

ANCIENT EGYPT  
THE LIGHT OF THE WORLD

A Work of Reclamation and  
Restitution in Twelve Books

VOL. II A

GERALD MASSEY

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\* 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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ANCIENT EGYPT  
THE LIGHT OF THE WORLD

THE ARK, THE DELUGE, AND THE WORLD'S GREAT  
YEAR.

BOOK IX

AT first sight the general effect of the innumerable deluge-legends is to suggest the existence of a primitive kind of catastrophobia resulting from fear of the water-flood. The arkite symbolism originated in the mount and tree, the cave or enclosure being a natural place of refuge when the waters were out upon the earth; and these were followed by the raft, the boat, or ark that swam the waters as a means of human safety. Before the legends of a deluge could have been formulated, the deluge as an overwhelming flood of water had become a figure used in sign-language to express the natural fact in a variety of phenomena to which the type might be and was applied. It is expressed in English still by what is termed "a flooding." But a deluge is not only an overflow of water. There is a deluge of blood (both Egyptian and Polynesian). Night brings its deluge of darkness, and dawn lets loose the floods of day. The so-called deluge-legend comprises a hundred legends and a hundred applications of the same type, from one single origin in sign-language as the primitive mode of representing a fact in nature. The deluge is universal because it was not local. The human race spread out over all the earth would not have been greatly troubled about an excessive overflow of water once upon a time in Mesopotamia. The legend is coeval with all time, and current amongst all people, because the deluge did not occur "once upon a time." On the grand scale it was the mythical representation of the ending and submergence of an old order of things in the astronomical mythology; but there were various distinct deluges with that meaning, and not merely one. The Egyptian deluge in the so-called "destruction of mankind" is described as continuing for three nights and days. The time is measured by three days' length in navigation through a deluge of blood (Records of the Past, 6, 103). Now, three nights and days is the length of time that was computed for the monthly absence of the moon in the nether-world. Hence there was a deluge of darkness on that scale in mythology. But the deluge occurred in at least four categories of phenomena. There was a deluge of blood and a deluge of darkness, as well as a deluge of water. There is also the deluge that was a type of periodic time; and by no black art of bibliolatry can these four kinds of deluge be combined in one.

A deluge being an ending of a cycle in time, we can understand the

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language of the Codex Chimalpopoca (translated by the Abbé Brasseur de Bourbourg) concerning the flood, when it says, "Now the water was tranquil for forty years plus twelve." "All was lost. Even the mountains sank into the water, and the water remained tranquil for fifty-two springs." In this account, the well-known Mexican cycle of fifty-two years is measured by means of a deluge at the end of the period. In Inner Africa the year was reckoned by the periodic great rain; in Egypt by the inundation; and a deluge, we repeat, became the natural type of an ending in time in the uranographic representation. In India, a solar pralaya, in which the waters rise till they reach the seven Rishis in the region of the pole, is of necessity kronian, and applies solely to the keeping of time and period astronomically. The Assyrian deluge is described as lasting seven days. This agrees with the seven days' silence in the Wisdom of Esdras, by which the consummation of the age, or ending of the period, was to be commemorated "like as in the former judgments," deluges, or endings of the cycle or age in time. The flood of Noah is on the scale of the year or thereabouts. The deluge of time, as it was called by the Chaldean magi, is a breach of continuity, a phase of dissolution. It was a period of negation that was filled in with a festival as a mode of memorialising the dies non or no time. It was a condition of the lawlessness of misrule, of promiscuous intercourse, of drunkenness, that characterized the saturnalia by which it was celebrated.

There is a Kamite prototype in "the destruction of mankind" for the woman who is the reputed cause of a deluge in the Egyptian mythos. This is Sekhet the avenger. She is the very great one of the liquid domain. No one is master of the water of Sekhet, which she lets loose as an element of death and destruction. She was the great mistress of terror in fire and flood. In "the destruction of mankind" it is said, "There was Sekhet, during several nights, trampling the blood under her feet as far as Heracleopolis." Ra, the solar god, "ordered the goddess to slay the evil race in three days of navigation." "And the fields were

entirely covered with water through the will of the majesty of the god; and there came the goddess (Hathor) in the morning, and she found the fields covered with water, and she was pleased with it, and she went away satisfied and saw no men" (i.e., none of the exterminated evil race). This is a form of the Egyptian deluge designated a great destruction, but with no earthly application to the human race. In the African legend relating to the origin of Lake Tanganyika, that was told to Stanley by the Wagigi fishermen, it was a woman, to whom the secret of the water-spring had been entrusted, who was the cause of the deluge. Possibly this woman was the earth as mother of the waters, seeing that Scomalt is the earth-mother of the Okanagaus, and that she also was charged with letting in the deluge. Scomalt is a form of the primordial genetrix, equivalent to Apt in Egypt. Long ago, they say, when the sun was no bigger than a star, this strong medicine-woman ruled over what appears to have become a lost continent. Her subjects rose against her in rebellion. Whereupon she broke up the land, and all the people but two met with their death by drowning. A man and a woman escaped in a canoe and arrived on the mainland, and from this pair the Okanagaus are descended (Bancroft, vol. III, 149).

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A starting-point in various deluge-legends is from the world all water. This originated with the firmament as the celestial water that was called the Nnu, or Nun. Now one meaning of the word Nun in Egyptian is the flood. Thus the water of heaven is synonymous with the deluge. In one aspect the deluge, as a figure in the sign-language of the astronomical mythology, was a mode of representing the sinking of the pole in the celestial ocean which was figured as the world of water. This is the world all water in the legendary lore. The flood upon which Jehovah sat as king was no other than the firmamental Nun (Ps. XXIX. 10). So the throne of Osiris was based upon the flood, that is upon the Nun. In the vignettes to the Ritual Osiris sits upon the throne in Amenta as the great judge and ruler, and his throne is "balanced" as it is described, upon the flood. Water being the primary element of life, it was also based on figuratively; and Osiris with his throne resting on the water takes the place of the earlier Nnu, or later Noah, resting in his ark as master of the deep. Nnu was god of the celestial water. The waterress in one form was the goddess Nut. This, then, and nothing short of it, is the root of the matter when, as in the Navajo-Indian legend, certain persons, who are so often one female and one male, make their escape from the overwhelming waters by climbing up a reed to the land of life which, as a land of reeds, was the primal paradise, or the fields where the papyrus was in flower above the waters of a universal deluge, as represented in the veriest drawing of mythology.

We have to learn the sign-language before we can understand the nature of mythology. When it is said that Horus inundates the world like the sun each morning, that is with the light as the deluge of day. There is a white water and a black, equivalent to the white bird of light and the black bird of night, as opposite figures of Sut and Horus for the dark and the day. The evil Apap, who drinks the water cubit by cubit at each gulp as the sun goes down, is slain by Horus at daybreak, when he once more sets free the waters of light which are designated the waters of dawn. In like manner, the waters of day rush forth when Indra slays the serpent of darkness, who was thought of as the swallower of the light=water of heaven. Osiris is called the "overflow," the "great extender," the "shoreless one," who in this imagery of the deluge "brings to its fulness the divine force which is hidden within him" (Rit., ch. 64, 13-15, Renouf). Thus, in continuing the primitive mode of thinging the concept, Osiris is the water-force personified, instead of being represented as a crocodile, which was also one of the primal types of water.

"The deluge" is only single as a type. There are various deluges known to mythology, and various agents who are held responsible for causing them. In one legend or folk-tale it was the mischievous monkey. In another it was the tortoise, who sank in the waters and drowned the people who had their dwelling-place upon its back. In another it is caused by the killing of a sacred bird, which might be the vulture or cygnus. In a fourth the fountains of the great deep are opened by the taking out of the star, whereupon the deluge follows. A cause of the deluge is attributed to the star-gods, Sut in Egypt and Bel in Babylonia. It was caused by a failure in keeping time, and the failure is followed in a number of legends by the

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new heaven, in which the supreme time-keeper is the moon or the lunar divinity who is Taht in the Kamite representation.

Some most precious remains of the primitive wisdom now extant outside of Egypt are preserved by the oldest races of the world. Much of the matter is found amongst the people of the Polynesian islands, far

more to the purpose than anything to be found in the Hindu or the Hebrew sacred books. The Samoans have what may, in a symbolical sense, be termed a deluge legend. Tangaloa, the originator of the heavens, was the builder. Of old the heavens were always falling down when they consisted of water without any bulwark or embankment. To put a limit, to build or make any firm enclosure, was to circumscribe the waters and secure a place of refuge from the dreaded deluge. In the time of Ptah, their great architect, the Egyptians were advanced enough in craftsmanship for the enclosure formed by him to keep out the waters of the deluge in Amenta to be made of either iron or steel, called the ba-metal. An ark was a primitive enclosure formed in the celestial water. This, as Egyptian, is the ark of Nnu, and Nnu is heaven, as water, also a name for the deity of the celestial water. In the Samoan legend, an ark is built before there was any water or water-flood, or before the firmament had been figured as water. "Tangaloa of the heavens and his son Lu=Shu built a canoe or vessel up in the heavens." When the vessel was finished there was no water to float it. Gaogao, the ancient mother, told her son Lu to have the vessel ready and she would make the water. She then gave birth to a lake, or the water of life, and also to the salt water, as it is said "there was no sea at that time." The lake we identify with "the lake of the thigh," or the meskhen of the water-cow. Sea and lake imply both salt and fresh water, the two waters of earth and heaven that were repeated in the two lakes of Amenta. The Samoan deluge lasted until the seventh day, like the Babylonian. As it is said of Lu, "He was not many days afloat, some say six, when (on the seventh) his vessel rested on the top of a mountain called Malata" (Turner, Samoa, p. 12). In a papyrus at Turin the god who claims to be self-existent says, "I make the waters and the Mehura comes into being." That is heaven as the celestial water. In a hymn to Ptah it is said, "The waters of the inundation cover the lofty trees of every region." These, however, are the waters of Nnu or the Nun (Renouf, H. L., pp. 221-2), and not the overwhelming flood of water on the earth. When the Mehura first came into existence it was a heaven imaged as the water that was undivided by the astronomers, the islands or other land-limits that were figured in the aerial vast; and heaven as the celestial water was the Nnu or Nun. A "true explanation of the world-wide deluge myths" no longer need be sought for in the book of Genesis or in the tradition of a great flood that swept the plains of Mesopotamia; nor in any vast cataclysm that might have been caused by the melting of the ice at the close of the glacial period (Huxley, Nineteenth Century, 1890, pp. 14-15). We find by the Egyptian wisdom that "the deluge," as it is commonly termed, belongs neither to geography, nor geology, nor history. Geology, the latest of the sciences, was comparatively unknown to the early world. Geology did not furnish the kind of fact with which the ancient science was concerned. Whatsoever

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the Egyptian "mystery-teachers of the depths" may have known of mines and metals, mythology was not geological in the least degree. Neither did the Kamite chronology include the computation of geological time.

It was confidently asserted by Bunsen that the deluge legend was unknown to the Egyptians. But they had all the deluges that ever were, as the Hir-Seshta informed Solon, including the "great deluge of all," whereas the Greeks could only muster two. But in no case were these geological catastrophes. M. Lenormant asserted that the story of the deluge was unknown to the black race, and that "while the tradition holds so considerable a place in the legendary memories of all branches of the Aryan people, the monuments and original texts of Egypt, with their many cosmogonic speculations, have not afforded one even distant allusion to this cataclysm." The statement sounds authoritative, but it is not true. Professor Sayce, following Lenormant, asserts that "no tradition of a deluge had been preserved by the Egyptians" (Fresh Light from the Monuments, p. 47). This comes of raking for human history, and for nothing else, in the Semitic débris of the Kamite astronomical mythology. Both are wrong, and both were equally misled through looking for the deluge with the Semitic versions for their determinatives. Bibliology has gone perilously near to ruining Assyriology and Egyptology for the first generations of students in this country. It is fortunate for genuine scholarship that there are livers out of Bible-burdened Britain.

To identify the deluge-legend in Egypt you must know how to look for it; no use in peering through the Semitic spectacles. The legend of Atlantis re-told by Plato in Timæus was Egyptian, and no doubt with the legend came the name of lost Atlantis, transliterated through the Greek. As Egyptian, the word atr=atl has several meanings in relation to water. Atru is the water, the water-flood, the water-boundary, limit, measure, frontier, embankment. Egyptian in the early stages had no sign of l. But by substitution of the later letter l for r the word atr becomes atl, the root of such names as Atlantis and Atlantic. With this change of letter the Atarantes of Africa become the Atalantes. The word antu or anti signifies a division of land. Thus Atlanti, whence Atlantis, as a compound of two Egyptian words, denotes

the land divided by the waters, or canals of water. Now the earliest *nuit* or *nomes* of Egypt were seven in number, and these were seven territories marked out, limited, and bounded by the *atlu* (*atru*) as river, canal, conduit, or water-boundaries. In the valley of the Nile, the land was bounded first by water as the natural boundary, and seven *nomes* would be enclosed by seven *atlu*, long before the land limit was marked out by the boundary-stones or *stelæ*. And *atl-antu*, we suggest, is the original for the names of Atlantis and the Atlantic Ocean. It is noticeable that in the Nahuatl vocabulary *atl* is also the water name, and that *atlan* denotes the border or boundary of the water (Baldwin, *Ancient America*, p. 179). *Atlan* thus becomes a name for the mound, island, or *tesh* that was placed as a limit to the water in Egypt. This would be the land of *Atlan*, as we find it both in Africa and America. There were seven such water limits to the land in Egypt when it was

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divided into seven *nomes*. And seven astronomes named after these become the seven islands of the lost Atlantis, which sank in the celestial waters, the heptanomis of the seven lands below having been repeated in the mapping out of heaven in seven astronomes. The heptanomis above, like the one below, was formed of seven lands that were divided by the seven waters, canals, or *atlu* (*atru*), and both together constituted the Atlantis of Uranography, the only one that could ever be lost by the celestial waters overflowing the celestial lands. The seven rulers of the astronomes attained the status of divine princes in the celestial heptanomis. And among the *nomes* of Lower Egypt we find the *nome* of the Prince of Annu; the *nome* of the prince of Lower Egypt; the *nome* of Supti (*Sut*); the *nome* of Samhutit (*Horus*); the *nome* of Sebek; the *nome* of Shu; the *nome* of Hapi. Here then, if anywhere on earth, we find a geographical prototype for the Atlantis that was lost in seven islands, according to the records kept by the astronomers, which are preserved in the mythography. Among the many types of the heptanomis and its septenary of powers and stations of the pole may be enumerated:—A mount with seven caves; seven islands in the sea; the seven-headed serpent whelmed beneath the waters; a tree with seven branches; a fish with seven fins; a pole with seven horns; a cross with seven arms; the seven supporting giants; the ark of seven cubits; the boat with seven Kabiri on board; the group of seven cities.

It is not necessary to suppose that the Egyptians were the helpless victims of their own symbolism, who lived in mortal dread of the celestial waters falling down and overwhelming them in a deluge once for all. But there can be no doubt that the water-flood on earth against which the early race was powerless produced a profound and permanent impression, so that the deluge idea became associated with the firmamental water. This can be proved by the mythical deluge dramatically represented in the Ritual. "I am the Father of the Inundation," says Anup at the northern pole, whence the waters issued in the deluge of the Milky Way, or White Nile of the Nun. The Egyptian Ritual affords a study of the deluge mythos in the phase of eschatology. The passage for the soul in death has long and universally been likened to a river or some dark water flowing betwixt the two worlds of earth and heaven. This in Egypt was the Nun. The way of the gods in their ascent and descent to earth was by water. The way of souls in their ascent to heaven is equally by water, whether in the ark of the moon, the bark of Orion, or the boat of the sun. The manes on entering the other life thus addresses the sailors of the solar bark, "O ye seamen of Ra, at the gloaming of day let me live after death, day by day, as doth Ra." That is by means of the boat which keeps the sun or the soul of the deceased afloat upon the drowning element (ch. 3). In the chapter for travelling on the road which is above the earth (ch. 4), the speaker says, "It is I who voyage on the stream which divideth the divine pair." These are the two sisters Isis and Nephthys, whose stations in the Osirian solar mythos were at the western and eastern sides of the river which ran north and south in heaven as in Egypt. Some prophetic tableaux show the deceased in his funeral bark, speeding

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before the wind with all sail set, having started on his way to the next world the very day that he took possession of his new abode in death (Maspero, *Egypt. Arch.*, p. 120). Amongst the words that are said on the day of burial to bring about "the resurrection and the glory," the deceased asks that he may see the ship of the holy Sahu traversing the sky; that is, the ark of souls represented in the constellation of Orion. He also pleads, "Let the divine vessel Neshemet advance to meet me." The Osiris tells us that the name of his bark is "Collector of Souls." "The picture of it is the representation of his glorious journey upon the canal" (ch. 58). Safe in the ark, he crosses the waters in which the helpless souls are wrecked.

In the chapter by which the ship is sailed in the nether-world, the speaker not only sails across the water of Nnu, for he says, "I come from the lake of fire and flame, from the field of flame," and he stands erect and safe "in the bark which the god is piloting, at the head of Aarru," that is, on the summit of the mount, or final resting-place of the ark (Rit., ch. 98, Renouf), which the deceased had safely reached through fire and flood. On entering the solar bark the Osiris says, "I have come myself and delivered the deity from the pain and suffering that were in the trunk, in shoulder, and in leg. I have come and healed the trunk and fastened the shoulder and made firm the leg. And I embark for the voyage of Ra." The leg of Osiris, like the leg of Nut or the leg of Ptah, imaged the supporting power of the pole. The manes pleads, "Let not the Osiris Nu be shipwrecked on the great voyage" (ch. 130). "Let not disasters reach him." "May the steering be kept clear from misadventure." "Let me come to see my father Osiris" (ch. 99). "O, thou ship of the garden of Aarru, let me be conveyed to that bread of thy canal as my father, the great one, who advanceth in the divine ship" (ch. 106, Renouf). "Lo, I sail the great bark on the stream of the god Hetep. I took it at the mansion of Shu"—the starry heaven (ch. 110, Renouf). "I sail upon its stream and range within the garden of Hetep" (ch. 110). When about to enter the bark of Ra, the speaker says, "O great one, let me be lifted into thy bark. Let me make head for thy staircase. Let me have charge of those who convey thee, who are attached to thee, and who are of the stars which never set" (Rit., ch. 102). These are the seven that pull at the rope, or as we should say, that keep the law of gravitation and equipoise; the seven arms of the balance, or the seven bonds of the universe; the seven tow-ers that became the later seven rowers, sailors, or Kabiri. These are sometimes called the seven spirits of Annu, that is at the pole, the mount of glory in the stellar mythos. Four of the seven can be identified as Amsta, Hapi, Tuamutef, and Kabhsenuf (Rit., ch. 97). "Said at the bark: Staff of Anup, may I propitiate those four glorified ones who follow after the master of all things?" These are four of the seven that pulled the bark up to the landing-stage upon the summit with the primitive rope, who are afterwards stationed as the four oars at the four cardinal points, in a later heaven, and also as the children of Horus, who had previously been his brothers. There is a great bursting forth of the floods in Amenta, described in the Ritual as a vast and overwhelming inundation. This

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passage of the waters shows the deluge-legend in the Kamite eschatology. The Osiris calls upon the lord of the flood, "the great one who is shoreless," to save him. "Do thou save me!" "I who know the deep waters" is my name. But "I am not one who drowneth. Blessed are they who see the bourne. Beautiful is the god of the motionless heart who causeth the stay of the overflowing—or the flood. Behold! there cometh forth the lord of life, Osiris thy support, who abideth day by day." "The tunnels of the earth have given me birth." This overflow of the great waters called the flood also occurs in Sheol amongst the other trials and tribulations of the sufferer represented in the Hebrew book of Psalms. "The channels of waters appeared, and the foundations of the world were laid bare" (ch. 18). "He drew me out of great waters." As one means of salvation from the overwhelming waters the manes clings to the sycamore-tree which standeth in the lake of Akeb. He exclaims, "I embrace the sycamore, I am united to the sycamore-tree." That is, to Osiris in the tree, the tat or pole, the type of fixity to be clasped for safety amid the waters rising round the soul in death and in the darkness of the nether earth. Sufficient mythical matter for a legend of the deluge and the ark may be found in the 64th chapter of the Ritual. It is recorded in the rubrical directions appended to the chapter that it "was discovered on a plinth of the god of the Henu-bark by a master-builder of the wall in the time of King Septi the victorious." Septi, or Seti, was a king in the first dynasty who lived and ruled in Egypt from 6,000 to 7,000 years ago. At that time the chapter was rediscovered as an ancient writing. We learn from this that the bursting forth of the waters in an overwhelming flood was based upon the natural fact of the inundation in Egypt. The imagery had been reproduced in heaven, and also in Amenta, the lower Egypt of the nether-world. A great catastrophe caused by the waters that have broken out of bounds is more than once referred to in the Ritual. The Osiris says to the powers, "Grant ye that I may have the command of the water, even as the mighty Sut had the command of his enemies on the day of disaster to the earth. May I prevail over the long-armed ones in their (four) corners, even as that glorious and ready god prevailed over them" (Renouf, ch. 60). The bursting forth of the waters is described as a great disaster. In this chapter there is an application of the deluge imagery to the sun in the mythos and the departed soul in the eschatology. With the Egyptians, the supreme type of helpfulness and charity, or of love to the neighbour, was an ark or boat that offered safety to the shipwrecked amidst the waters. Hence, when pleading in the Hall of Judgment the speaker claims to have "done the right thing in Tamerit" (Egypt), he clinches it by saying, "I have given bread to the hungry, water to the thirsty, clothes to the naked, and a boat to the shipwrecked" (ch. 125).

