasping "Ketos," or it was represented by the hippopotamus which came up from the water to bring forth its young upon dry ground.

The firmament at first was thought of as water raised on high. In the Hebrew Genesis the water is one with the firmament. This celestial water was figured by the Egyptians as a lake, the largest water known to Inner Africa. In Greece the firmamental water became the Okeanos of Homer, flowing round the earth. It is the water that was first divided in twain. If we call the one water a lake, we find the one was divided into two lakes, one to the south and one to the north of the circumpolar enclosure. The Okeanos was divided by a river that encircled all the earth. This is visible in the river of the Milky Way. In the Ritual it is called "the stream which has no end." It is also described as "the stream of the lake in Sekhet-Hetep" or paradise (ch. 149). Further, the two lakes are portrayed as "the lake of Sa and the lake of the northern sky (Rit., ch. 153, A). It was observed that a stream came forth from the great lake in a white river that divided the one water into two great lakes. In this we see "the stream of the lake in the Sekhet-Hetep," just as "the river went out of Eden to water the garden."

As previously said, the Babylonian accounts of the so-called creation did not begin as cosmogonical. They are legends of the first time, when as yet the heavens were not mapped out to illustrate the mythology. There were no types yet constellated in the firmament. The glorious dwelling of the gods was not yet built. The abyss was not yet formed; the waters were not yet gathered into one place. They were universal. The whole of the lands were sea, or the celestial water of the Nun. There was no stream or Via Lactea limned in the aerial vast. The upper region was not yet called heaven; the lower region was not yet called earth. Then the dwellings were constructed (in heaven) for the great gods. Constellations were fixed up whose figures were like animals. One of the figures constellated is that of the Great Mother, Tiamat. As it is said in the Assyrian story, "Then the Lord measured the offspring of the deep (Tiamat); the chief prophet made of her image the house of the firmament." So in the Egyptian mythos the house of the firmament had been made in the image of Nut, the cow of heaven, or previously of Apt, the water-cow. In the Egyptian documents creation generally is attributed to Ptah, the first form of the god who was lord of all; one of whose zootypes was the beetle, as a figure of the former or the moulder of matter, which preceded the anthropomorphic image of the potter. Kheper was a title of Ptah as the former. The Egyptian word Kheper signifies formation, causing to assume a shape, as when the potter moulds his clay or the



beetle rolls its eggs up in a ball of earth. Ptah is portrayed as a beetle in the matrix of matter shaping the product. At this stage the seven elemental forces enter his service as the moulders who are called his seven assistants or associate-gods, the *Ali=Elohim*. In one of the hymns it is said to Ptah, as Tanen, "There was given to thee a power over the things of earth that were in a state of inertness, and thou didst gather them together after thou didst exist in thy form of

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Ta-tanen, in becoming the uniter of the double earth, which thy word of mouth begot and which thy hands have fashioned." This was in making the lower earth of the Nun as the ground floor of Amenta, when the command to "let the earth come into being" was uttered by the God. It is also said, "When the heaven and earth were not as yet created, and when the waters had not yet come forth, thou didst knit together the earth; thou didst find thyself in the condition of the one who made his seat and who fashioned, or moulded, the two earths" (Budge, *Gods of the Egyptians*, vol. I, pp. 509-10) or who duplicated the earth.

In the Egyptian mythos Ptah was the great architect of the universe. But not the universe as a cosmological creation. The building, so to call it, was begun when the two pillars of the south and north were raised up by Sut and Horus, in that creation "of the first time" which is ascribed to Sut on the stele of the Sphinx, and in the creations that were indicated by the "upliftings of Shu" or the uniting of the double horizon by Har-Makhu. Various structures and structural alterations preceded the work of Ptah, the architect of the double earth and finisher of the building on a new foundation perfected for all eternity. Creation in the book of Genesis is described as an event, or a series of events, occurring once upon a time and once for all, whereas the genuine mythos represents the natural phenomena as constantly recurring. The earth was seen emerging every morning from the firmamental water, but not once for all. Darkness was seen rising up and coiling like some black reptile round about the earth at night, but not once for all. When Shu divided heaven and earth, or Nut from Seb at morning, this went on for ever: Nut descended on a visit to her lover every night. There was a first time to the uranographic representation of the myth as Egyptian, but not to the phenomena in external nature. In a sense there was no Horus or Orion in the heavens either figured or named until the type was constellated by the mystery-teachers, but the group of stars was always there ready to be called into being by name in what is termed "creation," or the astronomical mythology. As Egyptian, then, the only creation of the heavens and the earth was mythical, not cosmological. It was uranographic formation, not the making of matter. But to show how the mythical creation was rendered cosmogonically we have only to take the title of Kheper-Ptah in his character of "Let-the-earth-be," or let the hidden earth come into being. This in the Genesis becomes "Let the dry land appear (I, 9, 10), and the Elohim called the dry land earth."

There is an Egyptian account of "creation" to be found in the Papyrus of Nes-Amsu (British Museum, No. 10, 188), which was written for a priest of Panopolis in the thirteenth year of "Alexander the son of Alexander," or about B.C. 312. It is called "The Book of Knowing the Evolutions of Ra, and the Overthrowal of Apap." It purports to contain the words that were spoken by Neb-er-ter, a title of Osiris, the entire or all-one-god, as lord over all. There are two versions of the legend. In the first the creator-god is Kheper-Ptah. In the second he is Osiris; the same legend being applied in two different cults, at Memphis and Abydos. In the second version Osiris-Neb-er-ter is the speaker as creator. He says, "I produced

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myself from primeval matter. Osiris is my name. There existed no created things in this land." A land is here described in which the plants and creeping things of earth had no existence. Neb-er-ter was alone by himself in that land, and there was no other being who worked with him in that land. This was in Tanen, the nether earth of Ptah. The beetle-headed Ptah was the Egyptian creator in his primary form, the so-called maker of the heaven and the earth, but in a creation that was not cosmogonical. These, then, are the words that were also spoken in the first version by Kheper-Ptah, who formed the earth of eternity and discreted the two earths in the making of Amenta, on his coming into existence, when, according to the current phraseology, neither heaven nor earth was yet extant, and when the soil of earth, the plants and creeping things of earth, had not yet been created in that land. Kheper-Ptah then found a co-worker in the goddess Mā, the Egyptian Wisdom, whom the present writer had previously identified with the Hebrew Kochmah in "A Book of the Beginnings." Working with Mā denotes creation according to eternal law or undeviating rule.

Evidence for the non-cosmogonical nature of Kheper-Ptah's creation may be gathered from the



fact that the celestial bodies, sun, moon, and stars, were not among the things that were called into being by him. The sun as “the eye of Nu,” the Nun or firmament, and the primeval matter of the paut were pre-extant. Nor does either of the two versions mention the creation of birds, or beasts, or cattle. Moreover, a male-god who existed alone in the Nun as Kheper the begetter or father-god is impossible on the face of the inscription, because Nu the god of the celestial water was already extant in the character of a begetter. Kheper calls him “my father Nu,” and the solar orb is also called “the eye of Nu.” Besides which Kheper-Ptah was preceded by several dynasties of deities, lunar, stellar, or elemental. The Put-company of the nine gods was preceded by that of the eight; the eight by that of the seven Ali, or associates; the seven Uręus-divinities; the seven Khuti; and these by the mothers Apt, Neith, Tefnut, and the seven cows or Hathors.

The foundation of monotheism was laid when the various powers were combined in a single deity to be worshipped as the one true eternal spirit. These were primarily the Great Mother and her seven elemental powers. And when the goddess was superseded by the god Ptah, both sexes were included in the one Supreme Being who was now the Lord over all. It was the same with Osiris, as the pictures show. Asar was the mother and child (Hes-Ar) in one, and the perfect triune type was completed in God the father. There was no God the father without God the mother and God the child. In the mythological text from Memphis we read of Ptah in his divine forms. In one of these he is designated “Ptah of the earth.” “The Mother giving birth to Atum and his associate-gods” (line 14). Ptah of the earth was then “in the great resting-place” as the maker of Amenta. This was the place of that new creation and rearrangement of the things that were pre-extant before the time of Ptah the opener, and this one god who was latest is now considered to be the source of all the gods and goddesses who had preceded him. Ptah became the god who was born of his own becoming, or of his own self-

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originating force, and who came into existence in the person of his own son-as a mode of representing the eternal manifesting in the sphere of time. According to the school of thought, the male had been substituted for the mother as the begetter in matter. Hence the beetle of Kheper in this phase of male-creator can be seen in the great French work on Egypt, a copy of which may be consulted in the British Museum. In these pictures, as in the legend of creation translated by Dr. Budge, the imagery shows with sufficient plainness how creative source was figured in the likeness of male nature. This has been rendered with all its naked crudity, but needs the gnosis for an explanation. By the gnosis here is meant that science of Egyptian symbolism which alone enables us to read the palimpsest of the past that was scribbled over and over again by the teachers of the ancient wisdom. For example, Kheper in the pictures is the male, as beetle, who emanates the matter of creation from his own body, as does the spider or the silkworm. In the later legend of Ra and Apap the anthropomorphic type replaced the beetle; Kheper has been imaged in the likeness of a masturbating male, and then the act has been attributed in reality to the black-skinned race (Budge, *Gods of the Egyptians*, vol. I, p. 304.) But as the beetle was a pre-anthropomorphic type of Kheper, we might ask if that also was a masturbating male, as the producer of matter from itself? So necessary is the gnosis of the primitive sign-language for the reading of these remains, to prevent debasement of the type and perversion of the meaning.

After coming into being himself Kheper-Ptah is called the creator of all things that came into being. And here, if anywhere, we may identify the Word that was in the beginning, and was God. For Kheper says he brought his name into his own mouth; he uttered it as the word that was in the beginning. Other things were spoken or called into being by the word of his mouth. Of these things he says, “I raised them up from out of the Nun (or Nu) and from a state of inertia.” He had found no place where he could stand. But he laid a foundation with Mā, who, as we know, became the co-worker with Ptah the divine artificer. In version B. of the Egyptian document the creator, as Kheper, says, “I made what I made by means of divine soul; I worked with the spirit,” which is the action assigned to the Elohim, however differently stated. Soul, it is said in one of the texts, is “the breath of the gods” (Budge, *Gods of the Egyptians*, vol. I, ch. 8). Creation by means of the word was the work of Ptah in his character of “Let the earth exist.” Stated in modern language, he might be said to have called his creations into being by word of mouth in uttering the word to his co-workers. This word, as Egyptian, was the well-known Hekau or great magical word of power, which was female before it was assigned to the deity as male; the living word of Apt; the great magic power of Isis or of Mā, before it was ascribed to Ptah in the monotheism of Memphis. Creation by the word is calling into being things which did not pre-exist or were not previously entified, figured, or known by name. In the Ritual the word of power becomes a ceremonial act, and, as a mode of sign-



language, to be said or uttered magically, is to be performed. Creation by the word is expressed in the character of Ptah by his title of "Let-the-earth-be." This is the creation by fiat, or the word, in the book of Genesis, when the Elohim say, "Let there be light"- "Let there be a firmament"- "Let the dry land appear"- "Let the earth put forth grass"- "Let the earth bring forth"- "Let us make man in our image"- and it was so. The word and act were one. And this was the Kamite creation by the word that was in the beginning; the word of Kheper-Ptah, who said, "Let the earth come into existence"- that is, the lower of the two, called Amenta, the secret earth. This mode of calling and coming into being by means of the word explains how the god could issue forth from silence as a word, how created things or beings could be said to have emanated from the mouth of the god, and how the divine wisdom, whether as Mā or Kochmah, could be said to come out of the mouth of the most high. It is known that the name was often held to be an equivalent for the thing, the act, or person, and in the text from Memphis the creation by Ptah is in a measure resolved into a process of naming. In this it is said, "Now the creation of all the gods (that is to say, of Atum and his associate-gods) was when proclamation was made of all the divine names in his wisdom"- the wisdom of Ptah. Thus things, in this case gods, or powers, were created when names were given to them. The principle is applied in the book of Genesis, when it is said that "out of the ground Iahu-Elohim formed every beast of the field and every fowl of the air, and brought them to the man to see what he would call them. And the man gave names to all cattle, and to the fowl of the air, and to every beast of the field" (ch. II, 19-20). In these and other texts creation is reduced to a process of naming as a mode of representation, and in this way the uranographic mythology was founded on the figuring and naming of the constellations.

When the Supreme Being had been imaged or personified, the powers previously extant were represented as his offspring, his names, or members of his body. Hence the seven associate-gods, the Ali or Elohim, are now called the limbs, joints, the hands, the fingers, the lips, the teeth, the breath of the god, or, reversely stated, these parts of the one god become the associate gods, as a sevenfold emanation from Kheper-Ptah. "Now Ptah was satisfied after his making of all things, and conferring all the divine names. He formed the gods, he made the towns, he designed the nomes, he placed the gods in their shrines. He made their company flourish." "All the limbs moved when he uttered the word of wisdom which came forth from the tongue and worked a blessing upon all things." The word (lit. speech) became the making of men and the creation of gods for Ptah-Tatanen-Sepu.

"Let-the-earth-be" is one of the titles of Ptah as the god who calls the earth into existence. Which looks, at first sight, like a cosmographical creation. But the earth which was evolved by Ptah and his associate-gods, the Ali, Ph nician Elohim, is not this world, not our earth. If it were, it would not be the double earth, the earth that was duplicated in the making of Amenta. In the text from Memphis (line 6) it is said that "Ptah was satisfied after making all things, all the divine names." He saw that it was good, and this

satisfaction of the creator in his work is repeated in the book of Genesis. Seven times over Elohim saw that the work was good, and like Ptah, or the Put-company of gods, he or they were satisfied. But the making of Amenta by Ptah and the great part of gods or Ali was an actual creation of imagination, not a mere "calling" of things into existence by naming them. It was also the creation of an earth, but not of the earth on which we stand. It was known as Ta-nen, the earth in the Nun; also as the lower earth distinguished from the upper earth, to which it was added when the earth was duplicated as the work of Ptah and the associate-gods. The firmament of upper earth was raised aloft by Shu, when establishing the pole of Am Khemen. The firmament of the nether earth was lifted up by Ptah. This was celebrated as his suspension of the sky. But the lower firmament is the sky that was raised up by him in Amenta, the earth of eternity, not in the upper earth of time.

Thus, the creation of Amenta was not the commencement of the external universe, although another heaven and earth were then called into being. At first there was no heaven and no earth in this unformulated realm of desert darkness. Or, as the Hebrew version has it, "the earth was waste and void." There was no light of day or lamp of night, as neither sun nor moon could pass that way until the earth was hollowed out and a sky suspended overhead by Ptah the opener and his Ali, or companions, who were afterwards repeated in the Elohim of the Hebrew Genesis. So in the enclosure of Yima there was at first no light of stars, or moon, or sun. This was the condition of primeval darkness in which the Elohim said, "Let there be light, and there was light." The question being where and how? In the making of Amenta Ptah was



the uplifter of the lower firmament, with which he roofed the under-world within the earth. This is recognized in the Ritual (ch. 64), when the speaker down in Amenta says, "Mine is the radiance in which Ptah floateth over his firmament"-that is, the light of this new heaven and earth, which were solely a creation of astronomical mythology. In another text we read, "Hail to thee, Ptah-Tanen. The heaven was yet uncreated, uncreated was the earth, the water flowed not; thou hast put together the earth, thou hast united thy limbs, thou hast reckoned thy members; what thou hast found apart, thou hast put into its place. O let us give glory to the god who hath raised up the sky, and who causeth his disk to float over the bosom of Nut, who hath made the gods and men and all their generations, who hath made all lands and countries, and the great sea, in his name of Let-the-earth-be" (cited by Renouf, Hibbert Lectures, pp. 222-3). This, being late, has the look of cosmology. But the sky raised up by Ptah was over the earth in Amenta; the sky that was imaged by the sign of heaven reversed. When Ra is being exalted above all previous gods in the glosses to the seventeenth chapter of the Ritual it is said that he had exercised his sovereignty as Unen the opener when there was as yet no firmament. That is before Ptah had created the firmament below the earth, which is called the "lower firmament" in the Babylonian legends of creation. This beginning with the raising of the firmament is alluded to in the name of the gate-keeper to the second hall in the House of Osiris, who is designated "Him who raised up or created

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the beginning" (Rit., 147, 7). But, as before shown, there were two upliftings of the firmament, one above the earth and one below.

There is hieroglyphic evidence that the Egyptian creation of the earth by Ptah was not cosmical but a mode of hollowing out Amenta in the lower earth, and of tunnelling the mount to make a passage through. The sign for Ta, the earth, is a hollow tube, a pipe, a reed, or the tibia (leg-bone). Thus, a passage hollowed out is an ideograph of the earth that was formed by Ptah and his Knemmu, the moulders. It was the tunnel of Ptah with its gates of entrance and exit that first gave significance to the expression, "the ends of the earth." The manes in the Ritual who has passed through exclaims, "I have come out of the Tuat: I am come from the ends of the earth" (ch. 75, 1). The opening of Amenta was a primitive mode of thinking through the ground of solid earth, as it stood in the waters of the Nun, and of making out a pathway for the sun or solar god to travel by in passing through from one horizon to the other. Thus, the making of Amenta was a work of imagination based upon a ground of natural fact. Before the earth was known to float and revolve in space, it was thought of as a fixture like a mountain or an island, a tree or a stalk of papyrus standing in the firmamental water. Then it was made out, as mythically rendered, that somehow the sun passed through the under-world of earth by night. This was portrayed in several ways. In one, a tortoise was the type. With Kheper-Ptah, the beetle was the burrower in and through the hidden earth. Ptah, as the divine worker, shaper, or creator in this subterranean world, was also imaged by an embryo-in-utero as way-maker in the womb of matter, or the earth. Fire was another solar type. Hence Ptah was the worker with that element, and his associate-gods became the blacksmiths and metallurgists, who blazed their way below from west to east through Tanen, earlier Tanun, termed the earth of Ptah. Then followed Ra in his primordial sovereignty as Atum, son of Ptah. He crosses (later) in the solar bark that sailed the Urnas water by night. But first of all he had to wriggle through the mud of the abyss in the likeness of an eel.

Before Amenta had been moulded by the Put-cycle of powers there was a secret and infertile earth conceived of in the Nun, where nothing grew and nought was cultivated, as no soil or sata had been yet prepared, and no light had then appeared. But this earth of eternity was not the world of human life, and consequently no human beings were created in Amenta. Atum, though a man in form, was not a human being. This will explain why neither man nor woman was created or formed by Kheper-Ptah, in the Book of Knowing the Evolutions of Ra. There was no man or woman in the genuine mythos. These only came into existence when the gods and manes had been euhemerized and creation was set forth as cosmogonical through literalization of the astronomical mythology and adulteration of the ancient wisdom.

It has been assumed by some Egyptologists that the two earths, or the double earth, were limited to the division of space into south and north by the passage of the sun from east to west. But in the making of Amenta the one earth was divided into upper and lower, with a firmament or sky to each, and thus the earth was duplicated;

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hence the making of Amenta was the creation of a double earth or an earth that was doubled. An apt





illustration of this double earth may be seen in the vignettes to the papyrus of Ani, where scenes in the upper-earth life are portrayed at the head of the page, with scenes in the life of Amenta underneath. Thus on pages 5 and 6 the funeral procession of Ani is to be seen wending its way to the sepulchre, carrying the laid-out mummy, whilst Ani as the manes is to be seen on his journey through the nether earth accompanied by Tutu, his wife in spirit-world.

The nether earth, when not yet excavated, was a world of solid darkness, because unvisited by sun or moon. When Amenta was hollowed out by Ptah it was for his son Atum, who is Ra at his first appearance in Amenta as the solar god, the first to pass through this realm of subterranean night. Naturally when the sun appeared "there was light," and darkness with its host of evil powers fled, as related in the legendary lore. It is to this old netherland of darkness, with no outlet, that the goddess Ishtar descended in search of the water of life. It was a land without an exit, through which no passage had been made; from whose visitants, the dead, the light was shut out. "The light they behold not, in darkness they dwell." "Dust is their bread; their food is mud." Still the secret source of water, and thence of life, was hidden in that land. This was the world of the gnomes, the goblins, and other elemental sprites, which, as Egyptian, are summed up, under the serpent-type, as seven Urus-powers born in the nether earth (Rit., ch. 83). As Babylonian they were the seven "spirits of earth," or Anunnaki. The beginning in this region was with the abyss inside the earth from whence the water welled that was to be most sacredly preserved as very source itself. This subterranean realm had somewhat the character of a mine with the water welling upward from the unplumbed depths below. It was a mine of hidden treasure, one form of which was gold. But first of all the treasure was water, the primary element of life. Hence a fount of the water of life was localized in the well of this under-world which the Egyptians divinized as the Neter-Kar because it was the course of water and the way by which life came into the world. Here the spirits of earth, the powers of Khar, the Assyrian Anunnaki, were portrayed as watchers over the water of life and protectors of the hidden treasures underground. It was these spirits of earth that peopled our mines and became the jealous guardians of their metals. These were the elemental spirits, not the spirits of the dead who were worshipped as the human ancestors; the gods, not the glorified. It is distinctly stated in the great Harris papyrus (plate 44, lines 4 and 6) that Ptah the opener "formed the hollow of the under-world, so that the sun could pass through as revivifier of the dead; and that he also encircled the earth with the firmamental water on which the solar bark might ride all round." The sun-god here was Atum in his eschatological character. Also, in a hymn to the earlier elemental powers found upon the walls of the temple in the oasis of El-Khargeh, it is said to Ptah, "Thou hast made the double earth. Thou hast placed thy throne in the life of the double earth. Thy soul is the fourfold pillar and the ark of the two heavens." Ptah the excavator of the nether earth is now the builder of the ark in which the dead are borne

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across the waters of Amenta to the other world. The speaker in this character (Rit., ch. I) says, "I am the arch-craftsman on the day in which the ship of Sekari, or the cofined one (whether as Ptah or Osiris), is laid upon the stocks." This was represented in a ceremony at Memphis, where the coffin, ark, or shrine of the god was placed upon a sledge and drawn in a procession round and round the great sanctuary when the drama of the resurrection was performed.

It was as the maker of Amenta that Ptah became the architect of the universe. When completed, the Egyptian universe consisted of heaven, earth, and the under-world, but it was not finished until he had formed the under-world or made the nether earth and heaven. Then Ptah, as the maker of Amenta, was called the architect of the universe. The tat-symbol, which was erected in Amenta as a type of eternal stability, was the backbone of Ptah as a figure of the god who was now the vertebral column and sustaining power, under, as well as over, all. The tat was also duplicated to form the gateway of eternity in the region of Tattu, when the double tats took the place of the two pillars of Sut and Horus in the house of Ptah. Ptah is described as the former of the egg of the sun and the moon. He is depicted in one of the representations, at Philæ, sitting at the potter's wheel in the act of giving shape to an egg (Rosellini, *Mon. del Culto*, 21). But this is not to be taken literally. The representation is symbolical. Ptah was the creator of the circle in which the sun and moon revolved, when the passage through the under-world was finished; and the egg is a hieroglyphic sign of the circle, which circle was also a figure of the eternal pathway. This solar pathway made by Ptah reminds one of Vaughan's magnificent image:

"I saw eternity the other night,  
Like a vast ring of pure and endless light."



Now, no Egyptologist whose work is known to the present writer has ever discriminated betwixt the “making of Amenta” and the cosmological creation in the Hebrew book of Genesis, which is a chief object of the present section. In his work on *The Dawn of Civilization* (Eng. tr., pp. 16-19) M. Maspero has given a version of what he supposes the Egyptians thought of the earth. He tells us “they imagined the whole universe to be a large box, nearly rectangular in form, whose greatest diameter was from south to north, and its least from east to west. The earth with its alternate continents and seas formed the bottom of the box; it was a narrow, oblong, and slightly concave floor, with Egypt in its centre.” M. Maspero’s oblong box, which is longest from the south to the north, is just a figure of the Nile valley, reproduced in the nether earth of Amenta as a mythical locality, not as a picture of the universe. He has taken the cover off Amenta and exposed its depths to the stars of heaven, as if it were the cavity of an immeasurable crater, and has left no ceiling to the lower earth, no nether sky of Nut for the sun to traverse when it was day in the underworld; consequently he has failed to reproduce the double earth that was the creation of Ptah and his co-workers.

The creation of Amenta by Ptah the opener was the cutting, carving, and hollowing out of the earth as tunnel for the heavenly bodies and the manes, which were now to make the passage through

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instead of round the mount. This for the first time renders the fundamental meaning of the Hebrew *Bara* (a r B) to create, as when it is said (Gen. I. 1) that the Elohim created the heaven and the earth. *Bara*, applied to the creation of the world by the Elohim, signifies to cut, carve, fashion, and, in the form of *Bari*, to divide. The Elohim are the Ali or companions who, as the Knemmu or moulders with Ptah the opener, were the cutters, carvers, or potters, as fashioners of Amenta in the work of dividing the upper from the lower earth. The divine creation of the world resolves itself into the creation attributed to Ptah the opener and his co-workers the Ali, who divided the earth into upper and lower, and thus created, shaped, or moulded a nether world as the secret earth of eternity, the next world made tangible for foothold in spirit life. There was no use for one firmament above and one below until the double earth was created by the opener Ptah, and it was in the making of Amenta that the firmament was duplicated.

It was on account of this new arrangement when the double earth was formed or the house of the two earths was built by Ptah that the fresh treaty was made by Seb betwixt the two opponents Sut and Horus. Seb, as arbitrator, calls on Sut and Horus to come from where they were born in the south and north, their original stations, to the mountain in the middle of the earth, which joined the portion of Sut to the portion of Horus in the equinox. This was the solar mount in Annu or Heliopolis. “The two earths meet in Annu, for it is the march or border-land of the two earths.” Peace was there proclaimed betwixt the warring twins. “This union is in the house of Ptah”; “the house of his two earths” in which is the boundary of south and north, and also the meeting-point of the two earths, lower and upper, as well as the junction of the domains of the north and south in the earlier division of the whole. When Amenta was made out the east and west were added to the south and north, and the heaven of four quarters was thus established on the solstices and equinoxes as the house of Ptah. The two earths are the upper earth of Seb and the lower earth of Ptah-Tatanen, lord of eternity. “Now Seb gave the inheritance (of his earth) to Horus.” “So Horus became the chief of the land,” which henceforth consisted of the two earths. Horus wears the double diadem as ruler of the double earth. He is now called “the traverser of the two earths,” and is no longer merely the uniter of both horizons. In the preface to the inscription from Memphis he is hailed thus, “Live Horus, the traverser of the two earths; the conquering Horus, the traverser of the two earths” (Stele of Shabaka). On this the English translators of the text remark, “We are not aware that this epithet occurs elsewhere than in the titles of Shabaka.” It could only apply to the solar god who shone upon the earth of time by day and on the earth of eternity in Amenta by night. The title was dependent on the creation of the twofold earth by Ptah. Broken as is the inscription, it is evident that the Osirian mythos has been tacked on partially to an earlier version relating to Ptah, his son Atum-Horus, and the Ali or associate gods of the Put-cycle. Thus Horus, the son of Osiris, takes the place of Atum-Horus, the son of Ptah, who was the earliest traverser of the two earths.

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Amenta was not entirely “the happy other-world”; it was a world of various states and many parts. These included an upper and lower Egypt, the seven nomes of the Heptanomis, also the fourteen domains



that were based upon the lower half of the lunar circle, and the fifteen domains that belonged to the solar reckoning (Rit., ch. 142). The inferno, the purgatory, and the paradise of Dante Alighieri are extant recognizably in the Book of the Dead as domains of Amenta. The manes had to go through the purgatory and pass by, if not through, the hells before they came to the outlet from the mount of earth in Amenta. This outlet was to the east; and here the Aarru field was planted to produce the harvest of eternity. In this field, which the garden followed as a type of tillage, stood the sycamore-tree of wisdom. We also meet with the two sycamores of the north and south that correspond to the tree of knowledge and the tree of life in the Garden of Eden. The tree of dawn was figured rising up above the horizon of earth with its rootage in the secret earth of Amenta. Here also rose the mount of rebirth, and either by climbing the mount or the tree in the wake of the sun-god the manes made their ascent to the upper paradise of Aarru in the fields of heaven. When Horus, or Iu, the Egyptian Jesus, came up from Amenta for his manifestation in the vernal equinox, it was from the terrestrial paradise of the lower Aarru.

If we would get a glimpse of the old lost earthly paradise we must descend in thought with the sun or manes in the west and traverse the subterranean passage to the east. There we emerge in the Aarru-fields to find ourselves in the Eden of Egypt glorified as the nether land of dawn. The great tree that towers evergreen above the horizon has its rootage here, and underneath this tree the blessed find rest and drink of the divine life-giving liquor which was afterwards called the homa, the soma, nepenthe, nectar, or other name for the drink which made immortal. In the mythology it was Hathor the goddess of dawn who gave the dew of the tree for drink and the fruit of the tree for food; which tree in Egypt was the sycamore fig. In the eschatology it is the heaven-mother Nut who pours out the liquid of life from the tree. The evidence for the Egyptian origin is fourfold. First, the green dawn is African, without parallel. Next, the tree is the sycamore fig, the tree of knowledge and of life in one. Thirdly, the imagery belongs to the mythical representation of the beginning; and lastly, it is repeated for a religious purpose in the eschatology. It is a common charge brought against the paradise of theology that it does not provide for progress and development in the life hereafter. But the Egyptian paradise in Amenta was not a place of unchanging bliss considered to be a kind of unearned increment. For them the world to come in Amenta was what they made it here. And the world to be in the upper paradise was what they made it by hard labour and by purification in Amenta. The sub-terrestrial paradise was mapped out for the manes to work in and work out their salvation from the ills of the flesh and blemishes of the life on earth. This was the promised land depicted at the end of the journey through the nether-world, whether as a garden, a vineyard, a harvest-field, or a table-mountain piled with food and drink. Every purpose of the primitive paradise had been summed up in the

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promise of everlasting plenty, but in the Egyptian Aarru the plenty was the reward of industry. This was the field of divine harvest, no mere pleasure ground, where abundance was the result of toil. The soil was apportioned by the Lord of Eternity, and each one had to cultivate his share, no one lived upon another's labour (164, 13). Indeed, the allotment in this life was cultivated magically whilst the workers were yet upon the upper earth. The Egyptians had outgrown the African custom of killing slaves for the purpose of sending their spirits as avant courriers to prepare the way for the potentate in spirit-world, but the modus operandi was symbolically practised.

Amenta may be said to open with the funeral valley in the west, and to end with the mount of resurrection in the east. In the Osirian mythos when the sun god enters the under-world it is as the mummy or the "coffined one" upon his way to the great resting-place.

Except when lighted by the sun of night, Amenta was a land of darkness and a valley of the shadow of death. It remained thus, as it was at first, to those who could not escape from the custody of Seb, the god of earth, "the great annihilator who resideth in the valley" (Rit., ch. 19). The resurrection in this nether region was the issuing forth to day which followed the burial on earth.

As it comes to us, the Ritual is comparatively late. The pre-Osirian mythos-solar, lunar, and stellar-is obscured by the Osirian eschatology. It lives on, however, in the Litanies and other fragments, which show that Atum-Horus, the son of Ptah, was the earliest representative of the nocturnal sun that made the passage of Amenta and rose again upon the horizon of the resurrection as the master, and, as was also said, the maker of eternity, by perfecting the circle through and round the double earth. Amenta, in the solar mythos, was looked on as the graveyard of the buried sun that died or became inert upon his journey through the under world. In the eschatology it was also depicted as a sort of cemetery or burial-place. Hence the chapter of "introducing the mummy into the Tuat on the day of burial" (Naville, Todt., kap. 1 B)-not the earthly mummy, but the mummy of the dramatic mystery as a figure of the living personality. In the book of



knowing that which is in Amenta there is a description of the sandy realm of Sekari and of those who are resting on their sand. This points to the sandy district as a primitive burial-place in which the bodies of the dead were first preserved from corruption and decay. Before the mummies could have been embalmed in Egypt, the dead were buried in the sand for preservation of the body; and the burial-place in a sandy district was repeated in Amenta as the sandy realm of Sekari, the silent or the confined one, who was Ptah-Sekari in the pre-Osirian religion.

It is the creation of Amenta, then, not of the universe, that is the subject of the mythos which was made cosmical in the Hebrew book of Genesis. The speaker is the god who came into being in the form of Kheper the creator or maker of all things that came into existence after he came into being. He was in Tannen, the earth of the Nun, the abyss within the upper earth. This was a land of darkness, the place where nothing grew, a type of which was preserved in the region of Anrutef. In this land there was no heaven, no sun or moon overhead, nor earth beneath the feet. Or, as the text has it, there was

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nothing to stand on. And as there was no earth, there were no plants nor creeping things of earth. No created things yet existed in this land, this lower earth that was waste and void; and there was only darkness on the face of the deep. There was nothing but the primeval matter for Kheper-Ptah and his assistants to mould into shape for the making of the secondary earth in Amenta. Whilst the under-world was yet the primordial abyss, it was the void of Apap, the dwelling-place of the things of darkness; but now it was the work of Atum as the master of Amenta to make war on Apap; to protect the tree or plants and the water of life; to bruise the serpent's head or slay the dragon of drought and the destroyer of vegetation.

Now according to a very ancient myth, there had been war in heaven from the time when the slayer of the dragon was female, and the Great Mother protected her child from the devouring reptile of the dark with her arrow or lance of light in the moon. This is seen when Isis pierces the head of Apap in the firmamental water. Also when Hemt-Nu, the lady of heaven, lightens up the firmament by overthrowing the devouring monster of the dark (Rit., ch. 80). The two opponents Sut and Horus also fought their battle in heaven when an eclipse befell the moon, and when Sut flung his filth upon the face of Horus, and Horus seized the genitals of Sut with his own fingers to emasculate himself (Rit., ch. 17). But when Amenta was formed the scene of strife was shifted to the new earth that was shaped by Ptah the divine artificer. As it is said in the Book of the Dead (ch. 17), when Amenta was created, and Ra assumed the sovereignty, Amenta also became "the scene of strife among the gods." The speaker, who is Atum-Ra, says, "I am Ra at his first appearance. I am the great god self-produced. A scene of strife arose among the gods when I assumed command" (ch. 17). The great cause of strife in Amenta is depicted as the Apap-reptile, of whom it is said, "Eternal devourer is his name." It is the serpent of darkness, the fiery dragon of drought, the destroyer of vegetable life. Night by night the evil reptile attacks the tree of life in the midst of the garden, as shown in the vignettes to the Ritual. This, in the eschatology, is the adversary of Osiris and the enemy of souls. The nocturnal sun as seer in the darkness of Amenta is depicted as the great cat in conflict with the evil serpent. Ra says, "I am the great cat who frequenteth the perseae-tree (of life) in Annu, on the night of battle when the defeat of the Sebau is effected and the adversaries of the inviolate god (Osiris) are exterminated." On the night of conflict occurs the defeat of the children of failure. And it is added, "There was conflict in the whole universe, in heaven and upon the earth." The conflict betwixt Ra and the Apap is identified as being fought for the water as well as for the light; the mortal enemy of man being drought as well as darkness. The strife in heaven, earth, and Amenta was the *raison d'être* of his coming who is called the prince of peace, and, who, as Iu-em-hetep, is the bringer of peace because he came to stop the war that was elemental, not tribal or racial, but the war of darkness against light, the war of drought against water, the war of famine against fertility, or, as mythically rendered, the war of Apap against Ra, the Sebau against Un-Nefer, Sut against Horus, or the serpent against the seed of the woman. The types had been evolved in the

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mythology which were continued in theology. Horus of the inundation had come as the prince of peace who slew the dragon of drought; as the young solar god he pierced the serpent of darkness. As prince of peace he passed into the eschatology. This is he who in his incarnation says, "I am the lord on high, and I descend to the earth of Seb that I may put a stop to evil. I come that I may overthrow my adversaries upon the earth, though my dead body may be buried" (Rit., ch. 85). Iu-em-hetep, as is indicated by the name, comes to bring peace and goodwill to earth as conqueror of drought, and dearth, and darkness. He grapples with the



dragon in the constellation Hydra, and vanquishes it with the water of the inundation. He bruises the serpent of darkness as "Ophiucus"; he wrestles with the evil Sut and overcomes him in the constellation of the Twins.

The first chapter of the Book of the Dead was repeated on the day when the Osiris N. was buried. His entrance into the under-world as a manes corresponds to that of Osiris the mummy of Amenta, who represents the inert or breathless god, and who also enters the place of burial called the Kāsu. In the absence of the sun there would be nought but darkness visible, in this the land of the dead, but for the presence of Taht the moon-god. In this character the manes greets Osiris, saying, "O bull of Amenta, it is Taht the everlasting king who is here!"-as the night-light of the sufferer dying in the dark. "I am the great god in the bark who have fought for thee"-that is, against Apap and all the powers of evil. Apuat is also present to uplift and save the manes who might otherwise fall headlong into the lake of Putrata, where the monster lies in wait to devour its prey. (Rit., ch. 44.) It was as the moon in Amenta that Ra is said to have created Taht-a far older god-as a beautiful light to show the face of Apap, his evil enemy. But this was not the moon that was made and hung up in the Hebrew Genesis as a creation of four-and-twenty hours. Taht carried the lunar lamp called "the eye of Horus" in the darkness of the nether earth, to show the hidden lurking-place of the adversary. Thus, in the opening chapter of the Ritual the manes rises in Amenta after death on earth in the character of Taht the god who is the lunar light as representative of the supreme god in the dark of death and in the ways of darkness in the under-world, which means that the Osiris N. deceased enters the nether earth, in the likeness of Taht, to make war upon the dragon on behalf of the sun-god struggling with the monster coiling round him in the darkness of Amenta. In this way the war that is fought out in the night of the nether earth was dramatized in the Book of the Dead, where the souls of the deceased carry on the battle on behalf of the good Unnefer, whether as Horus or Osiris-Ra.

After the making of Amenta there followed a re-division of the earth betwixt the two contending twins, which, as herein maintained, was now the double earth of day and night, of Seb and Ptah, of time and eternity. The war that broke out in Amenta, when Atum took possession of this nether earth that was prepared for him by Ptah, includes the conflict of Ra and the Apap-reptile which is portrayed in the vignettes to the Ritual, and the battles of the twin-brothers Sut and Horus for possession of the Aarru-garden, the same that they had fought in external nature.

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In a document translated by Chabas there is an account of the agreement between Horus and Sut. This is a calendar of lucky and unlucky days with mythological allusions. Under the date of Athyr 27th, it is said that Kamit, the cultivated land, was given to Horus as his domain; and the Teshert, the red land or desert, was given to Sut as his domain (Papyrus Sallier, IV, Chabas, *Le Calendrier des jours fastes*). The black land of rich fertile loam, and the red land, or desert, thus divided were a form of the double earth as the upper and lower land which followed on the founding of Amenta; the division being no longer limited to south and north, or to the two halves of the lunation. The upper and lower crowns, white and red, were also brought to bear as symbols of the upper and lower earth. Hence we are told in this papyrus that on the 29th of Athyr the white crown was given to Horus and the red crown to Sut, as the rulers of the two territories here assigned to the two opponents warring for supremacy in the Egypt of Amenta. The red and white crowns had been previously given to Sut and Horus as the rulers of the south and north; Sut being Suten in the south, and Horus king of the north. But in the Sallier Papyrus a change is made in the disposition of the two crowns. The white crown was now given to Horus and the red crown to Sut, as the symbols of the upper and lower lands, the desert of Sut and the fertile land of Horus, or the wilderness of Anrutef and the paradise of plenty in the Sekhet-Aarru. In one of his battles with Sut, Horus, having got the better of him, takes possession of both the upper and lower land. He says, "I am Horus, the lord of Kamit (the black land) and the heir of Teshert (the red land), which I have also seized. I who am the invincible one" (Rit., ch. 138). It is also said to Horus in "the crown of triumph" (Rit., ch. 19), "Thy father Seb hath decreed that thou shouldst be his heir. He hath decreed for thee the two earths, absolutely and without condition." Horus thus becomes the ruler of the double earth and the wearer of the double diadem, who united the white and the red crown of the upper and lower earths, not merely as the two crowns of the north and south in the earlier myths.

A new type of deity had been evolved in Atum-Horus, the son of Ptah. As solar god, he was the first that went both under and over in making the eternal round of night and day. "It is thou who hast created eternity," is said to Atum-Ra, the divider and traverser of the double earth. This is the god "who goeth round in his orb, and giveth light to the whole circumference which the solar orb enlighteneth." He who had





been Horus of the two horizons and also Kheper the self-originating force was now the traverser and enlightener of the double earth with his rays (Rit., ch. 15). After being concealed from men by night he presents himself each day at dawn; his glories are too great to be told as he "arises out of the golden." "The land of the gods, the colours of Puanta are seen in them, that men may form an estimate of that which is hidden from their faces" (ch. 15, Renouf). He divides the earths by his passage through. He lights up the Tuat with his glories and wakens the manes in their hidden abodes by shining into their sepulchres and coffins. He opens the Tuat and disposes of all its doors in the under-world. The Litany of Ra is described as being the book of the worship of Ra and the worship of

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Tum, that is Atum-Ra, in Amenta. He is worshipped as the master of the hidden spheres who himself is invisible in darkness and who causes the principles (of life) to arise. He is the only one that unites the generative substances. His body is so great that it conceals his shape. He is born of his own becoming and manifests as his own son. In the adoration of Ra it is said to Atum as he entereth Amenta or "setteth in the land of life," "All the gods of Amenta are in exultation at thy glory. They of the hidden abodes adore thee, and the great ones make offerings to thee, who have created for thee the soil or ground of earth." That was in the making of the double earth, not in the making of the earth itself as a cosmogonical creation. In short, it was not earth-making, but the framing of the double earth, with Amenta as the pathway of eternity.

With the opening of Amenta, not only was a new world established in the double earth of Ptah-a new dynasty of deities was also founded. This was the Osirian group of five, consisting of Osiris, Isis and Nephthys, sightless Horus and Sut, who were called the children of Seb. Here, again, the twin opponents, Sut and Horus, were far older than Osiris, but were brought on with the great gods, the Great Mother, and the two sisters, in this newer combination of the powers effected in the under-world, the nether portion of the double earth.

Amenta in one aspect was the world of the dead, the Kāsu or burial-place in the Osirian cult. In this it was claimed to be "the great resting-place" of Osiris the mummy-god, which it became. But it had been created by Ptah for his son Atum before the Osirian dynasty was founded at Abydos. It was the way of the Egyptians to put all they knew into all they did in bringing on and aggregating their wisdom of the past. Thus the circumpolar paradise is repeated in the earthly paradise of Amenta. The stellar mount of glory in the north was reproduced as solar in the east. The Heptanomis with its seven entrances; the twenty-eight lunar stations, fourteen in the upper and fourteen in the lower hemisphere; the house of Osiris with its thirty-six gates. Various stars and constellations known on high, such as Orion, Sothis, and Polaris, were repeated as the guiding stars in this firmament of the lower earth to which the looks of the manes were directed in death. Amongst other reproductions in Amenta we find the Aarru garden; the abyss of the Nun as the womb of earth; the tree or edible plants in the water of the abyss; the dragon of drought or the serpent of darkness; the old first mother; the warring twins, Sut and Horus; the company of seven elemental powers; the lower firmament; the two pillars of Sut and Horus erected in Tattu, the house of eternity; Taht, the bearer of the lunar light; the Sebau, or powers of darkness, fog, mist, cloud, plague, storm, and eclipse-all of which were pre-extant before Amenta had been made by Ptah. The primary group of seven elemental powers was succeeded by the eight great gods, and the eight by the Put-circle of nine. Ptah was then considered to be the one supreme god, begotten by his own becoming, the maker of all things, who himself was not made. The eight were looked upon as his children. The nine formed the Put-circle or cycle of Ptah, who are equivalent to the Elohim of Genesis. In this connection we may

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note that No. 9 was the full Egyptian plural. The word for nine is Put, and Putah (or Ptah) is of a ninefold nature. Ptah was indeed the full Egyptian plural as a group or Put of powers that were combined in a supreme self-originating force whose mode of becoming was by transforming from the elemental power or powers through the human into the divine. As "creators," Ptah and his company of artizans did not originate in that which had no previous existence. They were the transformers of that which had always been as elemental in matter. The element of earth was pre-extant, likewise the power that brought forth life from the earth in water. This power operated by transformation, and one of its types was the serpent of Rannut (a form of the Mother-earth), which was a type of transformation because it periodically sloughed its skin and renewed itself. The element of water was pre-extant, also the power that transformed in the water to bring forth life in food. This transforming power in the water was objectified by the tadpole visibly turning into



the frog. It was the same all nature through. The “creators” were the formers and transformers as unseen forces operating in the physical domain, with each one traceable to an elemental origin. First the elements themselves. Next the elemental forces or self-originators in two categories, the baleful and the beneficent. Then the goddesses and gods that were portrayed totemically, and afterwards personalized as divinities in the human likeness.

Ptah was the divine artizan. In his time the masons, builders, potters, blacksmiths were at work, each in their companionship, or brotherhood, as they are seen, hard at it, when the workers in the valley of the Nile come into view. He is especially called the father of beginnings. He was the former in the likeness of the scarabæus, the transformer in the image of a frog, and as the embryo in utero Ptah exhibits the earliest attempt at imposing the human likeness upon the shaping power that was previously imaged by means of the typical insect, or symbolical animal, as in totemism. There is a group of primeval powers described in later times who are said to be “the first company of the gods of Aarru,” or the fields of heaven. They are addressed as the mighty ones, the beneficent ones, the divine ones, who test by their level the words of men as the lords of law, justice, and right; or as the lords of Maat. They are saluted in these words, “Hail to you, ye gods, ye associate-gods, who are without body, ye who rule that which is born from the earth, and that which is produced in the house of your cradles. Ye prototypes of the image of all that exists; ye forms, ye great ones, ye mighty ones, first company of the gods of Aarru, who generated men and shaped the type of every form, ye lords of all things. Hail to you, ye lords of everlasting” (Louvre Papyrus, 3283; Renouf, Hib. Lectures, pp. 208-209). In this text the Aarru is celestial, not the Aarru in Amenta, but the Aarru of the fields above, of which the goddess Apt is said to have been the mother as the bringer-forth of the seven primeval powers in their stellar character. As lords of Maat they are identical with the seven lords of rule or divine governors who are called “the arms of the balance on the night when the eye is fixed” (Rit., ch. 71). This first company of the gods in the fields of heaven were the Ali or Ari (as

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in the seven Kab-ari) by name, and the Ali are a group of companions who are herein set forth as co-creators of all that exists in heaven or in earth. The primordial nature-powers are mentioned under several types and names. They are the seven Urçus-gods, born of Mother-earth as non-sentient elemental powers (Rit., ch. 83). They are the seven Khus or glorious ones whose place in heaven was appointed by Anup on the day of “come thou to me” (Rit., ch. 17). They are the seven who assist the great judge in the Maat at the pole on the night of the judgment day, called “the seven arms of the balance,” as executioners of the guilty, who accomplish the slaughter in the tank of flame when the condemned are exterminated (ch. 71, 7). They are the seven wise masters of arts and sciences who assisted Taht in his measurements of earth and heaven. In the solar mythos they are to be seen in several characters with Horus, Ptah, and Ra. They were portrayed as the seven with Horus, in the eight great stars of Orion. They are the seven souls of Ra, also the seven divine ancestors in the boat of the sun, the seven who support Osiris in Amenta. In whichever phase of phenomena, they are a group, a brotherhood, a companionship of powers originally seven in number. It is now proposed to identify this “first company” of creators who passed through these several phases in the Egyptian mythos as seven elementals, seven with the ancient Genetrix, seven with Anup, seven with Taht, seven with Horus, seven with Ptah, as the group of companions called the Elohim in the Hebrew Genesis, who were known to the Gnostics and Kabalists as seven in number, with Ialdabaoth, a form of Sut, at their head.