The subject-matter is very ancient. It belongs to that early time when Sut was a pre-Osirian form of the Good Being, in relation to the pole, the dog-star, and the inundation of the Nile. Here the deluge of the inundation is a deluge of destruction directed against the workers of evil. In short, it does what the

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inundation did for Egypt in washing away the result of drought, in cleansing from corruption and restoring a healthy new life to the land. Hence the deceased desires to have the same command over the waters in Amenta that Sut had when they burst forth in a drowning flood. Thus, 6,000 years ago the so-called "deluge legend" was ancient in Egypt, and it belonged to the time when Sut, in command of the waters, had not lost his place in glory; and his deluge was employed to destroy the Sebau, the Sami, the Apap-dragon, the long-armed ones, and other evil enemies of God and man who were not human beings. In the same chapter Osiris has superseded Sut as lord of the flood. Further, the two divine sisters Isis and Nephthys were imaged as two birds. The ark of Nnu described in the Ritual is conducted over the Nun by two birds which represent the two sister-goddesses Isis and Nephthys. It is said to these in relation to the inundation, "Ye two divine hawks upon your gables, who are giving attentive heed to the matter, ye who conduct the ship of Ra, advancing onwards from the highest place of the ark in heaven." It is also said to Osiris, "Thy two sisters Isis and Nephthys come to thee, and they convey to thee the great extent (of the waters) in thy name of the great extender as lord of the flood (Teta, 274)." These allusions show that there was an ark to which the two birds were attached as conductors. They are represented as hawks, but as the birds of east and west, or the earlier south and north, are equivalent to the dove of day and the raven of night in Semitic tradition. Isis was the lady or bird of dawn, and Nephthys the lady of darkness. In this, the solar phase, the passage of the ark was from west to east, where it was conducted by the two birds or goddesses of the west and east. Heaven was flooded with a deluge of light at daybreak, and the nether earth was inundated with a deluge of darkness. The ark conducted through the waters by the two birds of light and darkness, or east and west, is described in a twofold character as the shrine of Osiris in the centre of the earth, and also as the ark of Ra that reaches the highest point in heaven (ch. 64, lines 5-8). It is the ark of the "lord of resurrections, he who cometh forth from the dusk and whose birth is from the house of death," or, from Amenta, as the re-arising solar god. The ark that rested on Mount Nizir in the Babylonian legend, or Mount Ararat in the Hebrew version, and on Mount Manu in the Hindu account, is described in the Ritual as the "ship of Ra" which attains "the highest place of the ark in heaven," with the mount of glory for anchorage and the pole for mooring-post. The deceased in the character of Nnu repulses the water of the deluge. "He is the image of Nnu, lord of the inundation and father of the gods" (Rit., ch. 136A). He manoeuvres the ark or bark with which he voyages in heaven. "He turns back the deluge" that "devastates the leg of Nut," and "brings back strength to the fainting gods" by such means of dealing with the waters. In this chapter of the Ritual the devastating deluge is also alluded to (in line 1) as a mode of judgment. It is directed against the rebels. Those who are in the ark or the solar bark are saved from the great cataclysm which "devastates the leg of Nut" or sweeps away the support of the celestial waters, whilst the rebels are overthrown and reduced to non-existence. The rebels against Ra are identical with the "men" or the "race" that spoke and plotted

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evil against him in another version of the deluge myth. After the deluge of devastation there is a renewal, rejuvenescence, and rebirth. Seb and Nut (earth and heaven) are pleased at heart; they grow young again. The leg of Nut, which the deluge devastated, was a very early type of the celestial pole, as the bulwark, prop, or mainstay against the waters of the firmament. In one phase the ark of Nnu is the ark of the Nun as the celestial water. It is depicted in chapter 44 crossing the water of Putrata, the lake of darkness, and cutting its way through the coils of the Apap-dragon. The speaker is one of the manes in Amenta about to embark on board the boat of souls. He says, "O thou who sailest the ship of Nnu across that gulf which is void, let me sail the ship; let me fasten the tackle in peace, in peace. Let me fasten my tackle and come forth." "The place is empty into which the starry ones fall down headlong upon their faces and find nothing by which they can raise themselves up." The ship of Nnu is facing the west, where it has to cross the lake of darkness, or the great gulf of the waters, by night, the lurking-place of the devouring dragon, into which the setting stars go down, also the human souls that have not attained salvation on board the ark. We learn previously that the deluge is imminent. In other words, the waters of the Nun are traversed by the ark at night with the rescued souls on board. The shrine at the centre of the earth is one with the shrine in the ark of earth, and the ark of earth in one character is the ship of Nnu in the other; it is the ark of Osiris or Ptah in



Amenta, and the ark of Ra in heaven, when "it comes forth in the east." But whether in the depth or height, the bark of inert Osiris or the living Ra would still be the bark of Nnu, the ark that swam the deluge of the celestial water. It is said that the bark of Ra is in danger of the whirlwind and storm, which affords a glimpse of the tempest commonly associated with the deluge in the legends and traditions of the great disaster. But the Osiris-Nu, or Nnu as god of the inundation, turneth back the water-flood, the deluge that has nearly overwhelmed the "leg of Nut" (or the pole) which supports the firmament; and he keeps the companions safe who are on board the bark until the resting-place is finally attained upon the summit of the mount. The land that is reached at last by the mariners in the ark of Nnu is called the "tip of heaven," at the place of "coming forth from the swathings in the garden of Aarru," and the "coming forth in exultation." These are the names of that celestial country for which the bark or ark of Nnu was sailed (ch. 99). It is also called the ship of the garden of Aarru (ch. 106). The speaker in chapter 98 says, "I stand erect in the bark which the god is piloting . . . at the head of Aarru." This is the Aarru of spirits perfected in the eschatology, the summit of which is in the region of the never-setting stars at the highest point of heaven. In the various deluge legends the ark was stranded on the top of the mount, as it was on Ararat and Nizir, Manu and Malata. Here the ark of Nnu becomes the bark of the blessed, whose landing-place in heaven is called Mount Hetep, at the summit of the pole. The pole is the mooring-post to which the cable of the vessel was made fast. The voyage cometh to an end, and praise is uttered to the gods who are in the garden of everlasting peace and

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plenty. When the passengers approach the landing-stage, Heaven opens its embracing arms; the lamps of heaven are lighted, the Khabsu gods rise up to offer acclamations. The "old ones" and those who have gone before are said to welcome the voyagers at their arrival on the mount of assembly and reunion. These are the two classes of spirits, superhuman and human, elemental and ancestral, otherwise called "the gods and the glorified." There was no need for an altar to be raised at this landing-stage upon the summit at the moment of debarkation to complete the parallel with the landing on Mount Ararat or Nizir in the Semitic versions.

The Ritual preserves the astral mythos in the form of drama. The voyagers who land upon Mount Hetep are souls of the departed, and not human beings. The rendering in the Ritual is not historical, not merely mythical, not simply astronomical. Sacrificial ceremonies are performed upon the altar and offerings made at the moment of debarkation. These are in two categories. In one Noah, Nnu, or the Osiris-Nu presents the oblation in propitiation to the gods upon the mount. In the second, those who have gone before as the ancestral spirits make offerings of the sacred cakes and other forms of food to the new-comers whom they welcome as their fellow-citizens to the eternal city (ch. 98, Renouf) on their landing from the ark of Nnu. Thus far we trace the deluge-legend and the ark of Nnu in the phase of eschatology by means of the Ritual.

We now turn to representations of the subject in the astronomical mythology which in earlier ages preceded those of the eschatology.

In several chapters of the Ritual a breaking forth of the celestial waters in a typical deluge is alluded to or described. In chapter 136A it is said of the god who has the mastery over the inundation, "He turneth back the water flood which is over the thigh of the goddess Nut at the staircase of Seb." The overwhelming water has here ascended to the summit of the mount or staircase, which, like the leg of Nut, was a figure of the pole. Thus the deluge is portrayed as submerging the pole when this was figured as the leg of Nut, and the water flood was then turned back by Nnu, the lord of the celestial water, whose ark of salvation from the deluge is the ship of heaven by name. Howsoever constellated, the bark of Nnu was the ark of heaven on the celestial water. Now when the change was made from a heaven of seven divisions to one of eight, as described in the very ancient papyrus containing the hymn to the god Shu, it is portrayed as superseding the ark of seven cubits with an ark of eight cubits, or the heptanomis by the octonary. This also indicates a change of pole, the pole that was imaged by the staff of Shu the giant. The hymn to Shu includes the legend of a deluge. It is called "a chapter of the excellent songs which dispel the immersed," that is, those who were drowned in the deluge as the evil creatures of darkness (Magic Papyrus, Records of the Past, vol. X, p. 137). It is said, "Those who are immersed do not pass along. Those who pass along do not plunge. They remain floating on the waves like the dead bodies on the inundation of the Nile, and they shut their mouths as the seven great dungeons are closed with an eternal seal." Now, there is reason to suppose that these seven great dungeons, sealed with an eternal seal, were a form of the superseded heaven in seven divisions answering to

the seven caves in the Mexican mount, and to the book of seven seals in Revelation. In the same papyrus there is “a book of magical spells for remaining as dwellers in the country” where the great catastrophe occurs; it is said that “Horus has given the warning cry,” “subsidence of the country!” This, as we interpret the text, is at the cataclysmal ending in time and space that was mythically dramatized as a deluge or inundation which overwhelmed the land above and effaced certain landmarks in the celestial waters. The cubit may stand for a general measure. Four measures or cubits typified an ark of the four quarters in space. Seven cubits were a fourth of twenty-eight measures in the circle of twenty-eight lunar signs. Thus seven cubits or measures in an ark, shrine, or tabernacle formed a figure of heaven in seven divisions. And when the heptanomis was followed by the heaven of Taht, the ark of eight cubits superseded the shrine of seven cubits, and the ape became the type of Taht in the octonary instead of in the heptanomis. The ark of seven cubits was continued as a sacred type in the religious ceremonies. For instance, it is commanded by the rubric to chapter 133, Papyrus of Nnu, that this chapter shall be recited over a boat four cubits in length on which the divine sovereign chiefs of the cities have been painted and a heaven with its stars portrayed. But in the Papyrus of Ani the boat is ordered to be made seven cubits in length. This, then, is a figure of the ark of seven cubits which preceded the ark of eight cubits and the heaven of four quarters that was imaged by the boat of four cubits. The heptanomis had been figured as an ark of seven measures in the waters of heaven, and this was followed by the ark of eight measures as the shrine of the kaf-ape, a zootype of Taht the lunar god, after there had been “a subsidence of the country” and the “secret abysses of the Nun” and the foundations of the deep had been laid open at the time of the deluge.

There had been no moon established in the stellar mythos. Otherwise stated, time was not yet computed by the lunar reckoning, or by Taht, the reckoner of time. In this sense the moon was not created until after the deluge. Thus, in some of the legends the moon becomes a resting-place or ark of safety riding on the waters. At Hawaii the typical deluge was called “the flood of the moon.” Meru is likewise shown to be a form of the mythical mount that reached up to the moon. Also it is related in one of the Hebrew legends that paradise was exempt from the deluge or was preserved from the great disaster because it was planted on the summit of a mountain reaching to the moon.

In the Egyptian inscription called “the Destruction of Mankind” there is a rebellion against Ra, the sun-god, followed by a great destruction and a deluge. Atum-Ra had been established as the king of gods and men, the god by himself. There is a revolt against his supremacy. He called the elder gods around him for consultation, and says to them, “You ancient gods, behold the beings who are born of myself; they utter words against me. Tell me what you would do in these circumstances. Behold, I have waited, and I have not destroyed them until I should hear what you have to say.” The elder gods advise that they may go and smite the enemies who plot evil against Ra, and let none remain alive. The rebels are then destroyed “in

three days of navigation.” When the deluge of blood is over it is said by the majesty of Ra, “I shall now protect men on this account.” “I raise my hand (in token) that I shall not again destroy men.” The rebel powers, headed by the coiling and constricting Apap-reptile vomiting the deluge of the dark by night, were always in revolt against the lord of light, and this legend commemorates their overthrow in a deluge of blood. The chief agent in the work of vengeance is Hathor, the lunar goddess, who is aided by the solar goddess, Sekhet, in executing the commands of Ra. The goddess started; she smote the enemies over all the land because they had plotted evil against the majesty of Ra. These enemies are drowned in the deluge then poured out; “the fields were entirely covered with water through the will of his majesty the god. And there came the goddess (Hathor) in the morning, and she found the fields covered with water; and she was pleased with it, and drank to her heart’s content. She saw no more of the enemies, who were sunk in the waters that represented the flood of light which was now poured forth by Ra at dawn, and in which the creatures of the dark were drowned. It is said by his majesty, living and well, to his followers, “I call before my face Shu, Tefnut, Seb, Nut, and the fathers and mothers who were with me when I was yet in the Nun, and I prescribe to Nnu, who brings his companions with him”; these are the instructions given by the god to Nnu: “Bring a small number of them (his companions), that the beings may not see them”—these beings are the creatures about to be destroyed in the coming flood—“and that their heart may not be afraid, thou shalt go with them into the ark or sanctuary until I shall go with Nnu to the place where I stand,” or to the summit of the mount on which the legendary ark at last was safely landed. The ark or sanctuary here indicated is the

figure of a newly founded heaven which follows the deluge by which a previous world was wrecked. The inscription is very dilapidated, nevertheless it obviously contains a creation of “the men,” as in the Assyrian revolt in heaven in the place of the creatures thus destroyed. When “his majesty arrived in the sanctuary,” “the men” were going forth and bearing their bows and shooting their arrows against his enemies. These were not the enemies but the defenders of Ra. Hence it was said to Ra by “the men,” “Let us smite the enemies, the rebels.”

The celestial water was primarily assigned to the female Nu or Nut. Her heaven was imaged as the cow. At first it was the water-cow, and afterwards the milch-cow. And there was Nut (with) the “majesty of Ra on her back”; she was carrying the god in her form of the cow. This mode of locomotion on the cow’s back or between the cow’s horns (see the pictures) is now to be superseded by the building of the solar bark. “Said by the majesty of the god, I have resolved to be lifted up.” “Who is it that Nut will trust with it?” i.e., with the new ark or sanctuary of the god. “Carry me, that I may see.” Said by the majesty of the god, “Let a field of rest extend itself,” and there arose a field of rest. “Let the plants grow there,” and there arose the Sekhet-Hetep, or fields of the papyrus-reed. The beings who were destroyed were Sebau and Sami, representatives of the plagues of Egypt. The men who are created in their place are of the starry race. “The majesty of the god saw the inner part of the

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sanctuary in which he had been lifted up” (or the ark in which he made his voyage over the celestial waters), and he said, “I assemble and give possession of these multitudes of men, I establish as inhabitants all the beings which are suspended in the sky, the stars,” and Nut began to tremble very strongly. “I assemble there the multitudes that they may celebrate thee,” and there arose the multitudes. These are stars in one category, and in the other souls that were collected in the ark of salvation (Rit., ch. 58) or the ark of Nnu—that is, the ark of heaven and of the god of the celestial water. “Said by the majesty of Ra, My son Shu, take with thee my daughter Nut, and be the guardian of the multitudes which live in the nocturnal sky. Bear them on thy head, and be their fosterer.” This is an allusion to his raising overhead the beautiful creation of the starry firmament which Shu sustains, whether in the form of the cow of Nut, the water of the Nun, or the ark of Nnu. After the destruction there is to be a new creation, and Ra is in need of support from Nnu and his companions. “Said by the majesty of the god (or his majesty) to the majesty of Nnu, My limbs have suffered long; I cannot walk without support, or have others to support me.” This will show that Nnu occupies the place of Noah in relation to the building of the ark or sanctuary, and in accordance with the instructions received from Ra. Ra informs Nnu that he needs some other means of supporting himself than the back of the cow. He calls upon Nnu and his three sons to assist him against his enemies the rebels. Thus the cow of Nut was to be superseded by the ark of Nnu when he became the representative of the heavenly water and master of the inundation. Nut says dutifully that she will act as it seems good to her father Nnu (l. 30). There had been various kinds and forms of the celestial or astronomical ark that was at first necessitated as the means of carriage for the gods, because the heavens had been imaged as the firmamental water. The great mother Apt, who was the image of all firstness both by name and nature in the likeness of the pregnant hippopotamus, was a kind of ark, and possibly the earliest that ever crossed the waters of the Nun. She carried her young ones in the cabin that was uterine. Child-Horus on his papyrus-reed was in the ark that saved him from the waters, as the sign was constellated in the planisphere of Denderah. The Pleiades formed an ark as constellation for the Khuti; the Lesser Bear for Anup and the seven voyagers round about the pole. Orion was the ark of the holy sahus, with Horus at the look-out. The ark of Taht was in the crescent moon that sailed the azure deep by night. Then Ra, the solar deity, resolved on being lifted up as god alone, the only one, who superseded all the elder powers. A new heaven was to be his tabernacle. This was the ark of Nnu. The change from one heaven to the other implied a great destruction of the rebels. A deluge was the modus operandi, and the ark the means of safety for the few just men and true, together with their consorts, who were saved from the catastrophe. As a symbol in sign-language the ark was built by Nnu, the master of the firmamental water, for the means of safety in the world all water against the coming flood and the subsidence of land, which was the land of Nnu.

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In space it was the ark of the four quarters that was propelled by the four paddles of Hapi, Tuamutef, Kabhsenuf, and Amsta. Hence Seb (or the earth) “abideth stably” by means of the four rudders or oars (Rit., ch. 99). Hence also the four-square box that imaged the ark of Noë on the well-known Apamean

coin. In Akar, or Amenta, it was the ark of Osiris; in earth the ark of Seb; in heaven the ark of Ra. Its mainmast was the pole. The nightlight on the masthead was the pole-star. In the myth it was the ark of Ra, "the bark of millions of years"; in the eschatology it is the ark of salvation, the refuge for eternity.

The sinking ones had looked for their deliverance from the waters to the bark of Anup, voyaging round the pole; also to the crescent-shaped arc of Taht seen in the new moon; then to the ark of Horus and the "holy sahus" constellated in Orion; and finally they sought salvation in the ark which Nnu and his three sons, Shu, Taht, and Seb, were now to build for Ra, the solar god.

The Egyptian ark or ship of Nnu is the ark of heaven, or, conversely stated, the ark of heaven is the ship of Nnu; and the ark of heaven was the revolving sphere configurated as a sailing vessel with two masts as we have found it figured by the mystery-teachers in their uranographic imagery of the celestial deluge. The ark is portrayed in the act of sailing over a vast, unfathomable, hollow void of formless space; as it is said, "the place is empty." Into this the helpless ones fall headlong unless they are saved on board the ark. In a vignette to the Papyrus of Anhai, it is Nnu that is seen uplifting the boat of the gods with seven persons on board, besides the beetle and the solar disk. The figure of Nnu in this drawing is both male and female, Nnu and Nut in one figure (Budge, Papyrus of Anhai, pl. 8). Among the Assyrian fragments there is reference to a legend which has not come down to us. In this it is said that Ishtar counselled the destruction of mankind, whereas in the extant account of the deluge the goddess bewails their destruction and grieves bitterly over the loss of her children. Now Ishtar is an Akkado-Assyrian form of the goddess Hathor, who in the Egyptian mythos counsels the destruction of the beings, and executes the judgment passed upon them by the gods, with no wailing or weeping afterwards. This points back to the Egyptian original of another Akkado-Assyrian version.

According to the Hebrew reading of the legend, the deluge was provoked by the sins of men. "The Lord saw that the wickedness of man was great in the earth," and he determined to blot out and obliterate the race; . . . "but Noah found grace in the eyes of the Lord" (Gen. VI. 5-8). The Chaldean and Hindu legends know nothing of human sin as a cause of the deluge. The sin against the gods, however, is described as the cause of a deluge in the so-called "destruction of men." Ra says to Nun and others of the elder pre-solar gods, "Behold the beings who are born of myself; they utter words against me." That is, they are in rebellion against the one true god. But these beings in this case were elemental, not mortal, and the sin was not human. When the deluge or destruction is over and past, Ra swears that he will not again destroy men. "Said by Ra: I now raise my hand that I shall no more destroy men." "I

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shall now protect men on account of this." So the Hebrew deity promises that he "will not again curse the ground any more for the sake of men: neither will I again smite any more any living thing," as in the "deluge of destruction."

This is the same thing, only written out large and told as if it were a human history, whereas the original is mythological. It relates to the superseding of the earlier gods, Nnu, Seb, Shu, and Taht, by Ra as the supreme being, or rather these old gods and elemental powers are to become the servants of his majesty Ra in the new heaven now established for the keeping of perfect time, with Ra as the head over all.

Ra had resolved to be lifted up in an ark or sanctuary. Nnu and his small number of companions who enter the ark or sanctuary are eight in number, four male, Nnu, Seb, Shu, and Taht, and four female, Sekhet, Nut, Hathor, and Tefnut, who can be paired thus:—(1) Nnu with Sekhet, (2) Shu with Tefnut, (3) Seb with Nut (4) Taht with Hathor. Nnu was the deity of the heavenly water, and Sekhet is in possession of the water on the night of the great disaster or the deluge (Rit., 57, 1, 2); Sekhet is also called the "very great one of the liquid domain" (149). These are certainly a pre-Semitic form of the eight in the ark, and as Nnu was the first-born of these gods, he may be called the father of the other three in the ark as represented in the biblical version. The whole world, however, that was divided between the three sons of Nnu, Shu, Seb, and Taht, was not on our earth; was not in Africa, Asia, or Europe. Shu was to be the guardian of the multitudes in the nocturnal sky, Seb of the serpents in the cycles of time, and to Taht were assigned the nations of the north. Taht had a double portion. Ra says, "I shall give thee to raise thy hand in the presence of the gods. I shall give thee to embrace the two parts of the sky. I shall give thee to turn thyself toward the northern nations." This looks as if Taht were the prototype of Japheth. Shu, whose name signifies shade, and who was to be the guardian of those who are in the sky of night, agrees with Ham, the dark of colour or black. It was Shu who might have seen his father Nnu by night with his person exposed, as it was his work to lift up the nocturnal heaven or Nnu. This leaves Shem as the representative of Seb. Seb is the father of Horus on earth, and, as it was supposed, the Hebrew Messiah was to descend from Shem. Thus it is possible

to identify the new point of departure for the threefold human race derived from Shem, Ham, and Japheth, considered to be the fathers of three different and diverse races of mankind. Ra describes the group of elder gods who preceded him as the fathers and the mothers. "Said by his majesty, I call before my face Shu, Tefnut, Seb, Nut, and the fathers and mothers who were with me when I was still in Nun," or previously to his issuing from the lotus in the bosom of the heavenly water. Here we have the "fathers and mothers" of the new race or races in the new world that followed the flood ready to the hand of the "sacred historian." These fathers and mothers are eight in number all told, who are mentioned by name: Nnu and Sekhet, Seb and Nut, Shu and Tefnut, Taht and Hathor. These are eight persons in four pairs of consorts, exactly the same as the eight consorts in the ark of Noah.

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The moon-god Taht becomes the enlarger of the domains of Ra, as his lunar representative by night. Ra calls Taht before him: "Said by the majesty of the god (or his majesty) to Taht, Come, let us leave the sky and my abode, because I wish to make a luminary in the inferior sky and in the deep region where thou inscribest the inhabitants, and thou art the guardian of those who do evil . . . . the followers whom my heart abhors. But thou art my abode, the god of my abode: behold, thou wilt be called Tehuti, the house of Ra. I shall give thee to send (lacuna) . . . . and there arose the ibis of Taht. I shall give thee to raise thy hand in presence of the gods, and there arose two wings of the ibis of Taht. I shall give thee to embrace the two parts of the sky with thy beauty and thy rays, and there arose the lunar crescent of Taht. I shall give thee to turn thyself towards the northern nations, and there arose the cynocephalus of Taht which is in his escort. Thou art under my dominion." This was written in the Book of Atum-Ra, who was also the god Huhi=Ihuh. Thus, in this new creation of Ra which was established after the old heaven had been overwhelmed by the deluge, the moon-god Taht was made the enlarger of the domains of Ra. As we read in the texts, "Ra created him a beautiful light to show the name of his evil enemy," the Apap-dragon of darkness. This enlargement turns on the moon-god becoming the ruler for Ra by night and establishing his sovereignty over the black race in the domain of Sut and in the inferior hemisphere. The "enlarging" in the Hebrew version is at the expense of Ham (=Kam, the black): "A servant of servants shall he be unto his brethren," but "God enlarge Japheth." Ham is treated in the *märchen* as the "evil enemy" Apap, or the black Sut in the mythos, thus making the legend ethnical by this perversion of the meaning. Enlargement of the world denotes the formation of a heaven on a larger scale. Thus Taht, like Japheth, was the enlarger or the enlarged. Also one mode of the enlarging was by Taht becoming a luminary in the inferior sky and in the region of Amenta. And here we come upon the probable origin of the cursing of Canaan in the Semitic travesty. Ham=Kam represents the power and the people of darkness. Taht is to enlarge the borders of light at the expense of the domain of darkness. It is said to Taht by Ra, "In the deep region where thou inscribest the inhabitants, thou art the keeper of those who do evil, the followers whom my heart abhors." These were the darkies and the "black-heads" in the dark land of Amenta, who are to be subject to the rule of Taht by night, which has been converted in the Semitic perversion of the mythos into the servitude of Canaan and the children of Ham.

When it had been discovered that the moon derived its light and glory from the unseen sun there was a change of status for them both. The moon was previously a mother to the child of light whom she was unable to affiliate. And now, as it was mythically rendered, she learned that she was a wife (*hemt*) as well as a mother, and that her infant was begotten by the solar god. The transaction is portrayed as one of the mysteries of Amenta in the Ritual (ch. 80). The lady who gives light in darkness by night and

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overthrows the devouring monsters describes herself as a kind of ravisher to Hu the solar god. She retires with him to the vale of Abydos when she goes to rest. She seized upon the sun-god in the place where she found him. The result of this is that the twins Sut and Horus, the powers of darkness and light, that were previously born of the mother alone, are now attributed to the sun-god Hu or Ra as his children. Hathor had been the lunar lady, the slayer of the evil powers of darkness, and now the male god Taht is equipped in the house or ark of the moon as the teller of time for Ra. He is designated the "teller of decrees which Ra hath spoken in heaven" for Horus to execute on earth and in Amenta, with Taht and Anup as his two chief witnesses.

After the deluge in "the destruction of mankind" the god Ra establishes a covenant with those who have escaped from the flood. He says that what he commanded is well done, and that the destruction of his

enemies removes destruction from themselves. "Said by the majesty of Ra, It is well done, all this. I shall now protect men on account of this. Said by Ra, I now raise my hand that I shall not destroy men," i.e. not again. The making of this covenant after the deluge is followed by the establishment of the New Year's festival under the direction of the young priestesses of Hathor. "Hence comes it that libations are made under the directions of priestesses at the festival of Hathor through all men since the days of old," (line 25). When the lunar orb has been converted into the abode of Ra by night it is said, "And there arose the crescent moon of Taht." Now the lunar crescent is the mythological bow (Proc. Soc. Bib. Arch., vol. VI, p. 131). When this was written it had been apprehended that the moon derived its light from the hidden sun, and shot the arrows forth with the growing, stretching crescent that was drawn bow-like to the full with all the force of the young lion-god. It was for this that Taht the lunar deity was wanted by Ra as his Bowman by night to shoot the arrows of his light with the crescent of the monthly moon for his bow. For this the bow was set in the nocturnal heaven by Ra: "And there arose the crescent moon of Taht"=the bow. The crescent moon was figured as the bow in heaven for a sign that there should be no further deluge of destruction, because the keeping of time and season did not now depend upon the setting or non-setting stars. When time was reckoned by Tehuti the teller, by means of the dual lunation, a power was established that no flood which had submerged the pole or drowned the heptanomis, or the heaven in ten divisions, could in future overwhelm. Thus the deluge in the stellar mythos being over, and the powers of darkness being defeated and destroyed, chiefly through the direct agency of the lunar goddess Hathor, the bow of Taht was set in heaven with its promise that the waters of the wrath of Ra should not again cover the earth. This, like all that is Egyptian, was true mythos, not false explanation of natural fact. It does not mean that the moon was actually created there and then to give light for the first time.

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That would not be mythology, but fictitious history. The Kamite account of this ancient wisdom is mythological; the biblical is pretended history.

It has now to be shown that the bow in the Kamite mythos, which we look upon as the original, was not the rainbow, which was afterwards substituted as more natural by those who knew no better. The lunar crescent was not only the bow of the deluge and sign of promise for all future time, it was also an ark of safety from the waters of the Nun, in which the young child of light was bosomed and reborn of the lunar virgin mother. In the Osirian cult Osiris was reborn in an ark of crescent shape which was a figure of the crescent moon. It is said to Osiris in the preparatory pangs of birth, "Taht is a protection for thee. He placeth thy soul in the lunar bark in that name which is thine of god Moon" or god An, another name of Osiris (Records, vol. II, p. 119). The ark of the new moon was a means of resurrection for Osiris on the third night after his death, if we count the 17th Athyr as one. The priests brought out the sacred coffer containing a little golden ark. They also modelled a little image of the crescent moon.

The lunar mythos followed the stellar and preceded the solar, and in this the lunar crescent was an ark. In relation to which, the twin birds of light and darkness meet as it were in one when the black and white ibis is the typical bird of the dual lunation, because, as Plutarch says, its feathers resembled the halves of the moon as the bird of light in one half and in the other half the bird of darkness. Now the ibis or hebi in Egyptian is the messenger by name, and the crescent moon was the ark of the lord of light upon the waters of night. In the "Destruction of Mankind" Ra says to the moon-god, "Thou art my abode (his lunar ark), the god of my abode; behold, thou art called Taht, the abode of Ra. And there arose the ibis. I shall give thee to raise thy hand (Taht is also the hand of the gods) in presence of the gods. And there arose the two wings of the ibis of Taht. I shall give thee to embrace the two parts of the sky." The one white and black bird, as representative of the moon in the Egyptian rendering, was the white bird of the new moon and the black bird of the old moon, equivalent to the dove of light and the raven of darkness in the other legend. The moon was the ark on the waters as the abode of Ra by night or during the deluge of the dark. The bird that was given by Ra for Taht to send forth from the ark was the bird of light and the bird of darkness. In the latter half of the lunation, when the moon was renewed in its crescent shape, out flew the bird as messenger of light across the waters of the Nun, and in the dark half of the disk, the bird was of raven hue. Such, we suggest, was the genesis of the two birds, or the double-feathered one, that issued from the lunar ark in the original mythos, which preserved the representation of the deluge and the ark and the two birds of day and night in the cult of Osiris or of Atum-Ra and Nnu. In the Chaldean account of the deluge the swallow is sent forth from the ark in addition to the raven and the dove. This also is a bird of the two sisters. In ch. 86 the manes makes his transformation into the swallow, when Horus is in

command of the bark (line 5). But in the Vignette (Pap. Of Ani) the bird called a swallow is a martin, another type of the white and black bird in one, like the ibis of the lunar ark. There is a chapter of the Ritual to be recited “when the moon renews itself on the first day of the month,” the day, therefore, on which the lunar ark was launched upon the waters of the Nun and had to face the deluge. As it is said, “Osiris is enveloped in storm and rain; he is enveloped. But the beautiful Horus lendeth succour daily. He driveth off the storm from the face of Osiris in the moon. Behold him coming. He is Ra on his journey. He is the four gods who are over the upper region.” The Osiris arriveth at his own time, and by means of his ropes is brought to the light of day (Renouf, ch. 135). The ark of Osiris on the waters is described as a kind of house-boat with gable ends, and the gable ends suggest that from this particular form of the house and boat in one may have descended the well-known children’s toy of Noah’s ark, as the ark of Noah in which eight souls, four males and four females, were saved from the deluge, and the ark of Nnu in the Kamite astronomy.

The new heaven was established on the four quarters that were founded upon the solstices and equinoxes by the great architect Ptah. Thus the teba or square box is a figure of the heaven that was based upon the four quarters which followed the ark of seven cubits, the ark of eight cubits, and other types of the ark that floated on the celestial Nun or is said to be carried on the back of the cow (Nut). The eight on board were not human beings, but four gods and four goddesses, or eight heavenly bodies. It is not the Hebrew Noah, as such, who will account for several other Noahs in different countries, but the Kamite Nnu, the “lord of the primordial water”—Nnu who is designated the father of the gods. By aid of the Kamite Nnu we can more fully identify the Hottentot Noh, who, as they told Kolben (in 1713), “had entered the world by a sort of window.” The god Nnu of the Egyptian mythos will explain why the hero of Polynesian legend has the same name. The story is told by both Ellis and Fornander. The survivors from the deluge of Raiatea were saved on an island or mount called the tree reaching to the moon. In this version the mount and tree of the Ritual are identical, the island being named after the tree, whilst the tree that reaches up to the moon corresponds to the mount of Am-Khemen and the establishment of lunar time. In the Hawaiian version, when Nnu had left his vessel, like Noah and Xisuthrus, after the flood, to offer sacrifice to the god Kane, he looked up and saw the moon in the sky, and he thought this was the god, saying to himself, “You are Kane, no doubt, though you have transformed yourself to my sight!”, so he made his offering and adored the moon. Then Kane descended on the bow and spoke reprovingly to Nnu, but, on account of it being a mistake, Nnu was forgiven by Kane, and the bow was left above in token of the god’s forgiveness.

It was natural for those who knew nothing of the Egyptian wisdom to suppose that the deluge, the ark, and the character of

Nevid, Nav, or Nevion, in the British mythos, was derived from the Hebrew records. But the true and final explanation is that both were derived from the Egyptian on separate lines of descent. The Druids were teachers of the wisdom of Egypt in the British Isles ages before the Bible was heard of in Europe. The ark of Nnu, Noë, or Noah was the ark of the celestial waters. An ark with the Ali, or Ari, was an ark with the seven on board who were rulers in the heptanomis. This is extant as the ark of the seven Kabiri and the seven Hohgates, the seven who in Britain were the companions of Arthur in the ark. When we understand that the Hebrew ark of Noah (or xn) was the ark of Nnu in Egypt, and is the ark of heaven by name in the astronomy, we are on the track for the first time to learn how certain later races of mankind could be said to issue from the ark of Noah after a particular form of the deluge in which the heaven in ten divisions was superseded by the heaven in twelve divisions, the birthplace as an ark being a geometrical figure of the contemporary heaven. The deluge legend in the book of Genesis can be directly traced to its Egyptian origin. Nnu was the master of the celestial water. Under the same name, and also as Num, lord of the inundation, he was master of the water in the Nile on earth. The deluge, all the deluges, and the whole of the arkite imagery, together with Noah himself in very person, are dependent on the beginning of creation with the water of the Nun or Nnu, and on heaven being the celestial Nnu by name in the Egyptian language. In the Adoration of the Nile it is Nnu the deity of the heavenly water that is invoked as mythical source of life and not simply the flowing river. The object of religious regard as element or place or person was the celestial Nnu or Nun, who when personified was the giver of the Nile and all its gifts. Nun or Nnu was the inundator of Egypt by means of the Nile. Moreover, the god Num who is lord of the earthly inundation was preceded by the ancient deity Nun (or Nnu), who had an ark or shrine, but was not worshipped in any

temple hitherto discovered. It appears from inscriptions of Tahtmes III at Thebes that Nnu the deity of the deluge and the ark had been continued in the character of Num as the lord of the inundation of the Nile, with his ark or teba represented by the city of Thebes, that "heaven on earth," as it was designated by the Queen Hatshepsu. From these inscriptions we learn that Tahtmes rebuilt the sanctuary of Nnu, or rather that he built the temple of Amen-Ra at Thebes on the site of the ancient shrine. This, we are told, had a circuit wall of brick, and a canal which conducted the water of the inundation "to the shrine of the god Nun (Nnu) on the arrival of his season," which shows that Nnu was one with Num as the elder pre-solar god, and that Nun (Nnu) passed into the god Num as a solar god associated with the inundation. The temple built by Tahtmes was a shrine of Nnu and Amen, as in "No-Amen," the name of Thebes. In laying the foundation stone of the new temple Tahtmes records the fact that he had to remove the older shrine of the god Nun (or Nnu), and divert the course of the water that flowed to the shrine of the god Nnu, because

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it was in the way (inscription cited by Brugsch, *Egypt under the Pharaohs*, p. 178, Eng. tr.). Brugsch calls this shrine of Nnu the temple of the god; other Egyptologists tell us that no temple was ever raised to Nnu or Num. But whether termed a temple or not, this ancient sanctuary was an ark-shrine and a type of protection from the waters. The ark of Num is called his lordly bark. It is said that with the inundation "he brings once more his lordly bark" (verse 5). Also, "Thou art the august ornament of the earth, letting thy bark advance before men and lifting up the heart of women in labour"; "All is changed by the inundation; it is a balm of healing for mankind" (verses 9 and 11). Thus Nnu as deity of the heavenly water was represented by the Nile as river and by Num as divinity when the sun-god was united with the water-god in Num or in Amen-Ra at Thebes. But the main point here is the ark of Nnu that comes again with the inundation once a year to Egypt. And if no temple of Nnu is known, he was expressly associated with a shrine which originated in an ark that was a means of safety to the ancient lake-dwellers of Africa. In the Papyrus of Nefer-uben-f (Budge) the god of the inundation is described as "the old man Nnu." The deceased is standing in the water and holding the sail of breath in his left hand. He prays that he may have power over the seven divine princes who dwell in the place of the god of the inundation—that is, of Nnu the lord of the celestial water as builder of the ark. He says, "I have power with my father, the old man Nnu. He hath granted that I may live." This is the father Nnu as Egyptian who became father Noah in the Hebrew version.

Noah was a just or righteous man, and perfect in his generations. This statement is put in the forefront of the Hebrew deluge legend. In the Ritual it is granted to the Osiris Nnu that he shall "carry maat at the head of the great bark and hold up maat among the associate gods." Maat stands for justice and rightfulness; and this is borne aloft upon the bark by the spirit of the just man made perfect, right up to the summit of the mount which is the landing-place for those who are in the ark. "And so it cometh that the Osiris-Nnu hath reached every one of his stations" in the ark that rests at last upon Mount Hetep, Mount Nizir, Mount Meru, or the Mount of Ararat. Nnu is identified with Noah by the Arab writer Murtadi (1584), who related that Num-Kufu, the builder of the Great Pyramid, dreamed of a coming deluge, and built the Pyramid as his ark of safety. He then "made his abode in the maritime pyramid along with Noah" (*Nat. Gen.*, vol. II, p. 226). That is along with Nnu, the god of the ark and the inundation, who was earlier than Num, and who had his teba in Thebes. This points to the pyramid of Num-Kufu being also a form of the ark, or rather to the ark of earth and heaven in several of its successive forms that were ultimately combined in one consummate figure of the heavens and earth as a stupendous monument and imperishable register of the astronomical mythology. And, if so, it becomes apparent that the sarcophagus at the centre was a co-type with the coffin, shrine or ark of Osiris in the midst of Amenta. This may help to show how fragments of the astronomical mythology have been

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put together in the book of Genesis without key or clue, and the old dark sayings of the ancient wisdom repeated minus the necessary knowledge for enlightening the world.

Earlier deluges than this of Noah are alluded to in one of the Jewish Haggadoth, which relates that in the time of Enos, as in that of Cain, a great tract of land was flooded by the sea. Which is but the end of a patriarchate described in terms of the deluge. (*Encyclopædia Biblica*, col. 1297.) Items from several deluges are included in the Hebrew versions. For instance, the animals are said to enter the ark seven by seven, and also two by two. Here the numbers belong to two entirely different deluges, the one from which the seven



(or eight), the other from which the pair, were saved. There is no such incongruous mixture in the Avesta. In this version Yima the shining is commanded by Zarathustra to “make a circle to all four corners as a dwelling-place for all mankind,” and stock and store it against the deluge, which is the evil work of the destructive serpent of darkness. All forms of life that enter this enclosure do so in imperishable pairs. A lofty wall is to be made around it, and a window that gives light within. The one window we take to be the pole-star. The lofty wall answers to the high white hall of Ha-Ptah-Ka. It is lighted with self-created and eternal lights that shine above, and the created lights below (Farg. II, l. 131). These correspond to the Kamite Urtu-Seku, the setting stars, and the Akhemu-Seku, or stars that never set, the everlasting self-created lights. The window of Yima’s enclosure in heaven is repeated in a Jewish legend that after the deluge two animals came out of the ark which were not among the twos or sevens that went into it. These two were the cat and the pig. And they belonged to the new creation of Atum-Ra. The cat, as solar type, is a symbol of Atum-Iu. It is said in the Ritual (ch. 17) the cat is Ra himself. It was in that form of the seer by night that the sun-god overcame the evil Apap in the darkness of Amenta. The pig or boar in the Osirian mythos is a type of the evil Sut, the opponent of the Good Being in Amenta. Amenta is the lower deck of an ark in which the pig of Sut was present. This is in an ark that could not be built until Amenta had been hollowed out by Ptah, the father of Atum-Ra, who was represented by the cat. Thus the addition of the cat and pig to the previous denizens will help to identify which ark it was they came out of after the deluge of Noah. As Egyptian, it was the ark in which Ra had resolved to be lifted up as “god alone,” and the cat and pig were types belonging to the new creation that followed the “destruction of mankind.” This was the ark of Nnu. The description of Noah’s deluge is an agglomerate compounded from the mythical data and the actual inundation. The waters flowed in Egypt during a certain number of days. It is probable that the fullest flow was reckoned at forty days and nights (see Hor-Apollo). In a fragment of the Melchizedekian literature, found by Professor Sokolov, and appended to the Slavonic book of Enoch, the ark of Noah “floated forty days.” And it is added, altogether they were in the ark 120 days. This is the exact length of the water season in the Egyptian year of 360 days, which was first divided into three

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tetramenes of 120 days each. It may also be noted that outside of Egypt rain took the place of the inundation, and the deluge of Noah consists of forty days and nights of rain. Fifteen cubits of fresh water constituted a good if not a perfect Nile, and this is the measure applied to the flood of rain-water in the book of Genesis. Fifteen cubits upward did the waters prevail, and the mountains were covered (ch. VII, 20). Fifteen cubits of water, however, could be no measure for a flood that covered all “the high mountains that were under the whole heaven” (ch. VII, 19). The waters that prevailed on the earth for 150 days are also equal to an abundant inundation of the Nile, but these have been mixed up with the waters of the celestial Nun. Also the fifteen cubits of measure on the earth would be confused with the fifteen cubits, measures, or days in the half-circle of the luni-solar month of thirty days, in which the lunar crescent was the ark that is entered by Osiris, on the third day, to spread the actual water of life and light, not that deluge of destruction which was entirely mythical.

After the deluge, according to the euhemerizing of the mythos in the book of Genesis, Noah began to be a husbandman, and planted a vineyard; and he drank of the wine and was drunken; and he was uncovered within his tent, and Ham, the father of Canaan, saw the nakedness of his father, and told his two brethren without. And Shem and Japheth took a garment and covered the nakedness of their father (ch. IX, 20, 24). “And their faces were backward, and they saw not the nakedness of their father.” Now in the mysteries of Amenta Osiris is covered by his son Horus to conceal his nakedness. “I am with Horus,” says Taht, “on the day of covering Tesh-Tesh,” one of the names of Osiris (Rit., ch. 1). It is also said to Horus, “O thou who coverest (or clothest) Osiris and hast seen Sut, O thou who turnest back” (ch. 28). Here the adversary of Osiris is present with Horus in this scene of concealing the father’s nakedness, and the bad character of the black, evil-minded Sut appears to have been given to Ham as a son of Noah. In the Chaldean account of the deluge a sacrifice is offered at the coming forth from the ark. Hasisadra says, “I poured out a libation. I built an altar on the peak of a mountain. Seven jugs of wine I took. At the bottom of them I placed reeds, pines, and spices. The gods collected at its burning, the gods like Sumbe gathered over the sacrifice.” (Deluge, Tab., col. 3, Smith.) The basis of the oblation in the Kamite sacrifice is the blood of the beings that have been destroyed. “Said by the majesty of the god, Let them begin with Elephantine, and bring to me the fruits in quantity. And when the fruits had been brought they were given . . . lacuna.” The sekti (miller) of Annu was grinding the fruits, while the priestesses poured the juice into the vases; and those fruits were put into vessels with the blood of the beings, and there were seven thousand pitchers of

drink. "And there came the majesty of the king of Upper and Lower Egypt, with the gods, to see the drink after he had ordered the goddess to destroy the beings in three days of navigation." Instead of the Assyrian seven jugs of wine the Egyptian has 7,000 pitchers of drink, and this is brewed from the blood of the massacred beings mingled with the juice of the fruits of the earth; and here, as in the later version, the gods gather over the

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sacrifice "to see the drink." Shedding the blood of the wicked, in this great slaughter of the evil beings, was a mode of offering the oblation to the Good Being. Blood and the fruits of the earth were the two primitive forms of the offering, and these are blended together in a deluge of intoxicating drink.

A most primitive representation of this sacrifice which followed the deluge is made by the Ovaherero, an African tribe adjoining that of the Bushmen. They claim to have issued from the typical tree of the beginning, which is said by the missionary Reiderbecke to be a kind of Yggdrasil. The Ovaherero say that the sky was once let down in a deluge, by which the greater part of mankind were drowned. This they attribute to the Old Ones in heaven, whose wrath was appeased by the sacrifice of a black sheep (South African Folk-Lore Journal, vol. II, pt. 5, p. 95). When the deluge of darkness had passed away at dawn, the black sheep was offered to placate and pacify the power of darkness, which exhibits the deluge and the deluge-legend in their most primitive forms. The sacrifice does not merely celebrate the return of light, as in a later phase, but is also a petitionary offering for future protection from the deluge of the dark. Before ever man appeared on earth, a feeling of joy and thankfulness had been expressed by the apes at the return of the light, whether lunar or solar; and when man came he followed on the track of the monkey in feeling thankful for the return of day. In the Egyptian hieroglyphics the word tua, to adore, is figured as a salutation to the dawn or morrow-day, and the typical adorer is the Kaf-ape, the saluter of the gods. Primitive worship signified salutation and sacrifice from the beginning. In various traditions, Babylonian, American, Hebrew, and others, the deluge is followed by a sacrifice, and this sacrifice after the flood has been configured in the stars of heaven in a picture of the far-off past, with the offering laid upon the altar at a point where the actual inundation in Egyptian annually came to an end. In the Hebrew account of the thanksgiving sacrifice it is said, "Noah built an altar unto Jehovah, and took of every clean beast and of every clean bird, and offered burnt-offerings upon the altar, and Ihuu smelled the sweet savour." The typical imagery derived from the actual seasons in Egypt, repeated in the planisphere, will also account for the Hebrew story concerning Noah's planting the vine and getting drunk immediately after the inundation. The vine that Noah is said to have planted may be seen in the decans of Virgo, where the star Vindemiatrix denotes the time of vintage in Egypt. It is a version of the mythos in which the water of the deluge was turned into wine by Horus, the ripening soul of the sun, that has been most pitifully vulgarised in the story of Noah's intoxication after the deluge. According to the planisphere Noah was on the water of the inundation, or he might have just landed when the grapes were ripe, and he got intoxicated apparently for the purpose of cursing Ham and consigning the dark race to the doom of never-ending slavery. Hebraists tell us that the name of Noah signifies rest, which leads to nothing in Hebrew. Whereas, in Egyptian, the same word Nnu is a name of the inundation, the deity of the celestial waters, and also for rest or repose. As natural fact this was the season of rest or of Nnu because of the deluge, during which the

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god was resting in his ark upon the waters, or, as might be, in his Teba of the Southern Apta at Thebes. The natural fact was formulated in a legend such as that of Nnu, Num, Noah, or Vishnu resting on the waters during a deluge in the course of a new creation; that is, during the Hindu period of Pralaya, when this was figured on the grand scale as described in the Puranas. For instance, Vishnu is said to repose in slumber during four months of every year, borne up by the seven-headed Naga-serpent Sesha (Kennedy, Hindu Mythology, p. 228; Moor's Hindu Pantheon). The four months of the inundation is historical in Egypt; the deluge in mythology is typical, and the type was variously applied to a natural phenomenon as a mode of measuring time. Nnu or Nu had become an Egyptian personal name. There is a papyrus of Nu in the British Museum containing various chapters of the Ritual. In these the speaker calls himself the Osiris-Nu, and, as the subject-matter shows, the manes here combines the two characters of Osiris and Nnu. Moreover, he is Nnu in the ark or bark, as lord of the inundation and victor over the deluge (Rit., ch. 36A). The Osiris-Nnu is the speaker; not merely Nnu of the papyrus, but Nnu of the celestial water, or Nnu as THE Osiris. He says the Osiris-Nnu is strong to direct the ship of the gods, here called the boat of the sun, in which he comes

forth from Amenta into heaven. Nnu saileth round about the heaven and “voyages along with Ra.” Thus the mythos merges into the eschatology of the Ritual.

The water of the deluge in the Assyrian legend was not terrestrial. It is said in the opening lines:

Then arose the water of dawn at daylight;  
It arose like a black cloud from the horizon of heaven.