The word Elohim in Hebrew is employed both as a singular and a plural noun for god and gods, or spirits, with no known origin in phenomena by which the plurality could be explained. For this we must consult the Egyptian wisdom in the mythos which preceded the eschatology. In the “Dispatches from Palestine” there is a perfect parallel to the twofold use of Elohim in the plural and singular forms employed in the Hebrew book. The scribe addressing the Egyptian Pharaoh says, “To the king, my lord, my gods, my sun-god.” (Records of the Past, vol. II, p. 62, 2nd series.) Here the gods were the powers gathered into the one god as supreme. These when sevenfold were called the souls of Ra. They become the eight in the paradise of Am-Khemen. They are nine in the Put-cycle of Ptah, they were ten as the Sephiroth of the Kabalists, they are twelve in the final heaven of Atum-Ra. In a word, they are the Elohim as a form of the Egyptian Ali or Ari, a companionship of workers, and later creators. “In the beginning Elohim created the heaven and the earth.” The astronomical mythology of Egypt, from the time of Sut to that of Ptah, is involved in that brief statement. There are at least three different groups of the Elohim—that is, the Ali or Ili—with the plural ending of the name as Semitic. The first group of these creators was seven in number, with Sut at their head. The second was that of the eight in Am-Khemen, with Anup added to the seven. The third



is the company of Ptah, who formed the Put-circle of the nine. These preceded Atum, who was Ra in his first sovereignty. And to show how the past of Egypt opens into immensity, Ptah is credited with being the supreme ruler for 9,000 years. Still earlier

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the followers of Horus reigned for 14,000 years; and, as the astronomical legends show, the primary seven creators had previously marked out one great year in the circle of precession before they could become those lords of eternity at the north celestial pole, which were represented by a group of seven stars that never set. Under the title of Elohim, both the one god and the company of gods are present, though concealed, just as Ptah and his associates the Ali were included in the Put-cycle, as Ptah the god, Iu the son of god, and the paut as the group of gods. And if the Put-cycle of the Ali, as now maintained, are the originals of the Phœnician and Hebrew Elohim, it follows that the deity Ptah is the one god of the group in the Genesis as well as in the original mythos. Although the name of Ptah may not be given, yet the creator as the worker in earth, the potter, the moulder or carver, is plainly apparent in the Hebrew Genesis. Also it may be parenthetically remarked that the Hebrew word t[, puth, or peth, for the opening, is identical with Put, in Egyptian, to open; and that Ptah or (Putah) was named from this root as the opener, whether as opener of the nether earth for the sun to pass through, or for the resurrection of the manes from Amenta in the coming forth to day. Moreover, there is a biblical name, that of Puthahiah (hyht[]), which apparently proclaims the fact that Iah is the opener, or that he is identical with Ptah (I Chron. XXIV. 16; Ezra X. 23; Neh. IX. 5 and XI. 24). The same root enters into the name of Pethuel, which is equivalent to Ptah-El or the divine opener, who was the Egyptian god Ptah (Joel I. 1).

In the Egyptian divine dynasties Ptah is god the father in one character and Iu the son in the other. In the person of Iu he is the youthful deity who rises from the dead both as the sun-god and as the soul which was imaged for the resurrection in the form of a sahu-mummy risen with the solar hawk for its head, as symbol of the soul issuing from the body of Kheper-Ptah. Iu, in the character of the son, is also representative of the Put-cycle, that is of the Elohim or company of the creators. Thus the Elohim are represented in the first creation of man by the maker=Ptah, and in the second by Iu the son of Ptah; and Iu the son of Ptah is equivalent to Iahu-Elohim, who becomes the creator of the second Adam in the second chapter of the Hebrew Genesis. In the first of two creations Ptah and the Ali who are his associate-gods, the Ali or Elohim, are the creators of Atum, the Hebrew Adam, who in the first phase was created male and female, man and woman in one. The associate-gods or Elohim are said to become the lips, the teeth, the joints, the hands, of Atum the son of Ptah. In another version they are the seven souls of man. In the second creation it is Atum and his associate-gods who are the creators of man, the same as Iahu-Elohim in the Genesis. The parallel is perfect; only in the Hebrew rendering the gnosis is omitted. Still there are two Adams, man the mortal on earth, and man the manes in Amenta. It is the present writer's contention that the Elohim in the plural are the Ali or associate-gods of Ptah, and that Iahu-Elohim is the deity Iu, who was a form of Ptah as god the son, and who afterwards became the father god in Israel under the name of Ihuh or Jehovah. Iu or Iu-em-hetep, he who comes with

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peace, is the Kamite original of the promised prince of peace, whose coming was periodic and æonian for ever and ever, or from generation to generation. The writer further maintains that the creation in the first chapter answers to the creation of Kheper-Ptah and his Ali, that the creation of Iahu in the second chapter is identical with that of Iu or Atum and his associate-gods, and that the garden in Eden is the Aarru garden which Ptah and his Ali or Elohim created for Atum the son to cultivate as the earthly paradise in Amenta.

Thus, the two different creations in the first two chapters of Genesis are in their proper order. In the first "the heaven and the earth were finished, and all the host of them." Man, or Adam, also was made. All through this chapter the creators are the associate-gods, the Egyptian Ali, the Phœnician Elohim. In the second chapter, one of the Elohim is individualized by name as Iahu or Iahu-Elohim, translated "the Lord God," which might be rendered the god Iahu=Iu-em-hetep. After the Elohim had finished their work, it is said in the second chapter of Genesis that Iahu-Elohim now made the earth and heaven which had already been assigned to the Elohim as makers in the previous chapter. This also may be explained by the Egyptian mythos. Ptah the creator and father of the Ali, or Elohim, was one with Iu in the person of the son. Ptah, the speaker for the group in the first chapter, is the father, and Iahu in the second chapter is the same one god continued as the son, Iu, Iusa, or Iu-em-hetep. Thus the dual character of Ptah-Iu was continued in Atum-Iu



as the divine father and son. Also, there are two Atums, corresponding to the two types of Adam, one human, one divine. One was the Atum who died—the Adam in whom all men die, as Paul expresses the doctrine; the other is the second Atum called Nefer-Atum, or Iu the son, who rose again to change the earthly into the heavenly man, in whom the dead were to be made alive again in Amenta, as it was taught in Egypt some ten thousand years ago. In the Hebrew version Atum-Iu has been divided and brought on in two characters which really correspond to the two Adams, human and divine, the first Adam or man, who was of the earth earthly, the second Adam or man, who is of heaven heavenly, the “life-giving spirit,” who became Atum-Ra the “holy spirit” in the Kamite eschatology. More of the Genesis survived amongst the Kabalists.

Atum at Annu, like Ptah at Memphis, was the one god in the two characters of father and son; the eternal father who was personalized in time as the ever-coming son. The birth was periodic in phenomena. Horus of the inundation on his papyrus came as the shoot; Iu as the fish. Thus to have any meaning the coming son was the ever-coming one as a type of the eternal. The title of Ptah as Kheper has the meaning of becoming. The name of the son Iu signifies the coming one. This was he who came for ever, first as manifestor for the mother, “the seed of the woman,” and then as the representative of the father. In the cult of Ptah both characters of the father and son were combined in one god, and both were continued in Atum. Iu the bringer of peace was god the coming son in both religions. The coming son, we repeat, was the ever-coming one. There was no advent once for all. Food and vegeta-

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tion, water and light, depended on continual repetition and renewal. This was a subject of the astronomical mythology, in which the “coming” according to time and season had perennial fulfilment. The war of Horus the son with the serpent of darkness was fought out nightly. His conflict with the dragon of drought was repeated annually. But in the Hebrew version the “coming” has been relegated to the domain of prophecy. The saviour or deliverer is to come to bruise the serpent’s head once for all; and in this passing of mythology into the later eschatology the ever-coming was changed into the long-expected and, as it turns out, never-coming son of the Holy Spirit and a mother who was ever-virgin. It was not the object of the adapters to be more explicit, but to all intents and purposes the two characters of Atum the father-god, who was designated “the father of mankind,” and of Iu the son have been reproduced in Genesis as Adam the human father and Iahu-Elohim as the god.

It is the making of Amenta by Ptah and his associate gods that has been converted into a creation of the heaven and the earth in the book of Genesis. This is shown by the firmament that was suspended in the midst of the waters which were under the firmament and separated from the waters which were over the firmament. This is the firmament that was made by Ptah when he divided the heaven of Nut below from the heaven of Nut on high, and thus suspended a lower sky above the nether earth. But when the heaven and the earth were made and the work was finished, the result was a world so unfurnished and unfit to live in that “no plant of the field was yet in the earth, and no herb of the field had yet sprung up”: no rain had fallen, and “there was not a man to till the ground” (ch. II, 5). This was in Amenta, the hidden earth that was opened by Ptah for Tum (Atum) and his associate gods to cultivate. Now the impossibility of the Hebrew creation being cosmical is fixed for ever, inasmuch as the heaven and earth are made twice over. In the second chapter there is a second creation of heaven and earth, and the first creation is followed by the making of a second man. The creation of the garden, in the Egyptian mythos, is a separate and subsequent creation from the calling of a nether earth into existence. Amenta was first made, and then the Aarru-garden was planted in Amenta. This twofold creation will account for the two Adams, the man of earth and the man from heaven, or man the mortal and man the manes. In the mythology the first Atum was solar. In the eschatology the second Atum is spiritual. The garden was made for the manes to cultivate, and the manes represents the second Adam, who as Egyptian is Nefer-Atum, or Atum in spirit—otherwise man the manes in the garden of Amenta.

In the book of Genesis there are six creations or acts of creation, set forth as the work of six days or periods. (1) The light was divided from the darkness, and there was evening and morning—one day. (2) The firmamental water was divided into upper and lower, and there was a second day. (3) The waters were gathered into one place for the dry land to appear; the earth put forth grass and herbs and trees, and there was a third day. (4) The lights were set in the firmament for signs and seasons, and there was a fourth day. (5) The creatures of the waters were brought forth and the fowls of the air,

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and there was a fifth day. (6) The earth brought forth the living creatures after their kind, including man, and there was a sixth day. Then in the moralizing of the mythos the work of creation being ended on the sixth day, the seventh is to be solemnized as a day of rest. In the course of literalizing the pre-extant mythos it is said that when Elohim finished his work he rested on the seventh day from all the work which he had made. "And Elohim blessed the seventh day and hallowed it, because that in it he rested from all his work which Elohim had created and made" (ch. II, 2, 3). So in the book of Amenta it is said that the nether earth was created by the solar god, who rested in that which he had made, just as Ptah was satisfied after making all things, and all the divine names, when like the Elohim he had finished the work and saw that it was good.

There is no great difficulty in discovering the origin of the day of rest which has been ascribed to the Elohim upon the seventh day of creation. Amenta was created as the place of rest for the sleeping dead, and also for the god of the resting heart. It had been the work of Ptah and his associate gods to create the great resting-place in the under-world. And consequently this character of Ptah, as the maker of Amenta, is determined by his designation of "Ptah in the great resting-place" (Stele of Shabaka, line 16). The great resting-place was created for the god who rested there, as did Atum and later Osiris of the resting heart. This was the work which the creator or craftsman Ptah completed in seven stages or periods that were ultimately reduced to seven days. The mount called Hetep in the earthly paradise is named as the mount of rest. It was a kind of "rest-and-be-thankful" half-way up the ascent from the world of the dead to the summit on the mount of glory. The word Hetep has the various meanings of rest, peace, plenty, all of which were to be realized in Hetep, the garden of the blessed dead. The great object is "to take possession there." The manes says, "I am united there with the god of rest"-that is, with Osiris, god of the resting heart. "I take my rest in the divine domain. There is given to me the plenty which belongeth to the kau and the glorified." "Rise in Hetep (the mount) blest with the breezes, I arrive in thee, my head is uncovered. I am in my own domain." One of the blissful islands of this earthly paradise is expressly called the isle of rest or Hetep. The voyager makes fast his bark to "the block of moorage on the stream," and utters his praises to the gods who are in the garden of rest. The garden of Amenta was a place of rest in the refreshing shade of Hathor's tree. It was called the garden of Hetep. The word Hetep is also spelt Hept. In fact, to judge from the hieroglyphical inscriptions in the Pyramid of Medum, it seems that this was the earliest spelling of the word. Thus Amenhetep would be Amenhept. Now Hept (Gr. Epta) in Egyptian also signifies the number seven. This may be related to the work of creation in seven days, which according to the non-biblical Jewish legends represented the earthly paradise in seven divisions as a figure of the celestial heptanomis, the work in seven parts being computed as a work of seven days, and Hept the place of rest transformed into the seventh day of rest. In the later Semitic märchen, Assyrian and Hebrew, a division in time has been

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substituted for the division in space-that is, the seven divisions of the astronomical heptanomis have been converted into a creation of seven days, and a great day of rest has been substituted for the great resting-place. We can perceive the Semitic Sabbath in the making and also where it was made. In the elder version of the Assyrian legend of creation there was no Sabbath. The seventh day is a day of labour, not a day of rest. But whatsoever was signified by the seven successive divisions, acts, stages, or periods of creation that were ultimately commemorated by the festival of the seventh day, the Semitic Sabbath belongs to the superstructure, not to the foundation, and is not original, either as Hebrew or Assyrian. Time did not begin with Sunday, either as the first or the seventh day of the week. The week was preceded by the month or a moon, and a moon by the year of the inundation that was commemorated by the festival of the Great Bear's tail. In the Chaldean account of creation there is a hint of the solar origin of the Sabbath. In this it is said of the creator, "On the seventh day he appointed a holy day. And to cease from all business he commanded. Then arose the sun on the horizon of heaven." (Lines 17, 18, 19.) The day dedicated to the sun was Sunday, but the solar calendar was the latest. An indefinitely more ancient version than anything Semitic has been preserved in the Hawaiian legend of creation. This is said to have begun on the 26th day of the month, on the day of Kane, and continued during the days named Lono, Manli, Maku, Hilo, and Hoaka. In six days the creation was completed, and the seventh day, the day of Ku, became the first holy day. The first and sixth of these seven days have been kept sacred ever since by all generations of Hawaiians. Yet the Polynesians generally did not solemnize a weekly Sabbath, and had no week of seven days. (Fornander, vol. I, p. 121; Natural Genesis, vol. II, p. 56.) More than once we meet with a sixth-day Sabbath in Africa. Dos Santos described this sixth day of rest as being observed in the ploughing season by the Monomatapa, which, according to Bent (p. 341), is continued among them to-day. "At Mangwedis during the ploughing season they only work for five consecutive days. They observe the sixth and call it Muali's day, and rest in their





huts and drink beer. These days are feasts of the ancestral spirits or muzimos, called "the days of the holy ones who are already dead."

A week of seven days concluding with the Sabbath, which was at first a festival, is more expressly Semitic. Not that the Egyptians had no seven-day period in their reckonings of time. The tenait was a period of seven days, as well as of fourteen days or a half-moon; but a cycle of seven days as the measure of a cosmogonical creation had no meaning. The seven periods of creation did not originate with seven days of twenty-hours each. As will be seen, when all is put together, the Egyptians reckoned time upon a scale so vast that it included the great year of the world. That is, the heptanomis founded upon seven astronomes had been repeated in the great year with its seven periods in precession which were represented by the seven changing pole-stars before the backward movement could have been calculated by the position of the equinoctial colure. The reduced scale of the Semitic seven days is but a one-inch-to-the-mile sort of

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rendering of the seven stages in precession which have yet to be explained.

The traditions show that one type of the under-world was the heptanomis, which had been mundane in Egypt and was made celestial in the astronomical mythology. This was likewise reproduced in the making of Amenta. Ptah is said to have designed the Nomes (Text of Shabaka, line 6). The Nomes were seven in number. The Knemmu who assisted Ptah were seven. The creations that culminated in man the speaker were seven. Also in one of the Rabbinical traditions concerning the lower and upper, or the earthly and heavenly, paradise, it is said that before his fall Adam was the heavenly dweller in a habitation which contained seven palaces or mansions. These, according to the Sohar, were afterwards rearranged to become the abodes of the blessed. This contains a fragment of the genuine legend when rightly interpreted. Adam is here considered to have been a dweller in the paradise of the celestial heptanomis. This was repeated in Amenta when the lower paradise of the solar mythos was mapped out in seven domains for Atum=Adam, as the land of promise destined for the glorified elect. It is related by Rabbi Manasseh Ben-Israel that the souls of men were created during the six days of the beginning, independently of bodies, like the first company of the Kamite gods. These were the spirits derived from the external elements that preceded the embodiment of a special soul in human form. (Nat. Genesis, vol. II, p. 282.) "True Israelites believe," says the Rabbi, "that all the souls which have existed from the first time, and which shall be to the end of the world, were generated in six days of creation." These are the six souls of the fish, the fowl, the beast, the reptile, and other forms of life which preceded the seventh soul of the speaker, man, or Atum=Adam. The seventh of the elemental powers, in the human shape, is described in the gnostic systems of the Ophites and Sethians when they teach that Ialdabaoth called upon the rest of the Elohim, saying, "Come, let us make man after our own image." They also relate that Ialdabaoth in the character of elder brother as the would-be father created six sons, he himself being the first person in the group. They further declare that these are the seven mundane demons who always oppose and resist the human race, because it was on their account that their father (Ialdabaoth) was cast down to this lower world. (Irenaeus, Bk. I, ch. 30, 8.)

It is also represented in the Rabbinical writings that the souls of the Israelites had a higher origin than the souls of the Gentiles. The souls of the Goim, they say, have their origin from the external powers, the power of kliploth or the demons, whereas the souls of the Israelites are derived from the Holy Spirit. The first originated from the elemental powers that were imaged by the zootypes, and were denounced as evil spirits by the later theology. As for Atum-Ra, the father of Iu, he was the Kamite holy spirit. The souls of the idolaters were not called men, because they were born in the totemic stage of sociology and were derived from the spirits of the elements which had been imaged by the zootypes. More simply stated, they were not men only because the mode of representation was pre-anthropomorphic, and the soul of blood was not yet traced

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to the maternal source, or the spirit of man to the father. In the Babylonian legends the totemic zootypes, which preceded the man derived from the soul of blood, have been confused with the beings born of the abyss as the creatures of darkness. "Then Belos the sun-god came, and the animals died, as they were not able to bear the light. Belos seeing a vast space unoccupied, though by nature fruitful, commanded one of the gods to cut off his head and to mix the blood with the earth, and from thence to form other men and animals which should be capable of bearing the light." (Eusebius, Chron., I, 4) This in its way is a mythical creation of the man who was made from the soul of blood. In another legend a great destruction follows a



rebellion called “the revolt in heaven,” which is only mentioned here for the sake of citing the statement that when the rebels were destroyed or driven out by the supreme god, “in their room he created mankind.” As we understand the gnosis, a group of six totemic powers was extant before the seventh, the soul of man, was specialized as a human soul that was incarnated in the blood of the motherhood, the first soul, so to say, that could talk. This group of six zootypes with no human figure included is widely extended over the world. As the Arunta tell us, in the Alcheringa, or Auld Lang Syne, there were no men or women, only pre-human creatures designated the Inapertwa. In the Egyptian mythos the six zootypes of Sut, Horus, Shu, Hapi, Tuamutef, and Kabhsenuf are followed and completed by the human figure in Amsta the man or Horus the child. The Arunta version comes fresh from an almost unknown world. It may have been carried there from Africa, but it is certain that the Egyptians did not derive their mysteries, mythical legends, and sign-language from the natives of Central Australia. The tradition of the Inapertwa only applied to certain totems, six in number (this will bear repeating). The preliminary pre-human creatures who were made into men and women by the Ungambikula belonged to the six following totems: Akakia, or plum tree; Inguitchika, or grass-seed; Echunpa, or large lizard; Erliwatchera, or little lizard; Atninpirichina, or Alexandra parakeet; and the Untaina, or small rat. Here are six totemic types of creatures that preceded the human voice and image. There were six groupings of elemental spirits based upon six elemental powers that were imaged by means of zootypes before ever an elemental power was imaged in the human likeness, or, as it was rendered at a later time, before the creation of man, who was seventh in a series of seven, or as the earliest human soul. Miss Kingsley gives it as the opinion of Dr. Nassau of Gaboon that the nature-spirits commonly affecting human affairs, which are believed in by the natives on the West Coast, can be classified “fairly completely” in six orders (Kingsley, M. H., *Travels in West Africa*). The Damaras derive from six pre-human powers by means of six descents or eundas. Six descents from superhuman powers would naturally follow for those who derived their descent from the powers, gods, or spirits that might be represented by six totemic zootypes such as the serpent, crocodile, hippopotamus, lion, hawk, and other figures of the elemental forces that preceded the human image as a primitive type of power. Afterwards the six powers would

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account for six different classes of spirits recognized in the animistic interpretation of external nature according to religion in the fetishtic phase. In India there was a first form of the Aditya, six in number, who preceded the groups of seven and eight. There was also an Egyptian “mystery of the six” which has not been unveiled. The seventh of the series is the soul that was first considered to be human because it was the soul of man, the speaker, which in this phase was discreted from the totemic souls by means of language. No distinction could have been more natural.

As we have previously seen in Book IV, the Osiris deceased is reconstituted for the life hereafter by the blending of his seven souls, which correspond to the seven souls of Ra. And when he has become a spirit by the seven being put together at last in the likeness of the ka, it is said to him, “Thy perfect soul, O Nefer-Uben-f, triumphant, hath the power of speech” (Rit., ch. 149, 15). Speech was the property of the perfect soul—that is, the highest of the seven souls—which was consequently human. The Chinese also have the very ancient “six honoured ones,” or six Tsung. The Zuni Indians adored the six powers that preceded the seventh in the likeness of man. In “The Wisdom of Jesus” or the book of Ecclesiasticus there is a description of the creation of man. It is said that men “received the use of the five operations of the Lord, and in the sixth place he imparted to them understanding, and in the seventh speech” (Eccles. XVII. 5). This contains a fragment of the Egyptian wisdom. The creation of man from seven souls takes place in Amenta for the next life, with speech as the seventh constituent. In the mythological text from Memphis there is an account of Ptah’s creation, in which it is said that all the limbs moved (i.e., as parts of the pauti or company of the gods) when he uttered the word of wisdom which came forth from the tongue and worked a blessing upon all things. Speech caused (or literally became) the making of men and the creation of the gods for Ptah (Proc. Soc. Bib. Arch., vol. XXIII, pts. 4 and 5, pp. 173-4). Thus the making of man qua man is attributed to speech in this Kamite creation of man as the speaker, the same as in “The Wisdom of Jesus.” This may account for the custom, or religious rite, performed by the Hindu father, who puts his lips to the right ear of the new-born babe and mutters three times, “Speech! Speech! Speech!” This gives it a name. The previous souls were only known by totemic types and semi-human souls, not by proper names. (Kelly, *Indo-European Folk-Lore*, pp. 145-6.)

Hindu sages tell us that six of the seven primordial souls were born twins; the seventh alone came into existence as a single soul. This too can be read by means of the gnosis. The six souls were pre-human.



That is, they were totemic souls. Now, the totemic zootype was the representative of both sexes; the male stood for the men, the female for the women. "Of those that are born together, sages have called the seventh single-born, for six are twins" (Rig-Veda, Wilson, II, 131, 132). Totemic man was born twin as represented by the zootype of both sexes. Six of these preceded the human figure, which as homo or man was born single and had to be divided into man and woman according to the mythical representation of the cutting out in the second creation by Iahu-Elohim.

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(Gen. II). The twin-soul was what the Egyptian Ritual describes as the one soul in two bodies (ch. 17). One of these was male as Shu, the other female as Tefnut. This was the man or Adam of the first creation in Genesis, who was figured as both male and female (Gen. I. 27). Shu and Tefnut were born twins, he as brother, she as sister, and both under one type, that of the lion. In the same way the crocodile was female as Apt and male as Sebek. Thus a single totemic type denoted a soul that was born twin when souls were pre-human. It is the same doctrine when the Kabalists assert that in the beginning of the world souls were created by God in pairs consisting of a male and female. The twin-soul here is a product of the primary creation; the single soul belongs to the second creation. The doctrine is apparent in the first chapter of Genesis, when Adam was created in the likeness of the Elohim, and was both male and female. Whereas in the second creation (ch. II) man, or Adam, is not a twin soul; he is fashioned singly, and the woman is taken from the body of the man to form a consort for him. When the supreme power of seven was imaged in the human likeness this constituted a mythical man as the seventh in a series of seven prototypes. Thus Enoch, the seventh from Adam, is pre-eminently the man. Also, when the group of manes travel round the zodiac, in the Hindu astronomy, the seventh is a divine man or a Buddha. The seventh Buddha is always the man who is held to be divine. The seven Buddhas are often portrayed in the temples and monasteries of Tibet, where they are better known as the seven Sang-gye, meaning increase of purity, who are named: (1) He who saw through and through, (2) he who had a crest of fire, (3) the preserver of all, (4) the dissolver of the round of life, (5) golden might, (6) the guardian of light, (7) the mighty Shakya. The seventh is that pre-eminent personage known as Sakya-Muni or Gautama, whose life and history were evolved from the pre-extant mythos, like those of the Christ in the gospels-the true Buddha, who could no more become historical than the Christ of the gnosis. If Buddhism could but explicate its own origins it would become apparent that it is both natural and scientific. But the blind attempt to make the Buddha historical in one personality will place it ultimately on the same level with historical Christianity at the bottom of the ditch. The seventh Buddha that comes once in a phoenix-cycle of 500 years is the divine man, who can only be repeated as an astronomical figure-a measurer for the eternal in the cycles of time. But the manifestation of the seventh, the man of the group, has been made exoteric as an incarnation of the seventh Buddha in the human form on earth. The divine man as the seventh of a series is yet extant and operative in British folk-lore when the seventh son of a seventh son is always the great healer. The totemic soul was twin. The human soul was singly born as the soul of the man or woman. It was not as the Hebrew Adam that man was made, but as the Egyptian Atum, earlier Tum; and Tum in Egyptian means "created man." Adam is a later rendering of the name. And this "created man" was made as Atum son of Ptah with the aid of his Ali or co-creators. It was they who created the senses of man, the breathing of the nostrils, the sight of the eyes, the hearing of the ears, the thought of the heart, and utterance by the tongue.

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Man was made according to the outline of Child-Horus sketched by Ptah; the anthrotype that was to supersede the zootype. Man that is composed of seven souls, according to the doctrine, was the product of seven elements. These were recognized at first as nature-powers that were ultimately divinized as makers or creators. They had been divinized as the first company of the associate-gods before the time of Ptah, and when Kheper-Ptah, Neb-er-ter, became supreme, the seven Ali were associated with him in the work of creation, the evolution of man, and the making of the garden in Amenta. Thus man in the Egyptian mythos was a late creation, which is in agreement with the legends of the aborigines. Man was also made twice over, once as mortal on the earth, and once as the spirit-man or manes in Amenta. Hence the first and second Adam or Atum, the man of earth and the man from heaven. These will also explain the two forms of Adam in the book of Genesis (I. 27 and II. 7). The seventh of the elemental powers was the soul of blood. This was represented in the elder Horus as the soul of matter by a child that was unseeing, inarticulate, and altogether imperfect. The soul of blood as paternal source was added to the rest when Atum cut himself to



produce his offspring Hu and Sau (Rit., ch. 17). In the Assyrian legend, when the head of Belos is taken off the blood that gushes out is mingled with the soil of earth or matter. "Thence men were formed. On this account it is that men are rational, and partake of divine knowledge." That is as human beings born of the soul of blood, which in this later creation was added to the six pre-human souls of Mother-earth, when the human origin was recognized as higher than the earlier and pre-human source of soul, such as air, water, and earth. The blood now mixed with the soil of earth is the soul of blood united with the earth or matter in the märchen. The highest of the seven was but a soul descended from the mother-blood, with no immortal spark of spirit that was afterwards derived from God the Father who is Atum-Ra; but it was reckoned the superior of any soul that was previously derived from the external elements. The seventh alone was consequently given the human likeness in Child-Horus, or in Atum.

Man is created twice over in the book of Genesis. The first Adam is formed in the image of the Elohim or elemental powers. The Elohim said, "Let us make man in our image, after our likeness" (I. 26). In the second creation man is formed by Iahu-Elohim, who "breathed the breath of life into his nostrils and man became a living soul" (II. 7). These are the first and second Adams of Paul's doctrine. "The first man Adam became a living soul, the last Adam a life-giving spirit. The first man is of the earth, earthy; the second man is of heaven" (I Cor. XV. 45-8). These two as Egyptian are Atum-Horus and Atum-Ra, who are identical in nature with the first and second Horus-the soul in matter and in spirit. The first man was a failure. In a gnostic version man was formed, but could not stand erect, because the seven workmen, the Ali or Elohim, were unable to inspire him with an enduring soul. He writhed and wriggled like a worm upon the ground. Then the "power above" took pity on him, seeing the creature had been fashioned in his likeness, and shot forth a spark of life which enabled him to rise erect and live. (Nat. Genesis, vol. II, p. 39.)

The seventh power in the human image can be traced in

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legendary lore. For example, Apollodorus the Athenian grammarian relates that there was at one time a tradition current in heaven that the giants or Titans could only be conquered by the aid of a man; and as he wrote his work on mythology before the era called Christian, this has been taken as pointing to the incarnation of a Jewish Jesus. It was a floating fragment of old Egypt's wisdom. In the battle with the Sebaur or the rebels, and the Sut-Typhonians, the powers of evil are conquered by Horus, who was incarnated in the human form on earth as son of the woman, and who is victor in Amenta over death and darkness and typical rebels, in the person of Amsu-Horus the man in spirit-son of the god in human form. Thus the Titans or rebels, called the children of defeat, had already been conquered by the god, who became incarnate not as a man but in the form of man, from the time when Atum-Horus first assumed the human type as vehicle of the divine.

In the Egyptian mythology the great change in the mode of becoming and of representing was effected in the cult of Ptah-the change, that is, in the genesis of souls from the incorporation of totemic souls by the elemental powers to the creation of souls in the human image by the one god, Neb-er-ter. This change, which runs through all later mythology, is traceable in Egypt. Ptah is the link betwixt the elemental powers and the spirit-ancestors; the link by means of which the zootype passed into the anthrotype; the gods as Elohim into the one god, Atum, called the son of Ptah, or Iahu-Elohim in the book of Genesis. Ptah is the first one god of the Egyptian religion whose totality was compounded from the pre-existent powers. The Ali or associate-gods were now combined in him who was the one god and who comprised the group in one. The group were now the nine or the Put, and Ptah, as the all-one that was named from the Put. The Put-cycle of gods, which was summed up in Ptah the one god, as father, will explain why and how the Elohim are plural as a company called the Ali, and single as the one in whom the powers were unified called Ptah, who was the biune parent of Atum-Horus in Amenta, and the maker of man, or Atum, with the aid of the seven powers that were previously extant. The Elohim, then, we take to be a form of the Put-cycle of Ptah the opener of Amenta. As a company of associate-gods they originated in the primordial powers, which were seven in number; seven with the Great Mother; seven with Anup; seven with Taht; seven with Horus; seven with Ptah. When grouped in the Put-cycle, with Ptah and Atum-Horus added as father and son, the associate-gods are nine in number; sometimes called the ennead of Memphis, or of Annu. Thus Ptah and his Ali answer to the Phœnician Elohim, who were one as the highest El (in the singular) and plural in the group of the Elohim. Ptah was now portrayed as the author of becoming in the human form, and thence the mythical maker of man. He had been represented by the beetle and the frog as the transformer in matter. Afterwards he is imaged as the human embryo in utero, when he had become the creator of a human soul distinguished from the totemic or elemental soul, which had been common to man and beast.



Ptah is portrayed in the monuments as the creator of the seventh, or human soul. Wilkinson met with a very rare picture of the god

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who is alone, and who was engaged in sketching with a pen the figure of Child-Horus. In other words, he is outlining an image of the human soul that was incarnated in the mother-blood and personalized in Horus as the child of Isis, one form of whom was Tum or Atum-Horus.

Ptah is also portrayed in the image of a male-mother. He is the earliest type of the god with a womb in whom the male and female nature were united in a biune parent who was divinized as the all-one. We learn from Joseph Thomson's travels that when the Masai of Central Africa get married it is a native custom for the bridegroom to dress himself in women's clothes and wear them for a month after the marriage. He is assuming the phase of parentage in the guise of the mother, and literally following suit to the female, because the maternal type and imagery of parentage are still dominant, and thus the father comes into existence, so to say, as the male-mother. The significance is the same as in the custom of *couvade*. The father was assuming the parentage in the likeness of both sexes. Thus Ptah, or Atum, or Osiris, presents a form of the same duality as the Australian "man with a vulva," who in his primitive way was a twofold figure of the all-one. To recapitulate: in the Egyptian Genesis "created man" is Tum, later Atum, the original of the first man Adam. Atum was the son of the creator Ptah, the earliest biune parent divinized. The seven primordial powers had been previously recognized in nature as the offspring of the mother. Six of these were pre-human powers or souls developed from the external elements. The seventh was the earliest human soul, born of the mother-blood. This was the blind imperfect soul in matter that was imaged in Child-Horus, An-ar-ef. The soul of all the seven was matriarchal; they were the children of the mother only. Two other powers were added to make up the total in the Put-cycle or ennead of Memphis. The "double primitive essence" had been assigned to Ptah. Doctrinally this was the soul of blood derived from the maternal source, in combination with the spirit of the male. Thence came the human soul that was constituted in two halves, the soul in matter and in spirit. This biunity was first personified in Ptah as the mother and father in one divinity, and, as the biune parent, Ptah gave birth to man, or created his son Atum. In the text from Memphis the god is called "Ptah of the earth. The mother giving birth to Atum" (line 14). Here Atum=Adam has a mother, an item which is omitted from the Hebrew version. Thus Atum-Horus is the product of this biune parent; and the seven powers that contributed the seven souls or constituent parts of created man with Ptah and Atum, and the seven associate-gods compose the cycle or ennead of Annu. In this way the Put-cycle of the nine gods consisted of Ptah and his eight sons; an eighth one being added to the primary seven as the highest because he was the son of god the father, not merely the product of the mother, like the seven Ali or Elohim. That son of Ptah was Tum or Atum, born as Child-Horus, and one of Atum's names or titles is Iu the coming son, or Iu-em-hetep, he who comes with peace. And in this Iu we propose to identify the Jewish divinity and also the name of Iah, or Iahu, distinguished from hvhv (Ihuh). The compound title Iahu-Elohim shows that Iahu

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is one of the Elohist group who was continued in a new rôle as the planter of the garden in the second of the two creations in the book of Genesis.

In the making of man by Ptah and the Ali or associate-gods, it may be said that man or Tum was created by their being converted into man, Tum, or Adam. It was they who made "the dexterity of the hands and the walking of the feet"; also they "created the sight of the eyes, the hearing of the ears, and the breathing of the nostrils." In other words, they contributed those faculties to the creation of the human being—such faculties as the sight of the hawk (Horus), the breathing force of the panting lion (Shu), the ears of the jackal (Anup), the nose or neb of the knowing ibis, the hand of the ape, and others which had been exalted as superhuman and were now made use of in the creation of man or Atum by the Kamite Elohim. These powers in themselves were indefinitely earlier than Ptah, but in the theology of Memphis they became auxiliaries to the supreme one god, and were then held to proceed from him and to become his members and his attributes. The change is indicated when it is said of Ptah, "His associate-gods in his presence are the teeth and lips, the joints and hands of Atum, for these become the associate gods" (line 10). The same doctrinal change is apparent in the Ritual (ch. 17, 4), when it is said of the supreme one god, "It is Ra creating his members, which became those gods who are with Ra."

Iu, the coming one, is the ever-coming son of the father who was re-born as his own son; and Iu (or





Atum) with his associate-gods corresponds to Iahu-Elohim in the Hebrew Genesis, who follows the gods of the primary creation in the first chapter. Thus Ptah and his Ali are the prototypes or originals of the Elohim, in both the singular and the plural use of the word; whilst Iahu-Elohim answers to Iu and his associate-gods in the second creation. This development in the divine character may supply a rational explanation of the discrepancy concerning the name of Iahu in the first two books of the Pentateuch. It is related in Exodus (VI. 2, 3) that "Iahu spake unto Moses and said unto him, 'I am Iahu. I appeared unto Abraham, unto Isaac, and unto Jacob as El-Shaddai, but by my name Iahu I was not made known to them.'" Whereas the name of Iahu had most certainly been known from the time of the second creation (Gen. II). This therefore must be a question of the nature, not merely of the name of the deity. If Iahu were one of the group of the Ali=Elohim he would be a son of the mother, one of the Baalim who preceded the fatherhood of Ihuh or Jehovah. The god who was known by the name of El was also one of the Baalim, Elohim, or Ali; the first company of the associate gods, who ruled under the matriarchate. Atum was born "Iu" as the son of Ptah at Memphis, and the same god became the father as Atum-Ra at On. The development is to be traced in the fact that the first Iu as Egyptian was only a form of god the mother's son, whereas the later Ihuh had attained the status of the maker, as god the father, who was Atum-Ra in Egypt.

Chapter V announces that "this is the book of the generations of Adam." In this the previous "generation of the heaven and the earth" are represented as the generations of Adam, who meanwhile had been transformed from the divine Atum of Egypt into the human

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Adam of the Jewish writings, and the genuine mythos transmogrified into a spurious history. The translators of the Memphian text point out the extreme likelihood that there were two "originally independent texts" which have been artificially blended to produce a deceptive appearance of unity. This agrees with the fundamental difference betwixt the Elohistic and Jehovistic versions in the book of Genesis, those of the Elohim and Iahu-Elohim, in which two accounts of the creation have been run into one. It is plainly apparent in the book of Genesis that two originally independent legends of creation have been imperfectly welded together to give an appearance of unity. This is proved by the two different beginnings in which the heaven and earth are formed, and man is made twice over. The first chapter contains the generations of the heaven and the earth when these were created by the Elohim. The second contains the generations of the heaven and the earth when they were created in the day that earth and heaven were made by Iahu-Elohim. As Egyptian, these were (1) the Ali, or associate-gods with Neb-er-ter or Kheper-Ptah; and (2) Iu the son of God, who became the one god of both the Egyptians and the Jews, who, as we shall show, were the worshippers of Iu=Iahu.

The man created by the Elohim, or Ali, was totemic man, like the legendary Adam with the tail of an ape, a lion, or other zootype. It was thus the elemental powers were represented: Sut by the hippopotamus; Sebek by the crocodile; Atum by the lion; Iu by the ass; Seb by the goose; Taht by the Ibis; Anup by the jackal; Kabhsenuf by the hawk, in whose likenesses totemic men were imaged. This first man was the Adam, who failed and fell from lack of the vitalizing spark of the individual fatherhood; the man who was only born of the group in communal marriage under the matriarchate. These totemic forbears of man may also account for a Rabbinical tradition in which it is related that previous to the creation of Eve the man Adam entered into sexual intercourse with the animals. Which is doubtless an ignorant misinterpretation of the totemic status of man and animals made by theologians who were ignorant of totemic sign-language. Some of the Rabbins asserted that the first man, Adam, was created in the Garden of Eden with a tail like that of an ourang-outang. His tail was afterwards cut off to improve his appearance. The legend contains a fragment of the mythos which has been reduced to the status of Jewish märchen. This may furnish another link betwixt the Hebrew Adam and the Egyptian Atum, as the fiery-spirited ape was a type of Atum, the solar god of the garden in Amenta.

The pre-existent superhuman powers or associate-gods contributed all that they had previously attained for themselves to constitute the higher type of god as father. Atum was born as Horus or Iu, child of the mother, and afterwards developed into Atum-Ra as god the father. Hence he became the maker or creator of gods and men as the begetter, who succeeded the transformer Kheper-Ptah. The seven primordial powers had been recognized and divinized as offspring of the old First Mother. The Great Mother was combined with the male in Ptah. Atum, or "created man," was formed by Ptah as an evolution from the seven elemental

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powers. These became the seven souls of Atum-Ra, otherwise called the seven souls of man; the seven as elements or powers that went to the making of the manes in Amenta, or the human being when the rendering was literalized. Thus the evolution of man, according to the Egyptian wisdom, was from seven powers of the elements, on which a doctrine of the seven souls was founded. Six of these had been pre-human souls. The seventh alone attained the human type and status, whether as Child-Horus or the man as Atum the first father. These souls of life had been identified and divinized in the mythology: the soul of water as the fish of Sebek, the breathing force as the lion of Shu, the “creeping thing” of earth as the beetle of Kheper-Ptah. Such was the creation of man according to the Egyptian wisdom. The seven elemental powers then furnished his seven constituent parts, or seven souls, as co-workers with Ptah, and merged themselves in Atum or were absorbed in created man. In the second chapter of Genesis the god Iahu succeeds the Elohim. As an Egyptian deity Iu=Iahu was the son of Ptah. The oneness of the father and son, with the son as representative of the father, is a doctrine that was founded in the cult of Ptah at Memphis and perpetuated in the religion of Atum-Ra at Annu. It is Atum who says he is both the closer and the opener, and he is but one (Rit., ch. 17). And it is the father, whether as Ptah or Atum, who comes into being as his own son. Also, when Osiris has been mutilated by the murderer Sut he is reconstituted by Horus, and the father lives again in and as the son. It was by his ever-coming and continual rebirth that the son brought life and immortality or continuity to light as demonstrator in phenomena on behalf of god the father.

The earliest Egyptian type of a creator is the moulder or potter. The god Khnum, for example, is depicted as the potter in the act of forming man from the matter of earth. Ptah, sometimes called the son of Khnum, is likewise the divine potter. He is portrayed at Philę in the act of heaping plastic clay upon the potter’s table from which he is about to form the image of man, which he had sketched in the likeness of Child-Horus. Previously the goddesses and gods were shaped in the likenesses of zootypes. Khnum himself was ram-headed; Kheper, the former, was beetle-headed. Up to the time of Ptah, or Bes, the Negroid pygmy, the human likeness was not given to any god; and his son Atum-Horus is the earliest divinity in perfect human form. Now, as Egyptian Atum is the original of the Hebrew Adam, it follows that we are witnessing the creation of Adam from the earth in a mythical representation, when Ptah, the potter, shapes the archetypal man as his son Atum from a lump of plastic clay.

We are also witnessing the creation of man, or of Tum, the son of Ptah, in the human likeness, when “the associate-gods as the Ali or Elohim created the sight of the eyes and the hearing of the ears, the breathing of the nostrils, and sent up that which gave pleasure to the father.” That is to Ptah, who is the father of Tum in this creation of man by the Put-cycle of the primordial powers, which corresponds to the first creation of Adam by the Elohim in the first chapter of the Hebrew Genesis. “Then was ordained the utterance of every decision of the tongue, which repeats the deliberation of the heart.”

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“Now the creation of the gods,” that is to say “of Tum and his associate-gods, was when proclamation was made of all the divine names in his wisdom.” “The associate-gods in his presence are as the teeth and lips, the joints and hands of Tum, for these become the associate-gods,” or the associate-gods become the members and powers of Tum, Atum or Adam the created man, who was formed in the likeness of Iahu-Elohim. We are told in the texts that “men are mortal since the time of Ra,” that is since the time when a father in heaven or in Amenta was depicted in the image of man instead of being represented by some pre-human and totemic type. This was Atum. Atum in the solar mythos was Ra in his first sovereignty, and Atum=Hebrew Adam was primordial man. Otherwise stated, Atum was the first god delineated in the form of man. Hence men are mortal or human since the time of Atum-Ra (Rit., ch. 17). Previously they might be imaged as beetles and frogs in the time of Ptah, kaf-apes in the time of Taht, crocodiles in the time of Sebek, and hippopotami, giraffes, or black vultures in the time of Sut. This difference betwixt the animal and human types is also recognized in relation to Ra (Rit., ch. 153A) when the first creatures or beings are called “the ancestors of Ra” and “the ancestors of Seb,” and are designated “worms” to express their inferiority. They were mere reptiles in comparison with the human type. In the Hebrew Genesis, when the man as Adam was created (I. 26) he was to have dominion over all creatures of the water, air, and earth. And Atum, or Tum in the Ritual (ch. 79), is designated “the Lord of all creatures,” that is when he makes his appearance in the figure of man, who is described as being “in the form of the Lord of all creatures” (Rit., ch. 82). Atum, whom comes as the unique one god in the form of man, is hailed in the Ritual as the lord of heaven who “issues forth from the earth and createth whatever is begotten,” and “who giveth vigour to the men now living.” “I am summed up as Atum,” says the speaker (Rit., ch. 83). As Atum he exclaims,



“I am a soul, and my soul is divine. It is the self-originating force.” The speaker, in the character of Atum-Ra, who makes his advent as a man, explains that the seven Ur̄us-divinities formed his body, but his soul is divine. It is an image of the eternal. These Ur̄i were a type of the seven primordial powers that were grouped and unified in one, whether as god or man. They are companions, seven in number, who became the associate-gods of Ptah in his creative work, and who were afterwards absorbed in Atum as constituents of his body, or the means of his embodiment as man.

The ascent of soul through various elemental phases of existence is alluded to in one of the “sayings of Jesus” when it is said that the fowls of the air, the beasts of the earth, and the fishes of the sea all “draw us” to the kingdom. These led the way as elemental and pre-human souls. A soul of the air was imaged by the bird; a soul of earth was imaged by the beast, or reptile; a soul of water by the fish; a soul of vegetation by the shoot or branch; and so on through the series, all of which were offspring of the Great Mother. But the highest soul was now derived from god the father as an effluence of the holy spirit. Therefore it is said, “The kingdom of heaven is within you; and whosoever shall know himself shall find it.” “Know yourselves (then), and you shall be aware that ye are sons of

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the Father.” Horus in his resurrection, at his second advent, came to proclaim the father as the begetter of a spirit that should attain eternal life. He also came to personate that spirit in the likeness of the father to the manes in Amenta. Atum, the Egyptian holy spirit, was the author of that spirit by which totemic man became a living soul. With the Egyptians the soul was of both sexes. The divine being, as Ptah, Atum, or Osiris, was of a biune nature. Hence Ptah and Osiris are portrayed as the male and female in one image, and this one prototypal soul was discreted as human in the two sexes. In passing through Amenta the human soul is represented as the male accompanied by the female, the wife, sister, or some other female as supplemental to the male. This soul, divided in the two halves of sex, was united again in establishing an eternal soul. One form of the dual type is imaged by the twins, Shu and his sister Tefnut, who are blended in Tattu. They represent the soul that had been discreted in two sexes which is joined in one again to fulfil the likeness of the eternal spirit Atum-Ra, who was self-divided in the brother who wears her emblem on his head, and who is the twofold type of a dual soul now unified in one. Thus the soul that lived for ever was held to be established for eternity by the female being blended with the male. Now amongst the primitive races, African, Melanesian and others, the women will volunteer to be strangled at the funeral, or buried alive in the graves of their husbands (or the chiefs), believing it to be solely in company with the male that they can reach the realms of bliss; and the favourite wife in the abode of the blessed is held to be the one who meets her death with the greatest fortitude. That is, by the female being blended with the male in death, as Tefnut was blended with, or absorbed in, Shu.

When the human soul had been derived from the essence of the male instead of the blood of the female, the woman was naturally derived from the man, as she is in the second of the Hebrew creations described in the book of Genesis. A soul derived from Atum was dual in sex. This soul was divided into Adam and Eve, the typical two sexes of the Hebrew legend. Adam was Atum in the original mythos, and the soul derived from Atum was discreted in Adam and Eve, as the two sexes derived from the one primordial soul, which was figured first as the soul of Shu and Tefnut in the Egyptian mythos. Tefnut was not cut out of the side of Shu, but she was depicted as the hinder half of the lion with Shu as the fore-part. Atum was the lion as representative of the soul or force, and the lion was severed in two parts, head and tail, as the dual type of Shu and Tefnut, which preceded the anthropomorphic representation in Adam and Eve. So late is the Hebrew rendering compared with the Egyptian. The “self-splitting” of Atum is shown in the mutilation of his members. Hence we have made the suggestion that in the rite of sub-incision practised by the most primitive of races, like the Australian Arunta, this “self-splitting” of the male denoted the claim of the man to being the potential source of both sexes, and that, whereas the male was derived from the female under the matriarchate, it was now asserted that the woman was made from the man in a process of self-splitting illustrated by the practice of sub-incision, and by the later creation of the female from the male in the mythology. Queen

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Hatshepsu claimed that the true image of the creator was formed by a combination of the mother and the male in one, which image she personated under her title of Mat-Ka-Ra, the true image of Ra, but gave pre-eminence to female nature as the bringer-forth from the beginning. The picture of the male endeavouring to



take the place of the female as producer of the child is at times exceedingly pathetic. He carved the likeness of the female member on his own, as do the Arunta in their rites to-day, and masqueraded as "the man with a vulva." He wore the woman's garb in marriage. In the custom of *couvade* he went to bed to become a mother like Ptah, and to nurse the new-born little one.

In the earliest mythology the woman was dominant. Men derived their descent from the mothers. This was in the time of the first creation. In the second, when the woman was derived from the man, (even by a surgical operation), the male comes uppermost, the matriarchal woman succumbs to patriarchal man. This is glanced at obliquely in the doom pronounced upon the woman by Iahu-Elohim for "plucking the forbidden fruit." "Unto the woman he said, I will greatly multiply thy sorrow and conception; in sorrow shalt thou bring forth children; and thy desire shall be to thy husband, and he shall rule over thee." There is to be an end of matriarchal supremacy, and descent, as previously reckoned from the motherhood, is to be suppressed in this the second of two creations for the Adamic race. The two races of Adam are referred to by Esdras (II. VI. 55-56): "O Lord, thou madest the world for our sakes. As for the other people, which also come of Adam, thou hast said that they are nothing, but be like unto spittle." Both were Adamic, however, but the first came from the red earth or the mother-blood only; the second were derived from the fatherhood. In the Latin version of Esdras those who are nothing are the people of the first-born world, whereas those of the second creation are called the "only-begotten." In the mythical rendering of this twofoldness the first Horus was born but not begotten. He was the child of the mother only. The second Horus is the only begotten of the father, twice born and once begotten. In the primary phase he corresponds to the totemic people who were born under the matriarchate, those of the first-born world. In the second he is a representative of the people who are called the "only begotten" because they are the children of the fathers. The two primary castes or classes of Aryas in India, the sons of light and the children of darkness, were based upon the same original distinction betwixt those who were born of the matriarchate and those who are begotten under the divinized fatherhood. The Rabbins have retained some fragments of totemic tradition without the gnosis. It is said in the Targum of Palestine, "The Lord God created man in two formations." This dual formation, or creation, is common to the *märchen*, which we are tracing to the original mythos. The first men recognizable were made of red earth, which, when interpreted, means that flesh was shapen from the mother's blood. Then, say the Melbourne blacks, the god Pungel blew the spirit of life into the man at his navel (Nat. Gen., vol. II, pp. 34-40). The Arunta tribes likewise hold that the animistic spirit enters the navel to cause conception in their women. In the Egyptian texts it is

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also said of those who derive from the mother, the Amu, the Tamehu, and the Negroes, "Sekhet has created them and she creates their souls," the souls that were created under the matriarchate, and were only souls of blood, whereas the Ruti were derived from Ra the holy spirit. In a magical text supposed to be of Akkadian origin there is a version of the "cutting out" of the woman from the man which is a little nearer to nature than the creation of the female from a rib of the male in the Hebrew Genesis. It is said the woman was derived from the flank of the man. (Boscawen.) Scattered fragments of the ancient wisdom now identified as Kamite are often to be found in what the Christian writers ignorantly scout as the wild and foolish fables or the absurd fancies of egregious Talmudists. Here is an instance. It is related that the Lord caused a deep sleep to fall on Adam whilst he extracted something from his members which was dispersed over the globe so that the whole earth might be inhabited by his seed (Endeckt. Judenthum). This account is nearer to the original than the version given in Genesis. The creation of the human race by Atum is biological. The "double primitive essence" of life was first assigned to Ptah. This consisted of blood and protozoa, and the twin source was personalized in Atum, who as creator was an image of the male and female blended in one person. Atum is described as producing his children by spontaneous emission, and also by the drawing of blood from his members, which was a way of showing the duality of source that was made one in the primal parent thus personified in Atum or in Adam, and in the male with the image of the female cut twice over on his member, once in the ovoid figure and once in the opening by sub-incision.

According to the second Hebrew account of creation, "Iahu-Elohim formed man of the dust of the ground and breathed into his nostrils the breath of life" (Gen. II. 7), which can have no direct relationship to aught that ever did occur in this our human world, nor had it any such signification in the esoteric version of the mystery teachers. But this can be followed in the mysteries of Amenta, in which Ptah was the vivifier of the manes for the afterlife. The process of vivification was by opening the mouth of the dead and inspiring the breath of life into the nostrils. In the chapter by which the mouth of a person is opened for him in the earth of Ptah the Osiris pleads, "Let my mouth be opened by Ptah, and let the muzzles which are on my



mouth be loosed by the god of the domain. Let my mouth be opened by Ptah with that instrument of steel or ba-metal wherewith he openeth the mouths of the gods and the manes.” (Renouf, Rit., ch. 23.) Breath was restored to those who had been deprived of it. In the chapter by which air is given in the nether-world it is said, “O Atum, let there come to me the air which is in thy nostrils” (chs. 54 and 56). Again, the Osiris says, “My nostrils are opened in Tattu,” the place of being permanently established; and by these ceremonies performed in mysteries man became a breathing soul after he had passed into the land of life. For it was the man who had died on earth to reappear as a sahu-mummy in Amenta whose mouth was opened and his nostrils inspired with the breath of second life derived from Atum-Iu=Iu-Elohim. Atum likewise is the giver of breath in the new life of

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Amenta. He gives it to the spirit in the egg. This is a re-creation of Adam, or man, as manes in the earth of eternity, not the creation of a human being from the dust on the surface of our earth, as it has been misrendered in the Hebrew version.

The legend of the fall is not reproduced in the first account of the Hebrew creation. In this, homo had been created male and female in the likeness of the Elohim or the powers which were imaged by zootypes. The first Adam was totemic man with a tail, who is said to have had connection with all or any of the animals. In the second chapter of Genesis the first formation by the Elohim is not recognized in the human figure as man. For it is said “there was not a man to till the ground.” Now, the real man comes into being as “a living soul.” Iahu-Elohim breathes into his nostrils the breath of life. Iahu-Elohim is the author of a new creation; and it is this second Adam for whom the garden eastward is planted in Eden. “And there he put the man whom he had formed,” into the Garden of Eden to cultivate it, or “to dress it and to keep it” (II. 15). These two creations answer to the two creations in the Egyptian Genesis, which are the creation of Amenta by Ptah and his associate-gods the Ali=Elohim, and the creation of the garden for Atum and his associate-gods. In the Hebrew, Iahu and his Elohim take the secondary place of Tum and his associate-gods in the original. And however shadowy some of this may seem, the shadow is all there was to go upon so long as the substance was out of sight-the substance which is Egyptian.

The Litany of Ra describes itself as being “the book of the worship of Ra,” and identifies Atum with Ra in Amenta. It is said that “when anyone reads this book, the porcelain figures are placed upon the ground at the hour of sunset-that is, of the triumph of Ra over his enemies in Amenta” (Litany of Ra). When he arrives in the Amenta at sunset, “his form is that of the old man”; in his resurrection his form is that of the lion. He sets as Ra; he rises again as Horus. Atum in Amenta is the hidden soul of life that was imaged by the nocturnal sun. He is the supreme power who dwells in darkness and causes the principles to arise. He is “the pillar of Amenta” like the Tat with which Ptah supported the sky. He is manifested or born as his own son; he who was Ra as father is Horus as the son-Atum in the western mount, and Horus in the east. He is worshipped as the supreme power in seventy-five characters, under the same number of names. Atum is the one god who is always depicted in the human form, and who therefore enters Amenta in the shape of man for the overthrow of Apap the monster and all the powers of evil.

Atum not only passed into the Hebrew legends as the earthly father in the book of Genesis, but also as the Adam Kadmon (Jymdq=cdX) of the Kabalah, who is the primordial, archetypal man, the heavenly man or man from heaven. The first Adam, like the first Horus, was finite and imperfect; the second was infinite and perfect. These are the first and second Adam according to the doctrine of Paul, who tells us that “the first man is of the earth, earthy; the second man is of heaven.” The first man Adam became a living soul.

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The last Adam became a life-giving spirit. Howbeit, that is not first which is spiritual, but that which is natural. Now, as Atum is the god who followed Ptah as a birth of the Put-cycle, he is the tenth, and the god of the ten circles of Ra (Rit., ch. 18) is now called the creator of the nine. This was done in the process of compounding and unifying the powers, and of exalting the latest in the development to the position of the first in status. The present point is that in an address to Amen, a form of Atum, it is said, “The gods proceeded from thee. Thou didst create the nine gods at the beginning of all things, and thou wast the lion-god of the twin lion-gods.” (Budge, The Gods of the Egyptians, vol. II, p. 88.) This was in the course of making the latest in development first in status, which was the common course in the evolution of Ra. Thus in the cycle of Ptah the gods were nine in number. With Atum added as Ra, the number is ten; and as Ptah





was called the father of the eight, so Atum is the father of the nine. In the hymns to Amen-Ra he is adored as one and the same with Atum; hence we infer that "Amen" is a later title of Atum as the hidden god of Amenta, the secret earth, the garden in which was made for him by his father Ptah. The object of the present comparison is to suggest that these ten powers or potencies were the originals of the ten Sephiroth which constituted the heavenly Adam Kadmon of the Kabalists, and which, according to the metaphysical doctrine, were the means whereby the En-Soph, the infinite or boundless, manifested within bounds (Ginsburg, *The Kabbalah*). Atum, as we reckon, was the builder of the heaven in ten divisions which preceded the final one in twelve.

There is no Garden of Eden created in the first chapter of Genesis. No tree of life or knowledge was planted, nor is there any prohibition against eating the fruit of the tree. On the contrary, the primal pair, the male and female, are told that every herb and every tree are given to them for food. The theology of the Elohim differs from that of Iahu-Elohim. This agrees with a non-Semitic version of the creation legend (*Records, New Series, vol. VI*), in which there is no garden created, no mention of man being placed in the garden to tend it; no tree of life, nor tree of knowledge; and no temptation by the serpent, or story of the Fall. The primal paradise, that of Shu and the seven support-gods in Am-Khemem, is thus differentiated from the garden of Ptah in the secondary creation or representation. To reach the Kamite root of the matter we have to distinguish betwixt the making of Amenta and the planting of the garden eastward. When "the heaven and the earth were finished, and all the host of them," man was formed; then Iahu-Elohim planted a garden eastward, in Eden, and there he put the man whom he had formed, to dress it and to keep it. We have now to tell the story of Eden from the indefinitely older documents, legendary fragments of which have been mixed up together by the Elohistic and Jehovistic narratives in the book of Genesis.

Amenta and the garden of rest were not created for man the mortal, as mortal, on this earth. The man who was brought into being and placed in the garden to protect the tree of life and defend it from the depredations of the evil Apap, the serpent of darkness, the dragon of drought, the devouring reptile, was man in the likeness of Atum, or

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man the manes; the only man in the garden of Amenta, whether this is called the Aarru-Sekhet (field) or Gan-Eden. The primal paradise was founded on the natural fact of the oasis. Following this, the fundamental idea of a paradise made by human workmanship is an enclosure in which there was a tree or plants for food and an unfathomable well-spring of water for drink. It was the oasis with some kind of fence about it, which survives in the "little garden walled around" that is sung of in a modern hymn. Now, when the nomads of the equatorial regions wandered northward they left their primal paradise behind them as a geographical locality. This suffered a subsidence, in common with the southern pole, and was hidden beneath the horizon to become the legendary paradise that sank down under the waters and was lost, as would be indicated by the disappearing guide-stars, to become a subject of the Egyptian astro-mythology.

The legend of a paradise, or state of supreme blessedness, that was lost through the eating of forbidden food, or in not keeping the law of tabu, is indigenous to Inner Africa. It is the story of the first man, Khentu, in Uganda, previously cited. Dr. Nassau offers evidence that the Bantu tribes (who extend over a quarter of the continent) have the legend of a great chief who always warned people not to eat the fruit of a certain tree, but who ate of it himself and died. In another native legend it was a woman who brought the fruit of a forbidden tree to her village. She swallowed it to hide it, and then became possessed of an evil spirit, which was the beginning of witchcraft. (Nassau, F., *Fetichism in West Africa*, p. 40.) It is an ancient tradition that the homeland of the human race was actual at the sources of the Nile. Milton alludes to and repeats it in his "Paradise under the Ethiop line by Nilus' head." The Rabbins likewise affirm that "Paradise is localized under the middle line of the world, where the days are always of equal length." That is in equatorial regions. Such a tradition, however true, could only come to us by means of mythology and the folk-tales. The Sekhet-Aarru or field of papyrus-reed was one name of this oasis on high, which was a heaven of boundless food and drink, and therefore a paradise of plenty. The point to be established now is that water and vegetable food were the primeval elements of life in equatorial Africa in such abundance as to constitute a permanent ideal; and these were constellated later in the northern heaven by the Egyptians as a picture of an earthly paradise that "once upon a time," somewhere or other, had been geographical. Now, this circumpolar paradise upraised by Shu in Am-Khemem was reproduced with improvements and additions in the earthly paradise or garden of Amenta, the stellar imagery being repeated in the solar mythos. The mount of glory, the tree on the summit, the source of the water of life, the Apap-reptile of drought, the youthful hero and other types established in the upper paradise, were duplicated in the paradise below-the



garden enclosed by Ptah for Atum his son to cultivate. The upper was the circumpolar paradise upon the stellar mount of glory in the region of the stars that never set. At first there was the water only, called the celestial sea or lake. The pole was imaged by the stalk, the reed or papyrus that was planted in the waters as the sign of a fixed support in a double sense. This

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became the later tree in the midst of the garden or cultivated enclosure. In the Pyramid Texts it is called the khat-en-ankhu or tree of life, on the fruit of which the gods and the glorified were fed. When the garden in Amenta was created by Ptah this paradise of rest was repeated in the earth of eternity, to become the earthly paradise of the manes in the Book of the Dead.

As previously shown, the Jewish Kabalists preserve the tradition of an upper and a lower paradise. Manasseh Ben-Israel says, "Those who are learned in the Kabalah affirm that there is a paradise here on earth below." Between the two it is said there is a pillar fixed that joins the two together, which is called "the strength of the hill Zion" (Nishmath Kajim, ff. 25, 26; Stehelin vol. II, pp. 2-8), and which corresponds to the ladder and the mount in the Ritual. The upper paradise, he says, is called by seven names: (1) The bundle of life, (2) the tabernacle of the Lord, (3) the holy hill, (4) the courts of the Lord, (5) the house of the Lord, (6) the hill of the Lord, (7) the holy place. He likewise gives the seven appellations of the lower paradise: (1) The garden of Eden, (2) the palace of the Lord, (3) the land of the living, (4) the sanctuary of God, (5) the city of God, (6) the dwelling of the Lord, (7) the lands of the living. Notwithstanding the vagueness of a later generalization, we may see (1) the garden of Amenta in "the garden of Eden"; (2) the palace of the prince in "the palace of the Lord" (Rit., ch. 1); (3) the earth of the living in "the land of the living"; (4) the shrine in the midst of the earth in "the sanctuary of God." The ladder that is raised up in Amenta for the glorified to get a glimpse of the gods (Rit., ch. 149), when the manes says, "I raise my ladder up to the sky to see the gods," is repeated in the pillar that is the means of communication betwixt the lower and the upper paradise. By this (says the Jalkut Kodash, f. 57, c. 2) they are joined together, and it is called "the strength of the hill Zion," the hill which touches the sky being another Egyptian figure of the means of ascent. "By this pillar, on every Sabbath and festival, the righteous climb up, and refresh themselves with a glimpse of the divine majesty, till the end of the Sabbath or festival, when they slide down and return to the lower paradise." The heptanomis is repeated in the plan of both the lower and upper paradise. In both there are seven mansions or dwellings for the reward of the righteous. All the glory, the excellency, the delight which the righteous obtain in the upper paradise is prepared for them in the lower paradise. In the vignettes to the Ritual the ba-soul is seen ascending and descending the ladder to visit the mummy in the tomb. In like manner it is said in Nishmath Kajim (f. 28, c. 1) that every twelve months after leaving the body the deceased descend and visit it, because they cannot be absolutely separated from their mummies.

Like other mythical types, the twofold paradise passed on into the legendary lore of various lands. It is to be seen in the enclosure of Yima in the Avesta. In one form this is Eran Veg, the paradise that was in the beginning, or in the first time, the paradise upon the mount of glory answering to the Am-Khemen that was upraised by Shu. Amenta, the secret earth of eternity, is also identifiable when it is said the human race shall be reconstituted in Yima's enclosure; and for that reason it was made in a secret place=Amenta (Avesta).

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It was in Amenta, the secret earth, that Osiris and the Osirified were reconstituted for the life hereafter. The Garden of Eden in the Hebrew Genesis is called the garden eastward. This is the position of the Aarru-garden in Amenta. It was on the eastern side of the mount of glory, in the very depths of dawn. According to the Ritual, life originated in the garden eastward. Hence it is there the man as manes inhales the breath of a new life (ch. 57), and drinks the water of life and plucks the fruit from the tree of life. An oasis is the figure that was followed by Ptah in making the garden of Aarru in Amenta. A mound or rampart is described as built around the water and the plants or tree at the centre, to protect them and to keep the Apap-serpent from the sacred precincts where Atum-Ra "frequenteth the persea tree of life." "I know this field of Aarru, with the ba-enclosure," says the Osiris in the Ritual (ch. 109, 4). The enclosing wall was made of ba, a word that meant earth at one time, then iron, and lastly steel, as the rampart was characterized according to the progress made in work from earth to iron and from one metal to another. This zeriba or barrier notwithstanding, the destroyer night by night and year after year was continually breaking into the beautiful



garden of Aarru, to drink up the water and to wither the tree of life. The abyss within the earth from whence the water welled with life in the beginning, the abyss that is configurated in the southern heaven, was repeated in making the garden of Amenta. It is described in the Ritual as the Tuat "which nobody can fathom," which "sends forth light in the dark night," and "the offerings from which are eatable plants" (ch. 172). Also there are two lakes of water in Amenta, one of which is designated "the great Deep" (Rit., ch. 17). This agrees with the abyss which nobody can fathom (ch. 172). Thus the beginning with the abyss, the breaking forth of light, the water welling from the abyss, and the primeval food issuing from the water were repeated and preserved. The tree of life was planted in the water of life as the persea or ash, which is the tree of life by name in Egyptian, and which had taken the place of the papyrus-reed as the sign of vegetation.

When the Garden of Eden was created the tree of life is said to be in the midst of the garden, "and a river went out of Eden to water the garden, and from thence it was parted, and became four heads." We shall find the same water going forth from the Aarru-garden in Amenta. The original river that issued from the lake of the abyss at the centre of the garden is determined by the 150th chapter of the Ritual, in which it is said the fourteenth division is "the domain of Kher-aba; the deity in it is the Nile." The river that went forth from the circumpolar paradise represented the Milky Way, whereas the water that issued from the midst of the garden in Amenta is the divinized river Nile (Rit., ch. 149). Also in this form the celestial Nile is traced to its earthly source in the lakes and to the powers of the inundation or high flood in the south. Thus the Egyptian Ritual, which is not to be gainsaid, indubitably shows that the river which "went out of Eden to water the garden" in the original version of the mythos was the river Nile reproduced as the water-source of life in the garden of Amenta.

On entering the lower earth the departed spirit prays, "May there

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be given to me a homestead in the fields of Aarru" (Rit., ch. 15). And again, the speaker for the pair says, "Open ye to the gods (or divinized spirits) who came to cultivate the soil and grow the food" (in this earth of eternity). "Let the god Amsu, the divine husbandman, give me the ground to till. Let the god of green things open his arms to me," as giver of abundance. (124, 5.) In the Egyptian original this delightful garden is the place in which the spirit was refreshed "under any type it wished"-a mode of saying that it offered all that heart could desire, and to wish was to have. It was the typical land of grapes and peaches, where the plenty flowed in rivers of milk and honey according to the Hebrew report. But it was likewise a land of labour and industry-no lubber-land of lotus-eating laziness. In the true Egyptian representation worship is work, and in these fields of food

"They suck no honeycomb of drowsy peace  
Because ennobling natural cares all cease;  
They live no life, as many dream, caressed  
By some vast tideless sea of endless rest;  
For there, as here, unbusy is unblest."

In proceeding to this elysium the Osiris takes the good path to the fields of flood. He says, "A divine domain hath been constructed for me: I know the name of it, the name of it is the garden of Aarru"=Eden (ch. 109). "I know the place where to plough the earth and mow the corn, to collect the harvest in it daily. I am in it, I prevail in it, I understand in it; food is in my hands from the lord of earth" (ch. 110). This agricultural mode of earning an eternal living was typified by every one of the shebti figures set up in the tombs with the hoe of the husbandman in their hands. It is said, "When thou hast mowed with the souls, having kept their stride to the closed gates, thou art acquitted, and approachest thy house after thy labours, to the delight of thy two souls."

The Aarru paradise in Amenta is also the garden of the two trees, the same as the Hebrew Garden of Eden. A form of Eden is undoubtedly Babylonian, even by name. According to the native tradition, the type was localized in Eridu, the place of the eternal tree or stalk at the centre of the circumpolar paradise, or of Eridu in the firmamental water termed "the abyss." In the mythos the Great Mother is called "the divine lady of Edin," and also "the goddess of the tree of life." As the tree she brings forth her child, the branch, the same as Hathor does in Egypt. The name of Hathor signifies the house of Horus, as the tree. So the Great Mother Zikum is the house of Tammuz, as the tree that grew in Eridu. But the Egyptian stalk of the uat or papyrus plant is indefinitely earlier than the typical tree. One fact of itself will serve to show that the



biblical Eden was not derived from the Assyrian Edin, because in this garden there is but a single tree, which is apparently the tree of life. The divine lady of Edin is the goddess of the tree of life, and there is no mention of a tree of knowledge. Secondly, the serpent as a type of evil in the book of Genesis is not the Babylonian dragon Tiamat. The biblical dragon is of neither sex, whereas Tiamat is female. The Hebrew dragon or evil serpent is the Apap of Egypt from Genesis to Revelation. Apap is a water-reptile whose dwelling

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is at the bottom of the dark waters called the void of Apap, from which it rises in rebellion as the representative of drought. This is the serpent described by Amos: "Though they be hid from my sight in the bottom of the sea, thence will I command the serpent, and he shall bite them" (Amos IX. 3). Another reason. The Hebrew Eden is in a land that was watered by a mist that went up from the ground, and where no rain fell on the earth (Gen. II. 5-6). That land above all earthly prototypes was Egypt, which assuredly did not suffer like Babylonia from the "curse of rain," from which the Akkadian month "As-an" was named. But there was a pre-solar paradise enclosure which had but one tree in it.

This as Egyptian is the paradise of Am-Khemem, which Shu uplifted with his two-pronged prop that images the pole, when he divided earth from heaven and raised the upper circumpolar paradise. Paradise, says Ibn Ezra, is the place of one tree. Mount Hetep in the northern heaven is a kind of typical one-tree-hill. In some of the Mexican drawings there is a point of departure by water from the mount which has a single tree upon its summit. This we look on as the tree which represents the pole, the "one-tree-hill" of a legend that is universal. This typical one-tree-hill is also to be found at Sakapu in Manchuria, where it is represented by a mountain designated "lone tree hill." The Norse tree Yggdrasil is single. Nor is there more than one tree or stalk in the garden of Eridu, where the Great Mother is the lady of the eternal tree. The eternal tree was certainly the pole. Its even branches show it to have been a numerical type of the heptanomis. Hence we infer that in the circumpolar paradise there was but one tree as a figure of the northern pole of heaven. The Chinese Fu-tree, the self-supporting, is likewise a figure of the pole. Hence it is said to grow on the summit of a mountain in mid-ocean at the north, and it is 300 Chinese miles in height. (Schlegel, Prof. G., Fou-Sang Kono.) There is nothing gained by calling this the tree of the universe instead of the pole. That is only to lose in vagueness all that the astronomers had gained by their definiteness.

The two trees in the Garden of Eden can be accounted for upon Egyptian ground, but on no other; one being the tree of the pole in the stellar mythos, the other the tree of life or of dawn in the garden eastward. The two typical trees are recognizable as Egyptian in the Book of the Dead. In one chapter (97th) they are called the two divine sycamores of heaven and earth. The sycamore of heaven is identified as the tree of Nut. It stands in the "lake of equipoise," which is at the celestial pole. The tree of earth is the tree of Hathor and of dawn. Atum-Ra, the solar god, is also described as coming forth from betwixt the two trees. "I know those two sycamores of emerald, between which Ra cometh forth as he advances over the firmament" (ch. 109). The tree of earth, or Hathor, and the tree of heaven, or Nut, were brought on together and united in the tree of burial for the mummy. Wherever it was possible the Egyptian coffin was made from wood of the sycamore tree, the khat-en-ankhu, or tree of life, so that the dead might be taken in the embrace of the mother of life, who was represented by the tree. This was Hathor as bringer to birth in the mythology, and Nut the bringer of souls to

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their rebirth in the eschatology. The relative positions of these two goddesses with the tree were illustrated by the pictures painted on the coffin. Hathor as a form of the mother-earth, the tree-form, is portrayed inside the coffin on the board upon which the mummy rested, taking the dead to her embrace as the mother of life. Nut, the mother-heaven, was represented on the inner part of the coffin-lid arching over the mummy as bringer of the manes to new life above. It was burial in the tree when the tree had come to be elaborately carved in the shape of a coffin. This symbolized a resurrection of the spirit from the tree of life as Horus rose again from out the tree of dawn. Now when Amenta was planted by Ptah, the father of Atum, several features of the circumpolar paradise, as before said, were not only repeated, they were duplicated. One of these was the typical tree. The tree of the pole remained as the central support of the universe, the tree of the three worlds, i.e., of Amenta, earth and heaven (Egyptian), Arali, earth and heaven (Babylonian), hell, mid-gard and heaven (Norse), and others that might be added. In Egypt this was almost superseded by the tat of Ptah, which is a pillar of the four corners based upon the tree as type of the pole when this was erected in



Amenta. Thus, the primal paradise was the place of one tree. The paradise or garden in Amenta is the place of two trees-because the ground-rootage had been doubled in phenomena. These two trees appear in the Ritual as the tree of Hathor and the tree of Nut; the tree of earth and the tree of heaven; the tree of the north and the tree of the east.

The tree of Hathor was a tree of life in Egypt. It was the sycamore-fig tree, from the fruit of which a divine drink of the mysteries was made. Therefore it was a tree to make one wise, which became a tree of wisdom or abnormal knowledge. The tree of Nut was the tree of heaven and eternal life, hence it was designated the eternal tree. As herein suggested, the two trees originated as a dual symbol of the two poles in Equatoria. These were continued in two tree-pillars called Sut-and-Horus by Ptah in his making of Amenta. Again they are repeated in the garden or cultivated enclosure of Eden. Here they are called the tree of knowledge and the tree of life. As shown in the vignettes to the Book of the Dead, the tree or eatable plant and the water supplied the elements of life to the manes in the lower paradise. The goddess Nut pours out the water and offers the fruit of the tree to Ani and his wife, when he has reached the garden of Amenta (Pap. of Ani, plate 16). The pole had been the tree first planted in the astronomical mythology. It was the tree of Nut, or heaven, in the stellar phase, and being astronomical it was naturally the tree of knowledge. But in the making of the nether earth a second tree was planted in the garden eastward. The mythos now was solar, and this was the tree of dawn, the tree of wet or dew, which was a veritable tree of life in Egypt. It was the emerald sycamore of Hathor in her character of goddess of the leafy-green dawn. The first was the tree in the most ancient stellar mythos, the second was added as an equinoctial type, the sycamore of earth now rooted in the land of dawn. This is the tree in which Child-Horus, the young solar god, proclaims himself to be the newborn babe (Rit., ch. 42) at his coming forth as the sun of another day,

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or the offspring of Hathor. He comes forth from between the two sycamores just as the good shepherd or royal Horus issues from betwixt the two trees in the symbolism of the Roman catacombs (Bosio, Rom. Sott., p. 311; Lundy, in Mon Christy.). It is related in a legend cited by M. de Gubernatis that the tree of Adam reaches to hell, Sheol, or Amenta with its roots, and to heaven with its branches, and that the infant Jesus lives in the top of the tree (M. des Pl., vol. I, 18), like Horus, Unbu, and Bata. This, like a thousand other things related of the divine, that is mythical, child, would be extremely interesting if the legend had not been put forth under the false pretence of its being historical. The only infant in the tree, who finally supplied the subject of a nursery song, "Hush-a-by Baby on the Tree-Top," was the youthful god whose cradle was the tree of dawn, and who says in the Ritual (ch. 42), "I am the babe. I am the god within the tamarisk." The tree of Adam was the tree of Atum in the garden of the lower Aarru which Horus or Jesus (the Su of Atum) climbs when he goes upwards from the garden to the eastern heaven. The infant was also Horus on his uat-papyrus, a symbol of the earth amidst the waters of the Nun, and a co-type of the tree of dawn (Rit., ch. 17). In one representation, the child issues from the papyrus or lotus, in another from the tree.

#### Horus the Shoot of the Papyrus.

The sun as soul of life in the tree of dawn is probably the nature-type of the soul in the bush, the "bush-soul" of various African races, i.e., the spirit of vegetation and food. The name of Heitsi-Eibib the Hottentot deity in his solar character signifies the one who appears in the tree, misrendered by Hahn as the "one who has the appearance of a tree." The god was not the tree itself but the power appearing in the tree as giver of food. This tree that springs up below the horizon on the eastward side of the earth may be meant by the bush of the Australian blacks who, on being asked by a missionary where the soul went when it left the body, said it went "behind the bush," the same bush that was signified in the custom of the Hottentots. Behind the bush was equivalent to our "beyond the veil." The typical two trees in the enclosure are both Egyptian, and both are represented in Amenta. The tree of earth is Hathor's, called the sycamore of the south. The tree of heaven is the sycamore of Nut, who pours the water from it for the revivification of the manes. Water, as the supreme element of life, retains its primacy of place in the Amenta in relation to the two waters of earth and heaven and the two goddesses Hathor and Nut. The sycamore of Hathor had been the discoverer of water with its deep rootage in the desert sand. The sycamore of Nut dropped down the liquid of life in dew and rain as water of heaven. These two are both represented by two lakes or pools of water welling in the garden of Amenta from the fount of source itself in the abyss. The tree of life is imaged standing in a pool of the





water of life in the midst of the Aarru-garden and the goddess in the tree who gives the water also gives the fruit for food and sustenance to the Osirified deceased. The tree is thus portrayed with its roots in the water of earth and its branches dropping down with the life-giving dew or

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divine drink of heaven. In some of the Egyptian drawings the goddess Nut is represented in the tree of knowledge, gathering baskets-full of figs from the sycamore-fig tree, and presenting them to the souls of the departed. At other times she offers fruit directly from the tree itself. Nut in the tree offering its fruit to the pair in the garden, who are Ani (male) and Tutu his wife, in the papyrus of Ani (plate 16), are the nearest likeness to the woman tempting Adam to eat the fruit of the tree; and Nut is the goddess feeding souls with the fruit of the tree of life here figured as the sycamore-fig tree. No name of species is given to the tree of knowledge in the book of Genesis, but we assume it was the fig-tree that furnished the leaves from which the loin-girdles of the primal pair were made. And the fig-tree as now traced was the sycamore-fig of Egypt. This was the tree of Hathor in the Aarru-paradise. Moreover, the goddess Iusāas, the consort of Atum-Ra and mother of the coming son, Iusa, or Iu-em-hetep, was a form of the cow-headed or cow-eared Hathor, lady of the sycamore-tree in the temple of the sun at Annu.

Doubtless one cause of the curse pronounced upon the tree was on account of its being the tree of Hathor, the goddess of fecundity. No better or more beautiful description of Hathor in the tree could be found than the one in the "Wisdom of Jesus." This Jesus, as Iu the son of Atum, was brought forth by Hathor-Iusāas from the tree. As Wisdom, she identifies herself with the tree of knowledge. The pæan of her exultation might be called the hymn of Hathor. Hathor was the Egyptian goddess of love, though the love first personated by her was not the sexual passion. It was the love of the mother for her offspring; the love of the mother of life who fed the child in the womb and at the breast as the divine wet-nurse. In her pre-anthropomorphic form she is the mother imaged as the milch-cow (this being preceded by the water-cow) and therefore not a type of sexual human love. As the wet-nurse she was also depicted in the tree of life and the tree of dawn, which dropped the dew as very drink of life. Hathor is the habitation (from hat, the abode), one primitive form of which was the tree, and hence the tree of dawn was a typical abode of the young god born of her, or from her sycamore as the branch of endless years. "I was exalted like a cedar in Libanus, and as a cypress-tree upon the mountains of Hermon. I was exalted like a palm-tree in En-gaddi, and as a rose-plant in Jericho, as a fair olive-tree in a pleasant field, and grew up as a plane-tree by the water. As the vine brought I forth pleasant savour, and my flowers are the fruit of honour and riches. I am the mother of fair love, and fear, and knowledge, and holy hope; I therefore, being eternal, am given to all my children which are named of him. Come unto me, all ye that be desirous of me, and fill yourselves with my fruits. For my memorial is sweeter than honey, and mine inheritance than the honeycomb. They that eat me shall yet be hungry, and they that drink me shall yet be thirsty." (The Wisdom of Jesus, ch. 24, 13-21, translated in the time of Euergetes.) The woman who offers the fruit of the tree of knowledge in this book of the secret doctrine is in one form the goddess Hathor, and if the Hebrew version of the tree of knowledge had been true, this would be the song of the siren tempting her lovers to perdition.

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The tree of knowledge being the sycamore-fig tree of Hathor the goddess of love, we see in that fact the *raison-d'être* of its being degraded by the Semitic bigots and turned into the tree of temptation and the cause of the fabled fall. Very proper physiological knowledge was also taught by means of the fable, but the primary motive for the perversion of the tree was the religious hatred of the motherhood by those who exalted the fatherhood as unique and alone. Precisely the same spirit is shown in the cursing of the fig-tree, which is the sycamore-fig, in the Gospels. "If ye had faith as a grain of mustard-seed, ye would say unto this sycamore tree, Be thou rooted up, and be thou planted in the sea" (Luke XVII. 6). Cursing and casting out the sycamore-fig was damning the tree of the woman, the emerald sycamore of the lovely Hathor, and also the sycamore of Nut, whether in the Old Testament or the New. And this was a mode of destroying "the works of the female" (Gospel of the Egyptians).

The tree of the upper paradise was held to have been thornless. As it is said in the Persian Revelation, on the nature of plants and trees, "before the coming of the destroyer, vegetation had no thorn or bark about it. And afterwards when the destroyer came, it was coated with bark and grew thorny" (Bundahish, ch. 27, West). Thus the tree in the celestial paradise was differentiated from the tree in the earthly paradise, which became thorny as the result of Adam's fatal fall. Egypt is not a cloudy land, though



there is sufficient morning-mist, however thin and filamental, for the golden rays of the sun to blend with the azure tints of upper heaven and produce a greenish colour from the mixture of the two. This was represented as the great green sycamore of dawn, of Hathor or Nut, which in Egypt was a tree of life that struck its roots down to the eternal springs and would find moisture even in a Sahara of desert sand. And from this tree of heaven the earth was watered with refreshing dew. This imagery of Egypt is virtually repeated in the book of Genesis (II. 5, 6) when the writer tells us that "Iahu-Elohim had not caused it to rain upon the earth, but there went up a mist from the earth and watered the whole face of the ground." The sycamore of dawn is mentioned in the Ritual. It is also spoken of as the sycamore in the eastern sky (Pyramid Texts, Pepi, I, 174). Few things in literature are more lovely than the way in which the imagery of dawn was thus utilized as the road to travel by in attaining the other upper land of life. So far as the Babylonians and Assyrian versions of the mythos have been recovered we find no written account of the creation of man or the placing of the man in the Garden of Eden "to dress it and to keep it." But the garden is represented on one of the cylinders in what has been termed the scene of the temptation by those who read the subject backwards according to the Hebrew story of the fall. The tree in Eridu is called the shrine of the two, whom we understand to be the primeval mother and her son, who as Egyptian was called the bull of the mother. The pair are also described as "the lady of the eternal tree" and the great supreme bull, he who was both the child and consort of the mother. These two, we now suggest, are the male and female pair who are seated underneath the tree as the scene is pictured on the Assyrian cylinder. The bull of the mother is obviously represented by the pair of horns upon the figure of the male. A tree with seven branches is portrayed with

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the pair of male and female figures seated underneath, and the serpent erect at the back of the female, as if posed and holding forth in the character of the legendary tempter. The reptile corresponds to the flat-headed Apap of the Egyptian drawings, which signifies evil because it is the serpent of darkness, drought, dearth, and negation. One cannot resist the impression that this representation may be responsible for the legend of the serpent, the temptation and the fall that is found in the Hebrew book of Genesis.

Assyrian Cylinder.

The Babylonians were such perverters of the Kamite mythology in relation to woman and the serpent. But instead of a human pair, the male and female seated under the tree are two divinities. The figure next the serpent is a form of the Great Mother. Thence we infer that the male is a form of the son, and that the pair are the well-known duad of mother and son, as in Ishtar and Dumuzi or Zikum and Tammuz, the genetrix with the son who became his own father, as did Sebek-Horus, the son who was the husband of his mother. Also, on the third tablet of the creation series there is a Babylonian prototype for the Hebrew legend of the fall that followed on the eating of forbidden fruit. In this it is said that "the command was established in the garden of the god." But, "in sin one with the other in compact joined." "The asnan fruit they ate, they broke in two; its stalk they destroyed. Great is their sin. Themselves they exalted. To Merodach, their redeemer, he (the god Sar) appointed their fate" (Boscawen). The doctrine of a fall and of a redemption therefrom is plainly apparent in this inscription which the Hebrew compilers apparently followed and in that way the later theological legend would get intermixed with the original mythos in a Semitic moralizing of the Kamite mythology.

Various vignettes to the Ritual show us Ani and his wife, the pair, as spirits, in the Aarru-garden eating the fruit of the tree and drinking the water of life, but with no relation to a fall from paradise through plucking the forbidden fruit. The pair of beings in the Semitic versions are supposed to have fallen from the garden of the beginning through eating the forbidden fruit of the asnan tree. And according to the rendering of the myth in Hebrew, the pair are driven forth lest they should also eat of the tree of life. "And Iahu-Elohim said, Behold, Adam is become as one of us, to know good and evil: and now lest he put forth his hand and take also of the tree of life, and eat and live for ever: therefore Iahu-Elohim sent him forth from the garden. So he drove out Adam." As there is no mention of the woman in this expulsion, the man must have gone alone upon his "solitary way," unless the woman is included in Adam-homo as in the first creation. "So he drove out Adam, and he placed at the

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east of the Garden of Eden the cherubim, and the flame of a sword which turned every way, to keep the way of the tree of life” (Gen. III. 22-24). The tree of life, we repeat, was the tree of dawn with its rootage in the garden of Amenta. In the Hebrew Genesis, the tree is to be protected by the flame of a sword that turns in all directions, which conveys the idea of a swordsman dexterously making the moulinet figure of defence. Now let us turn to the great original symbolism which has been so mutilated. The tree of life, the emerald sycamore of dawn, stood with its roots below the horizon in the garden eastward. It needed protection by night from the insidious assaults of the Apap of darkness, drought, and dearth, as shown in the illustrations to the Book of the Dead. The precious water and tree of life were protected within the enclosure formed by Ptah that was raised against the incursions of Apap, the eternal devourer.

The prohibition against eating the fruit of the tree would have had no meaning for Ani and his wife. They were there to eat of it and live as spirits. For that purpose the water and fruit are being given to them by Nut or Hathor in the vignettes. The protector of the tree of life by night is Atum-Ra, the solar god, whose weapon is the flaming orb of the nocturnal sun (Rit., ch. 15). The sword that turned in every direction is depicted in the radiating disk which is set all round as it were with sword-blades of the solar flame. “Salutation to Ra radiating in his disk as the light that issues out of the horizon,” is a greeting made by the worshipper (Rit., ch. 148). In the pictures to the Ritual the sun is imaged by a radiating disk that rises up from the tree of life, the emerald sycamore-fig or the fig-tree of the garden eastward, and this is described as being a symbolical representation of Atum-Ra. The radiating life-giving disk is a sworded flame which turns every way, seeing that it is rayed and darting fire all round. The way of the tree of life is towards the eastern horizon where the sun goes out of the garden eastward, and the sworded disk is not only in the way of the tree of life, it also rises out of the tree, and is described as turning round when it rises. The “flame of a sword which turns every way” is no doubt an adaptation of the radiating disk which is here portrayed at the summit of the tree of life. Ra “circulating in his disk” (15, 32-3), who “radiates in his disk: who fashions himself in his metal and turns round so soon as Shu upraises him on the horizon” (Rit., 17, 50). In one passage it is said that the flame of the solar disk emblematically designed saves the god Ra from Apap (Rit., ch. 149, 12, Pierret), which is the prototypal equivalent of the sworded flame that revolves to keep the way of the tree of life in the book of Genesis. The way of the tree of life that goes out of Eden can be identified with the way that goes out of the field of Aarru in Amenta. The speaker in the Ritual had travelled that way, as one of the manes, but NOT AS A MORTAL. He says (149, 5-9), “I know the way of the field Aarru by which Atum-Ra goes forth to the east of heaven” (or from the garden eastward). The “way of the tree of life” in Genesis is the “road of the disk” in the Ritual (ch. 129, 1). We learn from Origen that there was a certain diagram current amongst the gnostic Ophites, which contained the seven ruling demons. Amongst the other matters

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mentioned is the flaming sword that kept the tree of life at the gates of paradise. Of this he says the picture in the accursed diagram was impiously unlike the figure drawn in “Sacred Writ”. “The flaming sword was depicted as the diameter of a flaming circle, and as if mounting guard over the tree of knowledge and of life” (B. 6, ch. 33). From this description of the figure we perceive that the gnostic diagram contained a copy of the Egyptian original.

#### The Flaming Sword which Guarded the Tree.

As first pointed out in the Book of the Beginnings (1881), the word cherub, or kerub, is Egyptian. It signifies a primary figure, a model form. The type may vary, but the word denotes primacy whatsoever the figure. The variant kherp means the first, chief, principal, forepart or foremost. Still more to the purpose the Kamite kherefu=kherebu are a pair of lion-gods joined back to back that keep the gates of dawn, or we might say, the way of the tree of life, which is the green sycamore of dawn. The Egyptian kherefu lift up the solar orb upon their backs; they form the primary figure of support for the god that preceded the ark or chariot, which consisted of an ark that rested on the boat. The twin lions or kherefu form the natural throne or seat of the solar deity “Atum-Iu” (Vig. to ch. 18, Rit.; Pap. Ani., pl. 7).

According to Josephus (Ant. I, II, 6, 5), Moses had seen such things as the cherubs near the throne of Iahu; and here we find the kherefu, in the form of twin lions, are the throne of Atum in the Easter equinox



when it coincided with the Lion sign. These things are not merely matters of philology. The kherub as a determinative type passes into the griffin. A pair of griffins still keep the gate or gateway of the avenue of trees that leads up to the great house. Also the crab and the scarab still represent the kherub both by name and type. In some of the ancient Egyptian zodiacs the scarabæus takes the place of the crab. In others the sign is represented by a pair of scarabs or beetles; and two scarabs are also equivalent to the two cherubs. Thus when the equinox had passed into the sign of Cancer the two kherefu or kherubs as lions were succeeded in the astronomical mythos by the two scarabs that now kept the way of the tree of life at the point in precession where the vernal equinox was stationed for the time being—namely, in the sign of the Crab or the beetles.

The mother of beginnings, the primordial parent in the abyss of earth and the height of heaven, was also reproduced as the Great Mother in Amenta. In the vignettes to the Ritual Apt is portrayed in both forms of the cow, the hippopotamus and the milch-cow, among the papyrus plants of the morass at the foot of the mount of Amenta, as the bringer to rebirth for the upper paradise (Papyrus of Ani, pl. 37). The mother of life on earth was now made protector of the dead in Amenta, and she who was the kindler of the stellar sparks in

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heaven by night became the re-kindler of the sparks of life from the eclipse of death (Rit., ch. 137, B; Papyrus of Ani, Pap. Nebseni). Thus we can identify Eve, or Chavvah, as Kefa or Kep, the Great Mother, with Adam or Atum in the garden of Amenta. The name of Eve in Hebrew (hvx), Chavvah, signifies life or living, whence Eve is the mother of life. Life, however, is a somewhat abstract term. Still the mother of life, as Egyptian, was Khep, Kep, or Kefa=Chavvah by name. Kep signifies the ferment of life, the mystery of fertilisation, the enceinte mother; the Khep, Khev, or Kefa, as Egyptian, we hold to be the original of the Hebrew Chavvah. Kefa appears along with the great scarab in the thirteenth domain of Amenta (Renouf, Book of the Dead, ch. 149, pl. 52). Moreover, the lioness Kefa, or Kheft, is a form of Sekhet the solar goddess, who was the beloved consort of Ptah and the mother of Atum-Ra.

According to the Jewish legends Adam had two wives, one named Lilith, the other Chavvah, or in the English version, Eve. Atum also had two wives. These at Annu are Neb-hetep and Iusāas, the mother of the prince of peace, in her two characters of “lady of peace” and she who is great with Iu the coming son (or su), who was the prince of peace as conqueror of the serpent and all the evil powers in earth, in heaven, and in Amenta; otherwise in drought, in darkness, and in death. We can identify the wife of Adam with the old first genetrix of gods and men and mother of beginnings in at least three of her mythical characters. In one she was imaged as Rerit the sow. In another she is Kefa, or Kheft, the lioness. Lastly, she was portrayed as the mother of life in human form, the prototype of Eve. Now, as the mother of Atum was the lioness Sekhet, as the mother of “the princes of Israel” was a lioness (Ez. XIX. 2) who nourished young lions for her whelps, the inference is that Eve or Chavvah represents the lioness Kefa. In Rabbinical tradition Lilith is known as Adam’s first wife, but only Chavvah has been brought on as Eve in the garden of the beginning. The Great Mother was single in herself, but may be dual or several in type. She remained single in the fields of heaven, the upper Aarru, where the Great Bear was her constellation, but she might be represented as Rerit the sow, or Kep the hippopotamus, or Kefa the lioness, according to phenomena. Father Atum is connected with the sow. He also has two wives. One of these, Iusāas, is a form of the goddess Hathor, and in one character Hathor was Shaat the sow. The sow was sacred in Israel because it had been a zootype of the multimammalian Great Mother in Egypt. According to the totemic law of tabu, the eating of the sow as ordinary diet was prohibited because it was sacred to the periodic celebration which passed into the Eucharistic meal, at which it was religiously eaten once a year. For a long time the Jews remained faithful to the Great Mother in their sacramental eating of swine’s flesh among the graves (Isaiah LXV. 4, and LXVI. 17). The graves identify the mortuary meal, and the swine’s flesh will answer for the mother, who was imaged in one form as the many-teated sow, the flesh of which was prohibited in later ages because it was sacred and had originally represented the mother, who was at one time eaten with honour in propria persona. This also tends to identify Eve, or Chavvah, with Kep or Kefa, the first mother in the

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Egyptian astronomical mythology. The story of Lilith, Adam’s first wife, has been omitted from the book of Genesis. There are two wives involved, however, in the two different creations, although no name is given to the first. Man, as homo, was created “male and female” by the Elohim (I. 27). The Rabbinical tradition



relates that the woman was created out of the ground together with the man, and was named Lilith. She obviously represented the first Great Mother, one of whose Egyptian names was Rerit=Lilith, and whose zootype was the sow as well as the hippopotamus. The submerged gnosis respecting the priority of the matriarchate comes to the surface in the story of the contention betwixt Lilith and Adam for marital supremacy. The two wives of Adam answer to the two consorts of Atum, who were Neb-hetep, the lady of peace, and Iusāas, she who was great with Iu-em-hetep, the bringer of peace, the Kamite Jesus, as Iu-sa the coming son.

In the Hebrew legend it is the woman Eve who offers the fruit of the tree of knowledge. In other versions, especially the Greek, the fruit is offered to the man by a serpent in the tree. Now the serpent was another type of the Great Mother, Kep, who was earlier than the serpent-woman, Rannut; and whether portrayed in the shape of a serpent or in the human form, she was the primordial giver of fruit from the tree. The serpent, the crocodile or dragon, the hippopotamus, the sow, the lioness and woman all meet as one in Kep, the earliest mother of life. The primal mother in the Kamite representation was the bringer-forth of Sut and Horus as her first two children, who were born twins. These, as the powers of darkness and light, or drought and fertility, were a pair of combatants who fought for the supremacy until one brother slew the other. This is one of those primary legends that became universal, but not because it had a hundred different origins at different times. Sut and Horus were indefinitely earlier than the solar Atum. But in the cult of Atum-Ra at On or Annu they were fathered on him and continued as his sons. Sut and Horus offer an instructive instance of evolution in mythology. They were born sons of the first Great Mother as two of the primordial powers, the twin powers of darkness and light. But in the re-cast of their theology the priests of Annu brought them on as the warring sons of Atum-Ra, who fought each other “up and down the garden” until, as here related, one of them was slain. In various inscriptions Sut and Horus are called the sons of Atum (Renouf, Hib. Lectures, p. 84). Otherwise stated, they became two of the associate-gods, the constituent parts and powers of Atum, as the sons of Ptah and members of the Put company of the Ali.

The battle in Amenta was not only fought betwixt the Apap of darkness and the sun-god Ra. When the two brothers Sut and Horus were repeated in the solar mythos, as the sons of Atum, the conflict was continued for possession of the garden. This was now the motive of the warfare. Previously it was for the water of the inundation or light in the moon. Now it was for the water and the tree of life in the Aarru-garden. In one version of the mythos, Sut is the murderer of the good brother as Osiris. In the other, Sut pierces and puts out the eye of Horus. This is represented as the contest between Cain and Abel, the two sons of Adam, in the book of Genesis. Sut

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and Horus represented two contending nature-powers. They fought each other as the two rehus or lions in the light and dark halves of the moon, with Taht as the adjudicator of the landmarks. They also fought as two dragons, or as the crocodile of water and the dragon of drought, both of which were rightly represented in the astronomical mythology. “Hydra” remains for all time as the “hellish Apap” who drank up the water. And “Draconis” is a figure of the good dragon or Horus-crocodile. Lastly, the two opponent powers were portrayed as twin-brothers, fighting for the birth-right, or seeking to overcome each other. Thus they contended for possession of the garden in Amenta, where they fought upon the mount of glory or were constellated as the Gemini contending in the zodiac. The conflict of the brothers was continued in the Garden of Eden, and Cain fulfils the character of the murderer Sut, the slayer of his brother. There is an attempt even to discriminate betwixt the two domains of Sut and Horus, when it is said that “Abel was a keeper of sheep, but Cain was a tiller of the ground” (Gen. IV. 2, 3).