It was a deluge feared by the gods themselves because the waters were celestial. Hence they sought refuge in the highest heaven. “They ascended to the heaven of Anu,” the enclosure at the Pole. This was the heaven of the stars that never set; the heaven, the enclosure or ark of refuge, which is said to have rested on the mount when the flood subsided. It was Bel, the wise one, the counsellor of the gods, who caused the deluge, and he is a pole-star god, equivalent to Sut or Anup the judge, whose seat was above the summit at the north celestial pole. The deluge here was evidently the result of a change in the pole-stars; hence the tree replanted in a circle by the gods. If Bel made the deluge when he represented the pole-star a change in the pole-star would be as the letting in of waters, otherwise called the flood. The ark was built against this contemplated change. The Greek tradition included two legends of the great deluge or cataclysm by which the race was destroyed. One of these was the flood from which Ogyges escaped with a few companions in a vessel. The other is known as the deluge of Deucalion, from which he escaped with Pyrrha his wife. Ogyges with his few companions are equivalent to Horus with the seven great spirits who were saved from the deluge in the ark of Orion. Deucalion and Pyrrha are equivalent to Atum and his consort Hathor-Iusâas. Among the Californian Indians they tell of a great flood (i.e., heaven all water) from which only a coyote survived and a feather that was seen floating on the vast expanse of water. As the coyote looked at it the feather became an eagle which

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joined the coyote on the “Reed-Peak,” and these two were the creators of men (Bancroft, vol. III, pp. 87, 88). The reed-peak also answers to the Kamite field of reeds upon the summit of Mount Hetep and the Japanese “mid-land of the reed-expanse.” The papyrus-reed or lotus-flower is a cradle or ark in which the Child-Horus was uplifted from the water of the Nun and saved from drowning. This becomes the mythical reed in various legends, which is a co-type with the tree as a means of emergence from the flood. The Navajo Indians have piously preserved an account of the ascent from the waters of the deluge, not by means of the tree or tower, but by building a huge mound of earth to make a tall mountain in the north. Their tradition is that the men of a world before our own, on being warned of an approaching flood, resolved to build a place of refuge. “They took soil from the four corner-mountains (quarters) of the world, and placed it on the top of the mountain that stood in the north; and thither they all went, including the people of the mountains, the salt-woman and such animals as then lived in the third world. When the soil was laid on the mountain the latter grew higher and higher, but the waters began to rise and the people climbed upwards to escape from the flood. At length the mountain ceased to grow, and they planted on the summit a great Reed, into the hollow of which they all entered. . . . At the end of the fourth night from the time it was planted the reed had grown up to the floor of the fourth world, and here they found a hole through which they passed to the surface” and were saved. The great reed evidently imaged the celestial pole. It grew by night and did not grow in the daytime. The turkey was the last to enter the reed, and the deluge rose and rose until the water wetted the tip of his tail (W. Matthews, *American Antiquarian*, 1883, p. 208). The tree had been an actual refuge for the human race. Hence it became a typical refuge that was figured in the astronomy and eschatology. Salvation from the deluge by means of both the reed and the tree is a mode of escape from the waters in the Ritual. The deceased is one who knows the deep waters. But he is not to be drowned. He exclaims, “I embrace the sycamore-tree. I am united to the sycamore” (Rit., ch. LXIV). The sycamore is the tree of dawn, and the speaker escapes from the waters just as the young sun-god escaped from the deluge of darkness by climbing the tree or mounting his papyrus-plant; the one as solar in the mythology, the other as a soul in the eschatology. This mode of ascent goes back to the time when there was neither a bridge of heaven nor a boat upon the waters of earth, nor a tower that was built to reach to heaven. In the Norse mythos the ash-tree is called “the Refuge of Thor,” because it caught and saved the young god when he was being swept away by the overflowing waters of the river Vimur. This is the same typical tree as in the Ritual, where it is the mainstay of the Osiris, who is well-nigh drowned by the deluge of the inundation, but who escapes by laying hold of the tree. We need to know in what sense the reed or tree in heaven was a type of safety during the deluge before we can interpret the Arawak version, in which it is said the waters had

been confined to the hollow bole of an enormous tree by means of an inverted basket. The mischievous monkey saw this basket, and thinking it covered something good

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to eat he lifted it up, whereupon the deluge burst forth from the tree. The monkey is charged with being the culprit in several of the legends and märchen that we show to be survivals of the Kamite mythos, in which Hapi was the ape that brought the deluge of the inundation, and was also in command of the celestial water in the mythology (Rit., ch. 57). In a Red-Indian story of the deluge, Manabozho escaped from drowning by climbing to the top of the tallest pine-tree on the highest mountain in the world and waiting till the flood subsided. It is related in a Taoist legend that "one extraordinary antediluvian saved his life by climbing up a mountain, and there and then, in the manner of birds plaiting a nest, he passed his days on the trees, while all the country below him was one vast expanse of water. He afterwards lived to a very old age, and could testify to his late posterity that a whole race of human beings had then been swept away from the face of the earth" (The Chinese Repository, v. 8, p. 517). In this legend we have both the tree and the mountain used as means of escape in the same ascent. They were distinct as Egyptian types, but afterwards were sometimes fused in one, as the tree or reed upon the summit of the mount. The Indian tribes of Guiana say that when the great waters were about to be sent forth the chief Marérewána was informed of the coming flood, and he saved himself and his family in a large canoe. In order that he might not drift over the ocean far from the ancestral home he prepared a long cable of "bush-rope" and made his vessel fast to the trunk of an enormous tree, so that when the waters subsided he found himself at no great distance from his former abode. His canoe had been tied up to the pole, here represented by a tree. The reed-type also takes the form of the canoe as well as the tree. It is related in a Mexican tradition that the coyote, a co-type with the jackal and the dog, got wind of the coming deluge. To save himself from drowning he gnawed down a large cane that was growing on the bank of a river. This he entered, and then stopped up the end of it with a kind of gum to keep the waters out. Thus, at the time of the Chaldean deluge it is said that the great god Nera "tore up the Stake"—that is, the pole or mooring-post which is here represented by a stake, and a change of pole-star by the uprooting of the stake. Nera is a form of Nergal, the great Nera.

The legends of the deluge show that the primal paradise was an enclosure on the summit of the highest mountain, that of the pole, as a place of safety midst the celestial waters, which was typical of the refuge sought for on the hill-top when the floods were out on earth. The enclosure might be an ark, or palisade of wicker-work, a nest of reeds, or a city, walled and fortified, an island, a group of seven islands, or ten, or a zodiac, the idea of the deluge was ever present. And this had been the dominant idea in the burial of old Egypt's dead amidst the waters of the inundation. Every figure of the ark and every mode of arking or enclosing are extant somewhere or other in the astronomical mythology. Take the cave for example. In the Mexican version the seven who are saved from the deluge found safety in the seven caves of the celestial mount, the mount which toppled over at the summit with the changing of the pole. The cave was one of the natural types of the ark that preceded any form of refuge made

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by the hand of man. And there were seven of these altogether as a figure of the celestial heptanomis. The Welsh Barddas ascribe the building of an ark to Menwyd, who is called the dragon-chief of the world in the ancient British mythology. Menwyd is described as forming the ark by means of serpents joined together (Nat. Gen., vol. II, p. 253). An ark is the means of safety amidst the waters whatsoever its formation may have been. Such an ark may be seen in the Sessa Nag-serpent with seven heads that bears up Vishnu during the deluge. This is a figure of the fore-world which preceded a great flood. Here the seven-headed serpent is likewise a figure of the heptanomis, or heaven in seven divisions, which sank in the celestial waters. The same great serpent in the waters with seven heads is also Akkadian.

A principle of arking, so to call it, was established when the great Bear, as the mother of the revolutions or time-cycles, and mistress of the waters, made the circle of the year in turning round "the Atlantean Pole." She, as the pregnant water-cow, was herself an ark of life that might be looked to as a divine type of safety by the sufferers from the water-floods on earth. The mother of time and station was the mistress of the firmamental waters; the mistress therefore of the enclosure in the waters which in the later rendering is a park, a garden, a paradise, or a harvest-field. In the Uganda legend it was a palisade of reeds around a spring of fresh water, the secret of which the women knew, but failed to keep. When the circle of the bear was found to be untrue, and time was more correctly measured by the moon-god Taht, she, the

mother of time and the mistress of the waters, was accused of being unfaithful to her trust, of letting in the deluge and losing the primeval home. As we have seen, she philandered with the moon-god Taht, who superseded Sut in her affections and in keeping time. The twins as Sut and Horus were re-born of her as lunar in the dark and light halves of the moon—the light eye of Horus and the dark eye of Sut. Apt had been the mistress of the waters in the stellar mythos from the first, and when it was found out that she was keeping time unfaithfully and incorrectly she was charged with betraying the secret to her lover, with overthrowing the bulwark and with letting in the deluge. This supplied the matter of sundry deluge-legends.

The Egyptians always kept on building closely in accordance with some primal type like this of the ark. In the beginning the earth itself was a mount or table-land that rose up out of the abyss as a kind of ark amidst the waters of space, an ark of one story. But when Amenta had been hollowed out by Ptah the opener of an underworld, there was an ark of two stories, fixed or floating. Whether called an ark or a house, it was two-storied. It was double-decked like a ship. It was also a house of two stories for Osiris in Abydos. With heaven added over all it becomes three-storied or triple-decked, with Amenta, earth and heaven answering to the three stories of the triple-deck. Now, it is commanded that the ark of Noah, or Nnu, shall be built “with lower, second and third stories,” like the ship with three decks. This is a fragment of the genuine mythos which tends to show that it was the ark here identified as the figure of three worlds, viz., Amenta, middle-earth and heaven; a figure that agrees

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with the typical tree of the Akkado-Assyrian and the Norse mythology which had its roots in the nether-world, its stem in middle-earth and its branches high in heaven. But did the Egyptians ever launch this three-decker, and get it afloat in space? or did it remain a fixture in the mythical abyss?

It was argued in the Natural Genesis that the Kamite astronomers had measured the earth and knew it to be a globe rotating in space. It is now suggested that the ark of three stories was a compound image of the three regions built up deck by deck and completed by the arch-craftsman Ptah in a vessel that is called the ship of heaven in the Ritual. In the words of M. Lieblin, the Egyptians “knew that the earth circulated in the great ocean of heaven.” And as the earth was the sekru-bark of Osiris in Amenta, it was the ark afloat upon the waters of the Nnu (Nat. Gen., vol. II, pp. 60-61). In the time of Neb-Ka-Ra of the fourth dynasty the fact must have been a familiar one for a common peasant to call the king “the helm, or pilot of the earth which he navigates in space as the second brother of Taht,” who was the navigator of the lunar bark. The ark of Nnu, which Ra commanded to be built for him when he was about to be lifted up upon the heavenly water, may be seen on the sarcophagus of Seti, in the Soane Museum. “The boat,” says Lefébure, the translator of the text, “is supported by Nnu, whose bust and arms only are to be seen. The arms issue from the water and bear up the god. The entire scenes are surrounded by the waves of Nnu, which shows that the Egyptians looked upon the earth as a spherical body floating through the air. The boat is directed, as a passage made through the waves indicates, towards a spot where a disk is represented on a band. This band, studded with points, represents the earth as a landing-place for which the ark is bound” (Book of Hades, Records of the Past, vol. XII, p. 16). There is also a description of the ship of Nnu in the chapter of the Ritual by which one saileth a ship in the nether-world. In this the nature of the three decks as “lower, second and third stories” is described. The vessel is described in chapter 99 as the ship in which the abyss or void of Apap the devourer may be safely crossed. This is an empty space into which the starry ones fall down headlong to find nothing by which they can raise themselves up again. The manes supplicates the god: “Oh thou who sailest the ship of Nnu over the void, let me sail the ship. Let me be brought in as a distressed mariner, and go to the place which thou knowest.” As previously shown, he has to know each part of the bark by name and to repeat the name of each before he is admitted on board. From this examination in the judgment-hall we learn the nature of the Ark and its three stories. The name of the lowest story is “akar,” that is, the lower earth. The posts at stem and stern are “the two columns of the nether-world.” The ribs, also called the four paddles, image the gods of the four corners, Amsta, Hapi, Tuamutef and Kabhsenuf. These are the four who row the bark, and it is said that Seb, the earth, abideth stably by means of their rudders or oars. The “patrol who goeth round” is “he who piloteth the double earth.” The “mooring-post,” which represents the pole, is designated “the lord of the double earth in the shrine,” that is, Osiris as the power of the pole. The double earth is the earth of Amenta and the earth of Seb, or two

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of the three stories, the third of which is celestial. Hence Nut, or Heaven, is the name of the sail. Thus the three stories are identified with Amenta, earth and heaven, that were figured in the ark of Nnu which floated (earth and all) upon the waters of the firmament. This, when represented by the constellation Argo Navis, was an object-picture of the ark upon the great stream of the Via Lactea, by means of which the manes reached "the tip of heaven" at the pole, and after all the rowing and the voyaging attained the realm of rest upon the eternal shore. The Jewish Kabalists have a tradition that Noah's ark embodied an image of the world or was a figure of the whole universe. This IS the ark of Nnu in the astronomical mythology, the ark of Nnu that is described in the Egyptian Ritual as a subject of examination in the Mysteries of Amenta.

According to the Bhâgavata Purana (1, 3, 15), the ship of Manu was the earth itself. The "ship of the world" is a title given by the Barddas to the enclosure of Stonehenge, which points to its including an image of the earth as a form of the ark amidst the waters of heaven, like that of Seb which abideth stably in space by means of the four oars or paddles at the four cardinal points. An ark of the four quarters is described in the magic papyrus. It is said, "There are four mansions of life at Abydos," the mythical birthplace of Osiris in Amenta. In this we find another group of the four gods Nnu and Shu, Taht and Seb. The eternal city on the summit of the Mount of Glory was the final form of the ark in heaven. And after the Babylonian deluge when the ship touches the shore and its occupants have landed, as it is said, Gilgames "collected great stones," "he piled up the great stones." Instead of piling the mound of earth, or planting the typical tree, or launching the ark, the survivors now are the builders of a city with stones. They landed and "left the ship by the shore. They journeyed a stage of twenty kaspu. They made the stage ascent of thirty kaspu. They came to the midst of Erech Suburi." Then follows the building of Erech, the ark-city on the summit; or the new heaven that was divided into three parts; "one measure for the circuit of the city, one measure for the boundary of the temple of Nantur, the house of Ishtar; three measures together (for) the divisions of Erech" (Records, v. 7, 148—9). In Africa a conical hut like an ant-heap is the primeval type of a dwelling made by human hands. This was continued by the Egyptians in the cone of Hathor and the conical pyramid, or Ben-Ben of Sut-Anup as a figure of Polaris or Sothis surmounted by its star. This may be seen in the lake-dwellings of Africa, which are conical huts built on piles in the water of the divine land of Puanta as portrayed in the inscriptions of Hatshepsu's temple at Deir-el-Bahari. The reason given for such a type of house, says Sir John Kirk, is that the country at times is flooded (Lockyer's Dawn of Astronomy, p. 348, note 3), and thus the inhabitants escape the inundation. The conical hut is common in Africa both on land and water, and this is a figure of the primitive paradise and of the celestial pole, which was continued in Egypt as the round pyramidion, a co-type with the circular mound and conical cairn. Thus an ark on the firmamental water in the shape of a cone, a figure that represents the pole, crowned with its star, is identical with the pile-dwelling of the

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African lakes, and images the same mode of escape from the waters, according to the mythos and eschatology of the Egyptians, as does the primitive lake-dwelling of the Inner Africans. The earliest ark of Nnu, or heaven, is an enclosure in the water of the Nun; the latest is a paradise on piles; we might say seven piles or poles which are co-types with the seven mountains or seven pyramids. But an ark, as a means of refuge in relation to a deluge of water, is not limited to the boat-type. The ark of Noë on the Apamean coin is figured as a box four-square. This, in Egyptian, is a Teba, Hebrew Thebah, the name of Noah's ark, and of Thebes as a form of the eternal city. There was an ark of the sphere which is described in the Thlinket legend as a vast floating building. At the time of the deluge it struck on the mount, or was driven on the rock and broken in two halves by its own weight. This agrees with the division of the heaven into north and south between Sut and Horus, as their two divine domains.

In several of the legends it is made known beforehand and announced that a deluge is coming, and with the warning instructions are given to build an ark or prepare some sort of refuge and means of escape for a favoured few. According to the Marquesan version, the lord ocean, or Fatu-Noana, who is like Nnu, lord of the celestial water, when about to send the devastating deluge, allows seven days for preparation. A tall building is to be erected which will tower above the reach of the waters. Cattle of all kinds are collected in pairs and marched into a vessel called the "Long Deep Wood." In this there is a family of four males and four females saved; the same as in the ark of Noah, and of Nnu. The storm burst. The "sacred supporter" of the universe slumbered during the night of dissolution, as does Vishnu or Brahma in the Hindu version. A coffin on a sledge was a pre-Osirian type of the ark which was periodically drawn round the walls of the great sanctuary of Ptah the confined one in the Mysteries of Memphis. The sledge or raft was naturally earlier than the boat, and the passage through Amenta, when this was imaged as solid earth, was represented

by the sun-god Sekari in his coffin resting on a sledge. In the Ritual (ch. 100) the Osiris says, "I clear the path of the solar orb and tow along Sekari (a form of Ptah) upon his sledge." The Norsemen were accustomed to bury the bodies of their dead chiefs in boats on the hills, as a typical mode of crossing the celestial waters after death. The Garrows of Bengal, who cremated their dead, used to place the corpse in a dingy or small boat on the top of the funeral pile, for the typical crossing of the waters. The word ark in Egyptian signifies a circle, to encircle, bands, enclosings, encirclings, also number thirty, thence a month. Arkai is to appoint a limit, fix an end by decree. This was applied in measuring a cycle of time, which might be monthly, as in the Assyrian Arkhu. From this comes the arc, as part of a circle, which in Egyptian is to encircle or to make the circle. And thus the enclosure and ark are both forms of the circle. The enclosure made by Yima was an ark-circle but not an ark, or bark upon the waters. Still, the meaning is the same. It was the type of an enclosure and of safety from the deluge whether figured as stationary or afloat;

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and the heaven built upon four corners as a circular enclosure was an ark in space, we might say, the ark of space, when space was the celestial water. An ark of seven cubits was a figure of the celestial heptanomis, or heaven in seven divisions. An ark of eight cubits was a figure of heaven in eight divisions, either as Am-Khemen or the octonary of Taht. An ark of four cubits was a figure of heaven as the teba, or box of the four quarters. There was an ark of twenty-eight nights to the lunar month. This was the ark of the moon in which Osiris was reborn, or the child-Horus was preserved from the waters. The cubit was a measure in time for a day, as well as in space for a degree. Three hundred and sixty five cubits in circumference was the measure of a year of 365 days, on the tomb of Osymandyas (Diod. I, 49). Similarly, fourteen cubits were equivalent to fourteen days, or a half-moon, a tenat in the lunar month of twenty-eight days, and therefore equal to fourteen degrees. Thus the ark of the moon is not limited to the orb itself as a vessel that contained the newborn child of light. It is also the circle of a lunar zodiac, in which there were twenty-eight measures in time and space, = twenty-eight cubits that were divided into two fourteens, and four sevens. During fourteen days Osiris (or Horus) grew in glory, and during the other half of the lunation he was torn in fourteen pieces by Sut, the power of darkness. An ark of twice fourteen cubits is equal to a circle with twenty-eight stations, that is a lunar enclosure or zodiac. No dimensions of the ark are directly given in the Ritual, but there is an allusion which probably underlies the measurement of the lunar month or zodiacal circle of twenty-eight measures. One-half of the circle was marked out in fourteen divisions corresponding to one-half of the lunar houses. Also, the divine domain of Aarru was divided into fourteen sections (Rit., ch. 149), or, to put it in another way the mount of earth had fourteen steps to it: seven up and seven down. This would be the measure of one-half the circle, which was made out in twenty-eight lunar signs: fourteen in the lower and fourteen in the upper hemisphere. Sunset and sunrise were half-way round the circle, horizontally and perpendicularly, at the level called the summit of the mount. Now there is a scene at sunset described in the Ritual (ch. 108). Ra and the reptile of darkness watch each other, Ra from his ark, the monster from the mount. The depth of water underneath the solar bark at this, the level of sunset, is said to be seven cubits in its liquid part. This also serves to measure the lower half of the circle by seven cubits, or measures, downward and seven upward to the level of the mount, or the horizon. Seven steps down, applied either to the mount or to the lower half of the circle, would be identical with the course of the lunar goddess Ishtar, when she made her descent into the Assyrian Hades and was despoiled of all her ornaments and raiment as she passed through the seven gates downward, to be re clothed again in all her glory as she made the ascent through the seven upward gates. The object sought to be established here is the lunar circle divided into twenty-eight lengths of time, whether measured vertically by the mount of the earth or by the pathway of the moon. The seven measures answer to one-fourth

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of the entire circle of twenty-eight cubits or measures of time; fourteen below and fourteen above; fourteen from sunset to sunrise, and fourteen from sunrise to sunset.

The lunar measurement and ark were earlier than the solar, and these were afterwards applied to the luni-solar cycle of time. In the luni-solar month, the days, degrees, measures, or cubits, would be fifteen instead of fourteen to the half-circle. Thus, if the lower half of the circle contains fifteen measures called cubits, instead of fourteen in the lunar reckoning, there would be fifteen measures above the mountain-summit on which the level of the equinox was marked, and this may be the meaning of the Hebrew and

Toltec statements that the waters of the deluge prevailed fifteen cubits above the highest mountains; the waters being celestial, the waters of Nnu or Noë.

We hear most of the ark as a teba or box, which is a figure of the four corners, and as the measures of twenty-eight, fourteen, and seven show, was a type of the lunar heaven that followed the stellar; the ark of Taht which superseded the ark of Sut; the ark of eight cubits, or the octonary, which took the place of the heptanomis. The lunar nature of the Babylonian ark is also indicated by its measures. On the deluge tablet, as rendered by Smith, the builder of the ark relates that, "in its circuit it was fourteen measures"; "its frame fourteen measures it measured." Now, as the cubit was the typical measure, this was equivalent to fourteen cubits. Boscawen has it: "Two sides were raised. In its enclosure fourteen ribs, also fourteen they numbered above" (The Bible and its Monuments, p. 117). In this reckoning the ark of twenty-eight measures corresponds to the circle of twenty-eight lunar measures, or stations of the moon. Thus numerically the ark is identified as one with the arc by the fourteen measures below and fourteen above, and the ark of the moon was the ark of Osiris in the lunar mythos. As the lunar circle was divided in four quarters, and these four were each subdivided into seven, that may explain the statement of the builder, who says he divided the interior seven times and in a later version its passages or parts seven times (later version by Professors Haupt and Sayce). This ark of abode is admittedly built "in a circuit" (col. 2), which has fourteen measures above and fourteen below, sub-divided by seven in the interior and by seven in its parts or passages. There are two fourteens sub-divided by the two sevens, equal to the lunar circle of twenty-eight measures, the two lunations of fourteen days, and the four quarters of seven days each. And if the measure of fourteen refers to one-half the lunar circle, it is possible that the measure of fifteen cubits applied to the rising waters in the Hebrew version is a measure taken from the soli-lunar month of thirty measures or days, especially as the height of Noah's ark was to be thirty cubits. The ark of twenty-eight measures would be lunar only, the ark in which Osiris rose again on the third day after his body had been torn into fourteen parts and gathered together in the sekru (or ark) chest, coffin (teba), for the revivification and resurrection in the ark of the moon. The ark of thirty measures (a measure in the hieroglyphics is a cubit) would be soli-lunar in accordance with the thirty days to the month; this, then, would be an ark of the sun and moon, which followed the lunar ark of twenty-eight cubits. The ark of seven

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measures was the stellar heptanomis. The ark of eight measures is the octonary of Taht, the lunar god; a heaven of four quarters subdivided by eight semi-cardinal points into stations for the four wives, sisters or goddesses. Then followed an ark of the sun and moon and seven stars. Now, it is said in the Persian Rauzat-us-Safa that the Almighty fixed two luminous disks, one like the sun and the other like the moon, on the wall of the ark, and thus the hours of the day and night were ascertained (O'Neill, The Night of the Gods, p. 173). This is a mode of describing the additions made in the soli-lunar mythos to the ark of heaven, that was stellar at an earlier time, and is solar in its final phase. The arkite symbolism culminated as Egyptian in the ark of Nnu. This was the ark that was built "with lower, second, and third stories" (Gen. VI. 16), because it was a threefold figure of Amenta, earth and heaven in one, as it is represented in the Ritual. Once it is shown that Noah's ark is a geometrical figure of the heaven, there is no further difficulty respecting its size or content. The beasts of the earth, the birds of the air, the fish of the waters, and the human beings were all represented by the four types at the four corners, by Tuamutef, the jackal; Kabhsenuf, the hawk; Hapi, the ape; and Amsta, the man. These were accompanied in the enclosure by their consorts, Isis, the cow; Serkh, the scorpion; Nephthys, and Neith. Salvation from the deluge in the under-world is sought for by the Manes in the ark, whether called the ark of Osiris, or Ra, or Nnu. The experience attributed to Osiris as the god in Amenta, is also assigned to the soul of the deceased. In setting by night into the waters, the sun-god entered into the ark of earth, which is called his coffin or sarcophagus, in which he was enclosed by Sut, the power of darkness. In one form this was figured as the coffin-mountain, or neb-ankh, that was represented by the hill, Bakhu, the dimensions of which are given in the Ritual (ch. 109). The hill Bakhu was the place of sunrise where dawn broke on the coffin-lid; and the length of this coffin, or ark of earth, was 300 cubits. It is stated in the papyrus of Nebsemi that the hill is 300 cubits in breadth. In other papyri it is said to be 300 cubits in length. This is connected with the measurement of the earth. Thus the ark of Osiris in the earth, and the ark of Noah are identical in length. The ark being also a figure of heaven, the 300 countries in Yima's kingdom are an astronomical measure equivalent to the 300 cubits of Noah's ark, and likewise to the area of 300 cubits of the Egyptian hollow hill, or ark of earth. It is possible to identify the constellation of Argo-Navis as the object-picture in the nightly heaven of the ark that Nnu constructed for the great god Ra, and thence the ark of Noah in the Hebrew version of the legend. In the pictures of the planisphere,



which still remain on the celestial globe, it may be seen that the figurehead of the vessel is a ram. This was the type of the ram-headed Num, lord of the inundation, and Num was the later form of Nnu, the god of the celestial water, who was the builder of the ark for Ra. By day the solar orb was carried on the ark of Nnu, and by night the gods and glorified were seen in Argo-Navis on its voyage, as the "collector of souls" sailed upward for the circumpolar paradise along the river of the Milky Way. Now, Argo-Navis is the only constellation that is figured hind-before on the celestial globe. As

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Aratos describes the vessel, "Argo by the great dog's tail is drawn; for hers is not a usual course, but backward turned she comes, as vessels do when sailors have transposed the crooked stern on entering harbour; all the ship reverse. And gliding backward on the beach it grounds sternforward, thus is Jason's Argo drawn" (Aratos, *Phainomena*, R. Brown, lines 342-348). But, what can be the meaning of an ark or ship that makes its voyage through the firmamental waters in this hindward way? We can but infer that it was an object-picture of the ark of Nnu, as "the bark of millions of years" receding in this backward fashion as it made the circuit of Precession.