The Aarru-garden, or paradise, planted in Amenta by Ptah for Atum his son, was founded on food and liquid, that is on the water, and the tree, or plant, as food of life. These, in the Hebrew version, are called “the trees in the midst of the garden,” and “the river that went out of Eden to water the garden.” They represent the mythical tree and the water of life, which had their beginning in actual food and drink, and were afterwards repeated, on earth, in heaven, and in the making of Amenta. The well or water-spring that was the source of life to primitive man was here continued as a basis for the re-beginning of life in the earth of eternity. In the Ritual the manes, or Osiris N., says, “I am he whose stream is secret.” This was the hidden source of water in the earth itself that was repeated as divine source in Amenta. In some of the vignettes to the Ritual Osiris, god of Amenta, is portrayed upon his throne within a shrine that rests upon the water welling from the underworld. One of his titles was the water of renewal. So supreme an element of life was water, by the aid of which the Aarru-paradise was made. “I know the names of the streams within the garden,” exclaims the manes; “I utter my praise to the gods who are in the garden” (Rit., ch. 110). The





water issues now from underneath the throne of Osiris. But in the earlier cult the source of life as water was the secret of the great god Ptah. In a hymn on the walls of the temple at El-Khargeh, Ptah is saluted as the lord of all, from the very beginning. It is said, "Thou hast made the double earth." "Thou hast placed thy throne in the life of the double earth." It is also said of this one god, "Thy secret is in the depths (or the deep) of the secret waters and unknown" (Renouf, Hibbert Lectures, p. 231). This secret rests in the beginning with water. The source of water was the well within the earth, the wellspring of life in the Neter-Kar, the secret water emanating from the Nun, as if it broke up through the solid earth. It was the secret guarded by the Sphinx, by the seven spirits of the earth, the seven Anunnaki seated on their golden thrones. It was the water of the Tuat in the Ritual called "the deep which no one can fathom" (Rit., ch. 172). This is the beginning of life with water and vegetation now repeated at the point of a new departure in the making of Amenta by

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Ptah the planter of the Aarru-garden. The four waters into which heaven was divided are portrayed in the Sekhet-hetep or fields of peace. Cool water, eatable plants, and refreshing breezes constituted the Egyptian heaven as it had been from the first time in Inner Africa. And according to the pictures, paradise in Amenta is mapped out in four divisions of land amidst the cooling waters of the Aarru meadows or Elysian Fields, the Semitic Garden of Eden. The sign of heaven or the sky is to be seen above a vertical table which is divided into four parts. The garden is intersected by the four waters of the book of Genesis. The great water is the celestial Nile, called the father of the gods, the giver of plenty. The other three are designated the power of the water, innumerable waters, and great place of the water (Rit., ch. 110, and vignettes).

But the paradise depicted in the vignettes to the Ritual is sub-terrestrial, not celestial or circumpolar; it is the earthly paradise. This is the garden of the lower Aarru, not the garden on the summit of the stellar mount of glory. In that, the one water was divided into the two lakes with the river running down from the north to the south. The terrestrial paradise in Amenta is based upon the four quarters of the sky that was suspended by Ptah, and the four quarters are equivalent to the four waters or rivers in the vignettes to the Ritual. The four rivers of Eden belong to this later heaven that was divided into four parts and are a co-type with the four quarters. Hence they are portrayed as issuing from the four sides of the mythical mount in pictures of the garden. In a Buddhist legend, cited by Hardy, a tree takes the place of the mount and four great rivers flow unceasingly from the four boughs of this tree of immensity. The river names, in the biblical version, belong to a later geography, which has to be allowed for; they are a mixture of Egyptian and Assyrian. "A river went out of Eden to water the garden, and from thence it was parted and became four heads." The first is Pishon, the second is Gihon, the third is Hiddekel, the fourth is Euphrates. Of the water or fountain-head Pishon it is said, "That is it which compasseth the whole land of Havilah, where there is gold, and the gold of that land is good; there (also) is bdellium and the onyx stone" (Genesis II. 11, 12). This land of the good gold corresponds to the Egyptian Puanta or Ta-Neter the divine land which is called "the golden" in the Ritual (ch. 15). But this land of gold was the land of the solar glory. Adorations are offered to Atum as he rises out of "the golden" or comes up from Puanta to illumine the earth.

Atum was the god in spirit, the one god in spirit and in truth; and Atum or Adam in the garden was the man in spirit striving as manes for assimilation to the god. The man of earth as the first Adam passes into the Amenta to become the second Adam in the garden as the heir of life eternal. Atum in Amenta represents generic man and individual manes. He is the god-man, both human and divine, the man in matter and the man in spirit. The French Egyptologist, M. Lefébure, who has lately identified Adam with the Egyptian Atum, as the present writer had done seven years earlier in *A Book of the Beginnings*, refers to a scene on the coffin of Penpii in the Louvre, which is similar to the history of Adam in the sub-terres-

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trial paradise, where a naked and ithyphallic personage called "the lord of food" (Neb-tefa) is standing before a serpent with two legs and two arms, and the reptile is offering him a red fruit, or at least a little round object painted red. The same scene is again found on the tomb of Rameses VI. And on a statue relatively recent in the museum at Turin it is to Atum=Adam that the serpent, as tempter, is offering the round object, or fruit of the tree. The same writer says, "The tree of life and knowledge was well known in Egypt." And "whether the scene of Neb-tefa can be identified with the history of Adam or not, we can see that the greater number of the peculiar features of this history existed in Egypt-the tree of life and



knowledge, the serpent in paradise, Eve thinking of appropriating divinity to herself, and in short Adam himself, are all there” (Trans. S. Bib. Arch., vol. IX, pt. I, p. 180).

The entrance to the hidden earth was in the western region, founded on the pathway of the sun. The garden of Aarru was the land of promise, peace, and plenty on the eastward side of the Amenta. The manes carries the title-deeds of his allotment with him. In later copies of the Book of the Dead some lines were added to ch. 109: “There are writings in thy possession for the grant of fields, of cornland in which there springeth corn from the effluxes or sap of Osiris.” “Enter boldly at the mysterious portals, and be purified by those who are there.” The promise is that when the purified deceased comes forth to the Sekhet-Aarru wheat and barley shall be given to him there, and he will sow and reap it with the glorified (Rit., rubric to ch. 72). In another chapter, when the speaker has arrived, he exclaims, “I am the great owner in the garden of Aarru. O this garden of Aarru, the walls of which are of steel (or ba-metal).” “I know the inner gate of the garden of Aarru, out of which cometh Ra, in the east of the sky.” “I know those two sycamores of emerald, between which he cometh forth as he advanceth to the eastern gates of the sky, through which he proceedeth” (ch. 149). This is the garden to the eastward of Amenta, or of Eden in Genesis. The speaker also describes it as the garden which is a field of divine harvest. “I know this garden of Ra (Atum): the height of its wheat is seven cubits, the ears are two cubits, the stalks five cubits, the barley is seven cubits. It is the glorified ones, each of whom is nine cubits in height, who reap there in presence of the powers of the east” (ch. 149). Whether imaged as the garden or the harvest-field, this was the earthly paradise, the land of promise and of plenty, and Atum in the harvest-field or Aarru-garden represented not the man of earth, but the manes of Amenta, the man who died and was buried and who rose again in spirit to cultivate his plot of ground for edible plants, or the wheat that grew seven cubits high in this the earth of eternity. The manes makes his way towards those who have become the lords of eternity living for ever, the spirits made perfect, or the gods and the glorified. And it is probable that when he says, “Let me go up to the Sekhet-Aarru and arrive in Sekhet-hetep” (ch. 72), there is a reference to the ascent from the lower to the upper paradise by way of the mount, the tree, or ladder of Ra which reaches to the sky—that is, from the garden of the vine in Amenta to the field of rest in heaven. Hence the need of the ship.

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The ship of Nu is thus addressed by the manes in chapter 106: “O thou ship of the garden of Aarru, let me be conveyed to that bread of thy canal like my father, the great one, who advanceth in the divine ship, because I know thee,” as was shown from the examination of the initiate in chapter 99.

The garden was divided into fourteen portions called domains, a number which indicates a foundation in one half of the lunar circle. The first of these is entered by the manes in the character of Atum=Adam. He enters with the crown of Atum on his head. He says, “Doff your headdress in my presence. I am the great one; I am the lord among the gods.” “Horus has crowned me with ‘the diadem of Atum.’” The garden of Aarru itself is the second of the fourteen domains in Amenta. The manes in the character of Atum=Adam enters the second domain as the owner of it, saying, “I am the great proprietor in the garden of Aarru.” This he goes on to describe. It is on the horizon of the east—the garden eastward. The god who is in the garden with the manes is Har-Makhu, that is Atum. And as Atum is the Kamite original of the Hebrew Adam so the garden of Atum is the Gan-Eden of Adam (ch. 149 and vignette). The third is the domain of “the glorious ones,” the seven great companion-spirits who assisted Ptah as his craftsmen in the making of Amenta. In this, the third domain, the manes assumes the divinity of Atum himself, saying, “I am the lord of the red crown which is on the head of the shining one, he who gives life to mankind with the breath of his mouth.” It was Atum who gave life to mankind or the manes with the breath of his mouth. This is repeated (Gen. II. 7) when Iahu-Elohim breathed into his nostrils the breath of life, and man became a living soul. In the fourth domain there is a great and lofty mountain of the nether world, the mountain of Amenta, three hundred measures in length and ten in width, the highest point of which ends with the sky. There is a serpent coiling on it seventy cubits in its windings. “He with sharp knives is his name,” or, in a word, it is the “piercing” serpent. “He lives by slaughtering the glorious ones and the damned in the nether world.” This is the Apap-reptile who may be seen in a vignette to the Ritual facing Sebek on the mount (ch. 108). The manes addresses the monster in the fourth domain, saying, “I see the way towards thee. I gather myself together. I am the man who put a veil upon thy head, without being injured. I am the great magician. Thine eyes have been given to me, and through them I am glorified. Who is he that goeth on his belly? Thy strength is on thy mountain; behold, I march toward it (the mountain), and thy strength is in my hand. I am he who takes possession of thy strength. I go round the sky; thou art in thy valley, as was ordered to thee before.” He has deprived the serpent of his magical power and cast him down in the dust, or into the valley.



No sooner was Amenta made and the tree of life, which represented vegetation, planted in the water of life than the Apap-reptile, the serpent of darkness or the dragon of drought, broke into the enclosure. As the representative of drought, its fangs were fastened on the tree of food, of dew, of life. As the representative of darkness it warred against the light of Atum, Horus, Ra, and Taht. And, as the

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Ritual has it (ch. 17), "There was conflict now in the entire universe," in heaven, upon earth, and in Amenta, inclusive of the garden. In the great battle betwixt Ra and Apap, described in chapter 39 of the Ritual, Atum as Horus the son fights for the father Ra. When the victory is won Atum says, "Lift up your countenance, ye soldiers of Ra!" The same part is taken by Atum in the garden of Aarru when he delivers Ra from Apap in the third domain. There is a scene in the vignette to ch. 17 (Pap. of Ani, plate 10), in which Atum Ra appears as god the father and Atum-Horus as god the son. The youthful solar god is imaged in the form of a cat, the seer in the dark, and is grappling with the serpent and cutting off or bruising its head. Ra the father is intently gazing at his son whilst the battle is raging. The group of gods looking on are watching the struggle betwixt the great cat and the serpent Apap.

#### Horus bruising the Serpent's Head.

The god in conflict with the serpent is Iu the son of Atum, otherwise Atum in the person of the son. And here we have delved down to a tap-root of the Jesus legend. Iu-em-hetep in the cult of Atum-Ra is the coming son, the ever-coming su or son of the eternal; and Iu the su=Iusu, or Iusa the son of Iusâas, is the original of Iusu or Jesus. In one phase the battle was fought nightly betwixt Iu the son of Atum, or, in the Osirian version, betwixt Horus the son of Asar and the loathly reptile. In another phase of the mythos the great battle was fought annually between the saviour-son and the serpent in the garden of Aarru hard by the tree of life, as described and portrayed in the Ritual (ch. 17, 20-22). This war betwixt the serpent and the son who came to save went on for ever, every night, every year, and every other period of time; hence the bruiser of the serpent's head was the saviour who for ever came as the lord of light, the giver of life, protector of the tree of life at its rootage in Amenta.

There is another personification of the woman who wars against the serpent as Sekhet, otherwise Pasht. This goddess is sometimes depicted standing at the prow of the boat in the act of spearing the serpent as he raises his head and tries to hypnotise the passengers with his evil eyes (ch. 108, LL, 3, 4). It is Sekhet who is mistress of the water in which the Apap lurks by night (ch. 57, L, 1), because she was a lunar goddess, the seer by night, who was also imaged as the cat that killed the serpent or the rat abominated by the sun. Thus there are two versions, lunar and solar. In one the woman or goddess is the slayer of the serpent, in the other it is the son of the woman that bruises the reptile's head. The Romish Church has perpetuated the former; the latter survives in the Protestant world, and, as here shown, both are Egyptian. Moreover, Sekhet the cat-headed consort of Ptah was the mother of Atum-Ra. When we have identified the son in this disguise of a great cat killing a serpent as defender of his father, we may perhaps experience less surprise on learning that the cat was also continued in the Christian Church as a

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living type of the "historical Christ." At Aix, in Provence, the great cat was a representative of the newly-born Jesus. On the solemn festival of Corpus Christi the finest tom cat to be found in the canton was exhibited in this character. It was wrapt up like a child in swaddling-clothes and made a show of in a gorgeous shrine. Every knee was bowed in adoration to this effigy, who was Iu in Egypt, and Iahu, cat and all, in Christendom. (Hampson, *Medii Ævi Kalendarium*; Mill, *History of the Crusades*.)

In the pre-Osirian mysteries of Amenta Atum the father was re-born as his own son Iu, the bringer of peace and plenty and good luck, as manifestor for the eternal in time. The birth was periodic because the phenomena were first recurrent in external nature-in the renewal of the light, the return of the waters, the rebirth of vegetation. Hence the Messiah was known as "the king of one year." The son, as Horus, son of Isis, or Iu the su (son) of Atum, was incorporated or incarnated in matter as a spirit from heaven to become the second Atum, Iu-em-hetep, the ever-coming son, whom we identify as the original Iu-su, the Egyptian Jesus. His mission is sufficiently set forth in the texts and pictures of the Ritual, more expressly as the opponent and the conqueror of Apap, the evil serpent. The fight is several times alluded to in which Horus,



or the deceased who impersonates him, defends the enclosure against the Apap-serpent. "He makes his way. He repulses the attack of Apap. He crosses the enclosure and repulses Apap" (Rit., 144, 20). "He puts an end to the rage of Apap and protecteth Ra against him daily" (ch. 130). Again, he says, "I have repulsed Apap, and healed the wounds he made" (ch. 136, 3). Ra is identical with Atum, but the character is duplicative. In one Atum-Ra is the father-god, in the other Atum-Horus, or Iu, is the son; and as the son he is the protector and deliverer of his father when he staggers forth upon the horizon from his conflict with the serpent, bleeding with many wounds (Rit., ch. 39).

There is hardly any more precious document on the face of the earth at the present moment than the Papyrus of Ani (published by the British Museum). In this the happy garden is portrayed with the pair of souls, once human, passing through the various scenes which are depicted in the Ritual. The soul, or manes, makes the journey through Amenta in the two halves of sex; "male and female created he them." Thus Ani is accompanied in the pictures by his wife Tutu, who had died eight years before him, and who comes to meet him at the entrance to Amenta, to protect him on the way she travelled first, and to scare away all evil spirits with the shaking of her sistrum as she guides him to the heaven of the glorified elect. As gods, the divine pair in the garden of this late beginning, called Gan-Eden, were Atum and Iusāas. As human, they may be any pair of manes, or translated mortals like Ani and his wife, to whom an allotment in the Sekhet Aarru was given for them to cultivate. In the Hebrew version the divine pair have been humanized in Adam and Eve, as beings on this earth, and thus the mystery of Amenta loses all the meaning, which has to be restored by reading the mythos once more in the original. The male and female pair are portrayed together in the vignettes to chapters 15, 15a, 2; 15a, 3; 15a, 4; 15b, 1; 15b, 2, all of which

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scenes belong to the earth of eternity. (Navelle, *Das Egypt., Todt.*, pp. 14, 15, 16, 17, 18, 19.) The primal pair of human beings, who are Adam and Eve in the Semitic version of the legend, had been represented in the Papyri as Ani and his wife Tutu, the man and woman that once were mortal on the earth, but have passed into the state of manes, who are on their way to or in the terrestrial paradise. They enter the Aarru-garden. They drink the water of life at its secret source in the Tuat. They eat the fruit of the tree of life, which is offered to Ani, the man, by the divine woman in the tree, who may be Nut or Hathor. If it be Hathor who offers the fruit of the tree, there is a possible link betwixt this scene and the story of Adam's temptation by the woman in the book of Genesis. Hathor's was the tree of earth, Nut's was the tree of heaven. The pair are pictured in the earthly paradise, and therefore in the place of Hathor's tree, the sycamore-fig tree. Now Iusāas, the wife of Atum=Adam and mother of Iu at Annu, was a form of Hathor. So that Hathor-Iusāas offering the fruit of the sycamore-fig to Atum in the Sekhet-Aarru is equivalent to Eve, who offers the fruit of the tree of knowledge to Adam in the Garden of Eden, which, as shown by the apron of fig-leaves, was a fig tree.

When Ani and his spirit-consort, who had been his wife on earth, appear together in the happy garden, they drink the water of life and eat the fruit of the tree, as spirits among spirits. They nestle in the green bower of Hathor the goddess of love, and the pleasures of the earthly paradise are denoted by their playing games of draughts together in the garden. In one scene the pair are portrayed hard by the tree of life, both of them drinking the water of life that flows from beneath the tree. In the next vignette the man is kneeling alone before the tree, which is a sycamore-fig tree. A woman in the tree is offering some of its fruit to Ani. This is the goddess Nut, the lady of heaven, who presents the fruit of the tree to the man in the garden of the earthly paradise (Pap. of Ani, pl. 16), and who has been converted into the woman that tempted Adam to eat of the tree as the cause of the fallacious fall. The biblical rendering of this representation is a blasphemy against the Ritual, against womankind, against nature, and against knowledge. The goddess Nut, who offers the fruit of the tree of knowledge to the kneeling man, is in shape a woman, and the meaning could be only too easily misread, as it has been in the legend of the first woman who tempted the first man to eat of the forbidden fruit and to cause the loss of paradise.

According to the Ritual the manes who receive food in the garden of Aarru (ch. 99, 32, 38) or who eat of the fruit of the sycamore-fig tree of Hathor (ch. 52) are empowered to make what transformation they please, and go out of it as spirits. They literally become spirits among spirits as a result of eating the fruit of the tree. The manes says, "Let me eat under the sycamore of Hathor! Let me see the forms of my father and mother" (ch. 52), as he would when the spirit sight was opened for him to perceive with the beatific vision. This is sufficient as a text for the serpent when it says, "Ye shall not surely die; for God doth know that in the day ye eat thereof, then



your eyes shall be opened and ye shall be as gods, knowing good and evil” (Gen. III. 4, 5). Instead of being damned eternally through eating the fruit of the tree, the manes in Amenta are divinized piecemeal as the result of eating it (82, 2, 5). In the rubrical directions at the end of chapter 99 we read, “This chapter being known, the deceased appears in the field (or cultivated enclosure) of Aarru. He receives food there, the produce of its fields. His members become like to those of the gods. He goes forth pure spirit.” (Lines 32-34.) Instead of referring to the fall of man from the terrestrial paradise, this relates to the ascent of souls from a lower heaven won by hard labour in Amenta to an upper heaven attainable at last by spirits perfected. When the manes have literally done their digging in cultivating the fields of Aarru, they ascend the mount of re-birth in heaven to enter the ark or bark of souls, and sail or row themselves to the Hesperian isles.

It follows that the hiding of the guilty pair in the garden is derived from the manes being overshadowed and concealed by the foliage of the tree of Hathor under which they were refreshed. If these do not hide themselves, they make their refuge and secret resting place beneath the tree. “I embrace and make my asylum of the sycamore,” says the speaker in the Ritual (64, 24).

In the book of Genesis the fruit of the tree is the means of knowing good from evil, and in the Ritual both the good and evil are determined by the nature of the food presented to the cultivators of the garden, or field of divine harvest, in Amenta as it was on earth. The speaker has a choice between the good and the evil—that is, betwixt the food offered by the Apap-serpent of evil, which is denounced as detestable, vile, excrementitious, and the fruit of the tree, upon which the gods and all good spirits feed. The speaker repudiates the Typhonian diet. He only accepts that which is offered to him by a messenger who comes from the gods and not from the Apap-serpent. He subsists on the food which is the bread of Horus and Taht. “The Osiris feeds on the fruit which is produced by the sycamore-fig tree of Hathor.” On that he is nourished in his turn. In Egyptian the wise spirits are the akeru, which are the wise spirits of the instructed dead, and in eating the fruit of the tree the eaters are to become the wise as spirits. This therefore is the tree of wisdom, or of knowledge. In this way, eating of the tree is a part of the process by which the manes in the garden make their transformation into pure spirits. Certain of the baser sort of manes were represented as feeding in Amenta on the excremental foulnesses of human life. In chapter 32 the speaker exclaims, “Back, crocodile of the east, who livest upon those that devour their own excrement!” There is a Mangaian representation of some poor wretches in Savaiki who are doomed to endure the indignity of being befouled by the feces that fall from the more fortunate spirits who are happy in their world of plenty overhead. (Gill, p. 164). The doctrine is native to the Book of the Dead. The Egyptians held that those who were foul and filthy in this life would be fed on excremental matter in the next. The dirty would be dirty still. The Catamite and Sodomite would devour the feces that are probably denoted figuratively by the words hesu and ushem, which

the deceased abominates when he asserts that he does not eat the dirt or drink the lye.

It is possible that hints for the story of eating that which was prohibited, and the becoming aware of their nakedness by the guilty pair, and their hiding under the trees, were taken from chapters 53A, B and 124 of the Ritual. The speaker who has been constituted a soul by Osiris says, “That which is forbidden I do not eat. I do not walk upon it with my sandals.” Here the forbidden thing is odious because it is evil, filthy, excremental. For those who abstain from such repulsive food, the object of unclean appetites, there are pure foods and proper nourishment provided. To these the manes, man and wife, the pair seen in the pictures, uplift their hands. The speaker for both says they eat under the trees and beautiful branches of the tree upon which the fruit grows within reach (124, 1, 4). The notion of a tree that grew forbidden fruit is probably of totemic origin, with a mystical application to sexual uncleanness. The people whose totem was a particular tree would be forbidden to eat of its fruit, or if it were eaten it must be sacramentally, because it was sacred to them. “Do not eat forbidden food,” is a command sternly spoken to the young men in the initiation ceremonies of the Arunta tribes.

In one episode the guilty pair, having eaten of the tree that was to make them wise, perceive themselves to be naked in the garden, and are then clothed with skins by Iahu-Elohim. This also may be explicated by the gnosis. The manes in the Ritual consist of the clothed and the naked. Those who pass the judgment hall become the clothed. The beatified spirits are invested with the robe of the righteous, the stole





of Ra, in the garden. There was a special investiture by the god in the garden of Aarru. This clothing in the garden is likewise a part of the process by which the manes pass into the state of spirits. The investiture in the garden of Hetep denotes a spirit made perfect in the likeness of the Lord. This is followed at a distance in the Hebrew Genesis. When the man and woman are invested in their coats of skin they also become spirits, if not as the spirits of the just made perfect. And Iahu-Elohim said, "Behold, the man is become as one of us, to know good from evil." The deceased pleads that he may attain the "investiture of the garden" (ch. 110). When clothed they issue in what is termed the "coming forth in exultation" (Renouf, ch. 99). "I hasten to the land, and I fasten my stole upon me, that I may come forth and take possession of the wealth assigned to me" (ch. 110). "I range within the garden of Hetep; I fasten my stole upon me" (ch. 110). "I am the girdled one, coming forth in triumph" (ch. 117). Now in the judgment scenes there is a skin called the nem-skin suspended over a sign that represents the ba-soul (Hor-Apollo, I, 40). The word nem denotes another, a second, also to repeat. Thus the nem skin is a second skin, covering, or investiture. That which it hangs on in the vignette signifies a soul. So that the nem-skin means another garment for the soul. The lord of transformations is said to have numerous skins, as the rehabilitations of souls. A new skin was equivalent to a new lease of existence. It is this clothing

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of the manes in a coat of skin that is repeated in the book of Genesis.

Whatsoever astronomical data there may have been for the typical rendering of a fall in heaven, or from the Garden of Eden, it is the Semites, not the Egyptians, who are responsible for introducing a fall into the moral domain and calling it the veritable fall of man in the beginning.

The Babylonians handling of the Egyptian wisdom was begun by falsifying it on behalf of an indefinitely later system of theology, which was continued on the Hebrew line of descent in the book of Genesis. Besides which, if the fall of Adam from paradise is identifiable with the falling away of Atum in the astronomical mythology, it becomes at once apparent that the restoration from the effects of such a fall is equally astronomical and a matter of scientific verification. Atum, as father, sank down to Amenta every night, and every morning there was a restoration of the light made by the second Atum in his character of the youthful solar god. In the same way Atum, the closer of the year, was the autumn sun that went down in the winter solstice and rose again in the equinox as opener and restorer in the person of Nefer-Tum, the coming son, who was Iu-su=Jesus as Egyptian. So was it through all the cycles of time, including finally the cycle of the great year of the world. On the scale of precession he who made the lapse at first as Atum or Adam would naturally make the restoration as Iu at the end of 26,000 years for those who rightly kept the reckoning and did not mistake this great ending in time for an actual ending of the world. It was the subject of astronomical prophecy that Atum in person of the son (that is, the su or sa) would come again to restore that which was lost of old, when time had once more travelled to the place of the beginning in the Lion sign, the station of the sphinx in heaven, who kept the secret for the mystery teachers of the eternal, or in whichever sign the cycle was to be fulfilled, when paradise would be regained, and all would be once more as at the first; when, as Vergil sang of the great cyclical renewal, "There shall be another ark, steered by another pilot, bearing the chosen heroes" (the twelve kings or gods that voyaged in the solar bark), "and there shall be other wars, and great Achilles shall be sent once more to Troy" (Vergil, Eclogue IV). In other words, the wandering Iu or Horus, Prince of Eternity, would travel once more round the cycle of precession as divine manifestor and fulfiller in the great year of the world. The tree of life retained its place and prominence in the new heavens of Hebrew prophecy as in the old heaven of the astronomical mythology. "For unto you is paradise opened; the tree of life is planted, the time to come is prepared, plenteousness is made ready, a city is builded, and rest is allowed. Sorrows are passed, and in the end is shown the treasure of immortality" (II Es. VIII. 52-54). All of which had been realized for the Egyptians in the garden of Hetep, the Aarru-paradise upon the stellar mount of glory.

Apart from the astronomical allegory, the only fall of man was that of the Adam whom the seven Elohim tried to make out of the red earth, but failed from lack of the immortal spark of spirit, which was ascribed to the father in heaven when the human father had been

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individualized on earth. This was the man of flesh who was born, not begotten; the man who descended from the mother only—that is, totemic man, who was shaped by the apprentice hands of the seven powers, together with their mother, and who preceded the supreme being. The first-formed Adam was of the earth



earthy, of the flesh fleshly, the man of matter—the mother. This was the origin of an opposition betwixt the flesh and spirit, the man of earth and the man from heaven, which led to a doctrine of natural depravity and pollution of the flesh when compared with the purity of spirit. The doctrine of natural depravity did not originate in the moral domain, it originated in matter considered to be at enmity with the spirit. The cause of this depravity in the flesh was ascribed to the woman after the soul or spirit had been assigned to the fatherhood. The mother was the maker of flesh from her own blood or the red earth, and in one particular phase the blood of the woman was held to be vile and filthy. Job asks, “How can man be clean that is born of a woman?” (XXV. 4). But this “depravity” was a result of confounding the blood as virgin source of life with the menstrualia. There is a hint of the doctrine in the Ritual. In the chapter “whereby one cometh forth to day from Amenta,” the manes says, “Shine thou on me, O gracious power; as I draw nigh to the divine words which my ears shall hear in the Tuat, let no pollution of my mother be upon me.” The speaker is making his transformations into the glorious body of a manes who will be perfected in becoming pure spirit, which is the antithesis of the earthly body that was made flesh in the blood of the mother. “Let no pollution of my mother be upon me” is equivalent to saying, “Deliver me from all fleshliness of the old earth life.” Here, however, the utterer of this prayer is one of the manes who has risen in the shape of the old body, but changed in texture, and who is desirous of being purified and perfected in the likeness of the holy spirit, which is personalized in Amenta as Horus, the anointed son of god the father. A hundred times over one sees how these utterances pertaining to Amenta have been perverted through being assigned to human beings in the life on earth.

The additional features added by the Semites to the original version of the mythos consist in the introduction of a primal pair of mortals eating the forbidden fruit; the temptation and seduction of the woman by the deceiving serpent; the turning of the woman into the tempter of the man; the criminality of the first parents, who lost the world and damned the race before a child was born; the creation of an original sin which was destined to overshadow the human family with an antenatal cloud of guilt and of hereditary depravity, and thus prepare the way and the need for the Christian scheme of redemption to regain a paradisaical condition which was never lost and never had existed. These were the crowning achievements of those who falsified the teachings of the Egyptians. Nothing could better illustrate the difference between the two versions than the opposite treatment of work. In the biblical travesty the curse is to come to the man in the shape of work and to the woman with the labour pangs of maternity. Whereas in the Ritual work is the blessing and the workers in Aarru are the blessed. They cultivate their own allotted portions in the field of divine harvest, and may be said to

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make their way and win their other world by work. For the Egyptian could find his heaven in the satisfaction of accomplished work. Again, if we take Ani and his wife, Tutu, as representatives of the pair, once human, and now manes, in the garden, we shall find that so far from the “woman” having been the cause of a fall in the Egyptian Genesis, so far from her having been an agent of the evil serpent, or of Satan, as the Christian fathers ignorantly alleged and brutally maintained, she, the only one who ever had been a woman in this or in other forms of the pair, is portrayed as defender of the man all through the trials and temptations that beset him in his passage through the nether world. She is his guide and protector. She propitiates the powers with offerings on his behalf. She makes his music and his magic all the way.

The pair in Eden or the earthly paradise fulfil two characters in the Kamite myth and eschatology. They are either two of the gods, as Atum and Kefa (Kep), or two of the glorified, as Ani and Tutu. But in neither are the male and female in the garden a pair of human beings; both as the gods and the glorified they are supra-mundane and doubly non-human. Finally, if the “fall” had ever been a veritable fact, the subsequent history of man might be summed up as one long, vast, unceasing, vain endeavour to remedy the disaster and the failure that befell the divine government of the universe in such a helpless way as would destroy all future trust. The vessel would have been lost in the act of being launched, and not a hand reached forth to save the victims until some nineteen centuries ago, when God himself is said to have come down in person for a long-belated rescue of shipwrecked humanity. But the Semitic story of the fall is false, and the scheme of redemption founded on it is consequently fraudulent. As it comes to us, the book of Genesis is based on misappropriated legends. It is responsible for an utterly erroneous account of creation and the origin of evil, and its damnation of the race through Adam’s fall is the sole ground on which the Christian world can now find foothold for its coming Saviour. And, however long or however short a time the imposition lasts,



“The same old lie, for ever told anew,  
Will never serve to make the falsehood true.”

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## THE EGYPTIAN WISDOM IN OTHER JEWISH WRITINGS

### BOOK VIII

THE Kamite mythos of the old lost garden may be seen transforming into Hebrew legendary lore when Ezekiel describes an Eden that was sunk and buried in the lowermost parts of the earth. “Thus saith the Lord . . . When I cast him (Pharaoh) down to Sheol with them that descend into the pit: and all the trees of Eden, . . . and all that drink water were comforted in the nether parts of the earth. . . .” “To whom art thou thus like in glory and in greatness among the trees of Eden? Yet shalt thou be brought down with the trees of Eden into the nether parts of the earth; thou shalt lie in the midst of the uncircumcised.” (Ez. XXXI. 15, 16, 18.) This is the Garden of Eden in Sheol, and Sheol is a Semitic version of the Egyptian Amenta. That is why the lost Gan-Eden is to be found in the nether parts of the earth as an outcast of the later theology.

When the word Sheol in the Old Testament is rendered in English by “the grave,” it is inadequate times out of number. The Hebrew writers were not always speaking or thinking of the grave when they wrote of Sheol, which has to be bottomed in Amenta, the divine nether-earth, not simply in the tomb. The grave is not identical with hell, nor the pit-hole with the bottomless pit. The pangs and sorrows of Sheol, like the purging pangs of the Romish purgatory, have to be studied in the Egyptian Ritual. Many of the moanings and the groanings in the Psalms are the utterances of Osiris or the Osiris suffering in Amenta. They are the cries for assistance in Sheol. The appeals in the house of bondage for help from on high, and for deliverance from afflictions and maladies more than human, were uttered in Amenta before they were heard in Sheol, and the Psalmist who first wrote the supplications on behalf of the manes was known as the divine scribe Taht before the Psalms in Hebrew were ascribed to David. The speaker of Psalm XVI is talking pure Egyptian doctrine in Amenta concerning his soul and body when he says, “My flesh shall dwell in safety, for thou wilt not leave my soul in Sheol; neither wilt thou suffer thy holy one to see corruption; thou wilt show me the path of life; in thy presence is the fulness of joy, in thy right hand there are pleasures for evermore.” As we see from the Ritual, this is the manes expressing his confidence in the duration of his personality, the persistence of his sahu or mummy-soul in

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Amenta, and his hope of being vivified for ever by the Holy Spirit and led along the pathway of eternal life by Horus the Redeemer to the right hand of his father, Atum-Ra. He is the sleeper in Amenta when he says, “I shall behold thy face in righteousness; I shall be satisfied with thy likeness when I awake” (Ps. XVII. 15). The Osiris woke in Sekhem, where he saw the likeness of his Lord who left his picture there; his true likeness as the risen one transformed, transfigured, and divinely glorified, that looked upon the manes, smiling sun-wise through the defecating mist of death, for the Osiris to come forth and follow him. The speaker was in Amenta as the land of bondage when the “cords of Sheol” were bound about him. He was assimilated to the suffering Horus, sitting blind and helpless in the utter darkness, pierced and torn and bleeding from the wounds inflicted on him by Sut, who had been his own familiar friend, his twin-brother, and who had turned against him and betrayed him to his death. The most memorable sayings in the Psalms, and the most misleading when misunderstood, are uttered in this character of Osiris, who was the typical



victim in Amenta, where he was tormented by the followers of Sut, the forsaken sufferer who was piteously left to cry, "My God! My God! Why hast thou forsaken me? Why art thou so far from helping me?" The sufferer is in Sheol, the miry pit, when he says, "I sink in deep mire." "Deliver me out of the mire, and let not Sheol shut her mouth upon me" (Ps. LXIX. 2, 14, 15).

Sheol, then, is one with Amenta, and the drama with its characters and teachings belongs to the mysteries of Amenta, which are attributed to Taht, the Egyptian psalmist, who is the great chief in Sekhem, the place where Horus suffered or Osiris died. Taht was the writer of the sayings attributed to Horus in his dual character of the human sufferer in Amenta and of Horus-Tema, the divine avenger of the sufferings that were inflicted on Osiris by the "wicked," the Sami, the co-conspirators with Sut, the Egyptian Judas. This will account for the non-natural imagery and hugely inhuman language ascribed to the supposed historic David, who as writer was primarily the psalmist Taht, and who called down the divine wrath upon the accursed Typhonians for what they had done in binding, torturing, and piercing Horus (or Osiris) and pursuing him to death. So far as the language of Taht remains in the Psalms of David, it is inhuman because the characters of the drama were originally non-human. This is one of the many misrenderings that have to be rectified by means of the Egyptian Ritual, when we have discriminated between the earth of time and the earth of eternity, between the denizens of Judea and the manes in Sheol, and learned that the Hebrew and Christian histories of these mystical matters have been compounded out of the Egyptian eschatology.

It is noteworthy that certain of the Psalms, in two different groups (XLII to XLIX and LXXXIV to LXXXVIII), are specialized as "Psalms of the Sons of Korah." These were the rebels, once upon a time, who, according to Hebrew tradition, disappeared when the earth opened and swallowed them up alive. This is a legend of Amenta. The only earth that ever swallowed human beings was the nether-earth of Sheol; and if we take our stand with the sons of Korah in Amenta we can

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read these Psalms and see how they should especially apply to those who were swallowed by Sheol in the nether-world. "One thing," says a commentator, "which added to this surprising occurrence, is that when Korah was swallowed in the earth his sons were preserved." They went down to the pit in death, but lived on as did the manes in Amenta. The sons of Korah are in Sheol. But, says the speaker, "God will redeem my soul from the power of Sheol" (Ps. XLIX. 15). He exclaims, "Bring me unto thy holy hill and to thy tabernacles." Psalm XLV is a Psalm addressed to the anointed son, the king=the royal Horus, who comes as a conqueror of death and Sheol. Psalm XLVII is a song of the resurrection from Amenta. "God is gone up with a shout," to sit upon his holy throne, in the eternal city" on his holy mountain," which was the way up from the dark valley for those who, like "the sons of Korah," sank into the nether-earth, but who lived on to rise again and reach the summit of the sacred mount. The Kamite steps of ascent were buried as a fetish figure in the coffins with the dead for use, typically, when they woke to life in Amenta. It is said to the Osiris in the Ritual, "Osiris, thou hast received thy sceptre, thy pedestal, and the flight of stairs beneath thee"; this was in readiness for his resurrection. These images of the stand on which the gods were elevated, like Anup at the pole, the tat of stability, and the steps of ascent to heaven, were buried with the mummy as emblems of divine protection which are with him when he emerges from the comatose state of the dead. The steps thus buried stand for the mountain of ascent. We are reminded of this by the Psalmist when he sings, "O Lord, thou has brought up my soul from Sheol. Thou, Lord, of thy favour hadst made my mountain to stand strong" (Ps. XXX. 37)-the mountain that was imaged in the tomb by the steps with the aid of which the deceased makes the ascent from Amenta, and can say, "I am the lord of the stairs. I have made my nest on the horizon" (Rit., ch. 85). The Pharaoh Unas exults that the ladder or steps have been supplied to him by his father, Ra, as means of ascent to spirit world. When King Pepi makes his exodus from the lower earth to the Elysian Fields Sut sets up his maket, or ladder, in Amenta by which the manes reaches the horizon; and, secondly, Horus erects his ladder by which the spirit of Pepi reaches up to heaven. This divides the steps of ascent into halves of seven each as these are figured in the seven steps of the solar boat. Thus the total number is fourteen, as it was in the lunar mythos when the eye of the full moon was attained at the summit of fourteen steps or top of the staircase. The number, as may be explained, was fifteen in the solunar reckoning of the month. Thus in one computation there were fifteen steps to the ladder of ascent from the depths of Amenta to the summit of the mount. Now, fifteen of the Psalms (CXX to CXXXIV) are termed "Psalms of degrees." In the Hebrew they are called "a Song of ascents." In the Chaldee they were designated "a song that was sung upon the steps of the abyss." These are the steps from the abyss or depths of Sheol mentioned by the speaker, who says, "Thou shalt bring me up again from the depths of the earth" (Ps. LXXI. 20). "Out of the depths have I cried unto thee, O Lord" (Ps. CXXX. 1). Thus the steps



constituted a means of ascent from Sheol or Amenta,

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and in the song of ascents we can identify the staircase of the great god by which the summit of the mount was attained. The speaker has dwelt long in the death-dark land. He will lift up his eyes to the mountains, or the mount: "Unto thee do I lift up mine eyes, O thou that sittest in the heavens." "The Lord hath chosen Zion: he hath desired it for his habitation"-as he had already done when his name was Khnum, or Osiris, the lord of Sheni (Rit., ch. 36). The celestial mountain is the place where the throne was prepared for the last judgment in the mysteries of Amenta, and figured in the maat upon the summit of the mount. It was there Osiris sat "in his throne judging righteously" "as king for ever." The mount was also called the staircase of the great god. Osiris is said to sit at the head of the staircase, surrounded by his circle of gods (Rit., ch. 22). In the pre-Osirian cult it was Atum-Ra who sat as the great judge in the maat, the hall of truth, law, and justice. As we have seen, the mount on high was also imaged by other types of the ascent to heaven.

The speaker in the song of ascents or the psalms of fifteen degrees is at the base of the mythical mount in Sheol=Amenta. The lord whom he addresses is upon the summit of his holy hill, just as Osiris, or Atum or Sebek, is the great god seated at the head of the staircase. In his distress he cries unto the Lord for deliverance from the enemy, who is Sut the liar and deceiver; "him that hateth peace." "My soul," he says, "Hath long had her dwelling with him that hateth peace. I am for peace." "Woe is me!" he cries, "that I sojourn in Meshech" (Ps. CXX. 5). Meshech, or meska in the Egyptian, as a place-name signifies the place of scourging and purifying in Suten-Khen. It is the Kamite purgatory as a place of rebirth in Amenta (Rit., ch. 17) for the soul, on its resurrection from the dead prior to the ascent of the steps, the ladder, staircase, column, or mount. On passing through the sixth abode of Amenta (Rit., chs. 72 and 149) the speaker pleads, "Let me not be stopped at the meska; let not the wicked have mastery over me." "Let me join my two hands together in the divine dwelling which my father Atum hath given me, he who hath established an abode for me above the earth, wherein is wheat and barley of untold quantity, which the son of my own body offereth to me there as oblations upon my festivals." And when the manes has passed through the meska or place of purifying he prays to be delivered from the hells that await the damned. In Meshech or the meska the sufferer says he will lift up his eyes unto the mountains from whence his help shall come. The mount is pluralized, but it is the summit upon which stands the heavenly Jerusalem, "builded as a city that is compact together, whither the tribes go up, even the tribes of Iuhh, to give thanks unto the Lord." There were set "the thrones for judgment, the thrones of the house of David," which are the twelve thrones in heaven, as described in the book of Revelation. The single mount is Zion, the Egyptian shennu, or hetep, the mount of rest.

"For the Lord hath chosen Zion,  
He hath desired it for His habitation;  
This is my resting-place for ever."-Ps., CXXXII

On the last of the fifteen steps of ascent a call is made upon the starry luminaries to praise the Lord. "Bless ye the Lord, all ye

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servants of the Lord, which by night stand in the house of the Lord. Lift up your hands to the sanctuary, and bless ye the Lord. The Lord bless thee out of Zion" (Ps. CXXXIV). These are they who stand by night around the throne at the top of the steps, and this last finishing touch is very definitely astronomical. As Egyptian, there was an upper circle of the great spirits round the throne upon the summit of the mount, who were called the shennu, and the mount of the shennu=Mount Zion.

Under one of its Egyptian names the valley of Amenta or Sheol is called "Akar." This valley of Akar we identify with Achor, the valley of sorrow in the Hebrew. 'Achor's gloomy vale' is sung of in the Christian hymn, and this is the essential character of Akar. It has been observed by Renouf that the notion of obscurity is connected with Akar, whereas the notion of brightness is essentially associated with the mount (Proc. Soc. Bib. Arch., March 7, 1893, p. 223). The two gates of Akar are mentioned in the pyramid texts of Pepi (line 72) as equivalent in sense to the two gates of Seb or the earth (Renouf, Rit., ch. 39, note). The difference lies betwixt the mythical and eschatological application. The gates of Seb refer to our earth, and the gates of Akar to Amenta, the land of shades in the earth of eternity. When the valley of Achor is to





become a door of hope it is in the wake of the solar god who goes forth from the gate of Akar to the summit of the mount. Israel was to be judged and to make answer in the judgment hall (which stood at the place of exit in the topography of Amenta), “as in the day when she (previously) came up out of the land of Egypt,” which was one and the same thing in the mythical representation of the Exodus (Hosea II. 15). In fact, the supposed history is identified with the mythos by Esdras, who portrays the last judgment, which is to be as it was in the time of Achan when he was doomed to die in the valley of Achor, the Egyptian valley of the shadow of Akar (II Es. VII. 26-37). In this valley was the sepulchre of Osiris, betwixt the two mountains or horizons of the west and east. So the graves of the Hottentot deity Heitsi-Eibib were made in a valley or narrow pass between two mountains, and from these he, like Osiris, rose again and made his transformation in the tree of dawn.

The nature of Achor is indicated by Hosea when he says of Israel (II. 14, 15), “I will allure her and bring her into the wilderness, and I will give her the valley of Achor for a door of hope, and she shall make answer in the judgment there.” It was in Achor that the stoning of Achan occurred, in the valley of vengeance, and it is there that Israel was to answer for all her iniquities. Thus, whatsoever events had occurred in Achor’s gloomy vale took place in the Akar or Aukerti of the nether-earth, which was a place of passage for the manes through Amenta. In the distance lay the Aarru-paradise with the seven cows called the providers of plenty resting in the green meadows, and out of these arose the mountain of the Lord, upon the summit of which was the place of rebirth in the upper paradise, the abode of the blessed. This is the imagery made use of by Isaiah (LXV. 9, 12): “Thus saith the Lord: I will bring forth a seed out of Jacob, and out of Judah an inheritor of my mountain; and my chosen

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shall inherit it, and my servants shall dwell there. And Sharon shall be a pasture for flocks, and the valley of Achor a place for herds to lie down in, for my people that have sought me. But ye that forsake the Lord, that forget my holy mountain, that prepare a table for fortune and that fill up mingled wine unto destiny, I will destine you to the sword.” This is the mountain of Amenta. Fortune and Destiny are two Egyptian deities who are mentioned here by the name of Gad and Meni, but only mentioned to be abjured. As Egyptian the goddess of fortune was Rannut, who was also the giver of good fortune in the harvest. The god of destiny or fate was Shai, the apportioner of the lot. These are to be cast out and their worshippers destroyed, but the mould of the imagery remains in the valley of Achor. Indeed, the chart of Judea looks like a copy of the scenery in Amenta as it would be if the land had been originally mapped out by the emigrants from Egypt. Amenta and the Aarru-paradise, with its heaven on the summit of the mount, have been repeated at innumerable sacred places of the world, such as the Garden of the Gods and the holy mountain of Shasta in Colorado.

The first resurrection of two and the coming forth to day occur in the valley of Akar. The valley of passengers, the burial-place for Gog and his multitude; the valley of Elah, the valley of giants, the valley of the Rephaim, the valley of death, the valley of judgment, the valley of Siddim, the valley of Hinom-are all figures of Amenta in the nether-earth of the mythos and eschatology, and therefore of the Hebrew Sheol. The “valley of decision” (Joel III. 14) is likewise the valley of Amenta associated with the mount of the Lord, the valley of the lower earth in which the great judgment was delivered at the end of the world, or age, or cycle of time, which was annual in the mysteries, as it still is in the Jewish ceremonies celebrated at the end of every year. The Lord is about to judge the whole world in the valley of judgment, here called Jehosaphat. “Multitudes, multitudes in the valley of decision, for the day of the Lord is near in the valley of decision. The sun and moon are darkened, and the stars withdraw their shining. And the Lord shall roar (as the god in lion form-Rit., 54, 1) from Zion, and utter his voice from Jerusalem; and the heavens shall shake; but the Lord will be a refuge unto his people, and a stronghold to the children of Israel. So shall ye know that I am the Lord your God dwelling in Zion my holy mountain. And it shall come to pass in that day that the mountain shall drop down sweet wine, and the hills shall flow with milk, and all the brooks of Judah shall run with waters, and a fountain shall come forth out of the house of the Lord and water the valley of the acacias.” Every feature of this imagery is and ever had been Egyptian. The valley of decision is the Egyptian valley of judgment in which the great hall of mati, the house of the Lord in the solar mythos, was the judgment-seat. The lord who sat in judgment was Atum, in his lion form as lord of terrors. The lord enthroned upon his holy mountain was Atum-Ra upon the mountain of Amenta which the manes climbed for their rebirth in heaven. The mountain that souls are commanded to flee to for safety in the time of trouble and threatened destruction-which is repeated in the New Testament-is the mountain of the manes, who fled to its summit in the likeness of



birds. This is expressed in Psalm XI, "In the Lord put I my trust. How say ye to my soul-flee as a bird (or birds) to your mountain. For lo, the wicked bend the bow; they make ready their arrow upon the string, that they may shoot in darkness at the upright of heart. The Lord is in his holy temple, the Lord, his throne is in heaven," on the summit of the solar mount to which the hawk-headed manes fled and were out of the reach of the rebels, the Sebau, the wicked, the Sut-Typhonians who pursued and shot at them in the darkness, and who were rained upon with fire and brimstone and the burning blast, or overwhelmed with the inundation in the Red Sea or lake of Putrata in Amenta. According to the ancient Osirian mythos, there was a cleft in the hill-side at Abydos, through which the manes passed as human-headed birds in the shape of hawks or herons. This was a prototypal representation of the souls fleeing for refuge to the mountain, that was afterwards repeated in Semitic legends, Hebrew and Arabic.