#### THE WORLD'S GREAT YEAR.

Once every six-and-twenty thousand years "the world's great age begins anew, the golden years return" (Shelley), but in no other than the astronomical sense of a re-beginning at the same point of departure as in the beginning. This will re-begin again and again in the great cycle of precession, but only as a matter of chronology. Nothing will be repeated except the cycle of time and the same phenomena belonging to the astronomical mythology. The divine fulfiller of the millennium in "the house of a thousand years," or in any other period, will no more come in person during the next 13,000 years than it was possible for him to manifest that way in the past half of the present cycle of 26,000 years. A knowledge of the facts constitutes the sole data of the truth, and such knowledge will ultimately put an end to the great delusion of the false faith that was founded in the uttermost ignorance of the astronomical facts.

In the great year of precession there are seven stations of the celestial pole, six of which are still identifiable in the constellations of Draconis, the Lesser Bear, Kepheus, Cygnus, Lyra, and Herakles. The pole changes, and its position is approximately determined by another central star about each 3,700 years. Seven times in the great year the station of the pole was raised aloft as land-mark amid the firmamental waters in the shape of an island, or a mound; a tree, a pillar, horn, or pyramid. Whichever the type this was repeated seven times in the circuit of precession, to form the compound and collective figure of the celestial heptanomis, so that the heaven rested, or was raised, at last upon the seven mountains or seven mounds; seven islands, seven giants, seven caves, seven trees, seven pillars, or other structures of support, as seven figures of the all-sustaining pole. Seven golden isles emerged from out the watery vast, or wisdom reared the seven pillars of her house; the heavens were borne upon the backs of seven giants, or the eternal city was built upon the seven hills.

It would take some six-and-twenty thousand years to build the heptanomis on the support of the seven poles. These were added one by one and figured collectively as seven sustaining powers of the heavens, such as seven hippopotami; seven crocodiles; seven bears; seven mountains; seven mounds of earth; seven trees or a tree with

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seven branches; a serpent with seven heads; a fish with seven fins; seven horns of Sesheta the foundress; seven pillars; seven giants; seven cyclops, with polaris for a single eye; and lastly, there are the seven divinities called "the lords of eternity." Seven periods in precession correspond to seven stations of the pole. The length of time in each when measured by the changing pole-stars is about 3,700 years. Seven times the "Atlantean pole" sank in the waters of the deluge during the great year. This was figured as the seven sunken islands of the lost Atlantis. But there is another lost land of Atlantis, that passed away in ten islands, imaging a vanished heaven in ten divisions. The first was the heptanomis of the seven kings or rulers. The second is the heaven in ten divisions which ended with the deluge of the ten kings or patriarchs in the Semitic legends. These two vanished heavens will account for two great years, or two-and-fifty-thousand years of time.

The pole and equinox are travelling *pari passu*, one in the upper circle of the heavens, the other in the larger lower circle of the ecliptic, and the shifting of the equinox was correlated more or less exactly to the changing of the pole-star. The power that presided over the pole as Osiris was given rebirth as Horus in the vernal equinox. The pole-star symbolized the lord of eternity. Horus in the equinox (or the double equinox) was a traveller of eternity manifesting in the sphere of time; in the Han-cycle of 120 years; in the house of 1,000 years; in the sothic cycle of 1,460 years; or in the change from sign to sign, each 2,155 years. For two thousand years and more the pole-star in the Lesser Bear has coincided with the vernal equinox in the sign of Pisces. Previously the pole in Draconis coincided with the vernal equinox in the sign of the ram or the bull. A seventh of the ecliptic, not merely a third part, was assigned to one or other of the pole-star gods who became the seven lords of eternity. This will explain how the ram could be the special constellation of the god who was at the same time the ruler of the north pole-star. So, in the celestial drama portrayed in the book of Revelation, the fall of the dragon, or, astronomically, the change of pole-star, when a-Draconis was superseded, is followed by the exaltation of the lamb upon the solar mount of glory. The longer one dwells in presence of Egypt, the older grows the face of her unveiled antiquity. Not fifty merely, but more like a thousand centuries look down upon us from her summit of attainment, the pyramid of her glory, that she built for ever in the highest heaven of her heavens. It was asserted by Martianus Capella that the Egyptians had secretly cultivated the science of astronomy for 40,000 years before it was made known to the rest of the world (Lewis, *Astronomy of the Ancients*, p. 264). As time-keepers, the astronomers of Egypt had thought and wrought, observed and registered on the scale of the great year of the universe. The circuit of precession first outlined by the movement of the celestial pole was their circle of the eternal, or seven eternal, that was imaged by the Shennu-ring, and likewise by the serpent of eternity, when this was figured with tail in mouth and one eye always open at the centre of the coil. They not only laid great bases for eternity in this way, they built upon the basis of all time which culminated in the cycle of precession. When Herodotus was in Egypt, the "mystery teachers of the

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heavens" told him that during a certain length of time which had been reckoned by the Egyptian astronomers, "the sun had four times risen out of his usual quarter; that he had twice risen where he now sets, and twice set where he now rises. Yet, that no change in the things of Egypt had been occasioned by this, either in the productions of the earth or the river." And he adds, the Egyptians say, they know these things with accuracy because they always compute and register the years (B. 2, 142 and 145). Now there is no cycle in astronomy, save the circle of the precessional movement in which the phenomena thus unwittingly described by the faithful old chronicler could occur. One such cycle is certain, two are not improbable, and three are possible. After long study of the whole matter one sees perforce that the science of astronomy in Egypt, with its observed and registered cycle or cycles in precession, is actually older than any race of men on earth outside of Africa.

The Book of the Dead (chs. 114 and 123) not only proves the ancient Egyptians to have been acquainted with the precessional movement, it also gives us an account of the actual changing of a pole-star. The god Taht, the measurer of time, by means of the moon and the Great Bear, is to be seen in the midst of his mysteries, which are here described as those of keeping the chronology for the guidance of posterity. There is a change in the position of the Maat, or judgment-hall, which in the stellar mythos was at the station of the pole, and was shifted with the shifting pole. On account of this change, Taht comes as the messenger of Ra in the soli-lunar mythos to make fast that which was afloat upon the Urnas (Greek Ouranos) water; to re-adjust the reckoning and to "restore the eye" (Rit., ch. 114) by making it "firm and permanent" (ch. 116) once more for keeping time and period correctly on the scale of the great year. The backward motion of precession is described when Taht says to Atum-Ra, "I have rescued the Atu from his backward course. I have done what thou hast prescribed for him." As Renouf remarks, "I do not think any astronomer would hesitate to say that precession is meant," by this "backward course" (Rit., ch. 123. Notes). The Atu is a mythical fish with some relation to the course of the solar bark; that is to its backward course, the course of Argo-Navis. Taht has "rescued the Atu from his backward course." He has allowed for this retrograde motion in precession, and has made the eye firm and fixed once more by means of his reckonings as a guide to posterity. Taht also says at the same time, "I have equally balanced the divine pair, (Sut and Horus) and put a stop to their strife." This changing of the pole occurs once every 3,714 years, or, in the round numbers of the outsiders, every 3,000 years. This is alluded to by Theopompus, who tells us that "according to the Magi," "one of the gods shall conquer, the other be conquered, alternately for 3,000 years; for another 3,000 years they shall fight, war, and undo one the works of the other; but in the end

hades will fail, and men will be happy, neither requiring food, nor constructing shelter; whilst the god who hath contrived all this is quiet, and resting himself for a time” (Plutarch, *Of Isis and Osiris*, 47). The conflict is identical with the battle of Sut and Horus on the grand scale. Three thousand years in round numbers with a surplus known to the Urshi, point to a period in precession

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(3,714) equivalent to a change from one pole-star to another, in the station of the pole, only the length of time is now applied to souls in the eschatology, passing through the astronomical cycle of the proverbial 3,000 years. The Chinese “peach-tree of the gods” is a magnificent image of the pole. It has seven branches that bear the fruit of immortality, the fruit which ripens once in 3,000 years. Three thousand, we repeat, being a round number for the cycle, where 4,000 would not have answered when the exact number is 3,714 years. The peaches from this tree of time or knowledge were seven in series, as is shown by the seven peaches which were brought by the mythical Wang-Mu when she visited the equally mythical Emperor Wa Ti. Also the seven peaches as total fruit of the tree tend to prove that the figure was employed as a round number in thousands, near enough for the non-initiated and the surplus allowed for in reckoning the total combination.

It is feasible to suppose that the hanging and suspending power of the firmament was an earlier source of wonderment than even the revolution of the heavenly bodies. There is a passage in the *Argonauticon* (2, 296) which appears to show that the notion of suspension preceded that of revolving. “And so it is that men call those isles, the isles of turning, though aforetime they called them the floating isles” (Pilotes). These were the islands figured in the firmamental sea. Thus under one image groups of the revolving stars were thought of as the golden isles afloat in the celestial waters of the firmament. A typical floating island called Chemmis was shown to Herodotus in the deep broad lake, near the precinct of the temple of Buto, where it represented the place of refuge in which the infant Horus (Apollo) was concealed and saved when sought for by the devouring Apap (Herodotus, B. 2, 156). This place of birth was first figured in the stellar mythos as a floating island of the pole. The islands of Atlantis, whether seven or ten in number, would not have become the sunken islands unless they had been floating isles at first; and they were floating as formations in the water of heaven. The earliest foothold in the infinite had been physically attained amongst the stars that do not set. This was a place of refuge and of safety from the deluge of the firmamental deep whenever the catastrophe occurred.

It may sound a paradoxical thing to say, but it is true that according to the mythical representation the earliest earth was a bit of ground solidified in the celestial waters for the planting of a stake, or tree, or building, raising a pile, or some kind of bulwark against the overwhelming water-flood. The Egyptian hieroglyphic-sign of land, locality, or station is the well-known cake, that looks like our Easter hot-cross bun, and is a figure of the land that was caked or coagulated amidst the waters. This first formation in the waters of the Nun was constellated at the place of equipoise and fixity, when this was at the pole. And in the Osirian mythos this first standing place remained as a throne of the Eternal on the mount amid the water of the upper deep. In what is termed the Japanese “Cosmology” there is a primitive rendering of this beginning. Two of the Kami-deities, Izanagi and Izanami, the brother and sister corresponding to the Egyptian Shu and Tefnut, who lifted up the paradise of Am-Khemem,

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are divinely deputed to make, consolidate, and give birth to the island of Japan. For this purpose they were provided with a heavenly spear made of a jewel; a dual figure of the pole and polaris. Thus equipped, the pair stood on the “floating bridge” of heaven, and churned the Isle of Onogoro from the waters. This is the earth or ground that was constellated in an island called “the self-curdled.” (B. H. Chamberlain, *Kojiki*, 18, 19.) The matter that was condensed around the spear or pole with which they churned the waters formed the land of Nippon, or Japan. Onogoro, says Hatori Nakatsune, a native commentator, was originally at the north pole, but was afterwards shifted to its present position. (E. M. Satow, *Pure Shinto*, p. 68.) That is when the island which was “self-curdled” in the celestial ocean gave its name to an earthly island in the Yellow Sea. To see that the jewelled spear was an emblem of the pole we have but to compare this legend with the Indian version called “the churning of the ocean,” in which a mountain (the mount of the pole) takes the place of the spear as the typical churning-stick. (Moore’s *Hindu Pantheon*.) But this was no cosmical creation of the earth itself amidst the waters of space. Such an interpretation is only an erroneous literalization of the legendary lore. When the primal pair of the Japanese Kami took possession of the island

which had been coagulated from the deep, they stuck the spear into the ground or earth. This was a mode of planting the tree or establishing the pole as a primary foundation in the water of heaven, that was now repeated in the resting-place on earth as a likeness of the pole above. (B. H. Chamberlain, *Kojiki*, pp. 18, 19.) Garcilasso de la Vega relates that the Inca told him how "Our Father" sent two of his children, a brother and sister, down from heaven. He gave them a golden rod, two fingers thick and half an ell long, and when they desired to rest anywhere they were to stick this into the ground, and wherever it entered the earth at one push, there they were to halt, establish themselves, encamp, and hold their court or build the city. Here the brother and sister are another form of Shu and Tefnut. In a Dog-rib Indian myth a planting of the pole occurs. It is said that the divine hero, Chapewee, stuck a piece of wood in the earth, which became a fir tree, that grew and grew until it reached to heaven. Then Chapewee ascended the tree, and at the summit found a fine large plain and a beaten road to travel on.

The present writer contends that the deluge-legends of the world are based upon the astronomical mythology of Egypt, but that in the isolation of the primitive emigrants the ancient wisdom lapsed and the deluge as a mode of symbolism in astronomy was more or less lost sight of; and, from lack of knowledge, the mythical deluge was confused with the primitive concept of heaven as the water overhead. With the knowers the deluge was a typical figure; with the ignorant it was an actuality that might at any time recur, as did the water-flood on earth. The chief contribution made by the Semites to the astronomical mythology was in literalizing the legends which originated with the mythical mode of representation, and in putting forth an exoteric version of the ancient wisdom. Thus it was natural that in a country like Babylonia where the winter rains were held to be a curse the typical deluge of Nnu in the celestial waters should be confused

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with the flood of Bel or Noah on the surface of the earth. Pliny calls Belus the "inventor of sidereal science" (N. H. 6, 26), and Belus as the elder Bel was a form of the Egyptian Bar, a name of Sut. As Diodorus relates (I. 28, 29), the Egyptians claimed to have taught the science of astronomy to the Babylonians, and declared that Belus and his subjects were a colony from Egypt. Belus (the first Bel) being identified with Bar=Sut, this means that the colonising of Babylonia from Egypt was during the reign of Sut, or at least in the time of the primordial pole-star one great year ago, when the pole-star was previously in the Lesser Bear or the male hippopotamus. In astronomy the status of an arch-first depended on being foremost in time, and Sut was first as bull of the mother, or the male hippopotamus with the female. We hold the founder of astronomy to have been the establisher of the pole, whether as Sut, in the southern, or Sut-Apap in the northern heaven. And the most profoundly important of all the deluges was that which took place at the subsidence and submergence of the pole and changing of the pole-star, the star that fell from heaven, according to the astronomical mythology. The Book of Enoch says that, previously to the Noachian deluge, Noah saw that the earth became inclined and that destruction approached. Then he lifted up his feet and went to the ends of the earth, to the dwelling of his great grandfather Enoch (ch. 64). The "Ends of the Earth" was an expression for the two poles—the dwelling of Enoch being equivalent to that of Sut at the southern pole. The beginning, however, was not with boats or arks as a means of crossing the celestial water of the Nun. Islands were figured earlier. Typical heaps of earth were raised by the mound-builders as ground to go upon, like stepping-stones in the celestial deep. These eventually were seven in number. The structure also ranged from seven mounds at first to seven cities finally. Naturally the mound or mound of earth, the tree, the papyrus-reed, or island was a type of emergence from or amid the waters earlier than the building of a boat or an ark in the celestial sea. The first ideas were those of suspension, fixity, and foothold in the liquid vast.

In various primitive legends the bulwark was raised against the waters but was overthrown because the faithless woman failed to keep the secret with which she had been entrusted. We have already cited one or two American and African instances. In a Muyscas myth, Huythaca was the old first mother who ruled when there was as yet no sun or moon. She is described as a very wicked woman who maliciously loved to spoil the work of her husband. It was she who caused a flood from which but a few persons escaped by seeking refuge on the mountain-tops. Bochica, the solar god, then put a stop to the deluge, and, being very wroth with Huythaca, drove her from the earth and changed her into the moon. The result of the flood, in this case, was the same as in the "Destruction of Mankind," viz., the establishment of solar time. When the earth was dry again Bochica gave the year and the periodic sacrifices and the worship of the sun to the people who survived the flood. (Tylor, *Primitive Culture*, vol. I, pp. 318-319.)

Nut, the celestial wateress in the Ritual, was a keeper of the waters which the women of the legends failed to guard. Hence "the leg of

Nut” is a figure of the pole. In one of the legends the children of Nut, that is the stars, have failed in keeping proper time, and been the cause of confusion and strife. This is in an address to the moon-god Taht, who succeeded Sut the star-god as reckoner of time by means of the moon. “Hail, Taht! what is it that hath happened to the divine children of Nut? They have done battle, they have made strife, they have wrought evil, they have created the fiends, they have made slaughter, they have caused trouble; in all their doings the mighty have worked against the weak. Grant, O might of Taht, that that which the god Tum hath decreed may be done. Thou regardest not evil, nor art thou provoked to evil, nor art thou provoked to anger when they bring their years to confusion, and rush in and disturb their months; for in all that they have done unto thee they have worked iniquity in secret” (Rit., ch. 175, Budge). When the pole-star changed the bulwark would be overthrown, and the mistress of the waters would be charged with causing a catastrophe by which the “bulwarks” of her consort, who was Sut in the Egyptian astral mythos, were submerged. The blame, of course, in after-times, was laid upon the woman, that is when the woman had taken the place of the primitive zootype, such as the water-cow or crocodile. In Amenta Ptah is the builder of the bulwark that was raised against the waters, or to keep out the Apap-reptile. But Sut-Anup, as a ruler at the pole, was an indefinitely earlier god who raised the bulwark to keep out the deluge. In later ages, when Anup had become the son of Ra, one name for his dwelling-place upon the mountain, that was on the solar mount of glory, is called Ut, the “Town of the Embankment,” which is equivalent to the pile of earth that was heaped up by the mythical mound-builders in seven mounds that formed the bulwarks or embankments at the seven stations of the pole in the circuit of precession. When the deluge occurred at the celestial pole the type of stability and fixed foothold on land was whelmed beneath the firmamental waters. If this was an island or a tree it sank and was lost sight of. Hence the tree of the pole had to be replanted, or the embankment was to be raised anew when the deluge was over. It is related by the Miztec tribe of Indians that “in the day of obscurity and darkness the gods built a palace which was a masterpiece of skill, and made their abode upon the summit of a mountain. The rock was called ‘the Place of Heaven.’ It was the primary dwelling of the gods. The children of the gods planted a garden with fruit-trees. But it is the old universal tale: there came a deluge; the happy garden was submerged, and many sons and daughters of the gods were swept away” (Bancroft, *Native Races*, vol. III, p. 71). Inevitably, at times our earth gets substituted for the mound, the island, or the earth-heap piled as a fixture for foothold in the celestial waters. The mound of earth was followed by the pyramidion of brick, wood, or stone, the earliest figure of the tower that was built to reach the sky. Thus, when the flood of Noah came to an end, the tower of brick was raised by the survivors in the land of Shinar. In this version we see the tower succeeding the mountain, and the mound as a typical figure of the station at the pole. After the Assyrian deluge the tree was replanted in the circle or enclosure, and to replant the tree was to re-establish the pole in its new station; the tree or wood that was said

to be eternal. Noah likewise planted the tree which in his case was the vine. In the book of Enoch it is said the portion of Noah (in time) has ascended up to God, and now “the angels shall labour at the trees” (or tree) and “the seed of life shall arise from it.” This may likewise be taken to denote a replanting of the tree as symbol of the pole. Xisuthrus, the Chaldean Noah, is called the King of Surippak, the ship-city, the city of refuge that was represented by or as an ark upon the waters. The building on land was earlier than the boat upon the waters, and when the gods decide to make a deluge it is said, upon the Chaldean tablet, “O man of Surippak, son of Ubarratutu, destroy the house and build a ship.” Here the ship or ark on the waters succeeds the dwelling-place on land. And both the ark and house were united in Surippak, the ark-city, or “City of the Ship.” After the Babylonian deluge, Hasisadra says, “I built an altar on the peak of a mountain,” and there he offered a sacrifice to the gods. The altar-mound, we repeat, is a figure of the pole. The structure overthrown by the deluge is rebuilt in several ways, the types ranging from the mound to the metropolis. Not only is the typical altar of the pole erected on the mountain-peak, but the structure was finally rebuilt on the scale of the eternal city. Thus, the ark-city of Surippak is succeeded by the city of Erech-Suburi. In raising this, “great stones” are dragged for a long distance to where the wall of the new enclosure is to be erected, on the summit of the ascent, in the midst of Erech-Suburi. Seven such structures were raised in the course of precession, at seven stages of the pole, and the journey from one stage to another is described in the legend of Gilgames (Deluge Tablet, column 6, George Smith, *Records*, vol. VII, p. 133). In the Noachian version the deluge is followed by the building of “an altar to the Lord” (ch. 8, 20).

There is also a journey made to “a plain in the land of Shinar where the generations of Noah came to dwell. And they said one to another “Go to . . . Let us build us a city, and a tower whose top may reach to heaven, and let us make us a name lest we be scattered abroad upon the face of the whole earth.” In this account we find three figures of the pole, the altar-mound, the tower, and the city; also the migration of the survivors to another station of the pole; which is a common feature in the astronomical mythos, particularly in the Aztec, Peruvian, and Mexican legends. So ancient was this erection and re-erection of the pole, which signified another station fixed in the celestial journeyings, that the erection of a pole in the earth became a sacred mode of marking the station and the camping-place for the wanderers over the surface of the earth, as with the two poles of the Australian Arunta, and the stave or rod of the Inca. The Tower of Babel was a symbol of the pole which had been overthrown or shifted by the waters of the deluge. To build the tower, then, was to replace the pole. The tower was the Babylonian Bab-illu, which the Hebrew writer has turned into the tower of “babble” and confusion. The story itself is found on an Assyrian tablet in the British Museum, with this difference: In the older legend the structure is a mound, whereas in the Hebrew version it is a tower built of brick. It is explained that Babylon corruptly turned to sin. “Great and small commingled on the mound.” There was a revolt against the great god Anu, “king of the holy

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mound.” The rebels are described as building a stronghold, but they were confounded in their work. What they did by day was all undone by night. The supreme god gave a command to make strange their speech. “For future time the mountain,” or the mound, was overthrown by Nu-nam-nir, the god of lawlessness or no rule, and the destruction occurred, though not in the form of a deluge (Records of the Past, vol. VII, p. 131). In the Mexican pictures there is an earlier type of the pole as a point of departure than the tower of brick. It has been called the starting-point of the Aztecs after the deluge. In this the mound or mound of earth rises from the water, like an island from the ocean, with a tree upon its summit. The mound is thus identifiable with the pole by means of the typical tree. It is likewise identified with the pole as the mound that topples over, the crooked mount Culhuacan, upon which the ark of Tezpi rested after the deluge. In one drawing the male and female pair are portrayed with the boat waiting for them on the water. In the other a man in the boat is paddling away from the point of departure. The pair are known to tradition as Cox-Cox and his consort. The picture is also said to illustrate the migration from a starting-point in Atlan, or Aztlan, the white mountain. Without recurring for the present to the beginning of astronomy in the equatorial regions, we look on Sut (or Sut-Anup), the first-born son of Apt (Kep or Kefa), the most ancient form of the Great Mother, as the founder of the celestial pole, or the eternal tree in the paradise, the garden or cultivated enclosure of the northern heaven. Sut and his mother became the primal pair in the Egyptian mythology.

Although the mother of all living things, one of whose names, Khefa, survived in Hebrew as Chavvah (Eve), the primal pair of beings were not constellated as the human parents of the human race, but as male and female hippopotami, or Behemoth and Leviathan, and later as the Greater and the Lesser Bears; she as the maker of the circle, and he as the first to plant the tree, or erect the pole, the pillar, or the mound within the circle; Job says of Behemoth, “he is the chief of the ways of God” (ch. 40, 19). Now, Behemoth is the Egyptian Bekhmut, the hippopotamus. This was female as the zootype of the Great Mother, and male as the image of Sut her son, who as the founders of the pole were “the chief of the ways” in heaven as establishers of a guiding-star at the pole. When the primal pair are represented in the book of Genesis by Adam and Eve they are the husband and wife in a later mythos that was solar. But in the primal legends the descent of the human race is traced to the primal pair when these were mother and son, or the brother and sister as represented in the Japanese creation of the pole.

The earliest flood, caused by the declination of the pole-star, set afloat a large number of legends. One of these relates that the new world which followed was peopled by a brother and sister. The Chins, on the Burma frontier, preserve the tradition of a universal deluge that was co-eval with the origin of their race. According to the Haka tradition all the hills were submerged, and every person was drowned except one brother and sister, who floated in a large earthen jar, and when the waters subsided settled on the Mun Ktlang mountain (Pioneer, Allahabad, October 22nd, 1897). The old earth-

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mother, who was represented as the bringer-forth of life from the waters in the shape of a pregnant hippopotamus, was imaged astronomically as the genetrix who brought forth her young from the firmamental water amidst the fields of papyrus-reed which formed the Sekhet-Aarru. The same in Apta at

the northern pole as it was in Apta at the equator. This old mother of beginnings in the waters of earth and heaven was also repeated as the dragon-horse in the Chinese version of the astronomical uranography as well as in the Babylonian remains. It is recorded in the sacred books that a supernatural dragon-horse issued from the waters of heaven and made known the eight mystical diagrams of Tai-Hao, the first mythical or celestial ruler, who corresponds to Sut, the inventor of astronomy in Egypt, and Bel in Babylonia. The mother and son were the pair that preceded the individualising of the fatherhood; and the son was mythically represented as both the child and consort, the adult or bull, of the mother.

According to the Indian tribes of Guiana, the primal pair were a male and female, saved from the Deluge in a canoe. This is a legend of the Tamaracks. It is the same representation in the ancient British tradition. The Welsh first parents, named Dwyvan and Dwyvach, are a male and female who found safety from the Deluge in an ark. Also on the Apamean coin the pair as Nu, or Noë, and his female consort are portrayed upon the waters floating in a box or teba, accompanied by a raven and a dove. There is also a primal pair connected with the tree in a legend of New Guinea who are called "the man and his mother." The man is so mighty that he thrusts a spear through the earth right into the heart of the rock, where the pair live in the condition of troglodytes. The spear evidently images the pole, which is mixed up, if not identified, with the tree, as is the spear of the male and female pair in the Japanese legend. The man and his mother climbed to the top of the tree, and there the strong man slew the giant, the Apap-monster slain by Horus, and the giant slain by Jack (H. H. Romily, *My Verandah*, p. 118). The giant is a co-type with the Apap-serpent of drought and darkness; and in another legend the monster is a serpent coiled about the tree. This may help us to understand the presence of the evil serpent with "the man and his mother" underneath the tree in the Assyrian garden of Edin. The mother is the old first genetrix, one of whose titles is "mistress of the mountains" as well as of the mount. The Samoans say that the first of the human race were a woman and her son. Turner tells us they have many tales about the doings of that woman and her son, from whom the race of men descended (Samoa, p. 330-1). Thus, man and woman originated as the mother and her son, or the sister and brother, who afterwards became the mythical mother and father in the solar legends, which reflect the later sociology. In one tradition of the Ainu it is related that the race originated with a primal pair of ancestors, who were a female bear and a dog. This is, of course, in accordance with the totemic symbolism, only the totemic symbols were not limited to the human groups. Totems of the nature-powers were also figured in the planisphere. In Africa the great first mother of all was constellated as the female hippopotamus, or as a crocodile. In

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Greece she was imaged as the female bear. Sut, her son, was represented by a jackal which became the dog through change of fauna. These can now be traced to the Greater and Lesser Bears as two surviving constellations of the Great Mother and her dog, who constitute the primal pair of the Ainu, with the bear as the Great Mother and the dog (or jackal) as her son or consort when the pole was in the Lesser Bear, we might say one great year ago.

Sut, as ruler of the primal pole-star, was the Arch-First in heaven, as a male. This is the title of Tai-Yih, the Chinese great one. It is said that among all the shin, or spirits (the Japanese shintu gods), of the heavens, the highest one dwells in the star Tai-Yih of the constellation Draco (O'Neil, *Night of the Gods*, vol. I, pp. 513, 517). It is not enough, however, to identify the deity with the pole in general. There were seven of these gods, and everywhere the question is, which of the seven stations of the pole was the seat at the time? Draconis was the constellation of Horus-Sebek, the crocodile-dragon. Sut was the first-born child of the great mother Apt or Khep, and those two formed the primary duad that is sometimes called Sut-Typhon, the nearest approach to which name in Egyptian would be Sut-Tept, or Sut and his mother as the primal pair. According to one account of the origins in the Book of Genesis, Seth, Set, or Sut was the first-born child of Chavvah, as he had been of Kep or Kefa in the Kamite mythos. Sut was the primary ruler or over-lord, the earliest representative of power in heaven figured in an image of the male, or the lord, whose name was first called upon when Sut became the backbone of the universe, as establisher of the pole. He was the lord as male hippopotamus and consort to the lady who was his mother as the female. And here we may perceive that a fragment of the true tradition survived in the biblical statement that in the time of Seth "Men began to call upon the name of the Lord" (Gen. IV. 26). Sut, as male, was first of the seven brothers who in the Babylonian legend "came as begetters." This fact also is recognised in the text when it is said that "a son was born to Seth," or Sut, Egyptian, who was the first form of the father as the elder brother with whom the fatherhood began. It is said of Ialdabaoth that, being incensed with men because they did not worship or honour him as god and father, he being the oldest brother only, he sent forth a deluge upon them

that he might at once destroy them all (Irenaeus, Book I, ch. XXX, 10). Sut acquired an evil character in later times, and became the original form of an anthropomorphic Satan. He was looked upon as the fallen leader of the angelic host because he had been first in glory as the ruling power at the primary station of the pole. This is the Satan worshipped by the Izedis in Mesopotamia, for whom there is to be a restoration as well as a fall, which points to an astronomical origin in both aspects of the character. Sut, in the Ritual (ch. 175), is proclaimed as having been the first in glory. It is said "the power of Sut which hath departed was greater than that of all the gods." He was first as primary power of the pole, the first to sit upon "the mount of congregation" as the "most high" in "the uttermost parts of the north," or at the pole of heaven. Hence he was the reputed author of astronomy. Thus, when the pole-star of Sut in the jackal (or the hippopotamus) had fallen away from the true pole and

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lost its place as guide of ways in heaven, there was matter for the legend of a fall as a fable founded on a fact in the astronomical mythology. When so read, the fall of man from heaven is resolved into the fall of Sut, or Lucifer, the light-bringer, or the light that was uplifted at the primary station of the pole, the woman who was the foundress being charged by the Semites, the Chinese, and others with being his accomplice and instigator, a mode of unconsciously showing that she, the Great Mother, was the mover, which she was, but only as the *primum mobile*, not as the woman urging the man to his eternal misery. The following citation shows the primal pair as Ishtar and the elder Bel in relation to the mount of the pole and the mountains of its different stations. "O lady, mistress of the mountain, goodly stronghold of the mountains, mighty lock of the mountains, queen of the land of the four rivers. O lord, the mighty mountain, Bel!" (Tablet S. 954, B. M. Budge, Babylonian). In this imagery the Great Mother as Ishtar, is mistress of the mountain, and Bel is the lord, identical with the mount itself, which imaged the pole, when Bel was the star. In one of the Assyrian hymns this enclosure of the "lady of the eternal tree" and her comrade is spoken of as "the park of Ishtar." Nergal, the destroyer, is thus addressed, "O lord, the park of Ishtar thou establishest not" (Sayce, "Hymn to Nergal," Hib. Sect.), Nergal having been one of the overthrowers at the time of the Deluge. In the Assyrian hymns to the gods it is said that the lady of the eternal tree is the comrade of the bull, the great bull, the supreme bull. The tree is the pole; "the eternal wood" or Gis-Zida, which also seems to mean a mast, is the pole (Sayce). Now, it is a form of this pair of founders at the pole that we think may be dimly discerned on the Assyrian cylinder (see p. 453). The tree with seven branches represents the pole as a figure of the total heptanomis, and is consequently late. The pair beneath the tree are the mother and son, or male and female, of the legend as the primal pair who fell from heaven because they failed as keepers of the tree of knowledge at the pole. There is also a form of this primal pair to be seen in a drawing on one of the Greek vases which comes nearest to the Hebrew version of the woman tempting the man. The Great Mother is portrayed in noble nudity, Greek fashion, as divinely tall beside a youth to whom she is offering the fruit which she has plucked from the tree of knowledge, the tree that represented the pole when the knowledge was astronomical. The pair, like the female and male in the Assyrian garden, are underneath the tree, about the root of which the serpent coils.

As Kamite, or as Greek, the ancient genetrix was the teacher who in later legend is misrepresented as the tempter.

We now claim to have recovered the natural origin of the primeval paradise with the primal pair, the tree and serpent in the enclosure at the station first established at the fixed point of the celestial pole, of which so many versions and perversions are extant without one of them being scientifically correct or verifiable from lack of the long-lost data in astronomy. Egyptian mythology, the source and fountainhead of all the ancient wisdom and legendary lore, could not be understood apart from this, neither can the astronomy be explained apart from the mythology. To repeat. The garden is the enclosure at the pole that was first figured in the circle of the ancient genetrix.

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The pole itself was represented by the tree. The evil serpent symbolizes the drought, the darkness, and the dearth in physical phenomena. The reptile coils around the tree or is present in all the pictures, Egyptian, Babylonian, Hindu, Red Indian, Norse, and Greek, also as described in divers ancient legends. The mother brought forth her child of life as the opponent of the evil serpent and protector of the tree, and the saviour in the Kamite mythology was converted into a saviour in the Semitic eschatology. The Chinese have a tradition in which original sin is attributed to a woman who overthrew her "husband's bulwarks through an



ambitious desire for knowledge.” As in the Book of Genesis and the legend of the wicked Huythaca, the sin is ascribed to the woman. But we need to know what the bulwark was before we can see how it could ever have been overthrown. She was Primus, as builder of the bulwark or as planter of the pole, and, above all, as mistress of the waters which were under her control, or should have been, unless she had neglected them or entered into a league with the Apap-reptile, which was the primary evil power that overthrew the enclosure with the deluge of the dark or the waters of the firmament.

We meet with a form of the primal pair in Stanley’s legend of Lake Tanganyika, one of the oldest in the world. In this the woman had been trusted with the keeping of the waters. But she betrayed the secret to her lover and the waters broke forth in a deluge of destruction, the proof of which catastrophe remains to this day in Lake Tanganyika. The Khonds of Orissa have a divinized form of the primal pair in their ancient goddess, Tari Pennu, and her son, Buri Pennu, who answers to a pole-star god inasmuch as he was called “the light.” These can be identified with the prototypal pair, that is with Sut the establisher of the pole and his mother, because he is credited with creating a primal paradise, and she is charged with having maliciously caused its destruction, which is elsewhere rendered as a deluge of water or a fall from heaven.

Amongst the mummeries still religiously performed in Rome, and also by the English Ritualists, which are mystical at present from lack of meaning, there is a ceremony of “the seven stations of the cross,” which is supposed to commemorate the seven resting-places of the cross on the way to Calvary. But the same, or a similar procession, was celebrated at Abydos or Memphis when the tat-cross was carried round the seven resting-places that marked and memorized the seven stations of the pole. In one of the ancient Chaldean oracles the seven stations of the pole are spoken of as the seven poles. “The Chaldeans call the god (Dionysius or Bacchus) Iao in the Phœnician tongue (instead of the intelligible light), and he is often called Sabaoth, signifying that he is above the seven poles, that is the Demiurgus” (Taylor, “Collection of the Chaldean Oracles,” *Classical Journal*, No. 22). As Iamblichus says of the Chaldeans, “they not only preserved the memorials of seven-and-twenty myriads of years, as Hipparchus tells us they have, but likewise of the whole Apocatastes and periods of the seven rulers of the world” (*Nat. Gen.*, vol. II, p. 321). It certainly was so with the Egyptians. These rulers were the seven born of the Great Mother as the seven powers of earth. They were re-born of Nut, the mother-heaven, as the seven glorious ones, who

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were called the Khuti; the seven with Anup at the pole who were the executioners for the great judge; the seven wise masters of art and science in the lunar mythos with Tehuti; the seven sahus with Horus in Orion; the seven as moulders with Ptah in the making of Amenta; the seven as the souls of Atum-Ra who were the creators of man.

These are the seven that were uranographic figures in the astronomical mythology as the seven old, old ones; the seven patriarchs of enormous age; the seven giants of colossal stature; the seven rulers of the world; the seven lords or masters of eternity.

In later times the seven planets have been mistaken for the seven stars. But these ancient pole-stars we consider to be “the seven stars” of which it is related in the tradition reproduced by Plato that after many ages they would return and meet together again in their old places as in the beginning, and apparently at the time of the last deluge of all, or, as we read it, at the end of the great year.

It was these and not the seven planets that could ever return to an original station at the starting point. The planets were but five in number and not seven in the most ancient astronomy. The sun, moon, and seven stars were not the seven planets of modern science. The seven, called the first of the stars, which in the beginning were in heaven, are connected with the great year according to the book of Enoch, as is shown by their being cast out until the day of the “great consummation” in “the secret year,” also called the “period of the great judgment.”

The seven that were separate and single as rulers of the pole were also grouped together as a pictorial illustration in the planisphere. These are the seven in the constellation of the Lesser Bear who follow the bier or coffin of their lord, Osiris, in the Greater Bear. These are they of whom it is said, “Their places were fixed by Anup on the day of Come thou hither” (*Rit.*, ch. 17), who became the seven lords of eternity, and who were looked up to as seven divine ancestors of Atum-Ra. The names of seven superseded watchers in heaven are given by Enoch as: Azazyel, Amazarak, Armers, Barkayel, Akebeel, Tamiel, and Asaradel. Here also is evidence that the seven rishis who meditated and forgot were the representatives of seven pole-stars. Dhruva was one of the rishis who was assigned a pole-star by Vishnu. He is said to have meditated himself into forgetfulness of his identity (or ceased to be a pole-star). The seven who slumbered and forgot are also represented by the seven sleepers in the cave at Ephesus with their dog, who answer to

the seven with Anup and his jackal at the pole. The seven who slumbered and forgot likewise recur in the Norse mythology. These are the seven sons of Mimir who guard the land of Odainsakr, the land of the ever-living. They are represented as the smiths who forged the primitive weapons and who correspond to the seven Khnemu or divine metallurgists of Ptah. Though sleeping till the dusk of the last day, they keep the enclosure safe until the final conflict comes betwixt the powers of good and evil. Then they are to wake and rise and help to establish the new heaven and rejuvenated earth. The seven under whatsoever name or type, watching or slumbering, are still the keepers of the world's great year and the enclosure of the seven never-setting stars that marked the seven stations of the shifting pole.

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Before the building of the boat the seven had to keep their heads above water as the seven mythical, immeasurable giants, equivalent in the superhuman guise to seven great mountains imaging the seven starry summits. One of these giants is Ogg in Jewish legend, who is said to have waded through the deluge, clinging with one hand to the ark to keep afloat. The seven giants, as figures of seven colossal constellations, were tall enough to hold their heads, which are the seven pole-stars, above the waters that were deep enough to drown the other people of the heavens. But when the boat was built there was an ark of safety that could float upon the waters, and the primordial seven were mythically represented as being saved from the deluge in an ark as seven companions, Ali, Kabiri, Hohgates, or other groups of the seven which had one origin in the astronomical mythology of Egypt. And when the boat was launched upon the water of earth the type could be applied to the water of heaven. Seven giants, in one rendering of the mythos, bore the world of the heptanomis upon their backs, each standing at his station as one of seven great props personified as giants. The unhuman hugeness of the giant was most naturally derived from the enormous pre-anthropomorphic types or zootypes of superhuman power. Sut, as the hippopotamus, is a giant. But the seven primal powers as Egyptian in the earliest human form are pigmies and not giants. Moreover, the giants were not human, whereas the pigmies are. In an Arthurian legend the Welsh Owein comes to a side, open clearing with a great mound in it where there is a black giant, who stands upon one foot, and has only one eye in the middle of his forehead (Rhys, *Arth. Legend*). The mound, the giant with one foot and Cyclops' eye are perfect figures of the pole and pole-star, which have here been grouped together in a later legend. The Irish Crom, Cromm Cruiach, "the crooked or bent one of the mound," equates with the Mexican "crooked mountain" as the figure of a falling or deflected station of the pole. The Mexican tradition affirmed that it was in the first age of the world that the giants began to appear on the earth. These are the giants of the constellations who had been humanized as magnified non-natural men, and then transferred to our earth in the märchen that took the place of the gnosis, or science of the mythos. In the Aztec and Mexican versions of the deluge myths we find that when the great calamity occurred the land was peopled by giants. Seven of these who were brothers found safety by enclosing themselves in the seven caves of the mountain Tlaloc. The Indians of Cholula likewise relate that only seven inhabitants of this fore-world of the giants survived the deluge. In Southern California the Indians have a tradition of the beginning in which Quaoar, the Lord, when he created the world, or the new order of things, placed it on the shoulders of seven sustaining giants (*Nat. Gen.*, vol. II, p. 220). This world of the giants was the celestial heptanomis beyond the deluge. In a tradition of the American Indians it is told that at the close of the deluge the last mammoth sprang across Lake Superior at a single bound and disappeared for ever in the wilds of Canada. Thus the last of the seven astronomes, or its mammoth-type, disappeared in the great deluge of all with the last of the giants.

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The giants, who were seven in relation to the stations of the pole, are curiously identified with the mountains themselves as places of birth by Sanchoniathon. He says they were beings of vast bulk and stature, "whose names were given to the mountains which they occupied." Of these, he tells us, children were begotten through intercourse with their mothers, "the women of those times without shame having intercourse with any man they might chance to meet." Here the giant and the mountain as human birthplace are identical as figures of the pole (Cory, *Ancient Fragments*, 1876, p. 6). These, then, are a form of those giants called the sons of God who "came in unto the daughters of men" (book of Genesis, also book of Enoch).

In the Hebrew märchen, the seven old ones who were the primordial powers, the seven wise masters, watchers, judges, rishis, manus, moulders, masi, Ali, Elohim, or Kabiri are the seven patriarchs of

Genesis who lived for such enormous lengths of time. They are the typical old ones in the Ritual, the fathers in the first and highest circle of the gods. The seven patriarchs were identified in the Natural Genesis (vol. II, section 12) with the seven rishis in the lunar mythos of the Hindu astronomy. These, as measurers of the precessional movement of the pole by means of seven pole-stars, were also represented as making a revolution of the great year in the twenty-eight asterisms or mansions of the moon. The patriarchs had now been humanized. The Hindu patriarchate was a period of 71-2 years, or a mortal lifetime. Seven of these were the measure of a phoenix-cycle, a period of 500 years. Seven by seven the rishis or manus travel round the zodiac of 28 houses, in the circle of precession. Thus the time of their stay in each asterism would be a twenty-eighth part of the great year of 25,868 or, in round numbers, 26,000 years. This would give the patriarchs or manus something over 900 years in each of the 28 lunar stations, which is quite near enough as astronomical data to account for the age of the seven patriarchs in the book of Genesis. The age of Adam is 930 years. The age of Seth 912 years. The age of Enoch 905 years. The age of Kenan 910 years. The age of Jared 962 years. The age of Methuselah 969 years. Thus, the age of six of the seven patriarchs is over 900 years each, and in the first list of two the patriarchs are seven in number. No reason has been adduced for rejecting this explanation. If the seven patriarchs, like the seven rishis, the seven taasu, or the seven masi, were astronomical characters, it is certain their ages are likewise astronomical. Noah, who is tenth in the second list of patriarchs, is the man of 500 years who never could be mortal. But it can be shown in what way he was an astronomical figure, like the rest of the seven, or the ten, according to the mode of measuring by the typical lifetime. The human lifetime was reckoned at 71-2 years; the age of a patriarch in human form. Seven of these periods in precession made a phoenix-cycle of 500 years, the age, therefore, of a divine or mythical man like Noah or the Buddha. A legend of the Jayas, in the Vayu Purana, relates, in after times, that the astronomical rulers were created by Brahma as his divine assistants, but that they got lost in meditation and forgot to fulfil his ordinances. On this account they were doomed to be continually reincarnated and reborn in each manvantara or patriarchate up to the seventh, and thus they con-

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tinued to be reborn in successive series of sevens all through the cycle of precession. The seventh was always reborn as a manu or a Buddha in the Puranas, and in the Hebrew version Noah is the man of 500 years as a typical measurer of time, and in this instance it is the particular period of time that is ended with a deluge (Gen. V. 32). Now among the Hebrew fragments of the ancient wisdom in the book of Genesis is the story of these patriarchs that was told according to the measuring by the lifetime. Previous to the deluge of Noah the lifetime of man or of the old, old ones was reckoned at something like 1,000 years. As we are told, "there were giants in the earth in those days." But after the deluge, time, or the age of man, was to be computed by shorter lengths. This is expressed in uranographic formulæ: "Yet shall his days be an hundred and twenty years," which period as Egyptian is the double Han-cycle. Thus the change from a lifetime of 1,000 years to a period of 120 years is obviously related to the double Han-period of the Sothiac-cycle. The double Han-cycle is a period of 120 years. Consequently the lifetime of man after the deluge is measurable by the length of this period, which was made use of in reckoning the cycle of Sothis. And whether the lifetime is reckoned at 120 years in the Sothiac cycle, or at 3,714 in the circle of precession, both are astronomical. The lifetime of the patriarch was a period in precession. Noah's lifetime was a phoenix-cycle of 500 years which ended with the Noachian deluge. After this the lifetime of man (who takes the place of the Bennu as an astronomical figure) was to be the Han-cycle of 120 years. Thus the heaven or zodiac in twelve divisions was probably based on the Sothiac-cycle. Twelve Han-cycles were twelve lifetimes in the year of Sothis, round numbers being employed and the fractions gathered up to be quoted in the total combination, or filled in with the festivals, such as the Sut-Heb. This was a seven days' festival celebrated every thirty years. At the end of each Han-cycle it was seen that the legal year had gained a whole month on the actual year, and the 1st of Taht anticipated the heliacal rising of Sothis by thirty days. But this had been measured, allowed for, and ticked off by means of the four Sut-Heb festivals celebrated during the Hanti period of 120 years. By this intelligible change in the length of the lifetime the biblical text itself affords indubitable evidence that the lifetimes of the patriarchs were astronomical. If the Han-cycle of 120 years was a time-cycle, it is absolutely certain that the previous periods were so likewise, the one being reduced from the other by the Hebrew a-gnostic literalizers. The cutting up of time into smaller portions or shorter lengths is likewise indicated in the Chippewa legend, when the slayer of the giants is described as hacking their bodies into little bits, and saying to the fragments, "In the future let no man be larger than you are now" (Nat. Gen., vol. II, p. 240). This is equivalent to the lifetime being cut down to 120 years. Thus the

lifetime of the patriarch, which in round numbers was 1,000 years in the old, was reduced to 120 years in the reckoning of the new cycle which followed the deluge of Noah.