The typical valley, then, goes with the mythical mountain or mountains in the Hebrew writings. The valley of Amenta is the dwelling-place of the manes, which are represented as the rephaim who answer to the Egyptian repait. The repait, or pait, are the dead below the earth who are in the custody of Seb. The rephaim are the dead in the Hebrew Sheol. In the day of vengeance, says Isaiah, "it shall be as when the corn is reaped and the ears are gleaned in the valley of Rephaim." In the valley of Amenta was the field of divine harvest and the vintage of vengeance. In tracing the Israelites on their journey out of Lower Egypt we shall meet with the rephaim, who are the giants and at the same time shades of enormous stature. Meanwhile, whatsoever battles were fought or vast events occurred in the valley of the rephaim, they took place in the earth of the dead, and not upon the upper earth. The giant king of Bashan was one of the rephaim; Goliath, the colossus, was another of the rephaim; and these giants dwelt in the valley of the rephaim. Consequently, the conquerors of the rephaim, whether called Moses or Abraham, Joshua or David, who warred with the giants as shades of the dead in the valley of the rephaim, could no more be historical characters than were the rephaim themselves.

On entering the dark valley of Amenta the Egyptian manes most assiduously seeks for the place of refuge and safety provided by the great god, and for the entrance to the ark or tabernacle of Osiris-Ra. This is a secret covert in the midst of Akar. Osiris is denominated "lord of the shrine which standeth at the centre of the earth" (Rit., ch. 64). It is said by the speaker in the Litany of Ra, "Here is the Osiris; carry him into the hidden sanctuary of Osiris, lord of eternity, who is under the care of the two divine sisters that give protection in the tomb! Carry him into the hidden dwelling where Osiris resides, and which is in Amenta, the mysterious sanctuary of the god at rest. Bear him, open your arms to him, stretch out your hands to him, take off your veils before him, for he is the great essence whom the dead spirits do not know," but to whom they are indebted for the resurrection to new life. In the Psalms the tabernacle or sanctuary in Sheol takes the place of the ark or secret shrine of Osiris in Amenta. "Lord, who shall sojourn in thy Tabernacle?" (Ps. XV. 1). "In the court of his tabernacle shall he hide me" (Ps.

XXVII. 5). "In Salem is his tabernacle, and his dwelling-place in Zion" (Ps. LXXVI. 2). The resurrection of the manes took place in Sheol or Amenta. And it is as the risen manes in Sheol that the speaker seeks to dwell in the sanctuary of the Lord and to contemplate his temple. Hence he says, "In the covert of his tabernacle (or dwelling) shall he hide me. He shall lift me upon a rock. I will offer in his tabernacle sacrifices of joy" (Ps. XXVII). Such sacrifices or offerings are made to Osiris in his shrine of earth or tabernacle in Amenta, as shown by the vignettes to the Ritual. This was the "stronghold of salvation to his anointed" in the earth of eternity. This we take to be the tabernacle, sanctuary, or house of the lord in Sheol, of which it is said, "Who shall sojourn in the tabernacle?" "In the day of trouble he shall keep me secretly in his pavilion. In the covert of his tabernacle shall he hide me" (Ps. XXVII. 5, 6), "in the place where the divine glory dwelleth" (Ps. XXVI. 6).

The mummy-Osiris in Amenta is the figure of a sleeping deity. This, as the mummy-Ptah or Putah, we hold to have been the prototype of the sleeping Buddha. The mummy-image of divinity was continued in Osiris-Sekeri. He is the inert in matter, the sleeping or resting divinity, the breathless one; Urt-Hat, the god of the non-beating heart, the silent Sekari. Such also is the divine sleeper who is piteously appealed to by the human sufferer in Sheol, and who is identical with Osiris sleeping in Amenta. The speaker in the Psalms cries "unto the Lord with his voice," "Arise, O Lord! save me, O my God!" "Arise, O God, judge the earth. O God, keep not thou silence. Hold not thy peace, and be not still, O God" (Ps. LXXXII. 8, LXXXIII. 1).



The waking preceded the great judgment. "Arise, O Lord, in thine anger; lift up thyself against the rage of mine adversaries, and awake for me. Thou hast commanded judgment" (Ps. VII. 6). "O Lord, when thou awakest thou shalt despise their help" (Ps. XLIV. 23, 26). "Then the Lord awaked as one out of a sleep, and he smote his adversaries backward" (Ps. LXXVIII. 65). This is the awaking of the god as Amsu, whip in hand, when he arises and asserts his sovereignty over all the opposing powers. The speaker is in the position of the Osiris, as the mummy sleeping in Amenta when he pleads with the protecting power, "Keep me as the apple of the eye. Hide me under the shadow of thy wings from the wicked that spoil me, my deadly enemies that compass me about." "As for me, I shall behold thy face in righteousness; I shall be satisfied with thy likeness when I awake" (Ps. XVII. 8-15). In these passages Osiris the mummy-god as sleeper in Amenta and the Osiris as a manes are both represented, and are both distinguishable each from the other. The speaker in Psalm XVII is in Sheol waiting to awake in the living likeness of this redeemer from death, and he is surrounded by "the wicked," who are the "deadly enemies" that compass him about. He cries, "Deliver my soul from the wicked which is thy sword"-as power of punishment (XVII. 13). It is the wicked who come upon the sufferer "to eat up his flesh," not as cannibals on earth, but as evil spirit-powers of prey (Ps. XXVII. 2). The opponents of the sun and the manes appear in the Psalms as the adversary and the adversaries. The individual adversary is discriminated from the

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adversaries. Also the individual adversary is reproduced in the two characters of the Apap-dragon and of Sut or Satan, once the familiar friend or twin brother of the good Osiris, and afterwards his betrayer and inveterate personal enemy. Now, the adversaries of Osiris, or of souls in Amenta, include the Sebau, and these are the "wicked" by name, for the word in Egyptian signifies the profane, impious, blasphemous, culpable, or wicked. They rise up from Amenta as the powers of darkness in revolt, but are for ever driven back into their native night by Horus or Ra, Taht or Shu. These are the wicked of whom it is said in the Psalm, "They shall return or be driven back to Sheol" (Ps. IX. 17).

The comparative process shows that, like Taht, the Psalmist opens in Amenta, the place of the wicked who have no power to "stand in the judgment." The "wicked" in Amenta are the adversaries of the sun and the soul of man. These are the rebels who for ever rise in impotent revolt against the Lord and his anointed, Osiris-Ra and Horus in the Ritual, Iuh the father-god and David the beloved in the Psalms. The "wicked" rage against the Lord and his anointed, saying, "Let us break their bands asunder and cast away their cords from us" (Ps. II. 3). These are the "cords of death," the "cords of the wicked" (Ps. CXXIX. 4), the cords with which the manes are fettered in the land of bondage and the depths of Sheol. The Lord that sitteth in the heavens has these children of failure in derision. He has set his son as king upon the holy hill of Zion, who is to break them with a rod of iron and dash them in pieces like a potter's vessel. These are they of whom it is said to the Lord, "Thou hast broken the teeth of the wicked." That is in defence of the sufferer in Sheol, who exclaims, "I cry unto the Lord with my voice, and he answereth me out of his holy hill. I laid me down in death and slept; I awaked, for the Lord sustaineth me" (Ps. III. 4, 5). Osiris the typical sufferer in Amenta was imaged as the mummy bound up in the bandages of burial. As Osiris the mummy he was the Karest or prototypal Corpus Christi. As Osiris-Sekeri he was the confined one. As Osiris-sahu he rose again in a spiritual body. As Osiris-tat he was a figure of eternal stability. For reasons now to be adduced, Osiris, or the Osiris, represents that typical sufferer whose cries and ejaculations are to be heard ascending from Amenta in the Egyptian Ritual and from Sheol in the Hebrew Psalms.

David pleading in the cave is equivalent to Osiris crying in the caverns of Sut in Amenta. He says, "I cry with my voice unto the Lord. With my voice unto the Lord do I make my supplications. I said, Thou art my refuge, my portion in the land of the living" (he being in Sheol, the land of the dead). "I am brought very low. Deliver me from my persecutors. Bring my soul out of prison" (Ps. CXLII). The prison here is identical with the deep, the pit, the miry clay of Sheol, elsewhere specified. The sufferer in Amenta is Osiris or Horus in the Egyptian eschatology. He is also the Osiris as the suffering manes. Both have to be taken into account in tracing the sufferer in Sheol. He enters Amenta as a prison-house. He prays that it may be opened for him to come forth, so that he

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may be finally established with those who have secured a place among the stars that never set, and who are called the masters of eternity. He cries, "O Ra, open the earth! Traverse Amenta and sky! Dissipate our darkness! O Ra, come to us!" (Book of Hades, 4th div., tablets 2, 7, and 8). Amenta or Sheol was the



prison-house of the soul in death, and the soul of the deceased is portrayed as a prisoner in the bandages of the mummy, like Osiris in the Kāsu. The Osiris says to the warders of the prisons, "May I not sit within your dungeons, may I not fall into your pits" (Rit., ch. 17). Horus, the deliverer of the "spirits in prison," comes to set the prisoners free from their sepulchres, to dissipate the darkness and open all the pathways to the land of light. In the chapter by which the prison-house of Amenta is opened to the soul and to the shade of the person, that he may come forth by day and have the mastery over his feet, the speaker prays that the eye of Horus may deliver his soul. He cries to the keepers, "Imprison not my soul, keep not in custody my shade. Let the path be open to my soul. Let it not be made captive by those who imprison the shades of the dead" (Rit., ch. 92). Horus is the Kamite prototype of the chosen one, called the servant by Isaiah, who came "for a light of the Gentiles, to open blind eyes, to bring out prisoners from the dungeon and them that sit in darkness out of the prison-house" (Is. XLII. 7). It is not pretended that mortal Horus was born on earth of a mother who was a human virgin in the house of bread at Annu, or that he lived as Unbu the branch at Nazareth or its Kamite equivalent. Such localities in the Ritual are in Amenta, and the transactions take place there, not on this earth. There was the prison-house of death, and from thence the resurrection to a future life by transformation of the human soul into an immortal spirit, as it was represented in the greater and most solemn mysteries.

When the mortal entered Amenta, it was in the likeness of Osiris, who had been bodily dismembered in his death, and who had to be reconstituted to rise again as the spirit that never died. The mortal on earth was made up of seven constituent parts. The Osiris in Amenta had seven souls, which were collected, put together, and unified to become the ever-living one. The deceased in the image of the ba-soul asks that he may be given his new heart to rest in him (Rit., ch. 26). He becomes a sahu, or glorified body (ch. 47). He pleads that the way may be made for his soul, his khu (glory), his shade, and his ka (chs. 91 and 92). These have to be united in the likeness of the typical divine soul which was personalized as Horus the son of Ra, in whose image the spirits of the just made perfect finally became the children of God. When the deceased enumerates his souls, he is a manes in Amenta, and it follows that when the speaker in the Psalms does the same, he is in Sheol, the Hebrew Amenta, not on earth, and therefore is neither a King David nor any other mortal. This identifies the doctrine as Egyptian.

As we have seen, man, formed in the image of God, had seven souls. Seven souls were assigned to Atum-Ra, and the human being who was made in his likeness had seven component parts. These were described as the ka, the I or ego; the ba, a human-headed soul; the hati, or breathing heart; the sahu, or spiritual body; the khu,

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or glory; the khabit, or shade; and finally, the perfect spirit. At least six of these can be identified in a passage of the sixteenth Psalm. "Because he (the Lord) is at my right hand, I shall not be moved. Therefore my heart is glad and my glory rejoiceth; my flesh (the mummy-form) also shall dwell in safety. For thou wilt not leave my soul in Sheol; neither wilt thou suffer thine holy one to see corruption. Thou wilt show me the path of life." In this passage we can perceive a reference to the hati or breathing heart, the khu or glory, the sahu or mummy-form, the ba-soul, the Horus-spirit, and the ka. If the khabit or shade had been mentioned, there would have been seven altogether, which constituted the totality of a future personality. The speaker in Psalm VII had said, "Let the enemy pursue my soul" (or human-headed ba); "let him tread my life (ankhu) down to the earth, and lay my glory (khu) in the dust," but for all this he will be avenged upon his adversaries in the judgment. The khu is the particular soul of the seven that was known as the luminous one, or the glory-the soul that was brought up from Sheol or Amenta when it had attained the glory or become one of the glorified. At this stage the speaker in the Ritual says, "Here am I; I come, and am glorified and filled with soul and power" (ch. 94). He has attained the glory of the khu. In the book of Psalms the speaker, who has passed through Sheol, says, "Thou hast brought up my soul from Sheol." "Thou hast girded me with gladness, to the end that my glory may sing praise to thee" (Ps. XXX. 3, 11, 12). "Awake up, my glory" (Ps. LVII. 8). "I will sing praises with my glory" (Ps., CVII, 1). The language is akin to that of the manes in the Ritual, who says he may be buried in the deep, deep grave and be bowed down to the region of annihilation, yet he shall rise again and be glorified (ch. 30, A), or he will attain the glory of the venerablekhu.

Sheol is a land of darkness and the shadow of death. So is Amenta, until lighted up with the presence of the sun by night in its nether firmament. Sheol is the place of the rephaim or shadows of the past. The rephaim are to be found in Amenta as giants, huge shades of enormous stature; types of terror, made more formidable by their exaggerated size. Sheol is the place of the shades, the under-world to which



the souls of the departed went, and from which the dead were summoned by the consulters of oboth or familiar spirits. It includes purgatory and hell, the Ethiopic Siol and Assyrian Saul. There were deeper abysses in the abyss, and chambers of death in the house of death. "Tophet" is another Hebrew name for Sheol. "A Tophet is prepared of old . . . deep and wide" (Is. XXX. 33), which may be traced to the Egyptian Tepht, a name of the abyss, the cavern of Apap or hole of the serpent. It was from Amenta, the hidden earth, that the ghosts of the dead were summoned by the magi, or rekhi-khet, not as evil demons, but as pure, wise spirits. It is from this nether earth of Amenta that the soul of Samuel is supposed to have ascended when invoked by the witch, pythoness, or 'Eggastrimuqoj of Endor. "And the woman said unto Saul, I see a god (or Elohim) coming up out of the earth," but which earth of the two is not stated in the Hebrew (I Samuel XXVIII. 13). In several of the Psalms the singer utters the cries of a soul that suffers purgatorial pains in Sheol. As we have seen, the Egyptian purgatory is a

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domain in Amenta called the meska=meshek. It was a place of spiritual rebirth by purgation—a meaning that survives in the name of purgatory. This is described in the Ritual (ch. 17) as "the place of scourging and purifying." "Let not the Osiris advance into the valley of darkness." "Let not the Osiris enter into the dungeon of the captives." "Let him not fall among those who would drag him behind the slaughtering block of the executioner" are cries of the Manes.

Amenta is the land of monsters, chief of which in the mythos is the Apap-dragon, which has its lair in the lake of outer darkness. In Amenta the crocodiles have to be repelled (ch. 31). Also the serpent Seksek (ch. 35); Apshai, the devourer of the dead (ch. 36); the serpent Rekrek (ch. 39); the serpent Haiu (ch. 40); the serpent Abur (ch. 42); the crocodile-dragon in the land of bondage (ch. 72); the raging bull (ch. 78); the devouring monsters (ch. 80); the howling dogs (ch. 102); the piercing serpent (ch. 108); the black boar of Sut (ch. 112). Baba, the eternal devourer of the condemned, is the monster most eminent in the eschatology. "Deliver me from the crocodile (or devouring monster) of this land of bondage" (Rit., ch. 72). "Grant that I may come forth and have the mastery of my two feet. Let me advance to the goal of heaven." "Deliver me from Baba, who feeds upon the livers of princes, on the day of the great reckoning." These are also the cries of the manes.

The appeals for divine protection during the passage of Amenta and for deliverance from the pangs of purgatory and the terrors of the hells are echoed in the land of Sheol. "Many bulls have compassed me. Strong bulls of Bashan have beset me round. They gape upon me with their mouth" (Ps. XXII. 12, 21). "Thou hast sore broken us in the place of jackals, and covered us with the shadow of death" (Ps. XLIV. 19). "My soul is among lions. I lie among them that are set on fire" (LVII. 4). "Deliver not the soul of thy turtle unto the wild beast" (LXXIV. 19). There is a description in the Ritual of the torn and mutilated Osiris encompassed by the howling dogs of Amenta. "Salutation to thee, Ur-ar-set, in that voyage of heaven and the disaster in Tenu, when those dogs were gathered together, not without giving voice." The dog is a prominent type of the devourer in Sheol. The sufferer exclaims, "Deliver my soul from the sword; my only one (or my soul) from the power of the dog" (Ps. XXII. 20). The dog in Amenta represents the devourer "who lives upon the damned. His face is that of a hound and his skin is that of a man. Eternal devourer is his name" (Rit., ch. 17). He seizes upon souls in the dark, and is therefore said to be invisible, as a type of very great terror. Osiris bound as a mummy in Amenta prays to be released by the god who had tied the cords about him in the earth. That is, by Seb, the god of earth, who was custodian of the mummies in the earth, whose hands and feet were bound up typically in Amenta in the likeness of the earthly mummy. The sufferer in Sheol cries, "My God! Why hast thou forsaken me? All they that see me laugh me to scorn. They shoot out the lip, they wag the head, saying, He trusted on the Lord that he would deliver him." "Thou hast brought me into the dust of death. For dogs have encompassed me. The assembly of evil-doers have enclosed me. They bound my

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hands and my feet. They look and stare upon me. They part my garments among them, and upon my vesture do they cast lots." "Yea, mine own familiar friend in whom I trusted, which did eat of my bread, hath lifted his heel against me." "I looked for some to take pity, but there was none; and for comforters, but I found none." They gave me also "gall for my meat; and in my thirst they gave me vinegar to drink." These are the pitiful cries and ejaculations of the suffering Osiris or Horus, the saviour in the Egyptian wisdom, and these scenes, circumstances, and sayings have been reproduced as the very foundations of the "history" in the





Gospels. They were confessedly found among “the parables and dark sayings of old,” which, as the scribe admits, “we have heard and known and our fathers have told us.” That is, they were found in the writings of the divine scribe and psalmist Taht, which were preserved in the psalms of the Hebrew David. The matter of the mythology goes with the mythical characters, and this has been mistaken for prophecy that was to be fulfilled in some future human history.

There is a chapter in the Ritual on not letting the mummy decay—that is, the mummy as a type of the personality continued in a future life (ch. 154). In this the mummy-god Osiris is addressed as the father by the Osiris as the manes in Amenta. The speaker says, “Hail to thee, my father Osiris! Thy limbs are lasting, thou dost not know corruption.” And as with the god so is it with the manes. In spite of death, he says, “I am, I am; I live, I live; I grow, I grow; and when I awake I shall awake, I shall awake in peace. I shall not see corruption. I shall not be destroyed in my bandages.” My limbs are lasting for ever. I do not rot. I do not putrefy. I do not turn to worms. My flesh is firm; it shall not be destroyed; it shall not perish in the earth for ever.” (Ch. 154, Naville.) In the parallel passages of the Psalms the speaker says, “My heart is glad and my glory rejoiceth; my flesh shall dwell in safety (or confidently). For thou wilt not leave my soul to Sheol; neither wilt thou suffer thine holy one to see corruption. Thou wilt show me the path of life.” As for me, I shall behold thy face in righteousness. I shall be satisfied with thy likeness when I awake.” (Ps. XVI and XVII.) The “flesh” in the Psalm takes the place of the mummy in the Ritual. The speaker in the Psalms “cries out” continually, and calls on the ka or image of the eternal, in the likeness of which he expects to rise again and live as Horus or as Jesus the beloved son.

Another type of the beloved son in Sheol is the turtle-dove. The speaker cries to the god of his salvation, “Oh, deliver not the soul of thy turtle-dove unto the wild beast. The dark places of the earth are full of the habitations of violence” (Ps. LXXIV. 19, 20). The soul of the turtle-dove is the dove that was a symbol of the soul. When the transformation from the mummy was made in Amenta the deceased became bird-headed as a soul, and thus assumed the likeness of Ra the holy spirit. This bird of soul in the later eschatology was the hawk, the sign of a soul that was considered to be male, the soul of god the father. The dove of Hathor was an earlier type of a soul derived from the mother. This is the turtle-dove of the Psalmist. In one of the Egyptian drawings the soul is portrayed in the process of issuing from the mummy in the shape of a dove, instead of the usual hawk.

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Both are emblems of the risen soul, but the dove in monumental times was almost superseded by the hawk of Ra and Horus.

In the Ritual snares are set and a net is prepared to catch and destroy the manes. The deceased prays that he may not be taken like a foolish fish in the net. In the Psalms the speaker, who is David in the cave, exclaims, “They have prepared a net for my steps” (Ps. LVII). “Pluck me out of the net that they have privily laid for me” (Ps. XXXI. 4). These are the liers in wait (Ps. V. 8) who privily lurk to catch the passing souls. In vignettes to the Ritual the souls of the ignorant are shown in the guise of fishes being caught in the net by Cynocephali, who are allowed to capture them because of their ignorance.

The waters of the deep were in Amenta. The deep is identical with the pit, the pit with Sheol, and Sheol with Amenta. “Save me, O God; for the waters are come in unto my soul. I sink in deep mire, where there is no standing. I am come into deep waters where the floods overflow me.” “Deliver me out of the mire, and let me not sink. Let me be delivered from them that hate me. Let not the water-flood overwhelm me, neither let the deep swallow me up.” In the Psalms the Hebrew deity is he who sitteth on the waters. “The Lord sitteth on the flood; yea, the Lord sitteth as king for ever.” “He hath founded the earth upon the waters and established it upon the floods” (Ps. XXIV. 2). “Even the Lord upon many waters.” This is the picture of Osiris in Amenta sitting on his throne of the waters as lord of all the earth. The earth itself is imaged by the lotus rising from the water as the mount arose from out the Nun, and the water springs up and flows from underneath the seat which is the throne of the god. The representation in the great hall of judgment is precisely the same as that described in the book of Revelation: “And he showed me a river of water of life, bright as crystal, proceeding out of the throne of God” (Rev. XXII. 1). The action of the god throughout nature is imaged as a welling and a flowing forth of water from its secret source. Iuh the Lord is described by Jeremiah as “the fountain of living waters” (XVII. 13). When it is said that the Lord sitteth on the flood (Ps. XXIX. 10, 11), or that “Ouranos (OuranŌj) is the throne of God” (Matt. V. 34, 35), the imagery is Egyptian, with certain features defaced. The Ouranos is heaven as the celestial water, upon which the lord has been left sitting without the solar boat. The lord as Iuh is one with Atum-Huhi or Ra, who is described as making his voyage nightly on the Urnas=Ouranos, leaving the trail of otherworld glory



in the river of the Milky Way. It is the same solar deity that rode through the deserts of the under-world, but again the *modus operandi* is omitted. In this way the Egyptian imagery has been divorced from the natural phenomena which it was intended to portray. In the Ritual the waters are described as bursting forth in an overwhelming deluge. "Knowing the deep waters is my name," exclaims the sinking manes (ch. 64). "Do thou save me!" he cries to the Lord. Then he exults in not being one of those who drown. "Blessed are they that see the bourne. Beautiful is the god of the motionless heart (Asar), who causeth the stay of the overflowing waters. Behold! there cometh forth the lord of life, Osiris my support, who abideth day by day. I embrace the sycamore, I am

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united to the sycamore." The tree is a type of stability and safety in Amenta. In Sheol the refuge of the sinking soul is depicted amidst the waste of waters as the everlasting rock, but both have one and the same significance as the means of safety from the flood.

The mummy sleeping in Amenta as the god or as the manes waits the resurrection there. Horus wakes the manes in their coffins for the coming forth, when they are freed from the cerements, which he rends asunder. This resurrection is attained in Sheol when the speaker says, "I will extol thee, O Lord, for thou hast raised me up. Thou hast loosed my sackcloth and girded me with gladness, to the end that my glory (the khu) may sing praise to thee and not be silent" (Ps. XXX). In the Kamite resurrection there was a change from the earthly body. The bandages of burial were cast aside and the sahu mummy was invested in the robe of immortality. In fact, to be invested thus was to become a spiritual being. The "glory," as one of the Egyptian seven souls called the khu, was now attained by the Osiris in the course of his being reconstituted. Salvation for the Egyptian was being saved from the fate of the irredeemably wicked, the doom of the second death, which was annihilation. Salvation was continuity of life hereafter, and this was only attainable by the righteous—those who did the right and acted justly, those who effected the truth of the word in their own life and pursued it through Amenta. They attained eternal life by personal, not by imputed, righteousness. Hence the deceased pleads his righteousness before the lord of righteousness in the great hall of righteousness. He pleads not what he believes, but what he has done. "I have done that which maat (the law) prescribeth, and that which pleases the gods. I have propitiated the 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 am one of those to whom it is said, Come, come in peace, by those who look upon him"—that is, the divine company of the gods. He passes in peace, and is invested with the robe of the righteous on account of his own righteousness. This is the doctrine of the Ritual, and it is likewise the doctrine of the Psalms. "Answer me when I call, O God of my righteousness" (Ps. IV. 1). "Judge me, O Lord, according to my righteousness and to mine integrity" (Ps. VII. 8). "As for me, I shall behold thy face in righteousness" (Ps. XVII. 15). "The Lord rewardeth me according to my righteousness" (Ps. XVIII. 20). This is not Christian doctrine, but it is Jewish, because it was Egyptian. Personal righteousness is pleaded in the Psalms, the same as in the Ritual. "Judge me, O Lord, according to my righteousness" (Ps. VII. 8). "The Lord rewarded me according to my righteousness" (Ps. XVIII. 24). In the Kamite judgment hall the speaker says, "I have done the righteousness of a lord of righteousness. There is not a limb in me which is void of righteousness" (ch. 125). This, as we interpret the Hebrew version, is the position of the speaker in Sheol who is awaiting judgment amidst the trials and the terrors that beset the manes in the caverns of Sut, through which he has to grope his way. On arriving at the judgment hall the Osiris says, "Hail to thee, mighty god, lord of righteousness. I am come to thee, O my Lord; I have brought myself that I may look upon thy glory." He pleads in presence of those whose natural

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prey is the souls of the wicked, "devouring those who harbour mischief and swallowing their blood, upon the day of searching examination in presence of the good Osiris. Behold me; I am come to you void of wrong, without fraud; let me not be declared guilty; let not the issue be against me. I subsist upon righteousness. I sate myself with uprightness of heart. I have propitiated the god with that which he loveth. I am come, and am awaiting that inquisition be made of righteousness" (ch. 125). In the Psalms "God is the judge" (Ps. VII. 11). "Righteousness and judgment are the foundations of his throne" (Ps. XCVII. 2, XCVIII. 2). "Thou sittest in thy throne judging righteously" (Ps., IX, 4). "The Lord sitteth as king for ever. He hath prepared his throne for judgment, and he shall judge the world in righteousness" (Ps. IX. 7, 8).

In one form of the mythos Sut and Osiris, in the other Sut and Horus, are born twin brothers. Sut



becomes the adversary of Osiris, the Good Being. This conflict of the two opponent powers reappears in the Psalms as well as in the book of Job. "Yea, mine own familiar friend, in whom I trusted, which did eat my bread, hath lifted up his heel against me (Ps. XLI. 9-11). But thou, O Lord, have mercy upon me, and raise me up, that I may requite them. By this I know that thou delightest in me, because mine enemy doth not triumph over me." "It was thou, a man mine equal, my companion and my familiar friend. We took sweet counsel together, we walked in the house of God with the throng." "He hath put forth his hands against such as were at peace with him; he hath profaned his covenant. His mouth was smooth as butter, but his heart was war; his words were softer than oil, yet were they drawn swords" (Ps. LV. 20, 21). Nothing could more aptly reproduce the figure of fact as a figure of speech than the quotation from the Psalmist to the effect that he, the intimate friend and very brother, had "lifted his heel against" the Christ, the Lord's anointed. In the double figure of Horus and Sut they are twinned together back to back and therefore heel to heel. David and the adversary are equivalent to Osiris and Sut, or to Horus and Sut in another phase of the mythos, the twin brothers being characters in both.

When Sut and the Sebau had compassed the death of Osiris, a day of dissolution followed the great disaster. There was an overthrow of the pillars-the tat-pillar at the centre of all, and the four supports at the four corners. Then Horus came as the avenger of his father and as the judge of the wicked, who after trial were annihilated on the highways of the damned. The tat was re-erected, and the four pillars (posts or flagstuffs) were set up once more "on the night of setting up the pillars of Horus and of establishing him as heir of his father's property." This was at the time when Horus, as Har-Tema, came to judge the adversaries of his father Osiris (Rit., ch. 18). A fragment from this would seem to have strayed into the 75th Psalm, like many other wandering words that have lost their senses. "When I shall find the set time, I will judge uprightly. The earth and all the inhabitants thereof are dissolved. I have set up the pillars of it"-which looks as if the Osiris deceased in Sheol were speaking in the character of Horus who re-erected the pillars. In the Ritual the dissolution and re-establishing of the earth by setting up

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the pillars, immediately follows the battle with the Sebau, the Apap, and Sut; and in the preceding psalm (LXXIV) the war with the dragon is described. "Thou breakest the heads of the dragons in the waters." "Thou breakest the heads of leviathan in pieces; thou gavest him to be meat to the people inhabiting the wilderness." The dragons in the psalm are the evil crocodiles in the Ritual.

A profound study of the Ritual reveals the fact that the wisdom of Egypt was the source and fountain-head of the books of wisdom assigned to Moses and David, to Solomon and Jesus; and also proves the personages or characters to have been Egyptian. It is chiefly the wisdom of Egypt that gives a value to the Hebrew writings, as will be indubitably demonstrated. In Psalm XXIV there is a glorification of the coming king of glory:

7. Lift up your heads, O ye gates;  
And be ye lift up, ye everlasting doors;  
And the King of Glory shall come in.

8. Who is the King of Glory?  
The Lord strong and mighty,  
The Lord mighty in battle.

9. Lift up your heads, O ye gates;  
And the King of Glory shall come in.

10. Who is the King of Glory?  
The Lord of Hosts,  
He is the King of Glory.

This king of glory was the sun-god in the astronomical mythology. The Hebrew repeats the king of glory, the gates, and the doors, but omits the astronomical foundation; and in this way the wisdom of Taht was deprived of its scientific value. But who is this king of glory? and what are the gates that are called upon to open and let him in? As the "Lord of hosts" we know him for Iao-Sabaoth, lord of the seven great spirits; therefore he is the solar god; but we must turn to the Ritual to understand the nature of the gates. There are thirty-six altogether, corresponding to the thirty-six decans of the zodiac. At the same time the gates are thirty-six doors in the great house of Osiris. Chapter 145 is devoted to the passage of the sun-god through twenty-one of these celestial gates. The sun-god is the king of glory in the Ritual. In "the book that was



made on the birthday of Osiris,” in which “glory is given to the inviolate one,” Taht, the Kamite psalmist, sings, “Opened be the gates of heaven! Opened be the gates of earth! Opened be the gates of the east! Opened be the gates of the west! Opened be the gates of the southern and of the northern sanctuaries! Opened be the gates and thrown wide open be the portals as Ra ariseth from the mount of glory, the swift of speed and beautiful in his rising, and almighty through what he hath done.” “Glory to thee, O Ra, lord of the mount of glory.” (Rit., ch. 129.) The gates and doors are those that open as the solar god comes forth at dawn. He is the king of glory; these are the gates of glory that were opened on the mount of glory “at the beautiful coming forth of his powers.” “It is the gate and the two doors and openings through which Father Atum issueth on the eastern horizon (or mount) of heaven.” (Rit., ch. 17.) That is Atum-Huhi=Ihuh. The mythology is abso-

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lutely necessary all through for us to understand the eschatology, whether in its Egyptian guise or Hebrew disguise.

When the Psalmist says, “The Lord is my shepherd,” it has become a mere phrase. The Egyptians presented the portrait. Horus was the lord as leader of the flock and guardian of the fold, because he represented the first who rose again from the dead, though not at any particular historic date. Amsu-Horus, with his crook in hand, shepherded the flocks of Ra beyond the grave. After the resurrection in Amenta he says to his first four followers, who are called his children, “Now let my fold be fitted for me as one victorious against all those adversaries who would not that the right should be done to me, the only one” (Rit., ch. 97). He is the “master of the champaign” and “of the inundation,” and therefore of the green pastures and the still waters of life. Horus, the son of god, came into the world as shepherd of his father’s sheep, to lead them through the darkness of Amenta to the green pastures and still waters of the final paradise upon Mount Hetep in the heaven of eternity. It was not supposed that he came to secure the Jew his cent. per cent., or the Christian capitalist the power to rob the workers of the fruits of their labour, or the Boers and Belgians to eat up the aborigines and lie down as loafers in the still pastures of their stolen lands.

Psalm XXIII contains a description of the green fields of pasture and the still waters that run through that paradise of plenty, peace, and rest:

The Lord is my shepherd; I shall not want.  
He maketh me to lie down in green pastures:  
He leadeth me beside the still waters.  
He restoreth my soul:  
He leadeth me in the paths of righteousness for his name’s sake.  
Yea, though I walk through the valley of the shadow of death (Amenta or Sheol),  
I will fear no evil: for thou art with me;  
Thy rod and thy staff, they comfort me.  
Thou preparest a table before me in the presence of mine enemies:  
Thou anointest my head with oil; my cup runneth over.  
Surely goodness and mercy shall follow me all the days of my life:  
And I will dwell in the house of the Lord for ever.

The staff of Amsu was a symbol of Osiris who rose again as Horus. It was buried with the deceased, and is found in the oldest coffins together with other weapons that were interred with the dead as types of a protecting power. “The Osiris receiveth the Amsu staff wherewith he goeth round the heaven” (Rit., ch. 130). This elsewhere is called the palm of Amsu. It was the support of the Osiris in life and in death. This psalm is one of those that have been least denuded of the original object-pictures. The valley of the shadow of death is the Ar-en-Tet or valley of the dead in the Ritual, where those who suffer the second death are buried for ever (Rit., ch. 19) by the great annihilator Seb. Horus in one character is the good shepherd, but the lord, as leader in the green pastures, is the bull of the seven cows, who are the providers of plenty. He is called the lord of the pastures, or fields of the bull, the green meadows of Aarru. He also says, “I am the bull, the lord of the gods.” This answers to “The Lord is my shepherd; I shall not want. “He maketh me to lie down in green pastures,” says the Psalmist. The speaker in the Ritual says, “I take my rest in the divine domain.” “I sail upon its stream, and I range

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within its garden of peace." The speaker sings for joy, it may be, in the Psalms of Taht. He exclaims, "I utter my praise to the gods who are in the garden of peace." The "still waters" are in Hebrew the "waters of rest"; these, in the Egyptian, are the waters of Hetep=the waters of rest and peace. The departed rests beside these waters in the green fields where Hetep, as the god of peace, is "putting together the oblations" for the spirits of the just made perfect. "Thou preparest a table before me," says the Psalmist. The table likewise was prepared upon Mount Hetep, and piled with heaps of imperishable food. Hence the Osiris says, "I rest at the table of my father Osiris" (Rit., ch. 70). Mount Hetep was itself the tableland of the oblations. The "house of the lord" is designated by the speaker in the Ritual "the mansion where food is produced for me," the mansion that was lifted up by Shu, the paradise of Am-Khemem. Two paths led up to it, called the "double path." These are the "paths of righteousness." The deceased in the Ritual is seen ascending the mount with the supporting rod or staff in his hand. Where the Psalmist says, "He restoreth my soul," the speaker in the Ritual says rejoicingly, "My soul is with me." This in Egyptian is the ka, that was ultimately attained in the garden of peace. The ka is the final form of the soul restored to the departed when they are perfected in the assembly or congregation on the mount. The speaker in Hetep says, "There is given to me the abundance which belongeth to the ka and to the glorified." It was in Amenta that the lord's anointed was begotten: one mode was by the transformation of Horus the mortal into Horus the beloved son. In the Hebrew Psalms the same transaction is repeated in the place of the "wicked" who rebel and rage against the Lord and his anointed. The son begotten by the father is born to become the ruler over them, and to effect the triumph of the father over all his adversaries on the day of judgment, the same as in the Ritual (ch. 1). The Lord himself that sitteth in the heavens "shall have them in derision," yea, he has also set the son as king upon the holy hill of Zion, the mountain of the Lord. Here it may be remarked that the change from Horus the human youth with the side-lock to Horus the divine avenger would lend itself to the euhemerists for the conversion of David the shepherd boy into the solar hero who made war upon the giant and slew the Philistines.

The Jews, we are told, believe in a twofold kind of immortality, the one being in a state immediately following death, the other in the resurrection from Sheol at the judgment-day. These two aspects of continuity after death are to be explained by the Egyptian eschatology. The Hebrew Sheol is the Egyptian secret earth of eternity, the divine nether-world. In death the manes passed into the Amenta as a body-soul that survived the body and became a ghost or shade with power to reappear as an apparition on the earth. After passing through purgatory and all the other places and modes of purification, and making the necessary transformations as an Osiris, or human Horus, the manes rose from Amenta to the paradise of spirits perfected in the likeness of Horus the divine. The immortality that was previously potential for the human Horus or manes was established in Tattu and assured by the resurrection of the glorified spirit

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from the Akar (Rit., 30, A). The manes in the Ritual says of himself, "After being buried on earth I am not dead in Amenta." He is there "reunited to the earth on the western side of heaven," to become a "pure spirit for eternity" (ch. 30, A). This is the original doctrine of a body, soul, and spirit—a body on earth, a manes soul in Sheol, and an immortal spirit in the resurrection on high. Horus was incarnated in the human body on earth. He died and rose again in Amenta as a sahu or soul in a rarer but corporeal form. This was a resurrection from the first death. Then he made his transformation into Horus the pure spirit, and ascended to his father in heaven, hawk-headed or dove-headed, from the mount of Amenta or the double earth. These things were visibly portrayed upon the walls and in the papyri of Egypt, not to be lost sight of there; but, away from Egypt, the pictures were no longer present, and the Jews lost their living memory of Amenta. They had only words, without the means of verification in the representative signs which had given a palpable reality to the most ancient mysteries in the chambers of Egyptian imagery; and gradually Sheol dwindled to the dimensions of the grave, as we find it continued in the Old Testament. In the mythology the messianic resurrection from Sheol was the annual re-aring of the Horus-sun at Easter. In the eschatology it was the resurrection of Horus divinized as son of Ra the holy spirit who ascended with his followers to the fields of peace in the upper paradise of the celestial Aarru. And just as the colours in Egyptian tombs remain at times as fresh as if the paint had never dried, so do the pictures and portraits survive in the mythology and eschatology, unfading in colour and imperishable in form, after they had grown dim and dead for the Hebrews and Greeks, to be counterfeited as historic for the Christians, who had no means of detecting the imposition by any reference to the prototypes, that are as living to-day as the hues in which the imagery was painted by Egyptian scribes, whose drawing was a means of bringing on and on the most





ancient wisdom down from the days of gesture-language, when there was as yet no possible registry in words, to the time of the Egypto-agnostics.

There is plenty of proof that the same fundamental matter belonging to the wisdom of Egypt, in which Osarsiph of On was an adept, appears thrice over in the Hebrew writings. It is mythological in the books of Genesis, Exodus, and Joshua. It is eschatological in the Psalms. And in the later books it is converted into matter of prophecy. All three phases were Egyptian. With this difference: the sole possible fulfilment of prophecy was astronomical, not humanly historical. To illustrate two of these phases: the land of bondage in the book of Exodus is the Amenta of the solar drama, the lower Egypt of the double earth, the scene of the never-ceasing battles between the powers of light and darkness, the sun-god and the Sebau, Ra and the dragon, or Horus and Sut; Amenta in the mythology becomes Sheol in the Hebrew eschatology. The land of bondage, then, is the place of suffering souls that seek deliverance from the desert of darkness, the prison-house of death and hell. It is the sufferer in Sheol, the Osiris of the Ritual, who says, "Thou wilt not leave my soul in Sheol; neither wilt thou suffer thy beloved to see

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corruption. Thou wilt show me the path of life" (Ps. XVI. 10, 11). "That thy beloved may be delivered, save with thy right hand and answer us" (Ps. LX. 5). There is the same assimilation of the manes to the suffering Horus, or Osiris, as in the Ritual. There is also the same mixture of the mythical and eschatological. This is especially marked in the 18th Psalm, which purports to contain the words that were spoken by David on the day the Lord delivered him from all his enemies.

According to the Egyptian wisdom, whoever the speaker may be in the Hebrew Sheol, it is the suffering Osiris or the Osiris in Amenta; and the god appealed to by him in his trouble is the god who was Ra the father in heaven as Atum-Huhi in the Egyptian and Ihuh in the Jewish cult. Also it is the solar god alone that will account for the imagery. Not only are the ground-plan and total scheme Egyptian, the mythology and eschatology can be followed in innumerable details. It looks at times as if the scribes were directly citing the earlier scriptures, from which the mythos is quoted and converted into prophecies, chiefly concerning the coming judge and avenger, who in the Egyptian original is the avenger of Osiris-Un-Nefer, and his followers, the chosen people, or the glorified elect, who suffer in Amenta from the persecution of Sut and the Sebau, his co-workers in iniquity.

Let the 34th and the 35th chapters of Isaiah be compared with the Hymn to Osiris. (There are two versions of this hymn in the Records of the Past, first series, vol. IV, and 2nd series, vol. IV, that by Mallet being much the closer rendering.) "Seek ye out the book of the Lord and read," exclaims Isaiah in his description of the coming one. The day of vengeance for long-suffering had obviously been foretold in this book. And at the advent of the Lord who was to bring deliverance to his people, it is said, "The wilderness and the solitary place shall be glad, and the desert shall rejoice and blossom as the rose." "They shall see the glory of the Lord, the excellency of our God." "Behold, your God will come with vengeance: he will come and save you. Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped." The dumb are to break forth into singing, and the lame to leap for joy. Waters are to well forth in the wilderness, streams in the desert, and the mirage on the sands is to turn them to a pool. All this belongs to the mythical representation of the advent in the earth of eternity which was celebrated in the mysteries as occurring once a year. And it is this coming of Messiah as Horus the prince of peace on earth and the avenger who makes Osiris triumphant over his adversaries in Amenta or Sheol that is described in the Hymn to Osiris. When he has gone forth in peace by the command of Seb (that is, as the human Horus born of Seb, god of earth), the divine company of the gods adore him, the inhabitants of the Tuat prostrate themselves to the ground, the loftiest bow the head, the ancestral spirits are in prayer. When they behold him, the august dead (in the nether-world) submit to him. The two lands (of the double earth) unite in one to give him the glory, marching before his majesty: glorious, noble (or highest) among the sahus, from whom proceeds all dignity, who establishes supreme authority; excellent chief of the divine company of the gods,

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with beautiful aspect, beloved of him who has contemplated him, extending his terror through all countries that may proclaim this name before all others. The great prince, eldest of his brothers, the chiefs of the divine companies, who establishes the truth in the double land, who seats the son (himself) upon the throne of his father, the favourite of his father Seb, the beloved of his mother Nut (heaven, one of whose names is Meri). Very valiant, he overthrows the impious; strong of arm, he immolates his adversary (Sut=Satan);



breathing terror upon his enemies, conquering the distant frontiers of the wicked. Firm of heart, his feet are vigilant. Flesh (or heir) of Seb! Royalty of the double earth! (Horus of the royal countenance). Seb contemplates his benefits (the benefits of his advent to the earth); he has ordered him to govern all countries to assure their prosperity. . . . The desert carries its tribute to the son of Nut; Egypt is happy when it sees him appear upon his father's throne. The author of evil (Sut) pronounces magical words and displays his power in his turn, but the son of Isis makes his way to him and avenges his father, sanctifying and honouring his name. The paths are cleared, the roads are opened, evil flees away. He has caused the authority of his father to be recognized in the great dwelling of Seb-that is, of earth. In this abstract the advent of Horus, which was annual in Egypt, whence he was the king of one year, is hymned in various phases of his pre-Christian character. He comes by order of Seb, the foster-father on earth, as his favourite of the brothers, who were five in number when Horus is counted as one. He comes in peace, but also brings the sword as a terror to the workers of iniquity and as the immolator of his adversary Sut. He comes also as Horus of the inundation; and thus the desert is made to blossom, and to carry its tribute to the son of Nut, who has conquered Sut, the cause of drought and sterility, in his contest with the devil in the wilderness in which Horus vanquishes his adversary and avenges his father.

Again, the following might have been designated a song of Har-Tema, who is Horus the fulfiller at his second advent. "The spirit of the Lord is upon me, because the Lord hath anointed me to preach good tidings unto the poor. He hath sent me to bind up the broken-hearted, to proclaim liberty to the captives and the opening of the eyes to them that are blind; to proclaim the acceptable year of the Lord's good pleasure and the day of vengeance of our God" (Is. LXI. 1, 2). Horus in his second advent came hawk-headed in the likeness of Ra as the anointed and beloved son. The divine hawk was his sign that the spirit of the Lord was upon him. He brought good tidings for the poor and comfort for the oppressed. He is Horus the compassionate. One of his titles is "the Comforter." In one passage of the Ritual he says, "I have been produced to repulse the evil powers"-literally those who grovel on their bellies. "I come as the forerunner or messenger of the Lord, as councillor of Osiris." He goes forth from the state of the disk to bring light and liberty to the manes who are darkling in their prison cells. He solaces those that mourn, he wipes away the tears from those who weep, and opens the eyes of those who are breathless, bound, and blind.

At the same time he was the stern avenger of injustice. The judgment day and dread assize were annual, in accordance with the

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natural fact, and there was a time of terrible vengeance once a year. The "acceptable year of the Lord" was based upon this judgment and readjustment, the setting of the captives free and punishing the guilty once a year; and both the first and second advents of Horus were of annual occurrence in the year of "the Lord's good pleasure."

The fundamental doctrines and the imagery of the book of Job are also Egyptian. These include the Amenta or secret earth of eternity (the hidden place) (XL. 13), which is the land of darkness and the shadow of death (X. 21). The sufferer in Amenta, the redeemer from the dust of earth, the resurrection of the righteous and annihilation of the wicked (XIX. 25-26, XVIII. 5) The house of the prince (Hat-Saru) (XXI. 28). Stretching out the heavens (IX. 8). The day-spring on high (XXXVIII. 12). The group of the glorious ones, the sons of God, including Sut or Satan, the adversary (I. 6). The Lord as a lion in his terrible majesty (X. 16). The serpent pierced by the hand of God (XXVI. 13). The nest and the phoenix (XXIX. 18). The papyrus plant (VIII. 11). The pyramid tombs (III. 14). Leviathan, the crocodile-dragon (XLI. 1), and the rephaim beneath the waters. These are one and all Egyptian.

That which is non-human as matter of the mythos becomes inhuman when retailed as history, and it is inhuman in the one phase because it was not human in the other. This criterion is infallible. For example, the persecution of Job by Satan the adversary repeats the treatment of the good Osiris by the evil Sut. This of itself suffices to show that the drama was non-human in its oldest form. The Osirian drama unfolded in the mysteries of Amenta likewise furnished matter for the book of Job. The land of darkness described as Sheol by Job is one with Amenta in its secret unilluminated parts. It is the land of darkness and the shadow of death, a land of thick darkness, as darkness itself, a land of the shadow of death (Job X. 21, 22). This is the Ar-en-Tet of the Ritual (ch. 19), the valley of darkness and death, whose unmitigable gloom conceals the secrets that are absolutely unknowable, and where those who died the second death were buried for ever in their mummied immobility. This is the condition threatened in the book of Job (XLIX. 19) for the wicked: "He shall go to the generation of his fathers; they shall never see the light." This region of impenetrable darkness becomes the whole of Sheol, or Sualu, in this version of Amenta. Sheol is especially described as



the land of shade, which suggests a Kamite origin for the name. As Egyptian, the root-word "shu" signifies shade, shadow, to be destitute, dark, void. Thence, the void, the hollow, the land of shade, is the land of Shual or Sheol as a Semitic place-name. The book of Job has been described as the most profound and wonderful drama of humanity ever written, yet those who so described it could not have told us what it is actually about. Fundamentally Egyptian, it has been re-adapted without the wisdom of Egypt. All has been changed by making the sufferer Job a human personage on this earth; and when we know the true nature of mythical characters like those of Job or Samson, David or Jonah, or Jack the Giant Killer, it lessens the interest we might otherwise take in them as human heroes. We must resort to the original. The drama of Job and Satan contains a euhemerized version of the

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ancient conflict betwixt the prince of darkness, Sut, and Osiris or Horus, who suffers from the adversary in Amenta. The Hebrew Satan was the Egyptian Sut, who became the evil one of the later theology as an anthropomorphic rendering of Apap the serpent of evil. Sut was one of the seven sons of the old First Mother, the goddess of the Great Bear in the astronomical mythology. He was not one of "the sons of god," as there was no god extant when he was born. Sut was brought forth twin with Horus, and first born as the adversary of his brother Osiris. In a truer version of the mythos the conflict was in phenomena that were physical, not moral. There are no morals in mythology, when the characters are non-human, and when the mythical heroes and monsters have been represented as human characters we need to know the mythology once more. The Bible is full of such characters, and Job is one of them. In the Ritual Sut is the adversary of Osiris, or, still earlier, the opponent of Horus. He undoes what the Good Being does. He is a malicious destroyer; the author of disease. He is permitted to persecute Horus and Osiris to the death. In his character of the adversary, the power of darkness, he says, "I am Sut, who causeth the storms and tempests, and who goeth round the horizon of heaven, like one whose heart is veiled" (Rit., ch. 39). Which is equivalent to saying, "I am black-hearted." Sut is here the prototype of Satan, who "goes to and fro in the earth," and of whom it is elsewhere said, "Your adversary the devil walketh about as a roaring lion seeking whom he may devour" (I Peter V. 8). So Satan the destroyer plays the devil with the person, the possessions, the belongings of Job, who answers to the suffering Osiris in this development of the ancient drama, in which Horus or Job was no more a human personage than is Sut or Satan. They can be studied in the Ritual without disguise or falsification of character, and without a long series of disputations, lamentations, and sermons taking the place of the primitive mystery. The "parable" taken up by Job is the battle of Sut and Osiris in the mythical representation. Job the afflicted one is the suffering Osiris who passed into Amenta as the victim of the power of darkness, Sut the tormentor, the tempter, the desolator, the destroyer. Amongst other devilries, Sut flung his ordure at Horus (Rit., ch. 17); he also pierced him in the eye; but, where Osiris suffered dumbly and opened not his mouth, Job laments his lot, and takes to cursing the day of his birth and wishing that he had been addled in the egg. The character of Job is fathomlessly inferior to that of the good Osiris, called the motionless of heart.