The “seven rulers of the world” manifested one by one at great colossal scale. The age of each, as representatives of the successive

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pole-stars, would be from three to four thousand years, or one-seventh part of 25,868 years. The seven, beginning as the Kamite Khuti, are well-nigh universal. The Japanese have seven gods of fortune and givers of good gifts, called the Shichi Fukujin, who sail each New Year’s Eve as passengers on board the ship called The Floating-Bridge of Heaven, that carries the seven magical treasures, which include the lucky coat, the hat that makes invisible, the inexhaustible purse, and other possessions which are obviously the property of spirits promised conditionally to mortals on the earth. The two groups of Hebrew patriarchs which precede the deluge, seven and ten in number, correspond to the seven and the ten in Babylonian legend, who were rulers in the antediluvian world—that is, in the fore-world of the astronomical mythology. The seven fish-men, ascending one by one at vast intervals of time from the Nun or deep that was locally represented by the Persian Gulf at Eridu, we look upon as the seven rulers of the ancient pole-stars taking their stations successively in the circuit of precession, with the fish for their zootype. Unquestionably the seven fish-men are a form of the seven prediluvian kings, hence the appearance of the Annedoti at the same time with the king, the fish as zootype being earlier than the title of king. Thus the seven as fish-men, of whose “appearances Abydenus has made no mention,” were followed by the three other rulers named Amompsimus, Otiartes, and Xisuthrus, and “so the sum total of all the kings is ten,” seven of whom had been figured as Annedoti, or divine rulers in the celestial waters, who were afterwards completely humanized as kings. So in the book of Esdras, the Son of God is seen ascending from the sea to take his stand upon the mount, here called Mount Zion, as the man “whom God the highest hath kept a great season,” and who was to regain the fish-type as ichthus “within four hundred years” (2 Esdras, VII and XIII). The seven Assyrian masi are known to have been stars in different constellations, as were the pole-stars. One was “the star of the eagle,” one “the star of the wain,” one “the star of the shepherd of the heavenly flocks,” that might be compared with the “key of the crown” as first of the seven pole-stars in the heptanomis of Sut.

Tai Hao, the great celestial, was the first mythical or astronomical ruler in the Chinese divine dynasties. With him commenced the mystic diagrams called the Yi or changes, which were eight in number. These were revealed to him by the dragon-horse that issued from the Yellow river or the Milky Way (Mayers, Manual, 366, 44, 56). Tai Hao corresponds to Sut, the inventor of astronomy and ruler of the first pole-star; the dragon-horse answers to the water-horse that was combined with the crocodile in Apt, goddess of the Great Bear and mother of the seven rulers. According to M. Philastre in his version of the Yi king (p. 3), the name of the Chow dynasty and of the Chow Yi divining-book signifies circular movement, the revolution embracing the whole universe. This revolution, we think, does not merely mean that of the starry spheres, but the movement of the pole. Chow Yi would then mean the changes of the pole and pole-stars in the circle of precession. Thus the Chow dynasty of the sons of heaven would be the seven successive rulers of the pole, who reigned for six and twenty thousand years as scientific fact.

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In the Vision of Scipio Cicero has preserved something of the ancient doctrine concerning the derivation of souls from above. The spirit of Africanus tells his son that souls or spirits were supplied to men from the eternal fires, which are constellations and stars. Now there are seven souls, because the elements were seven all told, and seven primary constellations, with seven stars for souls, otherwise called the seven great spirits or seven glorious ones. These became the seven begetters in the creation legend of Cutha—one to each of the seven representative constellations in which the elemental powers had acquired their souls and thus become the typical transmitters of souls to human beings. Sut, the soul of shade in the hippopotamus; Horus, the soul of light; Shu, the soul of breath; Hapi, the soul of water—such were the begetters of a soul in totemism. Thus the Ainu are the bears, the Arunta are the emus, the Zuni are the turtles. They have their totemic zootypes on earth, which also imaged the elemental spirits or souls in heaven that were represented by the constellation or the star for those who had preserved the primitive wisdom. Thus derivation from the tree and rock, which is mentioned by Hesiod and Homer, would, if astronomical, be derivation from the pole; whereas derivation from the hippopotamus, bear, vulture, ape,

water-bird, jackal, tortoise, or other of the uranographic types would denote the particular station of the pole, and be a time-gauge to the beginnings according to the racial reckonings in the astronomical chronology. For instance, the Khatties of Central India trace their descent from a progenitor named Khat, who sprang from a staff that he had fashioned from the branch of a tree (Folkard). Descendants from a god whose hauling or towing force was represented by a rope would naturally be the ropemen. And the Spartans claimed to be the ropemen, from  $\sigma\pi\alpha\rho\tau\omicron\gamma$ =rope. As they sprang from the teeth of the dragon sown by Kadmos, it is possible that they dated from the ropeman who was ruler of the pole-star in the dragon from 4,000 B.C. to 1,000 B.C. in round numbers. When Ra calls on those who pull the rope of the solar boat in Amenta to tow him "towards the dwelling of stable things" and free themselves upon "the mysterious horizon," they say to Ra, "The rope is with Ak"=the pole-star. The upper end of the rope was fastened to the pole, whilst the bark was being towed round the ecliptic. The imagery here does but involve one rope and one pole-star at a time; but as the pole-stars in the course of precession were seven, there were seven ropes or bonds, all reckoned, and in one character the seven primal powers are called the seven Tesu or Tasu. These are the seven who hauled at the rope and who were the makers of the seven ties, bonds, knots, or fastenings of the cable to the pole when the rope was a primitive link of connection that preceded Newton's law of gravitation; the rope that is carried in the form of a noose by Shu-Anhur, who also carries the staff of the pole with which heaven was uplifted. The seven Egyptian Tesu are a kind of seven ropemen, who passed into the Babylonian mythology as the seven bonds by which the universe was bound and held together by the seven lords at the seven stations of the pole. In the Hindu representation the seven powers that hauled round the solar bark by means of the rope have been converted finally into the later seven horses which draw the chariot of the sun (Moor's Hindu

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Pantheon). The seven became the first company of the gods in the Aarru fields as the rulers of the seven pole-stars, who were the formers or creators in the domains of space and time. These were the seven great in glory called the Khuti or spirits, represented by beautiful white water-birds, the prototype of Cygnus the swan. The seven Khuti still survive in the seven swans of legendary lore, more especially in India. The seven Khuti, as white birds on the celestial waters, represented souls or spirits, but as star-souls, not human souls, external to human beings, and so they became seven souls as seven swans in the folk-tales.

At every stage of development the tree of mythology has shed the leaves of legend that were blown about the world as the märchen of many lands. Before the boat was built the swimmers were water-birds, crocodiles, or hippopotami. The mode of thinking could not have been otherwise. When Anup as eighth was added as the power above the pole, and therefore the supreme one in the character of the great judge, the gods of the seven pole-stars were figured as "the seven arms of the balance" in the maat of eternal law and justice. When the boat was built and Anup became the master over the waters, the company of seven were placed pictorially on board the bark of the Lesser Bear as figures of the never-setting ones that were safe for ever from the waters of the deluge. The seven now were typical eternal in two categories of astronomical phenomena. They were stationary in the circle of the seven ancient pole-stars, and seven as rowers, boatmen, or kabiri grouped in the bark revolving round the pivot of the pole. This was in the stellar mythos. When lunar time had been made out by Taht the measurer, the typical seven were advanced in status. These are his assistants as the seven Taasu, the sages or wise masters. They appear on board the bark in the shape of seven hawks called the offspring of heaven. The bird of air had then succeeded the water-bird as the type of the seven souls on board the bark in the lunar mythos. In the solar mythos the seven are pygmies or patakoi, the little sailors on board the bark with Ptah. Martianus Capella tells us the Egyptians painted on their ships the seven pilots who were all alike and brothers, who are no doubt identical with the seven pygmy-patakoi or kabiri of Ptah. These were represented in the boat of Anup that voyaged round the pole as the seven rulers that were thus grouped together as a picture of the stars that never set. Sydik the just and the seven called his sons are the Phœnician form of Anup the judge and the seven khuti. The seven were not navigators as the seven hawks, jackals, apes, giants, planters of the tree, or builders of the mound. Navigation began with the boat or ark, and the seven in the Lesser Bear, with Anup or Sydik, head over all, as an eighth to the seven. In one character the seven stars were regarded as watchers watching solemnly aloof. A non-setting star was imaged as a never-closing eye. In the Ainu legend of the god upon the summit, the watchers, who are the 6+1, are hares, and the hare was reputed to be so watchful that it slept with its eyes open. In Babylonia the deluge-makers are the seven with the ancient Genetrix, who is called "the mother of the seven gods," the seven that "heaped up the seat" or

built the mounds which were overthrown, as fabled, by the deluge. Astronomically these were the gods of the seven pole-stars whose seats were in the never-setting stars around the throne of Anu. Thus, and in no other way, the seven powers caused the deluge, and then ascended to their seats in the heaven of Anu and assumed their thrones on high as rulers in the realm of eternity. The seven survivors are exactly the same in the astronomical mythos as if they had made their escape from drowning in a boat, like the seven hohgates or kabiri, or any other group of the seven companions. But the boat or ship is here employed for the use of the human survivors who are supposed to have been carried away on board the bark of Hasisadra “to be like the gods”—that is, as manes and not as mortals. The seven who are charged with causing the deluge in Babylonian legend—Bel, Ea, Rimmon, Nebo, Marduk, Ninib, and Nerra—may be compared with the Egyptian seven—Sut, Sebek, Shu, Hapi, Tuamutef, Kabhsenuf, and Amsta.

The tradition of the seven founders of the heaven that was based upon the water went forth to the ends of the earth. They were seven children of the old Great Mother, seven brothers or companions when the social status was totemic and the fatherhood was not yet individualised. In Egypt they are “the seven children of the thigh”—the sign by which we can identify the ancient Genetrix with the birthplace of beginning astronomically in the circle of the Bear and the constellation called the Meskhen, or “the thigh.” These are the seven brethren called “seven kings,” who appear as “begetters” in the Cuthean legend. That is as begetters in group-marriage, who were the totemic fathers that preceded the father as a known individual. They are the seven companions of Arthur in the ark; the seven Hohgates of the Californian Indians, who escaped from the deluge in a boat and were fixed in heaven as stars that never set; the seven dwarf-sons of the Polynesian Pinga, who correspond to the seven pygmy boatmen and builders of Ptah; the seven mound builders on the American continent, and various other sevens in the mythos that was astronomical and became universal in the legendary form. They were born as seven sons of the Great Mother, and were her boys when she was “a mither but na wife.”

No matter in what part of the world we discover this tradition of the seven founders and seven stations of the pole, it involves at least one bygone Great Year in the circle of precession independently of where the astronomical mythology originated. In the later stage of the eschatology, when Osiris was supreme as god over the pole, and all other powers had become his powers (Rit., ch. 7), there are seven arits or mansions in the great house of the eternal city. The seven watchers, of the astral mythos, dwell in these; the seven who are called the khus, the divine princes; the seven glorious ones who stand behind Osiris, and who are called the makers of the seven mansions for the god (chs. 17, 83-107, and 144). Before Osiris was, these were the seven lords of law, of right, of truth, and justice: otherwise stated, the seven lords of maat (judges), the seven arms of the balance (executioners), the seven eyes (watchers), the seven pillars (supports); and as they were also the makers of the seven arits, they are likewise the seven mythical builders of the heptanomis; the seven powers that

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can be followed as the seven with Anup, with Taht, with Ptah, with Horus, and with Ra, according to the series of phenomena.

It is now proposed to trace and tentatively localize the seven (or a seven) stations of the pole on which the heptanomis was founded in the circuit of precession. In the circle of precessional movement drawn by Piazzzi Smythe, he has filled in only six out of seven stations of the pole—one in the Dragon, one in the Lesser Bear, one in Kepheus,

one in Cygnus, one in Lyra, and one in Herakles, or the Man. It is here we have to reconstitute and fill in a constellation as a first one of the seven. Various legends lead us to think that there was an ancient pole-star in “Corona Borealis,” or the northern crown. A crown is a symbol of the highest, which at the pole would be the highest point. Then the star Alpha in this constellation is called “Clava Corona,” the key of the crown; and a key-star at the crowning point is, to say

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the least, equivalent to the key-stone of an arch. Moreover, “the crown of heaven” was an Assyrian title of the pole-star, which tends to identify the pole-star with a constellation called the crown of the northern

heaven. Apparently the pole and crown are also connected by an Akkadian expression concerning “the Bear making its crownship” in its revolution round the pole-star. The crown of heaven, however, was by no means limited to a single pole-star, although it may have originated as the crowning-point at the pivot of the pole. The seven pole-stars in their circle formed a crown for the supreme being, of whom it is said his diadem predominates at the zenith of the starry heaven. This was his crown upon the summit of the stellar mount of glory (Rit., ch. 133).


The seven pole-stars themselves did not form one constellation, but the crown would be figured typically as a group of stars that told the story in the customary way, even as we find it in Corona Borealis. Moreover, to the naked eye the constellation of the Crown, consisting of seven large stars, would present a picture of the other seven—the crown of stars upon the summit of the mount which is so prominent in the eschatology. It is said in the Ritual, “Here is the cycle of the gods (as the seven glorious ones), and the vultures (or kite) of Osiris” (ch. 136B). This is where the balance was then erected at the place of judgment in the circumpolar maat, and also at the point where the crown of life was conferred upon the spirits perfected at the summit of the mount. It is also said of the glorified elect, “He followeth Shu and calleth for the crown. He arriveth at the Aged One on the confines of the mount of glory where the crown awaiteth him” (ch. 131). This is the eternal crown in the eschatology which had its origin in the seven never-setting stars of the mythology. In the Kabalah it is the crown of crowns pertaining to the Aged in which he had incised the forms and figures of the primordial kings who reigned aforesaid in the land of Edom, but who could not preserve themselves and consequently passed away, “one after the other” (Ginsburg, *The Kabalah*, 21). The pole and crown are certainly associated in the May-pole with its framework of flowers always shaped in the likeness of a crown at the summit of the tree or pole. Without being able at present to prove it, we suggest that a key-stone, or key-star, to the arch or conical mount of heaven was first laid in the heptanomis as primary pole-star of the seven which formed the circle of the crown; that a figure of the crown was constellated in the somewhat circular group of Corona Borealis, and that the key to the mystery may at last be found in the star represented by name as Clava Coronæ.

Now, if we take the island, for example, as the type of a station or place of landing, there was a subsidence of the land in the celestial waters, or, in sign-language, there was a deluge at each declination of the pole-star. Otherwise expressed, one of the seven mountains was submerged, one of the seven provinces or patalas was drowned, one of the seven pole-stars fell, or one of the seven rulers was dethroned in heaven. The earliest station of the pole may be assigned to Sut as the hippopotamus, or as builder of the mound; the crown would be a later figure of the highest position. There was a constellation of the hippopotamus as male, to match the mother in the Greater Bear; this was a zootype of Sut, her first-born son, however difficult it is at

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present to define the group of stars—that is, to distinguish the male hippopotamus from Draconis, which, by the bye, were two zotypes of Sut and Horus, the twin brothers. Though now unseen on the celestial globe, it is certain that there was a male hippopotamus among the circumpolar constellations, and this, as bull of the mother, represented Sut, the son of Apt, the water-cow (see “Calendar of Astrl. Observations,” *Trans. Soc. of Bib. Arch.*, vol. III, p. 400-421). It is apparently portrayed in a miniature drawing which was copied by Lepsius (Lepsius, *Auswald*, 23).

The Landing-place for Spirits, with the Tree of the Pole in the Constellation of the Hippopotamus.

The hippopotamus is figured in the tree, which here, as elsewhere, proves it to be the pole; the tree and ladder, both of which are types of the ascent. The hawk that mounts the ladder is a soul ascending to the mount of glory in the country of the tree. Moreover, the hieroglyphic  is a sign of land amidst the waters; the land for which the hawk is bound, which, as the eight disks show, was the paradise of Am-Khemen that was raised on high by Shu.

As Japanese Buddhist myth, the island of Japan might be localized astronomically by means of a legend in which it is related that an Apsaras appeared in the clouds over a spot that was inhabited by a dragon. An island suddenly rose up from the sea. The Apsaras descended on the island and was wedded to the dragon, which may be interpreted as a folk-tale of the time when the island of the pole was in the constellation Draco. (*Handbook*, Satow and Hawes.) The dragon that falls from heaven in the book of Revelation and goeth into perdition is said to be one of the seven who are imaged as seven kings, seven

heads, seven horns, seven mountains, seven islands, seven lamp-stands, seven stars, seven eyes, or seven ruling powers.

The myth of lost Atlantis is Egyptian. This was told to Solon by Egyptian priests, and afterwards retold by Plato in *Timaeus*. It contains the story of two heavens that were sunken in the waters of the deluge. The first was in seven, the latest in ten divisions; the heaven of the ten lost tribes, ten sons of Jacob, the ten patriarchs, and the ten Assyrian pre-diluvian kings. There is no deluge-legend of twelve islands that were lost or sunken in the sea, because the heaven in twelve divisions, based on the solar zodiac of twelve signs, was never sunk nor superseded. This has not passed away to leave the subject matter for the mythos. But there is a dragon with twelve heads to be met with in folk-lore who evidently images the solar god in the final heaven in ten nomes. In the Hungarian folk-tale of Eisen Laezi, the hero is identical in character with Bata in the "Tale of the Two Brothers," and the wife of the twelve-headed dragon-king is one with the false accuser in the Egyptian story, and with Potiphar's wife in the Hebrew version. The only point at present is to establish the fact that there is a dragon with twelve heads who is the king and father of the youthful hero.

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As the tree was planted anew or re-erected seven times over, it follows that there is a typical group of seven trees, as well as the one tree with seven branches, to be met with in the mythological legends. Also, as the law was given at the pole or the tree, there would be seven trees of the law established in the course of Precession. Finally the celestial trees were twelve in number when the zodiac of twelve signs had been established. (2 Esdras, II, 18). The seven trees that stood around the mount of the pole are met with in a Chinese legend. Tradition says they grew upon the slopes of the Kun-Lin mountains; and one of them, which conferred the fruit of immortality, was a tree of jade, the imperishable stone that was a type of the eternal (Babylonian and Oriental Record, June, 1888). Seven would be the number in precession which were afterwards unified in the tree of seven branches. Other circles, other numbers. Seven trees would form the sacred grove or asherah-tree which is surmounted by the seven serpent hoods conventionalized on the Chaldean cylinders as co-type of the seven branches (d'Alviella, *Migration of Symbols*, figs. 63, 64, 79, etc.). It is probable that the tree of the pole-star was known in Egypt as the khabsu tree, or tree of the star, signifying the pole. Renouf says that khabsu is the name of a tree held sacred in various places in Egypt; and according to one reading (Rit., ch. 133), the tree of paradise that breathed the refreshing air of the north were khabsu trees. If so, these were seven in number, like all other types of the heptanomis, or the stations of the pole. There is a group of the khabsu gods who were a form of the seven great spirits, on the mount of glory and who receive the ascending spirits of the just made perfect at the summit of the hill. They are identified by name as the gods of the lamp or the light, which were seven in number in the circumpolar heaven, equivalent to the seven lamp-stands or seven-branched candlestick upon the mountain in the book of Revelation.

The seven isles of the blessed were also known as seven forms of the oasis. The lords of Thinis and Abydos bore the title of masters of the oasis (Brugsch). Thus the ruler of the pole-star would be the lord of an oasis, or later paradise. The altar-mound was also an image of the pole. And periodically the Mexicans sacrificed seven batches of children on seven hills that served for altars. The Hebrews offered seven bulls and seven rams on seven altars. The Assyrian Lu-Masi were probably represented by seven rams of sacrifice. Blood was sprinkled seven times as an oblation. Wherefore seven times? We answer, because the powers or gods propitiated thus were seven in number, and there is a consensus of evidence to prove that the seven were represented as rulers, watchers, giants, masters, ali, elohim, or lords of eternity, in the seven pole-stars of the great period of precession. The seven altars are also identified by Homer with the pole when he calls the ark-city of Mycenæ "the altars of the cyclops." Cyclops were one with the giants, which are seven in number, and thus the altars of the cyclops are equivalent to the seven mountain-altars of the Phœnicians and the Mexicans, grouped in the seven-portioned city of the ark at Mycenæ. Erech is called the city of the seven stones (or zones), and seven stones

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were equivalent to the seven pole-stars (W. A. I., II, 50-55-57, Sayce.) Seven sacred black stones, possibly aërolites, were the images of the seven chief gods at Uruk, the great ones or the mighties (Conder, *Heth and Moab*, pp. 209, 210). Herodotus speaks of the seven stones which the Arabians smeared with blood in making a covenant (B. 3, 8.) Naturally, the stone, as the rock of eternity, remained a permanent figure of the pole, and doubtless seven precious stones were among the types. Hence we meet with the emerald



mountain, the diamond mountain, the pearl mountain, the mountain of gold, the lotus mountain, with the jewel of the pole-star at the centre or "in the lotus."

The Mexicans also worshipped a class of gods who had been turned into stone. Three of these are mentioned by name as Tohil, Avilix, and Hacavitz. And it is said of these petrified powers that they could resume a movable shape when they pleased. These gods were three in the group of seven which is so often divided into two groups of three and four each, and which are the seven rulers of the pole. Becoming petrified as stones would denote the condition in which they stood as fixed figures of the pole, and if they were figures of the pole it was known to the astronomers that all in turn would again resume a moveable shape as gods of the pole-stars. The seven stones set up at Stonehenge and elsewhere represent the giants that were also petrified and changed into enormous stones. These, too, stood for the seven stations of the pole in the circuit of precession, or the circle of Sidi. Under one title "Stonehenge" was called the circle of Sidi, or the circle of seven. These are a form of the seven giants that were turned into stone, those who were the builders of the heptanomis and the supporters of the universe, and whose megalithic monuments are found as witnesses in many lands. The seven stations sank with the heptanomis of Atlantis in the great deluge of all, but the stones remained as monuments called the "stones of the deluge," and four of the seven powers survived in the new heaven that was raised upon the four-fold foundation of the celestial tetrapolis which followed. The Roman palladium that fell from heaven has its origin, not simply as an aërolite, but as a copy of the stone that was a type of the divine abode established at the pal, or pole. Palladia in various other shapes are said by Phylarcos to have been flung down from heaven during the war of the giants. These constituted the typical foundations of the heptanomis that was built on high and repeated by the mound builders of many lands and copied by those who heaped the earth or raised the stone and shaped the pillar as the palladia of the dead. The capital of Maha-Bali or Great Baal, once famous on the coast of Malabar as Maha-Bali-puram, had a name which signified "the seven pagodas." These are another equivalent to the seven arits, churches, or other groups of seven sacred structures that imaged the heptanomis according to the period and the cult. The pole of heaven, as an image of sustaining power, was also figured in the constellation of Uarit, the leg. This at one time was the leg of Nut, the cow of heaven. At another it is the leg of Ptah, at another the leg of Osiris. As the leg of Nut, it is the leg of a cow, which may be seen in the drawing from the zodiac of Denderah (fig. on p. 311) in which the

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milch cow and leg are blended together in one figure. This supporting power of the pole was represented by King Hop, "lord of the heavenly hosts" in an annual ceremony of the Siamese during which the lord of the heavenly hosts, as the power of the pole, stood on one foot for three hours. If he let down his foot it betokened instability to the throne, but if he stood firm he was thought to gain a victory over the forces of evil (Frazer, *Golden Bough*, vol. I, p. 230). Many mysteries that were mythical or eschatological when first acted peter out finally in popular pastimes and provincial games. The writer has collected a volume of such, but will not be able to find room for them. The game of hop-sotch is a good example of the power that could stand upon one foot as that of the pole in the heaven of seven divisions. It has been suggested that the seven courts which are chalked out on the ground in this game represent the seven planetary heavens. But this explanation was put forward by a writer entirely ignorant of the celestial heptanomis and the seven heavens or astronomes that were preplanetary (paper read at the Anthropological Institute, Nov., 1885). The seven courts thus memorized we hold to be the seven courts which are identified with the seven divisions of heaven and seven stations of the pole. The question, if any, can be determined by the symbolical act of hopping on one foot. The seven footprints of Buddha also denote the seven steps in precession which are a co-type equivalent to the seven stations of the pole. The writer knows of no group of seven legs, or feet, but there is a giant who strides through space as the wearer of seven-league boots. Moreover, the Ritual positively identifies the pole with the leg by calling it the leg of the seven non-setting stars.