The suffering Horus transforms in "the west" and becomes the bennu Osiris or the phoenix. Job does the same, or expects to do so, when he says, "I shall die in my nest, and I shall multiply my days as the phoenix." The phoenix was the emblem of the solar god who died to resuscitate in the nest of Amenta. He enters the nest as a hawk and issues forth as a phoenix (Rit., 13, 1). When the battle with Sut is over and Horus rises again triumphant over all his trials that were inflicted on him by the adversary, his property is doubled; he is crowned with the double crown as conqueror and king of the double earth. This is puerilely represented by the Lord restoring to Job twofold of all he had before and overwhelming him with material wealth.

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The drama in the mysteries of Amenta was a stupendous representation, true to nature; but when the chief character has been turned into a human personage covered with putrefying sores, when the adversary is made equally personal, and the Lord commissions the Devil to try to torment and to tempt this poor human sufferer because he was a perfectly just, good, and upright man, the drama becomes a stupendous misrepresentation not only of divine justice, but of the original setting forth and rendering of the mythos. The name of Job is commonly taken to signify "the assailed one," which perfectly describes the type of the suffering Osiris. He is the assailed one, and Sut is the assailant. How the good Osiris was assailed by the evil Sut and his Sami, the Apap-dragon and the Sebau, may be seen through all the mysteries



of Amenta or of Sheol.

Sut the prototypal adversary is the evil one personified in Amenta as opponent of the deliverer Horus; he is the keeper of the prison-house for death, to which Horus comes as lord of life and liberty. The speaker in the Ritual cries to Ra, "O deliver me from the god who seizes souls. The darkness in which Sekari dwells is terrifying to the weak." This god is Sut (the Hebrew Satan), and darkness is the breath of his domain. In this darkness the Osiris suffers, supplicating Ra for light. Job sitting in the ashes, covered with boils from head to foot, and scraping himself with a potsherd, is a gross physical rendering of the manes in Amenta, who is scraped to get rid of the impurities and uncleannesses with which the soul from this world finds itself afflicted in the other life. The querulous, complaining Job is but a poor portrait of the speaker in the Ritual, and the Egyptian wisdom has to be restored before the genesis of the drama can be understood.

Osiris was the great god in matter as source or well-spring of life. He rested as the perfect one in Amenta, without sign of breath or beat of heart, but as the fount of motion and the fulfiller of existence in the nether earth, where he suffered in his death and burial, though not directly. Deity could not die nor suffer in itself; and this part of the character was represented by the human Horus. He was the sufferer in various natural phenomena; and being portrayed in human guise as the mortal, this led the way to the later euhemerizing of the mythical representations and the reproducing of the drama as human history. It was the human Horus who was pierced and tortured by Sut in death when it was his time to triumph and he became the king and conqueror in his turn. The suffering Horus only conquered Sut when he transformed and became the god in his turn and made his resurrection from Amenta. Job is this fearfully afflicted Horus or Osiris, suffering every evil that could be let loose on him by his adversary. But the scene is in Sheol, not on earth. Job is the "servant," like the suffering Messiah described by Isaiah, and like the human Horus, who was maimed and deformed, dumb and blind, as An-ar-ef in the land of darkness. When Job "takes up his parable" he is the sufferer in Amenta, the Hebrew Sheol. He goes blackened where there is no sun. He is a brother to the jackals in the paths of darkness, and a companion to ostriches which furnish the feathers of Maati in the Egyptian judgment hall. He is cast into the mire of the pit. He exclaims, "Why do ye persecute me as a god, and are not satisfied with my flesh? And after my skin hath been thus destroyed, out of

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my flesh shall I see God" (Job XIX. 22, 26). A skin for the body is an expression peculiarly Egyptian. The god who is called the divine soul in the Ritual (ch. 165, A) is addressed as the "concealer of skins"-that is, a hider of the body of those who rise again transformed in the divine likeness of a soul eternalized. In the judgment scenes a second skin=a second body is the sign of re-embodiment after death, as a sahu or divine mummy. That is the shape in which Amsu-Horus rises from the tomb as vindicator and avenger of Osiris and the buried dead, the naked who become the clothed in the new body. In the case of Job it seems that the Lord has taken the skin or body of flesh, but is not satisfied. Job is a manes in Sheol. Nevertheless his resurrection from the pit is assured. Hence his exclamation, "I know that my vindicator liveth, and that he shall stand up at the last upon the earth. And after my skin hath been thus destroyed, yet from (or without) my flesh shall I see God"-for himself, and not vicariously by means of another (Job XIX. 25-27).

There is an imposing picture in the book of Job (XXVI) which is purely Egyptian. "The dead tremble beneath the waters, and the inhabitants thereof in the presence of the deity. Sheol is naked before him, and Abaddon hath no covering. He stretcheth out the north over empty space and hangeth the earth upon nothing. He bindeth up the waters in his thick clouds, and the cloud is not rent under them. He closeth in the face of his throne and spreadeth his cloud upon it. He hath described a boundary upon the face of the waters unto the confines of light and darkness. The pillars of heaven tremble and are astonished at his rebuke. He stilleth the sea by his power, and by his understanding he smiteth Rahab. By his spirit the heavens are established. His hand hath pierced the fleeing serpent." The stretcher of heaven for covering was Atum-Iu (or Ra) when he attained the solar sovereignty. He is addressed in this character by the manes, who is in dread of the deluge: "O thou great coverer of heaven, in thy name of stretcher (of the sky) grant that I may have power over the water and not be drowned" (Rit., 57). The heaven thus stretched overhead was represented as water, hence the greatness of the power that held it aloft in safety. The deceased beneath the waters are the manes in Amenta, where the waters are an image of the lower Nun, the sky as water below the horizon. Abaddon or destruction lurked below in the shape of the Apap-reptile, the destroyer, the great serpent in the waters of darkness, who was pierced and smitten through and through when he rose up in rebellion against Ra or Horus or Atum-Iu=Iahu. Atum-Iu the Lord, whom we shall identify with Iuh, was the architect who finished the building of the heavens; and in the book of Job it is Iuh the Lord who



claims to have laid the foundations of the earth and says, "Declare, if thou hast understanding, who determined the measures thereof, or who stretched the line upon it. Whereupon were the foundations thereof fastened, or who laid the corner-stone thereof when the morning stars sang and all the sons of God shouted for joy?" (Job XXXVIII. 4, 7.) To "stretch the line" is an expression peculiarly Egyptian, used frequently as synonymous with laying the foundations of the temple. The last chapters of the book contain the chief zootypes belonging to

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the Egyptian astronomy. "The Bear with her sons" (ch. 38, 32) is a picture of the ancient mother in the celestial heptanomis with her seven sons. The first and foremost of these was Behemoth, the hippopotamus of Sut (and his mother), who is described here as "the chief of the ways of god." His fellow was the crocodile of Sebek-Horus, which is here called Leviathan. The foundations of the heavens were certainly laid in or by the bear and her seven sons, the first two of which were the twins Sut and Horus, the hippopotamus and the crocodile; and it is equally certain that these foundations were laid in the Egyptian astronomy. This will show that the writer is employing the Egyptian wisdom, and therefore it may be that he refers to the course of precession, albeit vaguely, in the following allusion: "Hast thou commanded the morning since thy days began, and caused the dayspring to know its place, that it might take hold of the ends of the earth?" which looks like the equinox upon its travels, although treated as the "morning" and the visiting "dayspring" from on high that makes its all-embracing circuit in the great year of the world.

When Job "took up his parable" he found it in the Book of the Dead, and is himself the speaker as the manes in Amenta, where we obtain foothold once more in the phenomena of nature, which were represented sanely and scientifically by the Egyptian sages, who laid the ground so that the eschatological rendering could follow the earlier mythos. Names have been omitted, the prototypal figures effaced, wisdom turned into ignorance, and the remains of Egyptian mythology and eschatology have been foisted on the world as an original revelation given in the Hebrew tongue; whereas the fundamental subject-matter of the sacred writings and the very God himself who is supposed to have revealed the truth in them are non-original as biblical, and only recognizable as Egyptian. The prayer of Jonah in the belly of the fish shows him to be another form of the Afflicted One who is for three days and three nights in the lowermost depths at the time of the winter solstice. In this legend the belly of the fish is identical with the belly of Sheol, the womb of the under-world. In the ancient fragment quoted in the second chapter Jonah says, "I called out of mine affliction unto the Lord, and he answered me; out of the belly of Sheol cried I; thou heardest my voice. For thou didst cast me into the depth, in the heart of the seas, and the flood was round about me; all thy waves and thy billows passed over me. And I said, I am cast out from before thine eyes; yet I will look again towards thy holy temple (i.e., on the mount). The waters compassed me about, even to the soul. The deep was round about me; the weeds were wrapped about my head. I went down to the bottoms of the mountains; earth with her bars (closed) upon me for ever; yet thou hast brought up my life from the pit, O Lord my God." There is nothing whatever about the fish in this fragment. On the contrary, the speaker is in the belly of Sheol, which is the Kamite Amenta. In this nether-world he is at the roots of the mount of earth which stands in the waters of the abyss. The womb of Sheol might be represented as it was by the water-cow or a great fish. A great fish in the form of a crocodile was one of the types of the ancient mother who brought forth Sebek-Horus from the Nun as her young crocodile, just as she

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brought forth Sut as her young hippopotamus. The sufferer in Sheol is the same here as in the Psalms and the book of Job, and both are identical with the suffering Osiris in the mysteries of Amenta. We have now to take a backward look in the course of establishing the links between the Egyptian wisdom and the Hebrew writings.

Religion in Egypt first began in worship or propitiation of the primal providence that was figured as the Great Mother who brought forth the seven elemental powers called her children. These powers in Egypt were the seven Ali. In Phœnicia they are the seven Elohim, in Assyria they are seven forms of the Ili, and in Israel the seven Elohim, Kabirim, or Baalim. Sut was one of these, and Sut upon his mountain at the pole became El-Shaddai in his Hebrew form of Seth. The company of seven (with the Great Mother) passed into the astronomical mythology as the seven great spirits which were divinized as star gods with Anup, a form of Sut, at the pole. Under the figure of Israel, the abandoned female, later writers in the Old Testament denounce the pre-monogamous Great Mother as the harlot of promiscuous sexual intercourse. Jeremiah





rejoices furiously because “she that hath borne seven languisheth,” ashamed and confounded, and “hath given up the ghost” (XV. 9). When the one god had been “lifted up” as Ra in the solar mythos and Huhi the eternal in the eschatology by both the Egyptians and the Jews, or by the Egyptian Jews, the previous divinities called the ancestors of Ra were superseded, or their powers were absorbed in or blended with the one great power, who was now the all-one as Neb-er-ter.

“When the children of Israel did that which was evil in the sight of the Lord” (Ihuh), and served the Baalim and Ashtoreth (Judges II. 11, 14), they were returning to the worship of the most ancient Great Mother and her sons the Ali, the companions, the brothers in the first circle of the gods; the Baalim being one with the Elohim and the Kabirim. “Return (says Ihuh), O backsliding children (the two sisters Judah and Israel), for I am a husband to you” (Jer. III. 14). This backsliding, however, was itself a return to Israel’s earlier love-“Israel,” that is, as a part of the “common, dim populations” of Syria, Phœnicia or Canaan, and Palestine. The change from Baal to Ihuh is indicated by Hosea (II. 16, also by Jeremiah III) when it is said to Israel, “And it shall be at that day, saith the Lord, thou shalt call me ‘my husband,’ and thou shalt call me no longer Baal. For I will take away the names of the Baalim out of her mouth, and they shall no more be memorialized by name.” The Baalim, like the Elohim and Ābirim, were the Ali, companion gods or powers, that were originally a group of seven, to whom El or Baal was added as the eighth or highest God. They existed in the time of the totemic matriarchate before the husband or the father could be known personally, whether as human or divine. In this passage the deity becomes monogamous, and Israel, as a feminine equivalent for the suppressed goddess, is to be his wife. The language of the “prophets” concerning the whoredom of Israel cannot be comprehended apart from the status of the woman in communal connubium. The whore of later language is the representative of the totemic woman, who might cohabit with seven or any other appointed number of consorts. The harlot in mythology was the Great Mother,

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whose own children were her consorts in the beginning. When the fatherhood was divinized the god became the husband, the one instead of the seven or eight, who were the Ali, Illi, Elohim, Āberim, or Baalim. Israel had consorted with the Baalim, and therefore cohabited promiscuously. And after the one god was made known to her as a father and a husband, she still went a-whoring after the earlier gods. Hence the denunciations of Israel as the whore who would not truly play the part of wife.

Hebraists have surmised, and some Hebrews (known to the writer) have admitted, that the prefix B in B’Jah (B’Jah is Jehovah, Is. XXVI. 4, and B’Jah is his name) is an abbreviation for the name of Baal. If written out fully this would read, Baal-Iah=Baal is Jah. Bealiah is a proper name in the book of Chronicles I. XII. 5, in which we see that Baal-Iah as divinity supplied a personal name. Thus the Baal who is Iah Hy would be the Iah who was one of the Baalim; and the earliest Baalim were a form of the seven companions, like the Kabarim and Elohim, which are followed in the book of Genesis by the god named Iahu-Elohim. The one god in Israel is made known to Moses by the two names of hvhy and Hy, Ihuh and Iah. Now a priest of On (Osarsiph) would naturally learn at On of the one-god Atum-Ra, who was Huhi the eternal in the character of God the father and Iu in the character of God the son, which two were one. In accordance with Egyptian thought, that which was for ever was the only true reality. This was represented by Huhi the eternal. And Huhi is the god made known to Israel by the priest of On. Gesenius derives the name of Ihuh from a root huh, which root does not exist in Hebrew. But it does exist in Egyptian. Huh or heh signifies ever, everlastingness, eternity, the eternal. Huhi was a title that was applied to Ptah, Atum-Ra, and Osiris, as Neb-Huhi the everlasting lord, or as the supreme one, self-existing, and eternal god, which each of these three deities represented in turn as one divine dynasty succeeded another in the Egyptian religion. An eternity of existence was imaged by the Egyptians as ever-coming or becoming; hence ever-coming or ever-becoming was a mode of imaging the eternal being. Thus the one god as their Huhi was not only he who is for ever as the father, but also he who comes for ever as the son. This visible mode of continuity by means of coming naturally involved becoming, according to the Egyptian doctrine of kheper, which includes ever-evolving, ever-transforming, ever-perpetuating, ever-becoming, under the one word kheper. Thus the name of an eternal, self-existent being which is hvhy in Hebrew can be traced as Huhi, the name for the one eternal, ever-living, ever-lasting god as Egyptian. And now for the first time we can distinguish the one name, hvhy from the other Hy, if only on Egyptian ground. “Iu,” with variants in Au, lau, Aui, and others, is also an Egyptian word, but with no linguistic relationship to the word Huh. Iu is likewise the name of an Egyptian god, as Iu-em-hetep, he who comes with peace, who was primarily the son of Ptah, and who was repeated in the cult of Atum-Ra as Nefer-Atum. In fact, Atum-Ra is both Huhi and Iu as the one god living



in truth, the father manifesting as the ever-coming son, who was Iu-sa the son of Iusāas in the cult of On. All that was ever represented to the Jewish mind by the name of Ihuh

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(Ihvh or Jehovah) had been expressed to the Egyptian by the word huhi, or, later, hehi. As Egyptian “huh” signified everlastingness, millions of times, eternity, and “Huhi” was also a name of their god the eternal. It had been a title, we repeat, of Ptah, of Atum, and of Osiris, each in turn, in three different cults at Memphis, On, and Abydos. Huhi, then, was the eternal as the father; he who always had been, ever was, ever should be, and hence the everlasting god.

Iu was the ever-coming son, Iu-sa or Iu-em-hetep, the son who comes with peace as periodic manifestor for the eternal father. Thus the One God of the Jews was Egyptian in this twofold character, both by nature and by name.

The change in Israel from the worship of El-Shaddai to the worship of Ihuh, from the Elohist to the Jehovistic god, corresponds to the change from the stellar to the solar worship in the astronomical mythology. El in the highest was the star-god on the summit of the mountain, who in the Kamite myths might be Sut, Seth, or Anup at the pole. The pole was represented by the mount, one Egyptian name of which is Sut, denoting standing-ground. The ruler of the pole-star was the lord of standing-ground or station at the fixed centre of the heavens. The highest El was the eighth of the Ali or Baalim. In Hebrew he is called El-Shaddai, commonly rendered the powerful or mighty one. Another rendering, however, of the name is more than probable. This was the most high god, El-Elyon, whom the Phœnicians also called Israel. As Egyptian, it was Anup on the mount, or at the pole, the highest of the star-gods or Elohim who preceded the solar sovereignty of Ra. El-Shaddai, who was Phœnician, and had been co-worker with the Elohim in the legends of creation, was succeeded and superseded by the god of two names who is made known to Israel as “Ihuh” and Iahu, or “Iao”=Egyptian Iu. The Egyptian word Iu is also written *iu*, with u inherent, and has the meaning of coming, come, to come, and is the name of the ever-coming and eternal child, Iu-em-hetep, or Iusa, the coming son. In the Phœnician version the deity Iao=Iu is the coming son, the well-beloved, the only-begotten son of El, who was to be called Ieoud (or dvhy), the supposed, prototype of “something to come” in Christianity (see Bryant). The word Iu with these meanings in Egyptian agrees with Iah or Iahu in Hebrew, signifying come and to come. Thus Huhi is equivalent to hvhy, and Iu is equivalent to Hy as Ihu or Iao, the two forms of which name are different from each other at the root, but could be applied as two titles of the one god. Iah is portrayed as the god who is operative, audible, and visible in material phenomena. His are the mighty deeds. He is the manifestor for the father, the opener of Amenta in the solar mythos. The Song of Moses shows that Iah was the divine deliverer who triumphed gloriously over the adversaries of the father, as did this deliverer in the exodus from the lower Egypt of Amenta (Ex. XV. 2). Iah is the opponent of Amalek, with whom he makes war for ever, as did Horus with Apap, the eternal enemy (Ex. XVII. 16). Iah is the god who rides as conqueror through the deserts, (Ps. LXVIII. 4) and goes forth before his people marching through the wilderness. It was he who led his people “like a flock, by the hand of Moses and Aaron” (Ps. LXXVII. 20). Iah is called upon as deliverer

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from death and as the saviour from the sufferings of Sheol (Ps. CXVI). He is the coming one who is looked to and watched and waited for as the redeemer of Israel. It is to Iah the Hallelu-Iah of the Psalmist is raised. In short, the character is that of God the son, and therefore Iah is one with Iu the son of Atum-Huhi. Iah is god the son, and the son in Egyptian is the Messu. Thus, Iah the Messu is the Mes-Iah, hence the Messiah in Hebrew. The Messiah as Iah the Messu was the ever-coming son, like Iu, and Iu as Egyptian is he who comes as manifestor for the eternal father.

The duality of Ptah, also of Atum as Huhi the eternal father, and Iu the ever-coming son, is repeated and preserved in the “Pistis Sophia” of the Egypto-agnostics. Ptah is not mentioned by name. But the great forefather is called the father of all fatherhood, the god who was “parentless”; and Ptah is the one god, who, being gotten by his own becoming, was the self-existent and eternal one, Huhi (Eg.), Ihuh (Hebrew), Iao (Phœnician), or Ieou (Egypto-agnostic). The one god in two persons, or, as the Ritual expresses it, with two faces, becomes twain in the father and son. These are called Ieou the greater and Iao the lesser. Ieou the elder is “the overseer of the light”; Iao the younger is the good Sabaoth, who emanates from Ieou as a son from the father (B. II, 193). Iao is also designated Sabaoth-Adamas, who is the gnostic and Jewish deity Iao-Sabaoth thus identified with Atum-Ra, lord of the heavenly host. The same duality of



father and son was figured in the twofold Athamas at Samothrace. "The two great books of Ieou" are mentioned in "Pistis Sophia," which are said to have been written down by Enoch when Jesus "spoke with him from the tree of knowledge and the tree of life, which were the two trees in the paradise of Adam" (B. II, 246). The paradise of Adam was the garden of Atum, and the Jesus who spoke and uttered the sayings was the wise youth Iu, or Iu-em-hetep, the son of Atum, or Atum in his earlier character of Iu as the son of Ptah.

Moreover, it is not improbable that a version of these is extant in two books of the apocrypha, viz., the Wisdom of Jesus and the Wisdom of Solomon. The expounder of the mysteries in these writings was the Egyptian Jesus, who is the Sayer, word or logos, twice over as Egyptian, once as Iu the son of Ptah, at Memphis, and once as the son of Atum-Ra, Iu-em-hetep, the prince of peace, and prototype of the Hebrew Solomon, at On. The Egyptian Jesus was equally the Egyptian Solomon, the youthful sage, as sayer and teacher of the oral wisdom. When Iamblichus describes the one god who was worshipped at Heliopolis or Annu as "Ichton and Emphe," he refers to Atum in his two characters of father and son or Ra and Horus. Atum was represented at Annu by the fish of the inundation, and also by Iu-em-hetep, the bringer of peace and plenty, as Ichton the fish that typified the saviour to Egypt. And now if for the modern Jews we read the ancient worshippers of Atum-Iu or, still earlier, of Ptah, we shall be able to follow Isaiah in his survey of the great dispersion of the Jewish people over all the earth. "The Lord shall set his hand to recover the remnants of his people which shall remain from Assyria, and from Egypt, and from Pathros, and from Kush, and

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from Elam, and from Shinar, and from Hamath, and from the islands (or coast-lands) of the sea. He shall assemble the outcasts of Israel, and gather together the dispersed of Judah from the four corners of the earth." (Is. XI. 11, 13.) It is noticeable that the prophet calls the Lord who is to gather the Jews together from all lands by the double name of Iah-Jehovah. Iah is the Egyptian Iu, whose followers were the primeval Jews of Egypt north and south (Pathros), of Ethiopia and Chaldea, of the islands of the sea, and the remotest shores of the earth, including the Jews of Cornwall. These are the prehistoric Jews who are to be known by the name of the god they worshipped. This range will include the black Jews of Africa and India, and all the rest of those whose god we identify with Iu the Egyptian original and prototype of all; Iu as god the son, whether of the father as Atum or as Ptah. No such world-wide dispersion of the Jewish race from Palestine or Judea had ever occurred in the time of Isaiah. It is the religious community, not the race, that will account for the Jews who emigrated to the ends of the earth, and for the names of the Jewish god, who was the Egyptian Iu, Phœnician Iao, Hebrew Iah, Assyrian Iau, Egypto-gnostic Ieou (greater and lesser), Chinese Iaou, Polynesian Iho-Iho, Dyak Iaouh, Nicobar Islands Eewu, Mexican Ao, Toda Au, Hungarian Iao, Manx Iee, Cornish Iau, Welsh Iau (greater and lesser), Hebrew Iao-Sabaoth, Chaldean Iao-Heptaktis, Greek Ia, and IE, Latin Jupiter and Jove.

To follow the Jews as the Aiu of Egypt in their world-wide dispersion, we shall have to think in continents rather than in Petticoat Lanes and Ghettos.

The worshippers of Iao in Phœnicia, of Iau in Assyria, of Iao in Syria, Iau and Hu in Britain, Ia or Iu in Greece, Jupiter in Italy, Iho-Iho in Polynesia, Iau in America were each and all of them Jews in a sense, but the sense was religious, not originally ethnical; and religion does not determine race any more than language does in later ages of the world. There was a religion of the god Iu or Iao in Egypt thirteen thousand years ago. That god was Atum-Iu, born son of Ptah. He was the earliest father in heaven because he was the divine Ra in his primordial sovereignty. He is the god in two persons who was first figured as the sun upon the double horizon—the father in the west, the son in the east. This god went forth from Kam by several names and various routes. Those who worshipped him as Atum became the Adamites, the Edomites, the red men; those who worshipped him as Iao, Iah, or Iu became the Jews in many lands, and these are the Jews of that world-wide dispersion recognized by Isaiah, which did not follow any known historical exodus from Egypt or captivity in Babylon, or migration from Palestine. The Jews were only ethnical at root when the root was the vine in Egypt, or in Ethiopia beyond, and the Jews were one of its branches. They were only ethnical at root when the race was black, whether these were the black Jews in Africa or in India.

From the beginning the Jews were as they are to-day, a religious community. It is the worship of Iu in Egypt thirteen thousand years ago and the going out from thence that will account for the supreme being amongst the Dyaks of Borneo being known to them as Yavuah, which name was not derived from the Hebrew Jehovah, but

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from the original of both (A. M. Cameron, Proc. Soc. of Bib. Arch.). The Dyaks also preserve the tradition of a great ancestor who was determined to construct a ladder that should reach up to heaven, but one night a worm ate into the foot of the ladder, and it fell like the tower of Babel. The Dyaks also have the legend of a great deluge which drowned the chief part of mankind and divided the rest. These two catastrophes mark the endings of two vast periods in time which preceded the supremacy of Atum-Iu in the Zodiac of twelve signs. Thus amongst a people so isolated as the Dyaks they have the god Yavuah and the tradition of the two catastrophes which are represented in the book of Genesis by the destruction of the tower and the deluge of Noah. Naturally the "wisdom" was carried into the island of Borneo with the cult of the god Iaouah, whose worshippers are elsewhere called the Ius or Jews from the Egyptian deity who was Iu or Aiu by name both in the cult of Ptah at Memphis and of Atum-Ra at On. The same god is found in the Babylonian mythology with the name Ia, or Iau=Iah in Hebrew (Pinches, T. G., Proc. Soc. of Bib. Arch.). But it is not necessary to suppose the Assyrian god Iau was derived from the Hebrew deity Iahu, or vice versa, when there is a common origin for both in the Egyptian god Iu. This is not a matter merely of philology, but of the characters in the mythology. Iau is "the sage of the gods" (Assyn. Fragments). He is also described as the divine artisan or art-workman, especially in the character of the potter. This is Ptah all over. He was pre-eminently the potter, and the head of the Knemmu or divine moulders. Further and finally, it was Ptah-Iu who, with his Ali, the Elohim, created the Aarru-garden as a paradise of pleasure in the earth of eternity. And in the Assyrian eschatology it is Iau, "the sage of the gods," who transports the justified spirits after death to the "place of delights," where they are fed on butter and honey and drink the water that gives eternal life (Records, vol. XI, 161-2). Our British Druids worshipped a deity of the same name and dual nature as the Egyptian Iu, the Assyrian Iau, the Hebrew Iahu. This divine duality, consisting of the father and the son, was called by them Iau the elder and Iau the younger, corresponding to the gnostic Ieou and Iao.

The god Iu, as son of Ptah, was an astronomical builder and architect of the heavens. Iu the son of Atum was also reputed to be a great builder. As the Kamite Solomon he was not only the prince of peace and the divine healer; he was also said to have designed the Temple. The stages of building on earth were reflected in the heavens. The mound-builders were first. They raised the seven mounds of the heptanomis. Shu raised the four pillars of the four quarters. Ptah was the architect who based his building on the pole and the four cardinal points—the four-square tent and tent-staff. Atum, his son, was the builder of heaven as the house, "the Father's house on high" of which the Christian sings. This in the Ritual is called "the dwelling of my father Tum" (ch. 17). It is also said to the deceased, "Tum hath built thy house" (ch. 17, 30). "The double lion-god hath founded thy habitation." Lastly, the temple was designed by Iu-em-hetep the son of Atum, as the builder in the astronomical mythology. Thence the people named after the deity Iu as the Aiu,

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or later Jews, would come to be recognized in Egypt, the land of temples, as the great builders. And according to Rabbinical traditions the Jews=Ius or Aaiu were the great typical builders. They are said to have excavated the mountains, raised the pyramids, built temples and cities, and surrounded them with walls; divided the Nile into several canals, and constructed dykes against the inundation (Josephus and Philo). One of these great works was the canal of Joseph, i.e. the divine architect who as son of Ptah was his sif, Iu-sif=Joseph. Also, if we have to do with Egyptians who are only identified by a religious name, that of the deity Iu, there is no difficulty about their having built the Meskenoth of Tum, or, as it is rendered, the store-cities of Pithom and Rameses, when the great temple of Atum-Iu was originally erected at Annu or On, which according to the divine dynasties followed Memphis in attaining its supremacy. The Jew-name was Egyptian then as Iu, or Aiu, with other variants. Aiu is a form of the word, and Neb-Aiu, the Lord Aiu, filled the office of high priest in the temple of Osiris at Abydos. The Aiu as manes in Amenta are the children of Ra, who was Atum-Huhi as Ra the father and Atum-Iu as Horus the son. The land of Judea or Judah was named in Egyptian. It appears upon the monuments as Iuta or Iutah. Iu is dual, ta is earth or land, and Iuta is the double land or double earth of the Egyptian mythos localized in Judea. The dual kingdom of Judea was derived by name from the dual deity Iu, whose followers in Egypt were the Ius, Iews, or Jews, and given to Joseph in the persons of his two sons, Ephraim and Manasseh. "Joseph shall have two portions" says Ezekiel (XLVII. 13); and these had already been assigned to the two sons of Joseph by Jacob in the book of Genesis. In the mythos the two portions of the double earth were united once a year to form the kingdom of the sif or son, who is Joseph in the Hebrew version and Iu the sif as son of Atum-Ra. The



two halves were united by the son in his name of Har-sam-tau, unifier of the double land.

It has been shown that the Hebrew deity Iuh was god the father in one character and in the other god the son. If the type of these was the bull, this would represent the father, and the bullock or calf the son, as with the bull of Osiris and the calf of Horus. If the lion were the type, the old lion would represent the father, the young lion the son. The same with the ass, which was another type of the deity Iu, the father and the son being represented by the ass and its foal. The symbolism of the lion, the bull, and the ass has its tale to tell concerning Israel and the Kamite origins. The lion was a zootype of Atum-Iu. He is called the lion-faced in the Ritual. His mother was a lioness. He is addressed as a lion-god (Rit., ch. 28), the god in lion form (chs. 38, 41, 53, 54, 62). It is the same with Iuh in Israel. The god is described by Hezekiah (Is. XXXVIII. 13), as a lion: "As a lion, so he breaketh all my bones." This is looked upon merely as a tropical figure of speech, but it is a figure of fact in the original symbolism. Atum-Iu was the lion of Judah in the Egyptian mythos. The lion origin of Judah's totem was known to Nahum in his inquiry for the lion-spirit of the past: "Where is the den of the lions and the feeding place of the young lions, where the old lion and the lioness walked with the lion's whelp and no one made them afraid? The

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lion tore in pieces enough for his whelps, and strangled for his lioness and filled his caves with prey." (Nahum II. 11, 12, 13.) These are equivalent to the lion as Ptah, the lioness as Sekhet Merptah, and Atum as the whelp. Iah roareth as the typical lion: "Thou shalt walk after the Lord, who shall roar like a lion, for he shall roar" (Hos. XI. 10). "The Lord shall roar from on high, he shall mightily roar" (Jer. XXV. 30). "The Lord shall roar from Zion" (Joel III. 16). "The lion hath roared: the Lord God hath spoken" (Amos III. 8). Job was hunted by the Lord in the shape of a lion. "Thou huntest me as a lion," says the fearfully-afflicted one (Job X. 16). The Lord was known in Israel by his roaring like a lion, because he had been known in Egypt as the lion-god who was Atum-Ra, the lion of the double force which was represented by the twin lions (Rit., 162, 1). The solar Dionysius was known by the name of "the roarer," and he was also portrayed as a lion-headed god. In the *Bakchai* of Euripides (1078) he is invoked by the chorus to manifest in his might and appear as a flaming lion. The reason of this roaring in that shape is that the Lord was imaged as a lion on the mount of the lions, which was the Mount Shennu=Sinai, the lion-mountain where the Lord was the solar lion-where, in fact, he was the two lions, the old lion and the young one. These are referred to by Hosea. "I will be unto Ephraim as a lion, and as a young lion to the house of Judah. I, even I, will tear and go away; I will carry off, and there shall be none to deliver." (Hosea V. 14.) The solar birthplace in the mythos was upon the mount of the two lions. Horus the son was reborn upon the horizon as "the young lion made resplendent at his birth by the two lions" (Rit., ch. 3). Also it is said that "Judah is a lion's whelp; he stooped down, he couched as a lion and as a lioness." In this description we have the typical lion in the triple form of a lion, the lioness, and the whelp, as the type was portrayed in Egypt. There was a triple-headed lion-god at Meroe with four arms, which may well stand for the dual-natured Atum-Iu as the son of the lion-headed Ptah and Sekhet (Rawlinson on Herodotus, II, 35). According to the language of the Ritual, this would be the "lion of the double lions," or double force. It is proclaimed by Ezekiel that the mother of Israel was a lioness. As "a lioness she couched among lions and she brought up one of her whelps; he became a young lion; the nations also heard of him: he was taken in their pit, and they brought him with hooks into the land of Egypt" (Ez. XIX. 1, 5). This is another and a truer version of the mythos euhemerized in Exodus as the story of Joseph and his brethren. The lion was taken in the same pit into which Joseph was cast in the "historic" account, and this identifies the Egypt signified as lower Egypt in Amenta. Joseph is the Iu-sif in Egyptian-that is, Iu the son, who is here represented as the young lion whose mother was a lioness.

The origin of the mother as a lioness was the same as with the sow or the cow. It was totemic and typical. The lioness was a zootype of the mythical Great Mother, Kefa (or Kheft), who became the Hebrew Chavvah, the genetrix of life and mother of the human race. Sekhet, the Great Mother in her solar form, was also a lioness, and in certain Egyptian texts the goddess Sekhet has been represented as an ancestress of the human race (Lefébure, *Tombeau de Seti*, I, 11, pl.

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4, 5). She also was the mother in Amenta who reproduced the Aiu or Jews, as the children of Ra, for another life. "I know," says the manes, "that I have been conceived by Sekhet and born of Neith" (Rit., ch. 66). This likewise was the divine or mythical ancestry of the Jews; but only the Egyptian wisdom ever could explain the derivation of the race, of either Jew or Gentile, from the lioness. Sekhet was the consort of Ptah,





one of whose types is the lion. These two, Ptah and Sekhet, were the parents of Atum, the lion-god in the cult of Atum-Ra; and Atum was the first man and reputed father of the human race, with Iu, the *sif*, or son, who is the young lion as Joseph. Thus, and in no other way, was man or mankind mothered by Sekhet the lioness, by Kefa, by Chavvah, or by Eve. And in that way only was a lioness the mother of Israel, whose whelp is the young lion as the lion of Judah. The Lord who was a lion as the representative of solar force becomes the "lion-like" of later language. Thus the Egyptian origins of the Jews, their gods, their mythology, and their symbolism were veiled from view, and philology was left without the necessary determinative types and palpable figures of the underlying facts.

The Egyptian deity Iu, the son of Atum-Ra, was also portrayed as a short-horned bull-calf. Not as the god in person, but as a figure to be interpreted by a necessary knowledge of the symbolism. Osiris was designated the "bull of eternity." Atum was the earlier bull-father. His consort was Iusāas, a form of the cow-headed goddess, their divine child being Iu, the *su* or *sif*, in the image of a bull-calf; and as here shown Iu is =Jah in Hebrew, as god the son, who is identifiable with Joseph. The difficult passage in Genesis (XLIX. 22) might be more correctly rendered, "Joseph is son of the heifer." This he would be as Iu (*em-hetep*), the *sif* (son) of the cow-headed Iusāas, who was a form of Hathor, the golden heifer, in the temple of Atum-Ra at On. The god who brought up Israel out of Egypt is not only represented by the golden calf; he is also said to have the horns of the ox or wild bull (Numbers XXIII. 22). Iu was the bull in one character and the calf in the other; and as it was with Iu in Egypt so is it with Iahu in Israel, only we must learn to read the imagery aright in accordance with the Egyptian wisdom, which we are told was so familiar to "Moses." As Kuenen states it, "Ihuh was worshipped in the shape of a young bull. It cannot be doubted that the cult of the bull-calf was really the cult of Ihuh in person." This statement, however, is not in keeping with the present mode of presenting the facts. The existence of types does not of necessity involve a worship of the type. The whole range of sign-language lies between such an assumption and the possible truth. Otherwise stated, the young bullock was one of the types under which the god Iu was represented by the Egyptians and the Israelites. The bullock, for example, was identified with Joseph and venerated as the zootype of his divinity by certain of the ancient Jews (Kircher, vol. I, p. 197), Joseph being, as herein maintained, a form of Iu the son (*sif*), with Jacob as a figure of the father-god. The calves of Beth-Aon also point to Iu, the calf-headed god, and the beth or temple of Atum-Ra in Annu, the Hebrew On (Hosea X. 5). It is said by Hosea, "Ephraim is an heifer that is taught, that loveth to tread out

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the corn; but I have passed over upon her fair neck" (Ib. X. 11). Iusāas, the mother of Iu, was the heifer on whose neck, or between the horns of whose head, the sun-god rode. Her son was Joseph as the Iu-*sif*; and in this passage we have a casting back aimed at the origins after the attempted casting out of the cult. The sons of Joseph are identified with the calves of Beth-On, and Ephraim with the heifer. Covenants also were established in Israel by cutting a calf in twain and passing the contracting persons between the two parts (Jer. XXXIV. 18, 19), which made the type equivalent to the two sexes of the mother and child or heifer and calf, or the calf that was both male and female; also to the duality of father and son.

The Vignettes to the Ritual prove that Atum-Ra the solar god and his son Iu were also represented by the ass. The sun or sun-god goes down to Amenta as, if not riding on, the ass. He is attacked there by the Apap-serpent who devours in the dark (Vignette, Rit., ch. 40). At dawn he rises and is hauled up by the ass, or by the young solar god with ass's ears. Thus we have the old ass and the young, the Hebrew ass and the foal of an ass, on which the sun-god in the later legend rode when he came up from Amenta riding on the ass in the mythology which preceded the eschatology. The ass and the young sun-god also were both named Iu, and Iu was the son of Atum-Ra, the ass being his zootype. Iu, as Egyptian, is represented by Iao in Phœnician and in Hebrew. Clement Alexander, who was an Egyptian, spells the name of Jehovah as Iau. Thus, "Iu" is the ass in Egyptian, Iao is a name of the god with an ass's head, and Iau is Jehovah, the god of the Jews and the Christians also. Epiphanius asserts that the deity Sabaoth was also the Jew-god, or god Iu, who was known by the name of Iao-Sabaoth. The ass-god is portrayed on some of the talismanic stones that were copied by King in his work *The Gnostics and their Remains*. In one of these Iao is ass-headed in the character of Horus grasping the two scorpions as he stands upon the cippus (pl. G, 2). But King, who calls this "the ass-headed Typhon, or the principle of evil," is hopelessly wrong. According to the Egypto-gnostic "Pistis Sophia," Iao-Sabaoth is god the son to Ieou (Ihuh) as god the father, both of whom were forms of the ass-headed deity. And Iao, or Abrakas, is likewise portrayed upon the gnostic gems in the shape of a double-headed ass, which is equivalent to the father-god and son in the same image as Ieou and Iao, Ihuh and Iah, or Huhi and Iu with their duality blended in one figure (King, G. R., pl. B). It represented Horus, or



Iu in the cult of Atum-Iu. King knew only of one ass, which to him was a type of the evil Sut or Typhon.

But this was not the ass of Iu, Iao-Sabaoth or Atum-Ra.

In the Museum of the Collegio Romano to-day there may be seen a figure of the ass-headed god who was Egyptian, Jewish, and Gnostic. It is the image of a man extended cross-wise on the Roman cross. The figure is being saluted by a worshipper of the god, who was thus portrayed with the head of an ass. It was discovered some years since scratched roughly on the wall of a room in a house that was buried in ancient times beneath the buildings of the Palatine Hill, and was cut out from the wall and deposited in the Roman

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Museum. King, in describing it, tries hard but vainly to make out that the animal is not an ass, but was intended for Anubis, the jackal. He says: "In reality the production of some devout but illiterate gnostic, it is construed into a shocking heathen blasphemy and a gibe upon the good Christian Alexamenos, because they mistake the jackal's head for that of an ass, and consequently imagine an intentional caricature of their own crucifix." There is no mistaking the ass for Anubis. There was no caricature in the crucifix. The ass is a type of the solar sufferer in Amenta, who came to be called the crucified. The Roman or Latin cross is a figure of the longest night and shortest day when the sun was in the winter solstice. The ass-headed god upon the cross is the exact equivalent of Osiris-tat, and in this crude representation we find the divine victim on or as the cross instead of the tat, or instead of being devoured by the "eater of the ass," as in the Vignettes to the Ritual. The adoration of Alexamenos was directed to the god who is portrayed upon the cross, not of the equinox, but of the winter solstice, as the sufferer in Amenta, and as the form of the solar deity who made himself a sacrifice like Ptah, or Osiris in the cross-tree of the tat. (King, *The Gnostics and their Remains*, 2nd ed., pp. 229-30).

It was charged against the Christians in Rome that they also were worshippers of the ass-god. Tertullian in a passage of his reply says to his opponents, "Like many others, you have dreamed that an ass's head is our god, but a new version of our god has lately been made public at Rome, ever since a certain hireling convict of a bull-fighter put forth a picture with some such inscription as this, 'The god of the Christians O N O K O I H T H S.' He was portrayed with the ears of an ass, and with one of his feet hoofed, holding in his hand a book, and clothed with a toga" (Apol., 16). Diodorus says, according to the fragment of Lib. 34 preserved by Photius, that when Antiochus Epiphanes, after conquering the Jews, went into the inner sanctuary of God, he found there a stone statue of a man with a long beard, holding a book in his hand and sitting on an ass. This he took to be an image of Moses. We should rather take it to have been the image of the ass-headed god Atum-Iu, who passed out of Egypt as Iao, Iau, or Iao-Sabaoth, the solar god who as lord of hosts in Egypt, before going forth, had attained the status of Huhi the eternal, the one god in spirit and in truth; Ra in the mythology, the holy ghost in the eschatology; Atum-Huhi as the father, Iu as the son, and Ra as the holy spirit. But the ass was not the god, whether of the Egyptians or the Jews, the Gnostics or Christians. It was but a type of the power that was recognized at first as solar, the power that was divinized in Atum, who was Ra in his primordial sovereignty, and whose son was the ass-headed Iao, Iau, or Iu.

But we must make a further digression on account of Joseph as a form of the young solar god in Israel who was Iu, the ass-headed sif or son of Atum-Ra, in Egypt. Not one of the legends in the Hebrew writings attributed to Moses could be understood apart from the mythology from which they were fundamentally derived. Nor does the mythology remain intact in the form of the märchen. The story of Joseph, for example, is a collection of fugitive fragments, each one of which is separately identifiable. Joseph is not simply one of

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ten or twelve or seventy brethren in the family of Jacob or Israel. Joseph-El as the beloved son of Jacob was divine, and would be a divinity if there were any possibility of all the other sons being human. It is now known that Jacob-El and Joseph-El were worshipped as two divinities in Northern Syria, and it is there we find a remnant of the seed of Israel or Isiri-El, and therefore of Jacob-El whose son was Joseph. But it is not to be supposed that Jacob was a human father, and that Joseph was his human son, who were divinized by adding the divine El as a suffix to their names. This leaves us with nothing but the two divinities to go upon. These probably originated with Iu in Kheb, or Lower Egypt, as Jacob, and Iu, the sif, or son, as Joseph; the two divinities being humanized in the later legends of the Iu, Aiu, or Jews, as was the common way in



converting mythos into history. It can be shown that Joseph was a form of the divine, the beloved son, whose father was hvhy in one version of the mythos and Jacob in another. Io or Jo=Iu in the name of Joseph ((chy) is taken by Hebraists as the equivalent of Iahu; and in Ps. LXXXI. 5, the name of Joseph is written Iahusiph ((cvhy)-that is, Iah the siph or sif, which in Egyptian denotes the son. Also the names hypcvy, that is Joseph-Iah and of Josephiah (Ez. VIII. 10) proclaim the fact, in accordance with the use and wont of the Hebrew language, that Joseph is Iah=Iu in Egyptian. In the same way the name of El-Iasaph (Num. I. 14 and III. 24) identifies the deity of Joseph, and affirms that Iasaph is one with Iah, and therefore is Joseph-El. Joseph as son is Iu the sif, or the coming son, in Egyptian. These names show the identity of Joseph and Iu the sif, and denote that Joseph was the son of the same father, who is Jacob in the one version and Ihuh in the other. The descent of the sun-god into the lower Egypt of Amenta is portrayed in the märchen as the casting of Joseph into the pit, and the ascent therefrom in his glory by the coat of many colours. In Egypt Joseph plays the part of Repa to the Ra or Pharaoh. In this character he rides in the second chariot when he goes forth as the Adon, or Aten, over all the land. But as Joseph-El he is the divine Repa, the Horus of thirty years-that is, Iu the sif in the cult of Atum-Ra. At thirty years of age the son as Horus, or Iu the sif=Joseph, took his seat upon the throne beside the father, and went forth as ruler over all the land of Egypt, the halves of which were united when the young god assumed the sovereignty of the double country in the mythos, and is called Har-sam-taui, uniter of the double earth, or earth and heaven, in the eschatology. His relationship to Neith likewise attests his divinity. When the throne-name of "Zaphenath Paneah"=Sif-Neith the living, is conferred upon him he is identified as the son who became the consort of the cow-headed Neith, a form of whom was the goddess Iusâas, the mother of Iu the sif=Joseph, at Heliopolis. This relationship to the great Neith is fulfilled when he becomes the consort of Asenath or Asa-Neith, whose name identifies her as the great goddess Neith, the daughter of Ra, or, as "historically" rendered, the daughter of Potiphar.

As mythical characters, Joseph and Jesus are two forms of one original. Joseph in Israel was a name of the Messiah who was

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expected as the ever-coming son. Now, in Egyptian there are two names for the coming son: one is Iu the su=Jesus; the other is Iu the sif=Joseph. And when the wandering Jew, named Kartaphiles, became a Christian he is called Joseph, and was said to have fallen into a trance once every century, and to have risen again at thirty years of age. That is the age of Horus the adult in his second advent; also of Jesus in the Gospels, as well as of Joseph when he became the Adon over all the land of Egypt, the double land or double earth of Egypt in Amenta.

Joseph being identified as a god in Joseph-El, the god Joseph is further identifiable as an Egyptian deity who was Iu, the ever-coming son, both in the dynasty of Ptah at Memphis and also of Atum-Ra at On. The divine nature of Joseph-El may explicate a passage from Cheremon, cited by Josephus, who records a tradition that one of the two leaders of the Israelites, in an exodus from Egypt which can no longer be considered historical, was Joseph. Cheremon was one of the most learned men in Egypt, and the contemporary of Apion, against whom Josephus wrote his reply. He was keeper of the rolls and books. He was an Egyptian historian in the library of the Serapeum. He also composed a hieroglyphical dictionary, fragments of which are still extant and have been of service to Egyptologists. Cheremon, therefore, was one of those who knew. He not only asserts that one of the two leaders was Joseph, but also that his Egyptian name was Peteseeph, and that he was a sacred scribe. Now, as may be seen, the name of Ptah was rendered by Pet in the Greek name of Petesuchis for the Ptah (Putah) of crocodiles; and Joseph=Peteseeph in Egyptian is the sif or son Iu, i.e. Iusif, whilst Peteseeph is the son of Ptah, which he was as Iu the sif of Ptah in the Egyptian divine dynasties-that is, Iu-em-hetep. Peteseeph as Iu the son of Ptah (or Ptah the son) was the divine scribe in person who is portrayed in that character with the papyrus-roll upon his knee and the cap of wisdom on his head. The fact of Joseph being the son of Ptah, or Ptah in the character of the divine son, was certainly not derived from the biblical history of the Jews, but it was derived by Josephus from an unimpeachable Egyptian authority, viz., that of Cheremon. Thus, Iu the sif of Ptah, with Moses, is equivalent to the youthful solar god with Shu-Anhur in the exodus from the lower Egypt of Amenta. Of course, Joseph and Moses could not be contemporaries as historical characters according to the book of Exodus, but they could as mythical divinities. And when Moses and Joseph are restored to their proper position as deities there need be no difficulty about dates. As gods they could be contemporaries

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(see "The Exodus," in Book X). Joseph is the typical dreamer and diviner in his youth. And if Iu the sif of Atum-Ra be not an interpreter of dreams, he was the revealer of the future by means of dreams. One of the Ptolemaic tablets records the fulfilment of the promise that was made in a dream by this god to Pasherentah concerning the birth of a son (Renouf, Hib. Lect., p. 141). This would be ground enough for the "inspired" writer to go upon in establishing the character assigned to Joseph as the dreamer and interpreter of dreams. The dream of the sun, moon, and eleven stars making obeisance to Joseph shows the astronomical relationship of the twelve to the signs of the zodiac.

Doubtless there was "corn in Egypt," which was at all times par excellence the land of corn, but the typical corn-land of the religious mysteries is in Amenta, where the corn germinates periodically from the buried body of Osiris. We need to go no farther than the Papyrus of Ani to see from whence the legend of the seven kine was derived. In the Hebrew märchen it is related that Pharaoh-which Pharaoh is never specified, and this is as it would or should be if Ra, the solar god, is meant-dreamed that seven kine came up out of the river that were fat and well-favoured, and seven other kine that were lean and ill-favoured. When interpreted by Joseph, the seven fat kine are said to signify seven years of plenty and the seven lean kine seven years of famine. The dream was fulfilled in proof that Joseph was an historical personage, and that all the rest of the mythos reduced to märchen was matter of fact. Now, in the Ritual these are the seven cows which are the givers of abundance in the Egypt of the lower earth, through which the river runs as the celestial Nile. This then is the river out of which the seven cows arose, and the country is in the other world, the lower Egypt of the double earth, from which the original exodus was made in the going forth of the manes from Amenta. The land of Egypt, the river and the seven cows, all go together in the mythical representation from which the "history" has been manufactured. The seven cows are associated with the bull in the Aarru-paradise of plenty. The bull was the young solar god as Horus, or the bullock-headed deity Iu, who passed out of Egypt as Joseph, the bull of Israel.

If there ever had been a failure of the Nile for seven years together, the biblical account is none the less a pious fraud (see the fraudulent "Tablet of the Seven Years of Famine," Proc. Soc. of Bib. Arch.). For the fact is there was no real famine in the land of Egypt. "And the seven years of famine began to come, according as Joseph had said: and there was famine in all lands: but in all the land of Egypt there was bread. And the famine was over all the face of the earth. And all countries came into Egypt to Joseph to buy corn, because the famine was sore in all the earth." (Gen. XLI. 54-57.) But not in Egypt. That is, not in the Egypt of eternal harvest, where the corn grew seven cubits high with ears some eighty-four inches long. There is no historical sense in which such a statement could be truly interpreted. The mythos only can render it intelligibly. As may be seen in the Vignettes to the Ritual, the seven cows, called the providers of plenty, are depicted in the Aarru-paradise. This is in the lower Egypt of Amenta, and it is a land abounding with corn, the

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only harvest-field in all the earth of eternity. There was nought but arid desert and the wilderness of sand in the domain of Sut. The Aarru in Khebt was the harvest-field of Horus=Joseph, of the twelve who are his reapers, and the people who are his followers, amongst whom we shall at last discover the Jews as the Aaiu in Egypt.

Joseph in Egypt has been assigned the place of Horus in the Egypt of Amenta. "Joseph was thirty years old when he stood before Pharaoh, King of Egypt," and went forth as the Repa to buy up the corn against the coming famine. This is the age of Horus when he rises in Amenta as Amsu the husbandman, the master of food, or lord of the harvest, to become the ruler for Ra, the divine Pharaoh, with the flail or khu sign in his hand. Pharaoh makes Joseph ruler over all the land of Egypt, second only to himself; that is, according to Egyptian usage, Joseph becomes the Repa to the Ra.

In the Stele of Excommunication "Tum the creator god" is said to be "the duplicate of Aten." This tells us two things. First that the duality of the god, which is expressed by the names of Huhi and Iu, was also expressed by the names of Atum and Aten. Atum was god the father, and Aten the Nefer-Atum, the Repa, or royal son. Thus Iu the sif is Aten=Adon by name, and Aten is the Adon to Atum-Ra, the divine Pharaoh. Now we are told that it is, or was, a practice of the Jews to use the word Adon instead of the word Ihuh in calling on the sacred name. And Adon, we repeat, is the Hebrew equivalent of the Egyptian Aten as a title of Iu, the son of Atum-Ra, or of Atum who was "the duplicate of Aten" in the person of the father. The Aten in Egyptian is the lord, one with the Hebrew Adon, and when Joseph rode in "the second chariot" as lord over all the land of Egypt, and second only to the Ra, the Adon represented Aten the son to Ra, the father who was Atum-Ra or Atum-Huhi the eternal. Atum was adored at On or Annu as the living god who



in Egyptian was p-ankhu, the living god. Now when the Egyptian titles are conferred on Joseph, and Pharaoh is said to have called him by the name of Zaphenath-Paneah, whatsoever Egyptian word may be represented by Zaphenath, it is generally agreed by Egyptologists that Paneah or Paneach is a rendering of p-ankhu, the living god, which was the especial title of Atum-Iu in the temple of On. Joseph was thirty years of age when he “went out over the land of Egypt.” Horus was thirty years of age when he went forth over all the land of Egypt. Thirty years was the age of full adulthood. It is the typical age of the Sheru, the Prince, the Messiah in the Egyptian, Persian, and Christian mythology. Joseph was the Adon of the Pharaoh, the Aten of Atum-Ra, and therefore he was thirty years of age when he went forth as ruler over all the land of Egypt. Joseph as the Aten was the lord over Egypt, with Atum-Ra as over-lord. The divine Ra and Horus were impersonated in the human Pharaoh and Repa: these were previously extant as Atum and Aten, Tum and Nefer-Tum, who were the divine Ra and Iusif in the pre-Osirian religion of the Egyptian Ius who became the unclean, the accursed, the lepers, the outcasts of Egypt in later monumental times. Seek for the Jews in Egypt as the Iu, or Aaiu, and they will be found there in the same character that they assign to themselves as a people suffering terribly from leprosy and other diseases said to have been the result of

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uncleanness in their religious rites, which are so fervidly denounced in the Old Testament. The conclusion that Joseph was the young solar divinity, Iu the Son of Atum-Ra at On, may be clinched by the story related of Potiphar’s wife, which is the same that is told in various other legends of this same mythical personage. The märchen that do exist in Egyptian, as shown by the “Tale of the Two Brothers,” prove themselves to be the deposit of indefinitely earlier myth, the tale in this instance being a literary version of the Sut-Horus legend, and of the two brothers, the twins of light and darkness, which is found world-wide as myth or märchen. The tale contains its own evidence of ancientness in the fact that the sun-god invoked is not Ra, but the Horus of both horizons, Har-Makhu, who preceded the earliest form of Ra. The seven Hathors, who are otherwise the seven cows of plenty, are also present with Bata, the bull of the divine company.

The history of Joseph can be partly traced to the Egyptian story of “The Two Brothers,” written by the scribe Anna in the time of Seti II, nineteenth dynasty, on a papyrus now in the British Museum (Records of the Past, vol. II, p. 139). In this story we find a form of the Sut-Horus myth reduced to the status of the popular märchen. Sut appears in his later character of Sut-Anup or Anup (to drop the name of Sut). Anup is the elder brother of Bata, who is Horus as the younger brother. Like Horus, he is the bull of the divine company of the gods who went down into Egypt or the dark land of Ethiopia. The double Sut and Horus imaged back to back is repeated when Anup is described as sitting on the back of Bata. “Anup his elder brother sat upon his back at dawn of day,” that is, in the twilight which was represented when Sothis rose heliacally, or, as it is imaged, sat upon the back of Horus the young solar god. The dual nature of Child-Horus is repeated in Bata when he says to his consort, “I am a woman even as thou art,” and declares that his male soul or his heart is in the flower of the acacia tree. This soul of Bata in the flower of the tree of life can be paralleled in the Ritual, where Horus is the golden Anbu, the flower of the hidden dwelling (ch. 71). Anup is the guide of Bata in the märchen, as of Horus in the myth. Anup is the attendant on Bata in the mountain and his mourner in death, as he is of Horus in the Ritual. Anup is the master of the fields of food, and he ordains that those who are in charge of the food shall be with the Osiris (ch. 144). Bata follows the beautiful cattle, who tell him where the greenest grasses and the richest herbage grow. These are the seven cows who are the providers of plenty, to whom Bata, like Osiris or Horus, is the fecundating bull. The seven cows likewise appear in the same story as the seven Hathors. Bata the strong one can be identified with Horus in the character of Amsu the husbandman, who is portrayed as the preparer of the soil and sower of seed. Bata does the ploughing and other labours in the fields of Aarru, and his equal was not to be found in all the land. Thus the myth of Sut-Horus the twin brothers can be traced in the ancient folk-lore of Egypt, and this can be followed into the “historic” or euhemeristic phase in the book of Genesis, where it reappears as the story of Joseph

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the beautiful youth and Potiphar’s wife. Bata was the bull of the divine company that went down into the Egypt of Amenta. Joseph is the bull or chief one of the children of Israel who went down into Egypt. Bata is the divine husbandman and lord of the harvest. Joseph is the one to whose sheaf the other sheaves bowed down in recognition of his supremacy as lord of the harvest (Gen. XXXVII. 5-8). The seven cows or Hathors are the foretellers of fate consequent on their being the bringers of good fortune. Also the bull of





the cows is the diviner of fate. Bata the bull divines and foretells the events that will occur to him. This is the character ascribed to Joseph as the diviner in the biblical version. If the parallel had been perfected, Potiphar, whose name denotes the servant of Ra in Egyptian, should have taken the rôle of Anup, who is the servant of Ra. In the Hebrew version we read that "Joseph was comely and well-favoured. And it came to pass after these things that his master's wife cast eyes upon Joseph, and she said, Lie with me. But he refused, and said unto his master's wife, Behold, my master knoweth not what is with me in the house, and he hath put all that he hath into my hand: there is none greater in this house than I; neither hath he kept anything from me but thee. How then can I do this great wickedness, and sin against God? And it came to pass, as she spake to Joseph day by day, that he hearkened not unto her, to lie by her, or to be with her. And it came to pass about this time that he went into the house to do his work, and there was none of the men of the house there within. And she caught him by his garment, saying, Lie with me: and he left his garment in her hand, and fled, and got him out" (Gen. XXXIX. 9-12). In the Egyptian folk-tale Bata goes into the house of Anup to fetch seed, and the wife of Anup cast her eyes upon him. "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 little. Better for thee. . . . beautiful clothes. Then the youth became like a panther with fury on account of the shameful discourse which she had addressed to him. And she was alarmed exceedingly. He spoke to her, saying, Verily, I have looked upon thee in the light of a mother, and thy husband in that of a father to me. (For he is older than I, as much as if he had begotten me.) What a great abomination is this which thou hast mentioned to me. Do not repeat it again to me, and I will not speak of it to anyone. Verily, I will not let anything of it come forth from my mouth to any man" (Records, vol. II, pp. 140, 141). Joseph being identified as the same character with Bata, it is Bata who will explain that character. Bata signifies the soul of the earth. In the Egyptian mythos this was the sun. "I am Bata," says the manes in the character of the solar god who is renewed and reborn daily as the soul of the earth and multiplier of the years (Rit., ch. 87). He might be reborn under the serpent type, or as the soul of Atum from the lotus, or the soul of Bata from the flower of the tree of dawn. But the myth is not merely solar. In fact, there is no bottom to the solar myth except in the lunar. Anup and Bata must be identified with Sut and Horus as the brothers in the two halves of the lunation before the tale can be correlated and correctly read.

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Sut-Anup was the elder brother of the two. His consort was Nephthys, the lady of darkness, who is charged with soliciting the young lord of light. There was some scandal respecting her and Osiris. The typical wanton who seduces or tries to seduce the youthful hero is the lady of the moon, who overcomes or who assails the lord of light. The character is determined in relation to Anup=Sut, the elder of the twin brothers in the mythos which passed into the eschatology and finally survived in the märchen of the two brothers. The story was represented three times over: (1) as mythical, (2) as eschatological, and (3) as a folk-tale, before it was narrated of Joseph in Egypt as Hebrew history or biblical biography. The origin of the mythos rests with the darkly beautiful Nephthys, consort of Sut (or Anup), the power of darkness in the nether-earth. That she had a character somewhat aphrodisiacal assigned to her, which became the subject of the legend, may be gathered from her being a divinity of the Egyptian town Tsebets, called Aphroditopolis by the Greeks. But she has been degraded as a wicked wanton in later representations of the dark lady who was originally the lady of darkness, at first in complexion, afterwards in character. The Semites began it with their scandal-mongering concerning Ishtar (or Shetar, the bride in Egyptian), because she had been the pre-monogamous great mother whose child and spouse were one. The Greeks followed them either directly or indirectly. Plutarch repeats a tale in which it is charged against Nephthys that either she seduced Osiris or he succumbed to her wiles. It is represented in the romance that after Nephthys had become the wife of Anup she fell in love illicitly with Horus, and besought him to stay with her when he came to plough and sow the seed-fields of Amenta. It is as the sower of seed that Bata goes to the house where Anup's wife is sitting at her toilet. He says, "Arise and give me seed, that I may go back to the field." Nephthys is literally the house of seed personified. She carries both the house and the seed-bowl on her head, and her name of Nebthi signifies the seed-house or granary of the earth. The story of Joseph and Potiphar's wife contains a mutilated fragment of this ancient Egyptian märchen reduced from the mythos into a romance. In this Potiphar is Anup, the wife is Nephthys, and Joseph is Bata or Horus, who is called the bull. Bata was the bull, and Joseph is also the bull, in Israel; hence the totem of the tribe of Ephraim was the bull. Bata is the bull of the seven cows which come to him as the seven Hathors, and, to make use of the Egyptian figure, Joseph, likewise is the bull of the seven cows that were seen in Pharaoh's dream. He was also the bull as the



adult of thirty years. In the Egyptian story Bata becomes a bull. "And Bata said to his elder brother, Behold, I am about to become a bull with all the sacred marks, but with an unknown history. The bull arrived, and his majesty the Pharaoh inspected him and rejoiced exceedingly, and celebrated a festival above all description; a mighty marvel and rejoicings for it were made throughout all the land. To the bull there were given many attendants and many offerings, and the king loved him exceedingly above all men in the whole land. And when the days were multiplied after this his majesty was wearing the collar of lapis lazuli with a wreath of all kinds of flowers on his neck. He was

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in his brazen chariot, and he went forth from the royal palace. Bata was brought before the king, and rejoicings were made throughout the whole land. They sat down to make a holiday (and they gave him his name); and his majesty at once loved him exceedingly, and raised him to the dignity of Prince of Ethiopia. But when the days had multiplied after this, his majesty made him hereditary prince of the whole land. And the sun-god Horus of both horizons said to Khnum, O, make a wife for Bata, that he may not remain alone. And Khnum made him a companion, who as she sat was more beautiful in her limbs than any woman in the whole earth; the whole godhead was in her." And now a tale is told of this consort of Bata which tends to identify her with Neitochris, that is primarily with the goddess Neith, and thence with Asenath the wife of Joseph. These quotations from the Egyptian tale contain the gist of the following statement. "And Pharaoh said unto Joseph . . . Thou shalt be over my house, and according to thy word shall all my people be ruled; only in the throne will I be greater than thou. And Pharaoh said unto Joseph, See, I have set thee over all the land of Egypt. And Pharaoh took off his signet-ring from his hand and put it upon Joseph's hand, and arrayed him in vestures of fine linen and put a gold chain about his neck; and he made him to ride in the second chariot which he had: and they cried before him Abrech: and he set him over all the land of Egypt. And Pharaoh said unto Joseph, I am Pharaoh, and without thee shall no man lift up his hand or his foot in all the land of Egypt. And Pharaoh called Joseph's name Zaphenath-Paneah (hnp=tnpj), and he gave him to wife Asenath the daughter of Potiphera. And Joseph went out over the land of Egypt. And Joseph was thirty years old when he stood before Pharaoh the King of Egypt" (Gen. XLI. 40, 46). The passage in which Joseph makes himself known to his brethren should be compared with the scene in which the lost Bata reveals himself and says, "Look upon me; I am indeed alive. Look upon me, for I am really alive. I am a bull!" and Bata "reigned for thirty years as king over Egypt." "And Joseph said unto his brethren, I am Joseph; doth my father yet live? And he said, I am Joseph your brother, whom ye sold into the land of Egypt" (Gen. XLV. 3, 4). Joseph also had become a bull or typical adult like Horus the man or god of thirty years. The fact is admitted when it is said that "Joseph was thirty years old when he stood before Pharaoh, King of Egypt." In the solar symbolism the sun as a calf in the winter solstice became a bull in the vernal equinox, where he found his heart, his soul, his force, sometimes imaged as phallic, upon the summit of the tree of dawn. In the human sphere the boy became a bull-that is, a typical adult of thirty years. Asenath we take to be a form of the great Neith, who was represented at On (Annu) by Iusās the mother of the young bull Aiu (or Iu=Io), who as her sif or son was Iusa. Professor Sayce in his "History of Joseph" says, with an unabashed effrontery, "What is important" (in this episode) "is that the incident which played so large a part in Joseph's

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life should have been preserved in Egyptian tradition! It became part of the literary inheritance of the Egyptians!" (p. 36). Thus suggesting that the Egyptians derived their mythology and folk-tales from the Hebrew Pentateuch.

But to resume: the dramatis personę in the Hebrew books of wisdom are chiefly the father and the son. The father is Ihuh, the self-existent and eternal god, and Iu (or Iusa) is the messianic son as manifestor in the cycles of all time. It is the father that is speaking of one of these periods, possibly a sothiac cycle, who says to Esdras, "The time shall come." "My son Jesus shall be revealed with those that be with him, and they that remain shall rejoice within 400 years." This was long thought to have been a prophecy of a Christ that was to come as an historical personage. But this son of god, whether named Iu, Iao, Iusa, Jesus, or Joseph, could no more become historical than god the father, both being one. And if this divine son could ever have become historical, he would have been Jesus the son of Atum-Ra at On, or, still earlier, Jesus the son of Ptah at Memphis. The "Wisdom of Jesus" in the Apocrypha is, according to the Prologue, the wisdom of two different Jesuses, the one being grandfather of the other. This can be explained by the



Kamite mythology and the two representatives of that name in the two divine dynasties of Ptah and Atum-Ra. As Wilkinson remarked, "The Egyptians acknowledged two of this name (Jesus), the first the grandfather of the other, according to the Greeks, and the reputed inventor of medicine, who received peculiar honours on a certain mountain on the Libyan side of the Nile, near the City of Crocodiles, where he was reported to have been buried" (The Ancient Egyptians, vol. III, p. 205). There are not only two with the name of Jesus who represent the sayer for the father god; Solomon is likewise a form of the wise youth who uttered the wisdom in the sayings or logia kuriaka. We are told in the prologue that "this Jesus did imitate Solomon." But Iu-em-hetep, the Egyptian Jesus, as the prince of peace, was Solomon by name. Thus the Jesus and Solomon of the Apocrypha, to whom the Wisdom of Jesus and the Wisdom of Solomon are ascribed, were two forms of the Word or Sayer, who was Iu the son (su) of Ptah, and Iu-em-hetep, the prince of peace, otherwise known to the Hebrews by name as Jesus and Solomon.

The most ancient wisdom was oral. It was conveyed by word of mouth, from mouth to ear, as in the mysteries. This consisted of the magical sayings or the great words of power. Following the oral wisdom, the earliest known records of written wisdom were collections of the sayings, which were continually enlarged, as by the Egyptian Jesus, or "the two of this name." The Osirian Book of the Dead is largely a collection of sayings which were given by Ra the father in heaven to Horus the son, for him to utter as teacher of the living on earth and preacher to the manes in Amenta. The wisdom of Ptah the father was uttered by the son, who is the Word in person. The names for the son may be various in the several religious cults, but the type was one, no matter what the name. The sayings collected in some of the Hebrew books of wisdom, such as the book of Proverbs, are spoken as from the father to his son. "My son, attend to my words; incline thine ear unto my sayings" (Prov. IV. 20). "Hear me,

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O my son," is the formula in the book of Ecclesiasticus. It has now to be suggested that the mythical or divine originals of this father and son in the books of wisdom were the wise god Ptah and the youthful sage Iu, the sayer or logos, who was his manifesting word as the son. Egyptian literature as such has been almost entirely lost, but amongst the survivals lives the oldest book in the world. This is a book of wisdom, in the form of sayings, maxims, precepts, and other brief sentences, called the Proverbs of Ptah-Hetep, which was written in the reign of Tet-Ka-Ra or Assa, a Pharaoh of the fifth dynasty, who lived 5,500 years ago. The author's name denotes that he was the worshipper of Ptah, and his collection contains the ancient wisdom of Ptah, although it is not directly ascribed to the god or to his son, the sayer, Iu-em-hetep. In this volume Ptah-hetep collects the good sayings, precepts, and proverbs of the ancient wisdom; the words of those who have heard the counsels of former days and the counsels heard of the gods. He addresses the god Ptah for authority to declare these words of wisdom, speaking as from a father to his son; and in reply "the majesty of this god says, Instruct him in the sayings of former days" (Records of the Past, 2nd Series, vol. III, p. 17). Ptah-hetep, then, the author who wrote a book with his own name to it 5,500 years since, assumes the position of the wise god Ptah addressing his son Iu-em-hetep, to whom the wisdom was communicated which was uttered in "the wise sayings, dark sentences, and parables," and collected in such books as the Sayings of Jesus, the Wisdom of Jesus, the Wisdom of Ecclesiastes, the Wisdom of Solomon, the Psalms, and the Book of the Dead. We quote a few of the sayings from Ptah-hetep, which give us a glimpse of the intellectual height attained by the Egyptians 5,500 years ago. "No artist is endowed with the perfections to which he should aspire." "He who perverts the truthfulness of his way, in order to repeat only what produces pleasure in the words of every man, great or small, is a detestable person." "If thou art wise, look after thy house. Love thy wife without alloy. Fill her belly, clothe her back, anoint her, and fulfil her desires as long as she lives. It is a kindness which does honour to its possessor." "If thou art powerful, command only to direct." "To be absolute is to run into evil." "The gentle man penetrates all obstacles." "Teach the man of great position that one may even do him honour." "If thou hast become great who once was small, and rich after having been poor, grow not hard of heart because of thy prosperity. Thou hast only become the steward of the good things of God."

Ptah was the father of Atum-Ra, therefore an earlier god. Memphis was an older foundation than On, the northern Annu. And the wisdom of Ptah-Iu was indefinitely older than the writings of the Aiu or Jews which had been preserved in the library at On and brought forth thence by Osarsiph as the basis of the Pentateuch. But the sayings of Jesus or logia of the Lord did not come to an end with the collection called the Wisdom of Jesus, that was translated "when Euergetes was king," and ascribed to two of the name of Jesus, with Sirach interposed between. The first gospel of the Christians began with a collection of the Sayings of Jesus, fatuously supposed to have been an historic teacher of that name. Every sect had its



collection of the sayings that were uttered as the word of God

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by the Word in person, who was Horus in the Osirian religion, or Iu, the Egyptian Jesus, to whom the books of wisdom were attributed thrice over, once as the son of Ptah, once as the son of Atum-Ra, and once as the son of Ieou in the Pistis Sophia. The veil is being torn away from the eyes of those who were unable or unwilling to see through it, and dead Egypt speaks once more with a living tongue. Explorers are just beginning to find some missing links betwixt the Ritual and those "gospels" that were canonized at last which were needed to complete the argument concerning the Egyptian origin of the Christian legend herein presented, and to demonstrate beyond doubt that the historic rendering of the mythos does but contain an exoteric version of the esoteric wisdom. Only the other day a loose leaf was discovered in the rubbish-heaps of Oxyrhynchus which had belonged to some unknown collection of the sayings or logia of "the Lord," who was not Jesus, a Jew in Palestine, but Jesus or Iu-em-hetep, a god of the Jews in Egypt (Sayings of our Lord, Grenfell and Hunt). It was at Memphis, we suggest, the book of wisdom, known to later times as Jewish, originated as the wisdom of Ptah, whose manifestor was Iu the coming son, who was his logos, his word, the teacher of his wisdom and sayer of his sayings. Atum-Ra was born son of Ptah as Iu-em-hetep in his primary form. When raised to the dignity of Ra, Iu-em-hetep, the typical bringer of peace and all good things, was continued as his son. Both Ptah and Atum had the title of Huhi the eternal, and each of them was also a figure of the one supreme god who was both father and son in one person. In the gnostic representation the propator was known to Monogenes alone, who sprang from him. It was also taught by the Egyptian Valentinus that the father produced in his own image without conjunction with the female (Irenæus, Against Heresies, B. I, ch. II, 1, 4, Ante-Nicene Library). The following brief list will serve to give an aperçu of this divine duality in various phases. Huhi the eternal god the father, Iu the ever-coming son; Atum-Ra as father, Nefer-Atum as the son; Osiris the father, Horus the son; Ihuh the eternal father, Iah the messiah or ever-coming son; Jacob-El the father, Joseph-El the son; David the father, Solomon the son; Ihuh the father, Jesus the son (Christian); Ieou the father, Iao the son (Pistis Sophia); Jehovah as the father, Jesus as the son. These are all twofold types of the same great one god in the religion that was established, first at Memphis, with Ptah as Huhi the eternal, the self-existent, lord of everlastingness, "he who is," or the "I am," and Iu-em-hetep as his su, sif, or son, continued in the cult of Atum-Ra at On, and brought forth from Egypt as the religion of the Ius or Jews, who were the worshippers of Huhi the eternal and of Iu the ever-coming messianic son, which dual type was also represented by the old lion and the young one, by the bull and the bullock, and by the ass and the foal of an ass. Moreover, it is recorded in the Hebrew legend that the one god of Israel was made known to Moses under two entirely different names. In two passages the name given is "Hy" (Ex. XV. 2 and XVII. 16). Moses says, "Iah is my strength and son." "This is my God and I will praise him." The other name is hvhy, rendered Jehovah. Under both names it is the one lord. Under both names the god is celebrated in the Psalms. Then

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the name of Iah is dropped altogether, except by Isaiah, who combines the two names under the one title of hy= hvhy, rendered "Jehovah-Jah," or the Lord Jehovah (Is. XII. 2). These two names, we repeat, represent the Egyptian names of Iu=Iah for god the ever-coming son, and Huhi=Ihuh the eternal father, who was the one god as Atum-Ra. Thus Isaiah's Iah-Jehovah combines the names of both the father and the son in the name of Israel's one god. And now, as the two characters of Huhi (Ihuh) and Iu (Iah) met in one person and the two names were combined in Iah-Ihuh, it appears probable that both the names were blended in one word to form the divine name of Ihuh (or hvhy) in Hebrew, by compounding those of Iu and Huh, thus, Iu-Huh, as a title of the eternal one. Iu would then be represented by the I, or yod alone, and the final form would be Ihuh, which, with the introduction of the Hebrew letter vav, was extended into Javeh and Jehovah for Jewish and Christian use.

An insuperable difficulty was bequeathed to the later monotheists of Israel in the mystery of a biune being consisting of a father and son who were but one in person. This needed a knowledge of the ancient wisdom to explicate the doctrine. How could the one god be two, or the twain one, to the plain and unsophisticated man? There was no abstract conception of any one god in two persons, or three, or 153 (Rit., ch. 141) as a spiritual entity. The origins are rooted in the phenomena of external nature, and have to be interpreted by means of sign-language and the mythical mode of representation. The Jews had got the father and son, and finally knew not what to do with both. The son was a perpetual difficulty in their



writings, which repeated fragments of Egyptian myths in the old dark sayings without the oral wisdom of the Gnostics, and left a stumbling-block that has remained to trip up all good, dunder-headed Christians. Still the son is present, as the anointed Son of God, the Christ that was, who has been all along mistaken for the Christ that was to be and is not yet, although the reign of the son as Ichthus in Pisces is nearly ended now, and the Pisciculi are gasping for breath like little fishes out of water. Jewish theologians did their utmost to suppress the sonship of the godhead, as well as to get rid of the motherhood. This was preparatory to the rejection of the sonship altogether when presented in the scheme of "historic" Christianity. They pursued their messianic phantom to the verge of the quagmire, but drew back in time to escape. They left it for the Christians to take the final fatal plunge into the bog in which they have wallowed, always sinking, ever since; and if the Jews did but know it, the writings called Jewish have wrought an appalling avengement on their ignorant persecutors, who are still proving themselves to be Christians, as in Russia, by ignominiously mutilating and pitilessly massacring the Jews. Their god, like the Mohammedan deity, was to be a father who never had a son. To put it in Egyptian terms, they held to their one god Ihuh the eternal, as the fixed and everlasting fact, and dropped the Iu or ever-becoming son, together with the modus operandi of becoming, whether astronomical or eschatological, and so they parted company with the followers of Ptah-Iu and of Atum-Iu. Or rather the son was turned into the subject of prophecy, whose

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ultimate coming was supposed to be fulfilled in the cult of Christianity. Thus the Jews are worshippers of the father, whereas the Christians substituted the son. These are two branches of the original religion in which the one god connoted the father and the son, who was Huhi or Ihuh the eternal, with Iu as the ever-coming cyclical manifestor for the father in the sphere of time.

Celsus casts it up against Moses, as leader of the Israelites, that he deceived them with his magical tricks, and misled them into the belief that there was but one god (Origen, *Contra Celsum*, ch. 23). For good or evil, however, the one god was established on the ground herein set forth, and this as why the Hebrew god, the eternal, self-existent, supreme one, whose other name is Hy, Iah, Iao, or Iu. These are the two lords who constitute the one god in the Hebrew version of the Egyptian doctrine. In destroying the cities of the plain it is said, "The Lord rained upon Sodom and upon Gomorrah brimstone and fire from the Lord out of heaven" (Gen. XIX. 24, 25), which is identical with Horus the lord as Har-Tema, the son who avenges his father Osiris in the great judgment and destruction of the condemned, who are overwhelmed in the cities of the plain because the occurrence is on the level at the place of equilibrium in the equinox of which there was a yearly representation in the mysteries of Amenta. There may be an attempt at times to conceal the dual personality in the phraseology, as when the Psalmist says, "God standeth in the congregation of gods," "He judgeth among the gods" (Ps. LXXXII. 1). But the writer lets in a flood of polytheism at the same time that he acknowledges the duality of Ihuh. In one psalm the anointed son is begotten (Ps. II); in another he is appointed (Ps. LXXXIX) as the holy one of Israel. In the latter instance it is David who is made the anointed son. Isaiah proclaims the god of Israel to be "the everlasting father" or father of eternity at the same time that he is the "prince of peace" who was the ever-coming son as Horus or Iu-em-hetep, the prince of eternity in the astronomical myths of Egypt and the prince of peace in the eschatology. "For unto us a child is born, unto us a son is given; and the government shall be upon his shoulder, and his name shall be called alp" (rendered wonderful), "councillor, mighty God, the father of eternity, prince of peace" (Is. IX. 6, 7). This song, uplifted so majestically by the music of Handel, might have been sung at On, or Memphis, many thousand years ago, as regards the subject-matter, which is purely Egyptian. Atum was the father of eternity, and Iu-em-hetep, the su or son, was the prince of peace, and these two were one. Probably the Hebrew word alp (pehla) represents the Egyptian pera or pela=to appear, show a great sight, in relation to the messianic manifestor, who was the messu or child, the prince of peace, and who "bore the government upon his shoulder" in a symbolical way peculiarly Egyptian. Atum, in his dual character of father and son, is he who says, "I am he that closeth and he that openeth, and I am but one" (Rit., ch. 17).

This doctrine of divine duality was based upon the Egyptian Pharaoh as the father and the repa or heir-apparent as the son-the ever-coming king in the person of the prince who was always born to be a king. The father was king of Egypt, the son was the prince of

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Ethiopia, which was the birthplace of an earlier time and remained the typical birthplace of the young prince of eternity for all time. The messu was the root of the Messiah by nature and by name. The prince of





Ethiopia is the messu whence the Messiah is Iu the son, messu or messu-iahu-that is, Iahu as the son or repa. In the mythical representation Horus was reborn each year as the messu, and the rebirth was celebrated by the festival called the Messiu. The repa symbolized the succession of Ra, or the sun, to himself, in a mode of showing that the god or the king never died, but continued for ever by transformation of the father into the son. The transformation was also seen in the old moon changing into the new, and the sun that set symbolically rendered as the old beetle that went underground to hatch its seed and die, to issue forth again renewed in its young. The Pharaoh transformed into his own son and manifestor as the repa, Atum into Iu-em-hetep, Osiris into Horus, Jacob into Joseph, and Iuh into the Messiah. This transformation occurred in natural phenomena periodically, therefore at the end of some particular cycle of time which was always indefinite for those who knew not the method of measurement astronomically.

The Lord and his anointed as father and son had been already represented at Memphis by Ptah and Iu-em-hetep, at On by Atum and Nefer-Atum, at Abydos by Osiris and Horus of the resurrection. The lord's anointed was the second Horus, Horus the adult, Horus who rose again in spirit after death to manifest the glory of the father with the holy oil upon his shining face which made him the anointed. The Lord's anointed, called the Messiah in Hebrew, the Kristus in Greek, and Chrestus in Latin, is the Messu in Egyptian. Messu signifies the son, the child, or heir-apparent, the prince of Ethiopia. As human he was the repa, son of the Pharaoh. As divine he is the son of god. Messu is also an Egyptian word signifying the anointed and to be anointed. The Lord and his anointed are frequently mentioned in the Hebrew writings. These are the father and son, equivalent to Osiris and Horus his son; also to Ptah and Iu the prince of peace. "The Lord shalt exalt the horn of his anointed" (I Samuel II. 10). "Here I am: witness against me before the Lord and before his anointed" (I Samuel XII. 3). "The kings of the earth set themselves, and the rulers take counsel together, against the Lord and against his anointed" (I Ps. II. 2). "The Lord showeth loving-kindness to his anointed" (Ps. XVIII. 50). "The Lord saveth his anointed; he will answer him from his holy heaven" (Ps. XX. 6). "He is a stronghold of salvation to his anointed" (Ps. XXVIII. 8). "Behold our shield O God, and look upon the face of thine anointed" (Ps. LXXXIV. 9). "Thine enemies have reproached the footsteps of thine anointed" (Ps. LXXXIX. 51), who was the witness and the messenger that showed the way of the Lord in the heavens, in the earth, in the waters and in the nethermost depths of Sheol. The "anointed of the Lord" was the very breath of their nostrils to them who had said, "Under his shadow we shall live among nations" (Lam. IV. 20). "The Lord goes forth for the victory with his anointed" (Hab. III. 13). This duality of Iuh and the Messiah or reborn son was the source of a great dilemma to the Jews, and the cause of a conflict betwixt their monotheism and the Messiahship. They knew of a

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doctrine concerning the Messiah, but were afraid of the astronomical fulfilment being mistaken for the humanly historical, and thus insisted all the more upon the divine unity in its simplicity. In the Ritual, Horus is described as the son who converses with the father. He is thus addressed, "O son who conversest with thy father!" (ch. 32). This character is ascribed to David as the divine son in the Psalms, he who declares, "The Lord said unto me, Thou art my son, this day have I begotten thee" (Ps. II. 7). In the same psalm the Lord is said to have begotten his anointed son and set him as the king upon his holy hill in Zion. This is the son as the divine avenger of whom it is said, "Kiss the son, lest he be angry and ye perish by the way, for his wrath will soon be kindled." The father says to his son, "Ask of me, and I will give thee the nations for thine inheritance, and the uttermost parts of the earth for thy possession. Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel" (Ps. II. 7, 8, 9). In the Ritual (chs. 17 and 175), this avenger is the son who "cometh red with wrath as the heir of Osiris seated upon the throne of the dweller in the lake of twofold fire." This is Horus who says to his father after the periodic battle with the evil powers, "I, thy son Horus, come to thee." "I have avenged thee. I have overthrown thy foes. I have established all those who were of thy substance upon the earth for ever." That is when he returns to the father in heaven with his work accomplished on the earth and in Amenta. In the time of Isaiah and of the Hebrew psalmist the type of the son, the chosen one, the servant who became the beloved of the Lord, was extant as a man, not merely as the lamb or the branch. It is the same type in the gospels, which were written with reference all through to the figure that was pre-extant (Ps. II. 7, 12; Is. XLII. 1; Matt. III. 1 to 3). Moreover, the same things were said of that type in the earlier as in the later time. He was equally the crucified or suffering Messiah; gall was given to him for meat, and vinegar for drink (Ps. LXIX. 21). He was bound in his hands and feet; his garments were parted amongst his spoilers, who cast lots for his vesture (Ps. XXII. 18). All that was fabled to have been historically acted at a later period had been already fulfilled with non-historical significance. It is the same also with the character of John the Baptist as with Jesus in the gospels. In



defiance of the fact that the event is contemporary with or had occurred previously in the prophetic writings, the Christian world supposes that the so-called prophecies simply refer to a Messiah who is to come in a "personal and historical character." Thus it is assumed that the "prophecy of Isaiah, "The voice of one that crieth, Prepare ye in the wilderness the way of the Lord! Make straight in the desert a highway for our God. Every valley shall be exalted and every mountain and hill shall be made low, when the uneven shall be made level, and the rough places a plain, and the glory of the Lord shall be revealed" (Is. XL. 3-5; Matt. III. 3); it is assumed that this was historically fulfilled when the passage is quoted in the gospel according to Matthew and applied to John the Baptist, whereas the alleged history in the New Testament is based upon the supposed fulfilment of this prophecy in the Old. Yet it is only a fragment repeated from the Egyptian mythos, in which Anup was the crier in the wilderness and

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the guide in the ways of darkness through which the road was made from equinox to equinox in the desert of the under-world. When reduced to their proper level, the elevation of the valley and the lowering of the mountain are but another mode of describing the equinoxes. Anup was the precursor, the forerunner, the prophet of Horus the Lord who came in glory, and the preparer of his way. As such he appears in the opening chapter of the Ritual, where we read, "O openers of roads! O guides of paths to the soul made in the abode of Osiris (the house of heaven with thirty-six gates), open ye the roads! Level ye the paths of the Osiris." That is, bring the lofty low in process of levelling or making the road equal in the mount of the equinox at the coming of Horus the lord. Horus as lord of the two horizons was Har-Makhu, lord of the equinoctial level. At the time of the Easter equinox the path was made level, the valley exalted, and the mountain brought low at the coming of Har-Makhu who revealed the glory of the lord.

If the Jews had only held on to the sonship of Iu, the su or sif, they might have spoiled the market for the spurious wares of the "historic" Saviour, and saved the world from wars innumerable, and from countless broken hearts and immeasurable mental misery. But they let go the sonship of Hy with the growth of their monolatry. They could not substitute the "historic" sonship; they had lost touch with Egypt, and the wisdom that might have set them right was no longer available against the Christian misconception. They failed to fight the battle of the gnostics, and retired from the conflict dour and dumb; strong and firm enough to suffer the blind and brutal Juden-Hetze of all these centuries, but powerless to bring forward their natural allies the Egyptian reserves, and helpless to conclude a treaty or enforce a truce. The Jews have suffered and been damned along the line of 1,800 years on account of the false belief which they unwittingly helped to foster; and if they should still suffer slinkingly for gross gains instead of turning round and rending their persecutors and helping us to win the battle for universal freedom, when once the truth is made known to them, they will, if such a fate were possible, be deserving of eternal damnation in the Christian hell. The rootage of matters like these lies out of sight, and is not to be bottomed in the Hebrew scriptures, but such passages as those quoted show the existence of a god the father and a god the son. Not a son who is to be begotten at some future period by miraculous interposition of divine power playing pranks with human nature in a female form. The anointed son was then begotten and already extant. It was he who suffered like Horus in one character, and who came like Horus in the other as the arm-lifter of the lord, the avenger red with wrath, to rule with a rod of iron, not on this earth but in the earth of eternity, the Sheol of the Psalms. And on account of this language in the Cursing Psalms, as they have been called, the militant Christians have claimed a divine sanction for all their brutality in going forth with fire and sword to blast the face of this fair earth and slay the utterly astonished natives of other lands who would not or could not accept a doctrine so damnable as a revelation emanating from the most high God. The Psalmist celebrates this son of God, his begettal, his advent, but offers no real clue to the nature of the sonship; and the Christians, knowing

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nothing of the astronomical mythology or of the Egyptian eschatology, could only conclude that it must be historical. No "Jewish monotheist" could explicate the duality of the deity. The Psalmist celebrates the coming of the Lord, but who the Lord is or what the advent may be it is impossible to tell when the mythical background has been left out of view by the adapters of the ancient matter. As Egyptian, Iu the son is the ever-coming one as the means by which the father of eternity manifests in time and other natural phenomena. As Egyptian, the divine duad of father and son had been Ptah and Iu, or Atum and Iu, or Osiris and Horus, according to the cult through pre-Hebraic and pre-Christian ages. In Israel it might be Jacob-El



the father, with Joseph-El as the beloved son; or Abraham with Isaac, the sacrificial son; or Iuh and David, the divinely-begotten son; or David and Solomon, the wise youth and prince of peace.

It has now to be shown that these two represent the father and his beloved son who are Iuh and David in the book of Psalms. These are the two lords as the Lord and the Lord's anointed in Psalm CX: "The Lord said unto my Lord, sit thou at my right hand until I make thine enemies thy footstool. The Lord shall stretch forth the rod of thy strength out of Zion. In the beauty of holiness from the womb of the morning thou hast the dew of thy youth. Thou art a priest for ever after the order of Melchizedek" (Ps. CX. 4). That is the Lord who is the "coming son" in all the so-called prophecies; and David is the son who thus converses with the father as Horus did with Ra, or as Jesus is represented in converse with Jehovah. As a divine personage David is a form of the beloved son; hence perhaps the origin of his name. David, Daoud, or Dood means the beloved; and as a mythical character the beloved one, the Lord's anointed, the Messiah, is the son of Iuh, not the son of Jesse, who is not mentioned in the Psalms. This is the typical character with which we are now concerned, the original in the mythos who afterwards became a subject for the popular märchen. The inscription on the Moabite Stone shows that the Israelites of the northern kingdom worshipped a deity named Dodo or Dod (=David) by the side of Iuh, "or rather they adored the supreme god under the name of Dodo as well as under that of Iuh" (Sayce, Hib. Lectures, pp. 56, 57). Mesha, the Moabite king, announces that he has carried away the altars of Dodo and "dragged them before Chemosh," Dodo and Iuh being David and Iuh as two divinities, or the one god in the dual character of father and son. And if, like Jacob-El, Joseph-El, and Israel, David was a god, it follows that the son assigned to him as Solomon was so likewise. Only a divinity could be the prince of peace. Solomon was also a form of the divine son called the beloved. Hence the prophet Nathan gives him the name of Jedidiah, the "beloved of the Lord" (II Sam. XII. 24, 25). And the beloved son was the messianic or anointed son.

In addition to the divine duality of father and son which was imaged in Ptah and Kheper, Atum and Iu, Osiris and Horus, Iuh, and Iah, and the Egypto-gnostic Ieou and Iao, there was a twofold nature manifested in the sonship human and divine. This has been one of the most profound of the ancient and most perplexing of

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modern mysteries. It is to the Egyptian wisdom we must turn if we would trace the origin of this messianic mystery to the root in nature. But there is no beginning with the solar mythos. As it is said of Jesus, there are three which bear witness that the Messiah came in the water, in the blood, and in the spirit (I John V. 6, 7). As Egyptian, the first was Horus who came by water in the inundation, the second was Horus who came in the blood of Isis, the third is Horus of the resurrection, who came again in the spirit; and, as Horus in these characters, "the three agree in one. The Book of the Dead describes the source and origin of life as water and the water-plants. This was religiously commemorated as a mystery of Amenta. The water-spring was imaged in the tuat of the nether-world, "which nobody can fathom," and the offerings of which are "edible plants" (Rit., ch. 172), the water-plant being a form of primeval food. Thus Horus on his papyrus springing from the water represents the soul of life that came by water in or as primeval food. Hence he was depicted as the shoot. He would now be called the spirit of vegetation, born of water. Horus is also imaged as the child that issues from the plant or from the mother earth. The child=the shoot was typical of an ever-renewing and eternal youth; hence Horus the eternal child. The Egyptian "eternal" was *eonian* and ever-coming, whether figured by the shoot or as the child. Horus came by water annually, and brought abundant food. There was famine when the water failed, and therefore Horus as the spirit of vegetation was a kind of saviour to the world. He came from Ethiopia as the messu. The messu in Egyptian is the child, and Horus was the messu of the inundation, the water-born upon his papyrus, and an image of the source and sustenance of life born of a mother who was ever-virgin but non-human. Such is the root origin of the messianic mystery, and also of the mythical virgin and her ever-coming child. But the ever-coming child not only came by water. He also came by blood as Horus who was incarnated in the blood of Isis. Thus Horus of the incarnation was the child that came by blood and was made flesh by her who doctrinally was the ever-virgin mother. This is the elder Horus, the eternal child of her who was known to the gnostics as the eternal virgin. This duality in the sonship of Horus has its origin in his twofold advent and his twofold character, which implied a twofold motherhood. In the first he was the child of the virgin mother as the soul of the mother only. In the second he was Horus in spirit, the beloved only-begotten son of the father in heaven, who was Ra the Holy Spirit. Horus in two of his characters is palpably depicted in the Hebrew scriptures. In the first he is Horus, who in the Ritual (ch. 115) is called the "Afflicted One." This was the Horus of the incarnation, the god made flesh in the imperfect human form, the type of voluntary sacrifice, the image of



suffering; being an innocent little child, maimed in the lower members, marred in his visage, lame and blind and dumb, and altogether imperfect. No man upon the cross or in the Tat-tree could ever make appeal to equal this, the most pathetic picture in the world. And Horus, "lord of resurrections" from the house of darkness (Rit., ch. 64), who as the first "of them that slept" woke up in death as the "soul most mighty" and burst the mummy-bandages and rent the tomb asunder and arose as Horus divinized,

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the victor over death and hell and all the powers of evil, is the most triumphant figure in the world.

A piteous portrait of the first Horus, the afflicted sufferer, is depicted by Isaiah. "Behold, my servant shall deal wisely; he shall be exalted and lifted up, and shall be very high. Like as many were astonished at thee (his visage was so marred more than any man, and his form more than the sons of men)." "Who hath believed our report? and to whom hath the arm of the Lord been revealed? For he grew up before him as a tender plant, and as a root out of a dry ground; he hath no form nor comeliness; and when we see him, there is no beauty that we should desire him. He was despised and rejected of men; a man of sorrows and acquainted with grief; and as one from whom men hide their face he was despised, and we esteemed him not. Surely he hath borne our griefs and carried our sorrows, yet we did esteem him stricken, smitten of God, and afflicted. But he was wounded for our transgressions, he was bruised for our iniquities; the chastisement of our peace was upon him; and with his stripes we are healed. He was oppressed, yet he humbled himself and opened not his mouth; as a lamb that is led to the slaughter, and as a sheep that before her shearers is dumb; yea, he opened not his mouth. And they made his grave with the wicked and with the rich in his deaths. Thou shalt make his soul an offering for sin" (ch. 53). The character here portrayed for the Messiah is that of the Messu-Horus in every feature, except that he was not "wounded for our transgressions" nor "bruised for our iniquities." The Egyptians were indefinitely older than the Semites, but had never heard of the world being lost by Adam's fall, or its need of an historic saviour who should take the place and act the part of the Jewish scapegoat. The later doctrine of vicarious atonement has been added. That is Semitic, not Egyptian. Osiris of the mysteries was dramatically represented as a victim, but not as a vicarious sacrifice on account of human "transgressions" or "iniquities." Osiris, the good being, gave his life that men and animals might live, which was in providing the elements of water and food. This was commemorated in the sacramental meal, at which his body was eaten as the bread of life and his blood was drunk in the red wine or beer. The doctrine itself is indefinitely older. The Great Mother was imaged earlier still as the giver of life and sustenance in or as the tree by Hathor, who was imaged in the sycamore-fig as the tree of life, which was her body; and by the Cyprian Venus, who was apparently bound upon the tree. In neither case is there any doctrine of the scapegoat, neither as animal, human being, or divine. Horus is said to be the altar and the offering in one, and a form of the altar is the tat. The tat-cross was the tree, whether of Hathor or Horus, of Osiris or Ptah. But there was no sufferer on it or in it who bore the sins of the world. That is a doctrine of barbarous, non-Egyptian ignorance, only fit for cowards, slaves, and criminals. The only substitution in the Osirian religion is when Horus becomes the voluntary substitute for the suffering god the father as a type of divine sonship and an example for all men to follow in the war of good against evil. But there is no scapegoat and no innocent victim of divine wrath, no expiatory sacrifice in the Egyptian eschatology. That was a perversion of the Egyptian doctrine. There is a sacrificial victim as Child-Horus, but it was a voluntary sacrifice.

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He comes to earth and takes upon himself the burden of mortality, and is conscious that he has to suffer and die in order that he may demonstrate the resurrection in spirit to the manes in Amenta and to men on earth. He comes as the calf of the sacrificial herd, and in a body that will be eaten at the sacramental meal (Rit., ch. 105). "In his deaths," which are periodic, he comes to an end on behalf of the father in heaven, at whose table he will ultimately rest (Rit., ch. 70). The elder Horus in the Osirian cult is that child of the virgin mother who in a second phase and at the second advent is the father's own begotten and beloved son, who takes upon himself to suffer in the father's and the mother's stead, not only in the phenomena of external nature, but also as a figure of the human soul immersed in matter. This involved the doctrines of the incarnation, the virgin mother, baptismal regeneration, the begetting of the anointed son as Horus of the resurrection, Horus the great judge, Horus the avenger, Horus the spirit glorified in the likeness of the father. He dwelt on earth as mortal Horus in the house of Seb (earth) until he was twelve years of age. He went down to Amenta as the human soul in death, or as the sun of winter sinking in the solstice. He rose



again from the dead in search of his father, whom he had not known on earth. The father, as Osiris in Amenta, had been overcome by Sut, the power of darkness. Horus rises in Amenta as the avenger; he rises as “the living soul,” Horus who now comes in the spirit (Rit., ch. 5). He comes to see Osiris and to drive away the darkness (ch. 9). He comes as the beloved son to seek for Sut, the adversary of Osiris, in the nether earth, and pierce him to the heart (ch. 11). The teaching of the Ritual is that sacrifice was of a twofold nature. In one aspect of the doctrine it was voluntary, in the other it was vengeful and piacular. This doctrine was brought on at second-hand in Rome as the bloody and unbloody sacrifice, both being associated with one victim there instead of two. But as Egyptian there were two, one innocent and one guilty. Osiris or Child-Horus of the mysteries was the voluntary victim of the unbloody sacrifice, and Sut the victim of the vengeful sacrifice that is celebrated in the Ritual on the night of the great slaughter and the manuring of the fields with blood. Osiris was the voluntary sacrifice. He was the god who gave himself in all the elements of life that all his creatures might have life. He came to earth or manifested in the water, and in flesh and blood, in vegetation and cultivated corn, or, more abstractly, as the bread from heaven. For the later providence was imaged in some likeness of the primitive provider. Hence Osiris is depicted as the wet-nurse with a myriad mamme. The Great Mother as the bringer of plenty might be superseded together with her seven cows, and Isis, the good lady, by Osiris as Un-Nefer, the good being, with whom she was united in one; but still the figure of food and drink remained as an eternal type, when the god gave “the food that never perishes” by the incorporation, or the later incarnation, of himself. This was the voluntary victim who was made a sacrifice in the Osirian mysteries. As represented, he was slain by Sut, the leader of the evil powers, on the night of the great battle. Then follows the vast vengeful sacrifice of Sut and his co-conspirators, who in the form of the Typhonian animals were slain upon the highway of the damned so long as there was any blood to flow.

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The vengeful sacrifice is also shown when Apap, the enemy of Ra, is slain. It is said, “Apap is stricken with swords; he is sacrificed” (Book of Hades, Records, vol. XII). Horus the child was the typical babe and suckling that was accredited with a revelation beyond the range of human faculty concerning things that were hidden from the wise and understanding. That was in a mystery, not meant for an apotheosis of infants or simpletons and bibliolaters. Horus the human was the child, and the divine Horus was the prince, the repa with the kingly countenance; and these are alluded to disparagingly by Iahu when he says of the people of Israel, “I will give children to be their princes, and babes shall rule over them” (Is. III. 4). Human Horus came to earth in the character of a little child, a type of gentleness otherwise figured as a lamb or a calf. This typical little child is described by Isaiah in his millennial account of the Messiah who came periodically as the bringer of peace, Iu-em-hetep or Horus, or the Hebrew Mes-Iah, which is equivalent to Mes-Iu the coming child in Egyptian, who is otherwise the Iu-su, son of Atum and Iusāas. “And the wolf shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion falling together; and a little child shall lead them. And the cow and the bear shall feed; their young ones shall lie down together; and the lion shall eat straw like the ox. And the sucking child shall play on the hole of the asp, and the weaned child shall put his hand on the adder’s den. They shall not hurt nor destroy in all my holy mountain” (Is. XI. 6, 9). This little child was the human Horus in the Egyptian mythos. The tender plant that springs up out of the dry ground, in the prophecy of Isaiah, is also represented both in the Osirian religion and in the earlier cult of Atum-Ra. Horus, the branch, or natzer, was the branch of the unbu or golden bough. The speaker in this character says (Rit., ch. 71, Renouf), “I am unbu of An-ar-f, the flower in the abode of occultation.” An-ar-f denotes the abode of the sightless Horus, who was encircled by darkness and obscurity. It was there, in a waste place where nothing grew, that the golden unbu, or golden bough, burst into blossom as the living shoot from out the soil or the annually decaying tree of vegetable life, as offspring of the sun. Child-Horus as the natzer or Messiah was the “tender plant” that literally grew up “as a root out of a dry ground.” As the plant of Anrutef he is rooted in the dry desert (Rit., ch. LXXI; cf. Is. LVIII. 11) which precedes the place of emergence from Amenta in the east. The dry ground was intensely actual in Egypt at the time of the winter solstice, when the land was left waterless. It was the season of coming drought that was reflected in the wilderness of Anrutef, through which the suffering sun god had to pass. It was there that Isis sought the water of life which was imaged as her lost Osiris. In this desert Horus suffered his great thirst, and here he sprang up as the tender plant from a root in the dry ground when nourished at the breasts of his mother. He had no form of comeliness, because he was that amorphous product of the virgin that lacked the soul and seal of the authenticating fatherhood which conferred the grace and favour upon Horus the divinized adult. This was the human Horus who was but





human in the way already indicated as the maimed, crippled, shapeless, dumb, blind, impubescent product of the mother nature only. It was the ancient Child-Horus who was continued in the catacombs

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as the little old and ugly Christ. "He hath no form nor comeliness" (says Isaiah), "and when we see him there is no beauty that we should desire him; as one from whom men hide their face he was despised." Or as one who hid his face from men. The man of sorrows who had neither form nor comeliness was but a typical, not a natural man, still less an historic personage who hid his face and opened not his mouth; and the type was identical with that amorphous birth of the gnostic Sophia which she produced when flowing away into immensity until she was crossed and stayed by Stauros, who stopped the issue of blood. Both were the same as the imperfect, inarticulate child of Isis. The tender plant of Isaiah is one with Horus the shoot, who is also called a plant out of the Nun. The Hebrew man of sorrows is thus doubly identified with the human Horus, and only in the human Horus do we reach the genesis in nature of that Jesus who was reputed to have been born of flowing not of concremented blood. For mystical reasons this was the child who never could become a man, and never did; the typical victim of this sacrifice always remained a child. And because the Horus was but a type, he could be represented by the red shoot, the red fruit, the red calf or lamb, the red crown, or the red sun as sufferer in the winter solstice. Various types of this meek and lowly Horus made divine appeal to human tenderness and melted their way to the heart on behalf of the suffering mother and her dear, deaf, dumb, and sightless little one, the child of silence who was her Logos in sign-language.

The duality represented by Horus the Messiah in his twofold character is described in the Ritual from the root. This is the chapter (Renouf, 115) by which the manes cometh forth into heaven, or the Child-Horus changes into the Arm of the Lord, the mortal Horus into Horus the immortal. The speaker says, "I know the powers of Annu. Doth not the all-powerful issue forth like one who extendeth a hand to us? It is with reference to me the gods say, Lo the Afflicted One, who is the heir of Annu! I know on what occasion the lock of the male-child was made. Ra was speaking with Amhauf, and a blindness came upon him. Ra said to Amhauf, Take the spear, O offspring of men. And Amhauf said, "The spear is taken." Whatsoever the meaning of this instruction, the result was that "two brethren came into being. They were Heb-Ra and Sotemanes, whose arm resteth not. As Child-Horus, he assumed the form of a female with the lock, which became the lock in Annu. Sotemanes is an image of Horus as the arm of Osiris. This is the arm that takes the spear to wield the weapon mightily. The Child-Horus might be of either sex, and the lock of childhood was worn by him as the type of both sexes. In his condition of blindness Horus of the lock was the afflicted one, but he is still the heir of Annu. That is the city where the transformation takes place in the temple. "Active and powerful is the heir of the temple, the active one of Annu. The flesh of his flesh is the all-seer, for he hath the might divine as the son whom the father hath begotten. And his will is that of the mighty one of Annu" (Gr. Heliopolis). This, we repeat, is the account given by the Ritual concerning the origin of the divine duality that was manifested in the double Horus, as the child of twelve years and the adult of thirty years, the wearer of the lock and the victorious lifter of the arm.

Now, Horus in these two characters can be as clearly traced in

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the Psalms as he is described in the Ritual. As Horus the human, he is the child with the side-lock, the afflicted one, the maimed, dumb, and blind sufferer who is persecuted by Sut. As Horus divinized, Horus the king's heir, "he hath the might divine as the son whom the father hath begotten"-that is, begotten in spirit for the resurrection from the dead. This is he whom the Psalmist celebrates: "My heart overfloweth with a goodly matter: I speak the things which I have made touching the king: my tongue is the pen of a ready writer. Thou art fairer than the children of men; grace is poured into thy lips: therefore God hath blessed thee for ever. Gird thy sword upon thy thigh, O mighty one, thy glory and thy majesty. And in thy majesty ride on prosperously. Thou hast loved righteousness and hated wickedness: therefore God, thy God, hath anointed thee with the oil of gladness above thy fellows" (Ps. XLV. 1-9). This in the original was Horus the anointed, the son of god, the oil of gladness on whose face was typical of his divinity. The person addressed in the 45th Psalm is also recognizable as "the royal Horus," Horus of the beautiful countenance. The Psalmist continues: "All thy garments (smell of) myrrh and aloes and cassia; out of ivory palaces stringed instruments have made thee glad. Kings' daughters are among thy honourable women: at thy right hand doth stand the queen in gold of Ophir" (Ps. XLV. 2, 9). Isaiah has likewise reproduced a portrait of Har-Tema the mighty avenger in his second advent, who came at the end and re-beginning of the period



which is called the year of redemption: "Who is this that cometh from Edom, with garments crimson from Bozrah; he that is glorious in his apparel, marching in the greatness of his strength, mighty to save?" "Wherefore art thou red in thine apparel, and thy garments like him that treadeth in the wine-vat?" "I have trodden the wine-press alone; and of the people there was no man with me: yea, I trod them in mine anger and trampled them in my fury: and their life-blood is sprinkled upon my garments, and I have stained all my raiment. For the day of vengeance was in my heart, and the year of my redeemer is come. I looked, and there was none to help; and I wondered if there was none to uphold; therefore my own arm wrought salvation unto me, and my fury it upheld me; and I trod down the people in my anger and made them drunk in my fury, and I poured out their life-blood on the earth" (Is. LXIII. 1-6). This in the original is magnificent; in its perversion it is bewildering, but no bibliolater could possibly have known what it was about. Hence the endeavour to make it a matter of prophecy by means of marginal misinterpretation; a feast of vengeance for good Christians to look forward to at the second coming of their long-belated Lord. It is not prophecy: it has no other meaning and had no other origin than that of the Egyptian mythology and the mysteries of Amenta. Horus in his human personation was the mother's suffering son, the victim as described by Isaiah (chs. LII, LIII) and by the Psalmist as the sacrificial victim in the present, not in a future, near or far (Ps. XXII. 17, 18; XXXI. 5; XLI. 9; LXIX. 21). After his death, a representative of the Osiris rises again triumphant as the maker of justice visible. He does not merely speak of righteousness. He is the just and righteous judge who does justice in the judgment hall of Maati on the

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day of doom. As the divine avenger of the suffering Osiris or the human Horus he arises in the person of the red god, who is thus addressed: "O fearsome one, thou who art over the two earths, red god who orderest the block of execution, to whom the double crown is given," as Horus at his second coming (Rit., ch. 17). He comes back in his second advent as the lifter of the arm, great in his glory, as wearer of the double crown, the terrible avenger of the wrongs that were inflicted by the wicked on the suffering Osiris, or on humanity in that appealing and pathetic representative in the god of humanity who gave himself a sacrifice to show the way that others might have life. The way of salvation was revealed by the human Horus being divinized in death, and emerging as an immortal on the horizon of the resurrection, safe beyond the valley of the shadow and the darkness of Sheol. The drama from which scenes are given in the Hebrew writings, as if these things occurred or would occur upon the earth, belongs to the mysteries of the Egyptian Amenta, and only as Egyptian could its characters ever be understood. We have to bear in mind that the typical teacher of Israel is alleged to have been learned in all the wisdom of the Egyptians. Unfortunately, the key of the Mosaic writings was mislaid, and the Bible has become a lock-up of bondage for the prisoners of the Christian faith. Isaiah asks, "Who hath believed that which we have heard, and to whom hath the arm of the Lord been revealed?" To none, we reply, save those who know the god who lifted up the arm in death, who bared the holy arm in retribution, and who wrought salvation with it for the oppressed who suffered from the adversaries in Amenta. Horus-Amsu is the god who uplifts the arm of Osiris the lord, which he has freed from the swathings of the mummy as he rises from the tomb. The buried Osiris represented the god in matter, the earthly half of the divinity, so to say, earth being termed his body and heaven his soul. Hence he is imaged by one arm, one leg, one side. Hence also the typical right and left arms. Osiris buried in Sekhem is represented with the left arm still bound and powerless. Horus in his resurrection is the right arm that was lifted when he had burst the bonds of death and got the better of Sut as conqueror of the grave and manifestor in phenomena both natural and eschatological for the father in Amenta, the father of eternity, or the eternal father, he whose son was manifestor by periodic repetition in the sphere of time. The tat-type of support and stability on which all rested in Tattu is said to be the arm or shoulder of Horus in Sekhem (Rit., 18), whose figure with the fan or khu in his right hand will show us how the government was on his shoulder. The abstract language of the Jewish writings takes the place of the earlier concrete representation and the Egyptian symbol, which were figures of the facts that dislimn and ultimately fade away in words. Amsu-Horus, who rises from the grave in Amenta with his right arm freed from the mummy-swathe, is designated the "lifter of the arm," and in this connection we may compare a Fijian burial custom. When a hero or distinguished "brave" is buried, the body is interred with the right arm lifted up above the mould of the grave mound. The people passing by, on seeing this, exclaim, "Oh, the hand that was the slayer of men" (Lorimer Fison, "Notes on Fijian Burial Customs,"

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Journal of the Anthropological Institute). The natural fact was first rendered in sign-language, and this



supplied the type to the mythical or eschatological phase. The Fijian custom shows the figure, straight from nature, of the arm-lifter as the conqueror in life thus imaged memorially in death; Amsu-Horus is the lifter of his right arm as the victor over death. Such a custom is by no means “ghastly” when interpreted by the Egyptian wisdom, but a mode of honouring the brave spirit, which in Amsu-Horus is exhibited as triumphant over death and all the ills of mortality, as the arm of the lord, the conqueror of his father’s enemies, triumphant over death and the grave. It was Amsu-Horus who “hath showed strength with his arm,” for he has wrenched and raised it from the leaden grasp of the burial-place and the bondage of the mummy, holding aloft the sign of rule and government as the express image of potency personified. Amsu personates the “arm of the lord” outstretched from the mummy of matter. He is called the arm-raiser, and through his potency the other arm bound up in the mummy case is set free, and the Osiris emerges pure spirit, with both arms intact and both feet in motion. “Behold,” says the prophet; “Behold, the Lord God will come as a mighty one, and his arm shall rule for him” (Is. XL. 10). In this aspect he comes as the good shepherd. “He shall feed his flock like a shepherd; he shall gather the lambs in his arm and carry them in his bosom, and gently lead those that are with young” (Is. XL. 11). This was Horus the lifter of his arm for Osiris, upon whose shoulder rested the insignia of his government, which included the whip (or flail) and the shepherd’s crook. As the Good Shepherd Horus tends the sheep of his father, and comes to gather them in his fold. He was personified as the delegated power that drove with the whip and drew them with the hek of rule, which became the shepherd’s crook. The portrait of Horus the good shepherd, who was likewise the arm of the lord in this picture of pastoral tenderness, was readapted by the Hebrew writer for the comforting of distressed Jerusalem. The character and the picture belong to the Amenta in the Ritual, and these have been represented as if belonging to this earth, whereas the good shepherd and the sheep, the fields of peace and pastures of plenty beside the still waters, pertain to hetep, the paradise of peace. Of the “prince of peace,” who is proclaimed by Isaiah as having come (he came annually or periodically in the mythos), it is said, “The government shall be upon his shoulder” (ch. 9. 6). So was it with the Egyptian prince of peace as Horus the “sustainer of his father.” On the night of setting up the tat and of establishing Horus in the place of the dead Osiris Horus takes the government upon his shoulder. It is said, “The setting up of the tat (of stability) means the shoulder of Horus”—that is, the shoulder with which he sustains the government (Rit., ch. 18). In this sense he was the arm of the lord, “the lifter of the arm,” called “the avenger of that left arm of Osiris which is in Sekhem.” Horus images the mummy-Osiris in the resurrection. With the right arm lifted he wields the sceptre of his power that signifies his triumph over death and hell and the grave; he also bears the sign of government upon his other shoulder. What a portrait of level-browed justice is that of Amsu-Horus, who is

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described as the god “whose eyebrows are like the two arms of the balance (or scales) upon that day when outrage is brought to account and each wrong is tied up to its separate block of settlement” (ch. 17). This is the judge in person of the son, the god who lifteth up his arm, and who is the arm of the lord made manifest for the execution of justice. And this is the arm of the lord invoked for the same purpose by Isaiah, which alone explains the expression, “Mine arm shall judge the peoples.” The veil of words in the Hebrew constantly conceals the wisdom of the Egyptians that lies beyond it in the Jewish scriptures, and this is the rending of the veil. One needs must observe in passing that if the divine victim and the redemption from sin were historical and once for all, these must certainly have already taken place when Isaiah wrote; and if it had been once for all it could not have occurred once afterwards. Besides, the same victim is described in the Psalms as suffering or having suffered as the same sacrifice. And how the Sarkolatře have gloated and are gloating ghoul-like over this cowardly doctrine of the divine victim suffering in a human form to ransom the guilty with the blood of the innocent, and save them from Nemesis of natural law and the consequences of their own sins. But we have to do with no historical transactions, prophetic or fulfilled. Horus is described in the Ritual (ch. 17) as making his first and second advent in the two characters of blind Horus (An-maati) and Horus the avenger or reconstituter of his father. These two forms of the Messiah, the founder and fulfiller of the kingdom of heaven on behalf of the father, can now be traced in the Hebrew scriptures, especially in the books of the Psalms, Isaiah, Zechariah, and Daniel. Mortal Horus in his humanity was born as the servant. He was the divine heir in the likeness of the child that from the earliest totemic times was born to be a servant or a slave, which was its natural status. He is portrayed as blind and deaf and dumb. This is the coming Messiah described by Isaiah as the servant who is blind and dead and dumb. “As a lamb that is led to the slaughter, and as a sheep that before her shearers is dumb” (LIII. 7). “Who is blind as my servant, or deaf as my messenger that I send? Who is blind as he that is made perfect,



and yet is blind as the Lord's servant?" (ch. 42). As was Horus the child, who suffered in his mortality as the servant and was deaf and dumb and blind in the earth of Seb to attain the beatific vision of the Horus perfected in spirit. The blind messenger described by Isaiah is the sightless Horus, whose zootype was the mole or shrewmouse because it was an eyeless digger underground, and therefore a likeness of Horus in the darkness of the nether earth. Human Horus, called the elder because the first born, and who "had no form nor comeliness," was the virgin's amorphous child. Horus divinized was the god with the beautiful face, who was "fairer than the children of men," and blooming with eternal youth as the type of immortality. In the Jewish traditions concerning the Coming One we find the doctrine of a Messiah in two aspects: in one character he was born to suffer, in the other he was destined to triumph. In the one he is identical with the maimed and suffering

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Horus, in the other with the victorious Har-Tema. In the first he was to come as Joseph's son, who would make war on the adversary and himself be slain (as was the elder Horus) at Jerusalem. Then the second Messiah, called the son of David, was to defeat the enemy, called by the Gentiles Antichrist, and, according to the solar imagery employed, consume him with the breath of his mouth. This consummation was to be on the grandly indefinite scale, but the tradition preserves details of the annual representation. When Messiah came as conqueror in the glory of his strength there was to be a reign of nine months. At the end of the nine months, Messiah Ben-Joseph was to be revealed—that is, the sufferer who was foredoomed to fall, and who was followed by the Messiah Ben-David, who was destined to succeed. Now, the annual cycle in the Kamite mythos was divided into nine months and three. The elder Horus was born about the time of the winter solstice, answering to the birth of Christ at Christmas. This is a form of the victim who was slain or blinded by Sut the prince of darkness. Three months afterwards the risen Horus was revealed upon the mount of glory as the vanquisher of Sut. And after his reincarnation it was nine months before the next rebirth at Christmas. Thus the circle was completed both in time and space according to the facts in nature upon which the myth was founded (Avkath Rochel apud Huls., pp. 22, 23, 35, 36; Eisenmenger, *Endecktes Judenthum*), and the two births or advents of Messiah Ben-Joseph and Messiah Ben-David, at the end of nine months, and again at the end of three, are exactly the same as the advent of the elder Horus in the winter solstice and the second coming of Horus triumphant in or following the vernal equinox. So necessary is the mould of the astronomical mythology for understanding the eschatology, whether we call it Jewish, Egyptian, or Christian. It is the ruler for one year in the solar mythos that will account for "the year of the Lord" which was "the acceptable year of the Lord and the day of vengeance of our God" proclaimed in Israel by Isaiah (Is. LXI. 2). But the doctrine of a coming Messiah who came to rule for one year has no meaning apart from the mythos, in which the coming was annual, whether as Horus of the inundation or as Iu the youthful solar god. It was this reign of Messiah on the scale of one year that bequeathed the tradition of the one year's ministry of Jesus re-announced by Luke (IV. 19) from Isaiah. The gnostics Ptolemæus and Herakleon, also the Christians Clement Alexander and Origen, who were both from Egypt, held this view of the reign that lasted only one year. And it was this foundation in the mythical representation which has made it impossible to build the gospel history on any other basis, or to conclusively define any other length of time for "our Lord's public ministry."

Whether written by Paul or not, the Epistle to the Hebrews contains the Egypto-gnostic doctrine of the Christ which was taught by Paul in accordance with "the beginning of the first principles of the oracles of God"—that is, of the divine wisdom which was communicated in the mysteries, and in which Paul was an adept and perfect. This, for example, is a brief sketch of the twofold Horus who suffered as Horus in his mortality and overcame as Horus in spirit, who personates the redeemer from death. This was he "who in the days

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of his flesh, having offered up prayers and supplications with strong crying and tears unto him that was able to save him from death, and having been heard for his godly fear, though he was a son, yet learned he obedience by the things which he suffered: and having been made perfect, he became unto all them that obey him the author of eternal salvation" (Heb. V. 7). This in the Egyptian was the maimed and suffering human Horus who was saved from death in becoming the anointed son, the glorified sahu, the spirit perfected, the typical initiator into an existence hereafter that was called salvation to eternal life. The change from Horus the mortal to Horus in spirit is plainly described by Isaiah (XLII). "Behold my servant



whom I uphold, my chosen in whom my soul delighteth; I have put my spirit upon him; he shall bring forth judgment to the nation. He shall bring forth judgment in truth.” The meek and lowly one, the virgin’s lamb, the suffering Messiah, was Horus in a maimed and most imperfect human form. This was the typical sufferer for the mother and the servant of the Lord, who in his changed and glorified estate became the only-begotten from the father; his beloved son. The spirit of God was “put upon him” when he was a divine hawk of soul or became dove-headed; and he who was so dumb and gentle that he would not break a bruised reed was transformed into the Horus who as Tema was the terrible judge, the red god, and as Horus-Makheru the judge in very truth.

It was on the mount of glory in the east, the mount that rose up from Amenta, that Messiah in his second advent came in the glory of his father with his angels, who were represented as spirits of fire in attendance on the sun or solar god. This in the annual fulfilment was in the vernal equinox, at the point where the two earths were united in one. It is also said in the Talmud (Talmud, Cod. Sanhedrin, ch. 3, p. 38) that the Messiah called the son of David “will not come till the two houses of Israel shall be extinct.” Here the two houses answer to the double horizons in the Egyptian mythos which were united and made one in the new heaven and earth established at the advent of Horus Sam-taui, the uniter of the two houses of the double earth. The following “prophecy” contains an appeal to the father god on behalf of the anointed son. “Give the king thy judgments, O God, and thy righteousness unto the king’s son. He shall judge thy people with righteousness, and thy poor with judgment. The mountains shall bring peace to the people. He shall break in pieces the oppressor. In his days shall the righteous flourish, and abundance of peace. . . . All kings shall fall down before him. All nations shall serve him. There shall be abundance of corn in the earth upon the top of the mountains, and the fruit thereof shall shake like Lebanon. And they of the city shall flourish like grass of the earth. His name shall endure for ever; his name shall be continued as long as the sun, and men shall be blessed in him; all nations shall call him happy” (Ps. LXXII). The reign of justice, law, and righteousness was renewed at the advent of the prince, the repa or heir-apparent, who came to represent the father god. The maat or hall of justice was erected on the plain as the seat of Har-Tema the great judge. The kingdom or house of heaven was refounded for the father once a year by Horus, or by Jesus, the Messiah-son. It was

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founded upon the four quarters, which were represented by the four mystical creatures, by four flag-staffs or pillars, or by the fourfold Cross of the tat.

Horus is described in both characters by Zechariah at the second coming. “And they shall look unto him whom they pierced, and they shall mourn for him as one mourneth for his only son, and shall be in bitterness for him, as one that is in bitterness for his first-born” (Zech. XII. 10, 11). He is to come in the “day of the Lord,” to fight the battle called the battle of Har-Magedon in Revelation, which was fought annually in the astronomical mythology. Har-Makhu was the ancient Horus of both horizons, more exactly of both equinoxes, and most exactly of the double earth that was united annually in one at the eastern equinox upon the Mount of Olives, or Bakhu in Egyptian. Person, place, event, and circumstances are all the same as in the original. This is the avenger Har-Makhu, otherwise described as Har-Tema, executor and executioner of divine justice in the maat upon the mount of glory. And it is to be as in the previous manifestations. They shall look upon him whom they had pierced. In the Kamite representation Horus came periodically in the vernal equinox as the king’s son, who was called the prince of eternity, the royal Horus, Horus of the kingly countenance, now made judge of all the earth. He took his seat upon the summit; the balance was erected in the hall of righteousness or of maat, where judgment was delivered and undeviating justice done. But this was the annual assizes of “all souls” held in the earth of eternity, not in Judea nor the earth of time. Isaiah foretells that in the great day that will come there is to be “a vineyard of wine”: “sing ye of it. I the Lord do keep it night and day.” “And in the mountain shall the Lord of hosts make unto all peoples a feast of fat things, a feast of wines on the lees, of fat things full of marrow, of wines on the lees well refined” (Is. XXV. 6 and XXVII. 2, 3). And the coming, which was actual in Egypt, and was celebrated yearly with the Uaka or Nile festival, is to be fulfilled at some indefinite future time that was chiefly known to prophecy as the day of doom and the ending of the world.

The vine and fig were two especial forms of the typical tree in the garden of Hetep, Aarru, or Eden. According to the prophecy of Micah, every man was to sit beneath his own vine and fig-tree in the paradise of peace, with none to make them afraid (IV. 4). But this garden of the gods and the glorified, which is relegated to the future by the biblical writers, had been planted by the Egyptians in a far-off past. The vine and sycamore-fig were two types in the Kamite paradise. In the papyrus of Nu he prays that he





may sit under his own vine and also beneath the refreshing foliage of the sycamore-fig tree of Hathor. The garden of Aarru is a garden of the grape, and the god Osiris is sometimes seated in a Naos underneath the vine, from which bunches of grapes are hanging. Moreover, Osiris was the vine, and his son Horus-unbu is the branch. The solar mount was called the mount of glory. This is in accordance with the natural fact. It is the same in the Hebrew writings. The mount of God in Exodus is the mount of glory. It is called the mount of the glory of God: "The glory of the Lord abode upon Mount

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Sinai" (Ex. XXIV. 16). The solar nature of the glory is apparent in certain passages. "The glory of the Lord went up and stood upon the mountain which is on the east side of the city" (Ez. XI. 23). This identifies the solar mount of glory. "And in appearance the glory of the Lord was like devouring fire on the top of the mount in the eyes of the children of Israel" (Ex. XXIV. 17). The law was given to Israel on the mount in the shape of the Commandments, that were written on two tablets. This corresponds to the law of maati given in the great judgment hall upon the mount of glory at the place of equilibrium, or the scales of justice in the equinox. The two tablets image the duality of maati, or the twofold law and justice. The mount is identified with the Egyptian judgment-seat by the statement made to Moses in the mount: "Now these are the judgments which thou shalt set before them" (Ex. XXI. 1)-these being the laws distinguished from the Ten Commandments. The maat was the judgment-seat, the great hall, the place or city of truth and righteousness. The scales of justice were periodically erected on the mount, whether at the vernal equinox in the solar mythos or at the pole in the earlier stellar representation. Hence the application of the maat to Jerusalem by Zechariah. "Jerusalem shall be called the city of truth (maati), and the mountain of the Lord of hosts the holy mountain" (Zech. VIII. 3, 4). The Lord, he cometh, "He cometh to guide the earth; he shall judge the world with righteousness; righteousness and judgment are the foundation of his throne" (Ps. XCVI and XCVII). These are the foundation of maati, truth, righteousness, law, and justice all being expressed by the one word maati. The doctrine of maati could not be more perfectly illustrated than it is in Psalm XLV. 6. "Thy throne, O God, is for ever and ever; a sceptre of equity is the sceptre of thy kingdom." From the time of Tum, i.e. Atum-Iu, the Egyptian one god was the deity of justice, truth, and righteousness. He is still the god of maat or maati, which has the meaning of law, truth, justice, and right. In this wise the mythos and the eschatology of Egypt were converted into matter of prophecy that was to be fulfilled on earth as the mode of future realization.

The mythical mount is also typical of two different characters, female and male: one was the mount of earth, the other the mount of heaven. The worship of the Great Mother never died out wholly with the children of Israel. The high places, the asherim, the sacred prostitutes, the heifer, the sow, and other types were indestructible, all the Protestantism and Puritanism of the monotheists notwithstanding. Hence we are told, as something very terrible, that Solomon built a temple to Ashtoreth "on the right hand of the mount of corruption" (II Kings XXIII. 13), the mount of the Great Mother. The female nature of the mount of earth was shown when the Lord "covered the daughter of Zion with a cloud in his anger and cast down the beauty of Israel," and is said to have "forgotten his footstool." She was the footstool of Iuh as a type of the earth-mother, just as Isis is the seat of Osiris. There is a general casting out of the divine motherhood by the Hebrew writers, especially under the type of the female mount. For the Lord of hosts was to reign in Mount Zion after the casting out of the woman Wickedness, whose emblem was an abomination in all the earth (Is. XXIV. 23). "Behold, I am against

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thee, O destroying mountain, saith the Lord. I will make thee a burnt mountain. . . . Thou shalt be desolate for ever" (Jer. LI. 25). "O my mountain in the field, I will give thy substance and all thy treasures for a spoil, and thy high places, because of sin throughout all thy borders" (Jer. XVII. 3). This was the mount of earth and of the motherhood, and the seat of the Great Mother in the mount of earth or Jerusalem below is now to be superseded by the throne of God most high in the holy mount of Jerusalem above. The change is described in the book of Zechariah. Jerusalem that was forsaken in one sense, and her mount of the motherhood cast down, is to be restored to Israel, in another character, by the erection of another mount and sanctuary. "Thus saith the Lord: I am returned to Jerusalem with mercies; my house shall be built in it. The Lord shall yet comfort Zion, and shall yet choose Jerusalem" (Zech. I. 17). The mother in the earlier cult was cast out and her seat denounced as the mount of corruption because she had been worshipped and fecundated beneath every green tree on this mons veneris of the earth (II Kings XXIII. 13), in all the high



places that were consecrated to Ashtoreth and the asherim, as the mount of the mother. This was the hill of Jerusalem on which her whoredoms were committed by the daughter of Zion (Is. X. 32). It is the hill of Esau, and of her “that dwelt in the clefts of the rock” as the old earth-mother, who was now to be swept away in the coming day of the Lord, the mountain that before Zerubbabel was to become a plain for the foundation of a new house of heaven (Zech. IV. 7). The preparations for the building—the four horns or corners, the four smiths, the man with a measuring-line in his hand—show that the new Jerusalem signified is celestial or astronomical. It is to be built by Zerubbabel, whose hands “have laid the foundations of this house.” The mount that had been is to be levelled by him and become a plain. This was the mount of the woman called Wickedness, whose emblem was to be removed to the land of Shinar, where her house was to be built, and when it was established she was to be set upon her own base. The new house of heaven or the new Jerusalem is built upon the mountain of the Lord, who is about to bring forth his servant, the Branch. And now we learn that, notwithstanding the historic-looking instructions given by “the word of the Lord to Zerubbabel” concerning the building, the actual builder is the man whose name is the Branch. “Thus speaketh the Lord of hosts, saying, Behold the man whose name is the Branch; and he shall grow up out of his place, and he shall build the temple of the Lord; and he shall bear the glory, and shall sit and rule upon his throne; and he shall be a priest upon his throne, and the counsel of peace shall be between them both” (Zech. VI. 12, 13). As Egyptian, this builder of the temple was Iu-em-hetep, the prince of peace. In one of its various meanings the word hetep signifies gathering and uniting together. Hence hetep is the mount of congregation. This was continued as a Hebrew title of the mount. Isaiah identifies “the mount of congregation,” or place of gathering together, as the mount in the uttermost parts of the north—that is, with the summit of rest at the celestial pole (Is. XIV. 13). As is said by the Psalmist, “The wicked shall not stand in the judgment nor sinners in the congregation of the righteous” (Ps. I. 5). “In the

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midst of the congregation will I praise thee” (Ps. XXII. 22). “God standeth in the congregation of God; he judgeth amongst the gods” (Ps. LXXXII. 1). The final landing-place in the Egyptian paradise, where the souls of the departed reach an anchorage in the still waters of hetep or peace eternal in the heavens, is a divine district called “the isle of corn and barley” (Rit., ch. 110). This was attainable only at the summit of Mount Hetep, the mount of peace and everlasting plenty in the circumpolar paradise, not on any local mount of Zion in Judea or in Palestine, although it was thus literalized in the biblical prophecies. The great and glorious good time coming for the Egyptians was not in this life nor the present world. It was in the heaven of eternity. It was a picture of the paradise awaiting the blessed dead. This was portrayed twice over; once in the nether earth of the solar mythos, once in the highest, earlier heaven, in the garden of hetep on the stellar mount. The pictures of this paradise in the Hebrew writings, the Psalms, the books of Isaiah, Ezekiel, Micah, Zechariah, and Revelation, were pre-extant long ages earlier as Egyptian. What the so-called “prophets” of the Jews did was to make sublunary this vision of the good time in another life. There were already two Jerusalems from the time when Judea and Palestine were appendages of Egypt. Two Jerusalems were recognized by Paul, one terrestrial, one celestial. The name of Jerusalem we read as the Aarru-salem or fields of peace, equivalent to Aarru-hetep or Sekhet-hetep, the fields of peace in Egyptian. Jerusalem below was the localized representative of Jerusalem above, the Aarru-salem or Aarru-hetep on the mount of peace in the heaven of the never-setting stars. The burden of Jewish prophecy, which turned out so terribly misleading for those who were ignorant of the secret wisdom, is that the vision of this glorious future should be attained on earth; whereas it never had that meaning. But the Hebrew non-initiates came to think it had; they also prophesied as if they thought it had. Thus Jerusalem on earth was to take the place of Jerusalem above, and the Aarru-hetep become the Jeru-salem simply as a mundane locality. Jerusalem is to be rebuilt, and to be called the City of Truth, which had been the Maat upon the mount in the Egyptian eschatology (Zech. I. 16; II. 1, 2, and 10; VIII. 3). The bringer of peace is to return and build the temple of the Lord, and the counsel of peace is to be between him and the Lord. And “there shall be the seed of peace; the vine shall give her fruit, and the ground shall give her increase, and the heavens shall give their dew; and I will cause the remnant of this people to inherit all these things” (Zech. VIII. 12), “all these things” being the things predicated of the promised land of the mythos, the fields of peace or gardens of Hetep in the eschatology, the abode of the blessed in Jerusalem above. In this new Jerusalem on earth it was to be as it had been in the maat upon the mount, where Atum or Osiris imaged the eternal on his seat who presided over the pole of heaven (Rit., ch. 7). Every man was to speak the truth with his neighbour, and execute the judgment of truth and peace in their gates after attaining the maat. Amongst the Egyptian sayings that have been taken literally by the Jews and Christians is the statement that the meek shall inherit



the earth. We read in the Psalms, "Those that wait on the Lord, they shall inherit the land. Yet a little

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while and the wicked shall not be. But the meek shall inherit the land, and shall delight themselves in the abundance of peace. Their inheritance shall be for ever. But the wicked shall perish. Such as be blessed of him shall inherit the land, and they that be cursed of him shall be cut off. The righteous shall inherit the land. Wait on the Lord, and he shall exalt thee to inherit the land" (Ps. XXXVII). If such promises and prophecies had applied to the lands of this world (which they did not), our English race would have proved itself to have been the most righteous people on earth, and the landless Jews the most utterly deceived by the Lord on whom they waited, like the hungry animal in the fable, when he depended on the word of the nurse who threatened to throw the child to the wolf, and was deceived regarding his supper. It never was our earth that the meek or the righteous were to inherit, but the land in the earth of a future life, the land that was promised to the doers of right and the fulfillers of justice on this earth, who became the cultivators in the fields of divine harvest for eternity. In the Egyptian teaching this land of promise, of plenty, and of peace was the land of Hetep, the garden of Aarru, the Elysian Fields, the paradise of spirits perfected who were the only righteous on the summit of the mount, which had to be attained by long climbing in the life hereafter as well as in the life on earth. That was the only land to be attained by those who waited on the Lord. It was a land of pure delight mapped out in the northern heaven, to be seen through the darkness that covered the earth by night. In that land every worker had his appointed portion given to cultivate and bring forth his share of produce. There were no Feringhees or eaters of the earth up there. But change the venue and pervert the teaching by making this land of promise an earthly possession, as is done all through the biblical writings, and you have an alleged divine sanction and warrant for all the robbery of land and all the iniquity that has been perpetrated against the weaker races of the aborigines by God Almighty's favourite whites. The Jews professed to wait upon the Lord, therefore they were to inherit the land. The Spaniards likewise waited on the Lord, and therefore the lands of the Peruvians and Mexicans were theirs by divine right. So has it been with the English in America, in Australia, in Africa. They who wait upon the Lord once a week, or once a year upon Atonement Day, without atonement, shall inherit the earth. And all the time such teaching is not only utterly immoral, not only ethically false; it never had the significance assigned to it by the Jews and Christians when first taught by the Egyptians. A false bottom has thus been laid by this perversion of old Egypt's wisdom, and on that false bottom have the Jews and Christians built for this world, whereas the Egyptians laid their foundations for eternity.

The Egyptian wisdom, to which the whole wide round of the world is one vast whispering gallery, has been looked upon by the bibliolater as "the materials that Revelation had to deal with" (Cobb, *Origines Judaica*)-that is, the wisdom pre-extant, for which the Egyptians had toiled during a dateless antiquity, becomes divine revelation when mutilated and misrendered in the biblical version. For the sounder inference to be drawn from the comparatively late origin of the Hebrew letters is not that the subject-matter of the documents is necessarily

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late, but that it was preserved in the hieroglyphic language which was read by Osarsiph and his fellow-priests from On, before it was transcribed in the later letters. The truth is that the primary records on which the Bible was based were not a product of the Palestinian Jews. In the original scriptures no mistakes are made by the speaker as to the nature of the promises or the place of performance. In one of the rubrics to the Ritual it is said: "If this chapter be recited over him (the deceased), he will make his exodus and go forth over the earth, and he will pass through every kind of fire, no evil thing being able to hurt him." But this was in making his progress over the earth of Amenta, the land of life, as a manes, and not as a human being in the earth of time. The secret of the whole matter is that in both the Old and the New Testaments the mysteries of Amenta have been literalized and shifted to the human dwelling-place, and the readers have been left groping and wandering in the wrong world.

It is the people of Israel who were in Sheol, not in Palestine, that speak in the following words of Hosea: "Come, and let us return unto the Lord (who is described in the preceding chapter as the double lion); for he hath torn and he will heal us; he hath smitten, and he will bind us up. After two days will he revive us; on the third day he will raise us up, and we shall live before him. And let us know, let us follow on to know the Lord. His going forth is sure as the morning; and he shall come unto us as the rain, as the latter rain that watereth the earth" (Hos. VI. 1-3). These were the people of Israel who suffered their



captivity in the prison-house of Amenta. They have suffered death from the lion god, who has laid them low in Sheol, but will raise them upon the third day to live with himself. This was the captivity of Job the sufferer from Satan in Sheol, and also the sufferer in the Psalms whose soul is a prisoner bound in Sheol, waiting for deliverance and for the salvation that cometh out of Zion (Ps. XIV and XVI). It is a captivity that never was historical, in a land of bondage which may be called Babylon, Egypt, or Sodom; but, as Hosea shows, it was a bondage from which the prisoners were set free after two days—that is, in the resurrection on the third day. A knowledge of the matter at first hand in the Egyptian rendering will disintegrate the historical captivity and exodus, leaving but little to set foot upon beyond a heap of ever-shifting sand. In Alexandria, about the year 140 B.C., the Sibyl was giving forth her oracles in a farrago of the ancient wisdom, concerning an advent of the righteous king who was to rise up in the east, as all such personages ever had done in the solar mythos, and found his kingdom of perpetual peace. The Jews in Alexandria, being in subjection, cultivated this idea, and did their utmost to convert the mythical Messiah into an ethnical saviour. Their falsely-excited hopes, however, ended in a few desperate endeavours to fulfil the supposed prophecies respecting a political deliverer who should free them from the Roman yoke. And the same delusion, mainly born of misinterpreted mythology, lived on afterwards as Christian. More especially after the alleged historic fulfilment. It broke out as a belief in the second advent and the establishment of the millennium which had not been historically realized the first time. The Christian opinion most prevalent for

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many centuries was that the Messiah would come again, like Arthur and other Eonian heroes of the astronomical mythology, and that his kingdom was to last one thousand years. After that the deluge, or the dragon. Christian Chiliasm was unwittingly founded on the periodic return of the ever-coming one who had been Horus or Iu the prince of peace in the “house of a thousand years,” an earthly likeness of which was restored for Amen of Nepata by King Harsiatef of the 26th dynasty (Stele, Records of the Past, vol. VI, p. 85). This ever-recurring advent was dated for those who kept the chronology, but the ignorant Christian Chiliasmists were left literally dateless from their lack of the gnosis. That which had been in the astronomical mythos was yet to come according to the biblical prophecies. In the Kamite eschatology the mountain of the Lord’s house had been established at the summit of Aarru-hetep, the paradise of peace, the country that is called the “tip of heaven” (Rit., ch. 99). The house of the Lord upon the mount was the great hall of judgment called the maat, from which proceeded the law and the word of the Lord and the son of God who came to make the word of the Lord truth against his adversaries. “But in the latter days it shall come to pass that the mountain of the Lord’s house shall be established in the top of the mountains, and it shall be exalted above the hills; and peoples shall flow unto it. And many nations shall go and say, Come ye, and let us go up to the mountain of the Lord, and to the house of the God of Jacob; and he will teach us of his ways, and we will walk in his paths; for out of Zion shall go forth the law, and the word of the Lord from Jerusalem. And he shall judge between many peoples, and shall rebuke strong nations afar off: and they shall beat their swords into ploughshares, and their spears into pruning-hooks; nation shall not lift up sword against nation, neither shall they learn war any more. They shall sit every man under his vine and under his fig-tree, and none shall make them afraid; for the mouth of the Lord of hosts hath spoken it,” “and the Lord shall reign over them in Mount Zion from henceforth even for ever” (Micah IV. 1-8). But whilst the prophet is apparently peering forward into some indefinite future, he is only looking into the camera obscura in front, which is all the while reflecting things that lie behind him in a far-off past. Ages on ages earlier the feast of fat things, with the heaps of food, the thousands of geese and ducks, the corn and beer in huge abundance, had been spread in the Egyptian paradise for the eternal feast, with Mount Hetep for the table. This was the heaven of all good things that were imaged as provisions in the land of promise that could not be attained in Jerusalem below, but only at the summit of another life. This was the mount of peace where the Lord of all things rested, he whose name was Neb-Hetep, the lord of peace. That was the land in which there was no more night and the tears were wiped from all faces, and pain and sorrow ceased, and sighing had for ever passed away. A close acquaintance with the Ritual shows that the Ius brought out of Egypt certain writings that contained the Egyptian eschatology, the wisdom in which they tell us their giver of the law was learned. That wisdom of the other world was converted into history for this, and all turned topsy-turvy by changing the earth of

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eternity into the earth of time and the manes into mortals. In this way the noble, full, flowing river of old Egypt's wisdom ended in a quagmire of prophecies for the Jews and a dried-up wilderness of desert sands for the Christians. And on those shifting sands the "historic" Christians reared their temple of the eternal, which is giving way at last because it was not founded on the solid rock, and because no amount of blood would ever suffice to solidify the sand or form a concrete foundation or even a buttress for the crumbling building.

The secret of the ancientness and sanctity of the writings is that they were originally Egyptian, like the Jewish community. They are not the product of any ground-rootage in the land of Judea. They come to us masked and in disguise. The wisdom of old, the myths, parables, and dark sayings that were preserved, have been presented to us dreadfully defeatured and deformed in the course of being converted into history. An exoteric rendering has taken the place of the esoteric representation which contained the only true interpretation. The past was known to Philo, the learned Jew, who when speaking of the Mosaic writings told his countrymen that "the literal statement is a fabulous one, and it is in the mythical that we shall find the true." To understand their own books, their religious rites, festivals, and ceremonies, the Jews will have to go back to Egypt for the purpose of comparison. The Egyptian Ritual will show them why their New Year's Day is the annual judgment day, the great day of doom; and why it is also the "great day of memorial" for celebrating the creation of the world, as it was in Egypt. Their "great day of atonement" is identical with that on which the Sut-Typhonians and adversaries of Osiris were slain in a bloody sacrifice that was offered up as pleasing to the Good Being, Un-Nefer, who was annually put to death by these emissaries of the evil one and annually avenged by Har-Tema and his faithful followers. The blowing of the trumpet, or Shofar, is the signal for the resurrection from Amenta, or Sheol, and has been so since the vernal equinox entered and the solar resurrection occurred in the sign of the Ram, 4,300 years ago, to say nothing of the earlier stations in precession. The Rabbins have preserved the tradition that the dead are summoned before the divine tribunal to be judged upon the day of doom, which occurs each New Year's Day.

Gleams of the ancient glory are afloat in Jewish eyes that still turn Zionward, still mistaking the earthly for the heavenly vision of the eternal city, a promised land in Palestine for a celestial locality that is still en l'air or in the clouds of prophecy. If they were to see the promised land in Palestine to-day, they would not find the eternal city of their dreams at Jerusalem any more than at Rome or Thebes, at Memphis, at Annu, or any other foundation upon which the celestial home of rest was portrayed in heaven or localized in a pattern on this earth. On the other hand, the Jews in their religious mysteries go back to Jerusalem once every year; and once a year Messiah comes to them, from generation to generation as "the persistent traveller upon heaven's highways, who steppeth onwards through eternity" (Rit., ch. 42). The yearning for Zion by these homeless lodgers who

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are aliens in all lands did not arise from love of country or desire to cultivate its soil. It originated in religious feeling and the following of a heavenly mirage that could be pursued over all the earth and its deserts, independently of locality or of race. This view is also enforced by the persistence of the Messianic craze that yet survives amongst the Jewish victims of misinterpreted mythology, who still await that fulfilment of the impossible which the persecuting Christians fatuously suppose they have secured for all time and for eternity.