Now the pole-star being a star that did not set, in the course of the great year there would be seven of these that never set: the seven who are the lords of eternity. These were beyond the ken of ordinary knowledge, but an object-picture could be constellated, as in the seven stars of the Lesser Bear. Dhruva is the Hindu name of a pole-star; it is also the name of the power divinized in Dhruva, the god, who maintained himself upon one foot motionless as a stake=pole, until the earth inclined with his weight, or the station of the pole leaned over and sank down with the declination of the star that was Polaris at the time. Thus the sustainer at the pole as a power was able to stand on one foot for the period of 3,714 years on end (Bhâgavata-Purana, ch. VIII). There are seven mountain peaks and seven footprints, and a footprint on the peak is the symbol of a station in precession. Thus the footprint of Buddha upon Adam's Peak in Ceylon

tends to show that this was one of the seven annular mountains in the seven-fold system of Mount Meru. Also, when the Buddhist footprint is represented by the sacred horseshoe it has in one form seven gems or nails, which still preserve a figure of the seven prints on one image. Seven footprints were assigned to Abraham. These are depicted on the south side of the Sakhrah rock at Jerusalem, and were shown to Nasir-i-Khusran in the year A.D. 1047. (Pal. Pilgrim's Text Society, p. 47, 1888).

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The sun, moon, and seven stars are frequently grouped together on the Assyrian monuments. The Chinese call the sun, moon, and seven stars the nine lights of heaven. The same grouping is observable in the nine pyramids of the Mexicans—one for the sun, one for the moon, and seven small ones for the seven stars. The three pyramids of Gizeh answer to those of the sun, moon, and seven stars elsewhere. The Great Pyramid is in itself a sign of seven, comprising, as it does, the square and the triangle in one figure. There is a tradition that the Great Pyramid was designed by the Har-seshu, or servants of Horus. These were the seven Khuti in the stellar mythology who had been the rulers in the celestial heptanomis before they became the seven servants of the solar god. The seven periods of the pole-stars were also imaged by seven eyes, in consequence of an eye being a figure of the cycle. This type is presented to Joshua in the book of Zechariah in the shape of seven eyes upon one stone: "Behold, the stone that I have set before Joshua; upon one stone are seven eyes." These are the seven eyes of the Lord; also the seven lamps, the same as in the book of Revelation (Zech. III. 9; IV. 1-12). As a mode of measuring time and period on the colossal scale of the great year, the eye came to the full, "as at first," seven times at seven stations of the pole in the cycle of precession. As a type, the eye might be full once a month, once a quarter, once a year, once in a thousand years, in 2,155 years, 3,714 years, or, as the great eye of all, the eye of the Eternal, once in 26,000 years (Rit., chs. 140 and 144). Hence the seven eyes of the Lord in the blue stone of the firmament. The submergence of seven pole-stars involved the same number of deluges in the cycle of precession, which culminated in "the great deluge of all." Apparently this was the deluge of Manu in the Hindu version, for the Manu, whose vessel was made fast to a stupendous horn, i.e., the pole, was Vaivasvata, the seventh Manu, and the seventh Manu corresponds to the great deluge of all, as the latest of seven cataclysms in the world's great year. There were seven stations to the pole in measuring the circuit of precession; consequently each type or symbol of the pole may be repeated seven times, or is finally a figure of the number seven. Thus the pole, when elevated seven times as a tree, would be represented ultimately by the typical seven trees, or by a tree with seven branches; if by the mound, the mound would be erected seven times over; if by the horn, there would be seven horns—hence the dragon with seven horns; if by the fish, there would be seven fish or fish-men, finally symbolized by the fish with seven fins, or by the crocodile Sebek, whose name as Sevekh also signified the number seven. If by the star, as Stella Polaris, this would be repeated seven times and grouped as the seven stars of a typical constellation at the pole, like that of Ursa Minor or Corona Borealis. If the eye be a figure of the pole-star as direct image or as emblem of the repeating cycle fulfilled in 3,700 years, there will be seven eyes=seven stars or seven lights in the circle of precession. Seven eyes become the seven watchers, jackals, judges, urshi, or rishis; and seven lights on one stand, or a candlestick with seven branches, forms an image of the seven single pole-stars in a cluster at the pole. If the figure is a cave, there would be seven caves to the mount; if it was a hall, there would be seven

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halls in the great house; if a church, there would be seven churches; if a city, there would be seven cities. Other types might be enumerated in relation to the mystery of the seven stars. The great deluge of all was that by which the total heptanomis was finally submerged; "every island fled away, and the (seven) mountains were not found" (Rev. XVI. 20, 21). In this the giants, the dogs, the apes, the birds, the tortoises or turtles, and the "men" were drowned, and lost Atlantis sank beneath the waters at first as the heptanomis, and later as the heaven in ten which was succeeded by the heaven in twelve divisions.

The seven stations of the pole were likewise marked as seven mounds or seven mountains, each of which in turn was a type of the birthplace on high and an image of the Great Mother who brought forth her child upon the mount as the hippopotamus, the crocodile, the serpent, the vulture, the water-bird, or other type that was astronomical in heaven and totemic on the earth. One title of the Great Mother was "mistress of the mountain" when the mountain was the pole, and this celestial mountain was repeated seven times in the circle of precession; hence there are seven summits in one form or other, as mountains, mounds, altars, stones, menhirs, pillars, or pyramids, answering to the seven stations of the pole. There is an allusion to the

seven stellar summits or mountains in one of the Assyrian hymns. Ishtar exalts her glory in several phases of phenomena. Hers was the glory from the beginning. She was the goddess of the double horizon, imaged in the glory of the morning and evening stars. As queen of heaven in the moon, her glory is said to "glow in the clouds of heaven" and to "sweep away (or efface) the mountains altogether," as the flood of moonlight might put out the stars. These mountains, therefore, were celestial; only as such could mountains be obliterated by the glory of the goddess imaging the moon.

The Japanese have the group of seven mountains, which were the seats of the gods of seven pole-stars. These are Ma-Saka-Yama, Odo Yama, Oku Yama, Kura Yama, Ha Yama, Hara Yama, and To Yama (Kojiki, II, 7, 8; O'Neil, *Night of the Gods*, vol. II, p. 892). "These," says O'Neil, "seem to be alternative mythical names for the heaven's-vault mountain." But as a figure of the heptanomis the mount of heaven's vault was also seven-fold in seven stations of the shifting pole, determined by the seven successive stars, one for each of the seven mountain summits. At the back of Shan-ling, about sixty miles west of Canton, seven isolated limestone peaks abruptly rise up from the low green plain. These are called The Seven Stars. They were once a favourite resort for pious people, who went there to worship at the temples and the caves (Colquhoun, A. R., *Across Chryse*, I, 37). These also we look upon as monuments of the seven ancient pole-stars, which are identified with seven mountains in the books of Enoch and of Revelation. There were seven mountains upon which the ark of safety rested as the place of landing from the waters during the vast cycle of precession; this may explain the Armenian tradition that Noah's ark was visible at various times, first upon one mountain peak, then upon another, including Mount Baris, Urdhu, Gudi, Nizir, and Ararat. Probably there were seven altogether

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identified, like the seven Alban Hills, with the seven rulers of the world in their watchtowers of the celestial heptanomis. The mount, or a mount of the pole, was known as the white mountain. The Alban Hills are the white mountains. They are seven in number, and equivalent to the seven stations of the pole which were imaged by the seven mountains of the heptanomis. The Chréais or Jaray race, who inhabit the high plateau which separates Cambodia from Annam, preserve a curious commemorative custom in relation to the seven mountains. They have two mysterious monarchs, whose functions are of that mystical order which we so often find to be astronomical. The two are known as the king of fire and the king of water. They inhabit successively seven towers built upon seven mountains, and every year they pass from one tower to another, never meeting each other and never seeing a human face. The kingship lasts for seven years, and the offices are hereditary in one or two families (Frazer, *Golden Bough*, vol. I, pp. 55-56, who cites *Le Royaume du Cambodge*, by J. Moura; also *Aymonier's Notes*). Seven forts erected on seven mountains are equivalent to the seven altars raised on seven mountains by the Mexicans. The two kings of fire and water correspond to the two different cataclysms by fire and flood, described by Berosos as happening in the course of the Great Year.

According to the missionary Gill, the Mangaian hold that the seven inhabited islands of the Hervey group are the body or outward presentment of another seven in the spirit-world of Avaiki (Myths and Songs of the Pacific). These correspond to the seven sunken islands of the lost Atlantis, and both are a localized earthly form of the celestial heptanomis, which sank down in the course of one Great Year. The name of Mangaia signifies peace, and Mangaia in Avaiki was the paradise of peace, like the Egyptian Hetep. This, therefore, was a form of the paradise lost in the form of seven islands sunk in the Pacific as well as in the Atlantic Ocean and other waters, which were firmamental from the first. Egypt began in the form of seven Nui, a most ancient Egyptian name for the nomes or water boundaries. And in Polynesia Nui or Rapa-nui is the native name of Easter Island, where the colossal statues left by some mysterious race of primitive builders have been found. Nui is also the name of a group of the Nui as islands=nomes, which are found as seven in number in the seven islands or islets of Onoatoa. Each one of these has its own particular name, but Onoatoa embraces the whole seven. The seven Nui as islands in a group called Onoatoa offer a parallel to the seven islands of Avaiki, with the additional fact that they have the same name as the most ancient nomes of Egypt, which were seven in number.

After the septenary of pole-stars had been identified and established in the circle of precession, six of these were ever moving with the sphere, and there was always one remaining a fixture at the centre. If we take them as representatives of the seven Manus or Buddhas, it becomes evident that the condition of the motionless or sleeping Buddha was attainable by all the six, each in turn, that moved round the stationary one; and in the seventh stage of precession the true Buddha, the prince, the Rishi or Manu, was re-born, and his birth was indicated by the stationary star that showed the new position of

the changing pole. In his visions Enoch sees the “seven splendid mountains which were all different from each other.” These are described as six, with “the seventh mountain in the midst of them.” In furnishing the ark of testimony according to the pattern seen in the mount, instructions are given for the lamp-stand to be made with six branches going out of the candlestick. But it is added, “Thou shalt make the lamps thereof seven” (Ex. XXV. 37); this, then, was likewise a figure of six encircling the one that was a fixture in the centre. The six stars that kept revolving whilst the seventh stood or rested on one foot are to be met with in a legend of the Ainu. “Suddenly there was a large house on the top of a hill wherein were six persons beautifully arrayed, but constantly quarrelling (always in motion). Thereupon Okikurumi (a name connected with the wheel) seized a firebrand and beat each of the six with it in turn. Whereupon the six all ran away in the shape of hares” (B. H. Chamberlain, *Memoirs of Tôkyô University*, p. 32).

It is stated in the Chow Ritual that the Chinese rules for divining were contained in three books—the Lien-shan, the Kwei-Tsang, and the Kwei-chang. The name of the first signifies “United Mountains,” a title that is said to have been derived from its first mystical and divining six-fold sign Kǎn (O’Neil, *The Night of the Gods*, vol. II, p. 892). These united mountains, determined, as stated, by the six-fold sign, appear to be a form of the six which, with the seventh at the centre, marked the seven stations of the pole in the circle of precession. The Zuni Indian system of the seven mountains is the same. These consist of six mountains which are stationed round the central one. When Remus saw the flight of the six vultures he was standing on the rock of the Aventine Hill—that is, the Bird-hill, which looks as if it represented the seventh to the six stars; the one that was stationary on the pivot of the pole, whilst the other six were moving round it with the sphere. Thus there is a central mountain and a central land to the seven mountains. One of the seven united mountains is the tree-mountain. Elsewhere we meet with the stone-mountain, the mount of the papyrus reed, the ever-white mountain whence the Korean people came, the mount of the white wall, the pearl mountain. The mount of Saturn=Sebek, in the Dragon, was one of the seven hills in Rome. A “festival of the six” is made mention of in the Ritual (ch. 136, Pap. Of Nu). This occurs in a chapter for making a spirit perfect, which memorizes the birth of a god who is called the newly-born, as the lamp in Annu at the pole. He is described as a god of the rope. It is said, “He is born, he of the strong cord. His cable is complete” (ch. 136, Renouf). This we understand to be a god of the rope that was made fast at one end to the solar boat and at the other to the star Ak at the pole. The luminaries in Annu are addressed. They are the seven Khus. One of these seven is newly-born, or his star is just lighted, as god of the lamp and likewise of the rope, and the event is celebrated at “the festival of the six”—not of the sixth. Moreover, he is called “the Prince of the inundation.” There had been a deluge, and he has turned back the water-flood which had risen over the thigh of Nut at the staircase of Seb, god of the earth.

This figure of the one at the centre of the six will enable us to

explain a mystery of the cyclops. These in one version of the mythos were seven in number, therefore they are a form of the seven giants or powers of the pole-stars—the seven that were 6+1. Now, it was fabled that all the seven could see with one single eye, and the single eye we take to have been the pole-star for the time being that was fixed at the centre as the eye of the group. The mythical unicorn was another figure of the horn-point at the pole. As such it was a type of Sut, the founder of the pole. Sut being first as founder, his was the single horn. It was as the symbol of sustaining power stationed at the pole that the unicorn became a supporter with the lion of the royal arms in British heraldry. The unicorn has but one eye, and thus it became a co-type with the cyclop as a figure of the one star of the pole. The unicorn is associated with the tree, because the tree also stands for the pole. Sometimes its single horn is stuck fast in the tree, which position intensifies the figure of stability at the pole. Futile attempts have been made to show that the unicorn was an emblem of the moon. But though the lunar orb might be imaged as a single eye, it would not, could not, be represented by a single horn. The ancients knew the moon was double-horned when it was figured as the celestial cow. The horn is another of those figures which, being single at first, became seven-fold as types of the heptanomis. Thus there is a group of seven horns to add to the rest. This group is portrayed above the head of Sesheta, a goddess of laying the foundations, which are seven in number, as figured by means of her seven horns upon a pole.

In the heaven of the heptanomis the ancient Genetrix had seven sons. The figure is repeated in the seven sons of Japheth (Gen. ch. X), the seven sons of the divine lady of the holy mound in Babylonia, the

seven sons of Quanwon in Japan, the seven sons of Albion, the white land in the north, and various other groups of the seven on board the ark, which was earlier than the foundations that were laid in the four quarters. The heptanomis came to an end with the great deluge of all; and in the book of Genesis the deluge of Noah is followed by the new kingdom that was reared on a four-fold foundation, the seven cities on the other side of the flood being succeeded by the cities of the four quarters built on this. When Nimrod or Gilgames became “a mighty one in the earth” “the beginning of his kingdom was Babel and Erech and Akkad and Kalneh, in the land of Shinar,” and out of that land he went forth and built four other cities in Assyria. A heaven of the four quarters had then superseded the heptanomis or heaven founded on the seven stars or astronomes, and this was the figure followed in the building of the four cities on earth.

After the great deluge of all had taken place and the inhabitants of the heptanomis generally were drowned, it was seen that the seven pole-stars kept their places in the circumpolar heaven. And thus the seven gods sat in their circle round the tree of the pole, the fixed and never-setting stars for ever safe from all the deluges of time, as the seven lords of eternity. These are the seven that were saved when all the world was drowned. The Shenin in the Ritual are a group of spirits that surround the seat of the highest. The name denotes the circle of those ministers or officials that surround the

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throne of the god or the king. In one text this circle is called the shenin of fire. They are the spirits of fire—the saluting apes in the circle of the eternal. Their number is not directly given, but they are the princes who elsewhere are a form of the seven great spirits that surround the throne. Now, there is a stellar enclosure or circle of stars in the northern heaven which the Chinese recognize in the region of Draco and Ursa Major. These bear the names of ministers and officers who surround the sovereign, and therefore are identical with the Egyptian circle of the shenin. This is very probably the constellation of the Northern Crown, in which the seven were grouped as a numerical figure of the pole-star circle. The circle of the seven lords of eternity was first; the throne of the highest was erected in the centre. Thus the seven as servants (seshu), khuti, uræus-gods, saluting apes or angels, spirits, or lamps of fire, are depicted round the throne of God according to the mystery of the seven stars in Revelation.

As already said, the earliest form of an enclosure in heaven called the Aarru is depicted as a field of reeds, the habitat of the water-cow, who brought forth Sut, her first-born bull, upon the summit in a field of reeds that rose above the waters at the station of the pole when this was represented by the bed of reeds. Thus the ancestral pair that were saved from the deluge by climbing up the reed-mountain, like the Navajo Indians, would derive their origin from the reed. The main significance of the reed as a symbol of the pole depends upon its being a plant that grows up through the water and flowers above the surface to present the type of an ark or station or other means of escape from the mythical water that flowed betwixt this world and the other. We have now to suggest that the seven stars of the rulers were neither in the Great Bear nor the Pleiades, but that they were the past representatives of Polaris in the cycle of precession, and to show that the mystery of the seven stars in the drama of “revelation” was a mystery of the celestial heptanomis in the astronomical mythology. As we have seen, in various myths the land enclosed in the celestial sea was lost because the woman betrayed the secret of the waters, which then burst forth and overthrew the bulwarks that had been erected by the male, who in the Egyptian mythos was her son, the founder Sut. In other legends paradise was lost by the unwatchful dog. This, as the jackal, was the dog of Sut. Thus in one case the deluge was let in by the mother, and in another by the son, who were the primal pair as founders of the pole. Whilst in some parts of the world it was the dog (as typical guide) who let in the deluge, in Fiji it was the race of men that had tails like dogs who were destroyed by the deluge. In other legends mankind were changed into dogs after one of the several deluges. The Bonaks or root-diggers said the first Indians that ever lived were coyotes or prairie-dogs. The Chichimecs of South America are the dogs by name. In Africa these would have been totemic jackals. But without going back so far in time and space as the submergence of the southern pole and the declination and disappearance of its star below the horizon for those who travelled northward, there is another origin possible for the legend of the dog. The jackal or Egyptian dog was also constellated as the guide of ways in Sothis, and as

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Stella Polaris at the northern pole. As the planisphere of Denderah shows, the dog’s tail in which the pole-star Cynosura shines to-day was the tail of the jackal. Twenty-six thousand years ago the position was the same. The jackal of the mythos or dog of later legend was then the watcher in the circumpolar paradise or

garden of the Tree. Now, whichever zootype represented the pole-star of the period—hippopotamus, jackal, ape, bird, tortoise, or dragon (crocodile)—it might be held responsible for the loss of paradise or enclosure through letting in the waters. This would be rendered according to the mythical mode, and afterwards related in a legend or a folk-tale.

In the precessional movement the celestial pole passed out of the jackal or dog into the group of stars now called Kepheus. There were seven stations in the circle of precession, though one, as we have said, is omitted or unidentified in the diagram drawn by Piazzi Smythe, betwixt Herakles and Draconis, which we have tried to fill in with the male hippopotamus of Sut as a group of stars that included Clavis Corona, but only as a stop-gap. We now pass on to the Lesser Bear. In the Egyptian eschatology (Rit., ch. 44, 2-3) the jackal Ap-uat represents a power of salvation from the drowning deep. In crossing the gulf of Putrata into which the helpless dead fall headlong and the sinking stars are swallowed by the dragon, the manes says, "Ap-uat lifteth me up." This power is shown to be localized in the region of the pole by the speaker saying (after being saved by Ap-uat), "I hide myself among you, O ye stars that never set"—that is, in the circumpolar paradise at the pole, where the jackal or the dog was the guide of ways. When the pole had passed from the constellation of Ursa Minor the power of salvation would have gone from the jackal to whatsoever type might represent Kepheus, and Ap-uat the guide as Cynosura would no longer be looked up to as a deliverer from the drowning waters of the deep. Commentators on the Korân repeat the ancient traditions concerning the Adite ancestors of the Arab race. These were the giants or kings of prodigious size and stature, like the monstrous figures of the primitive constellations in the heptanomis. After the deluge these were changed into monkeys. Now the Arabs claim descent from one Kahten or Kaften the Adite, and Kaften in Egyptian is a name of the great ape that was one of the seven giants of the pole-star constellations and a zootype of Shu, whom we identify with Kepheus. It is also said in the Codex Chimalpopoca that men were transformed into monkeys as the result of a deluge or great hurricane. As the pole was figured at seven successive stations in the heptanomis, it is possible that the Navajo Deluge myth contains a time-gauge. In this it is related that when "the men of a world before our own" were warned of an approaching flood they were living in "the third world" or station of the pole, and the place of refuge which they raised against the coming deluge was in "the fourth world" or station of the pole, which, according to the present reckoning, was in the constellation of Kepheus. The turkey just escaped, although the water was close enough after him to wet the tip of his tail. Now, it happens that the next position of the pole is in the constellation of the bird cygnus, also named the hen, the kite,

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and other forms of ornis. Moreover, the star Alpha was called Dzeneb in Arabic, or the tail. And this, according to the present reckoning, we consider to have been the fourth world or fourth of the seven stations of the pole. When the pole passed from the constellation Kepheus into Cygnus the swan it would give rise to a legend like that of the Gippsland blacks, who assert that the first lot of men were turned into ducks by the wicked moon. Cygnus the swan was known as Ornis the bird, the bird of Jupiter, and also as the kite. The kite is equivalent to the hawk in Egypt, and the "kite of Osiris" is mentioned in the Ritual by the speaker, who is in the region of the glorious ones, the circumpolar gods or seven great khus. He is at the place of the balance, "which is maat," the stellar point of equipoise, otherwise at the pole. He exclaims, "Here is the cycle of the gods and the kite of Osiris" (ch. 136B). The name of Osiris may be a later insertion, but the kite remained, and this is a name for the constellation Cygnus or the Swan, the fifth of the seven pole-stars, beginning with Corona (or its equivalent) as the first. The pole-star was in the kite some seventeen thousand years ago. And here, says the speaker who has attained the summit of the mount, "here is the cycle of the gods and the kite (=cygnus) of Osiris."

Fourteen thousand years ago Polaris was the star Vega in the constellation now known as Lyra. Vega or Wega=Waki denotes the falling one. As vultur cadens it was the falling vulture. The Arabic name signifies the falling eagle, An-nasz-al-waki. Now, the vulture as Egyptian can be identified with the pole and possibly as a pole-star. The leg constellation was a figure of the pole. It is mentioned in the Ritual (ch. 149, 11th Aat, line 8) as the leg of the lake, and a co-type with the tree of the lake on which the glorified spirits alighted in the form of birds, and there is a chapter in the Ritual for assuming the form of a vulture and perching on the leg, a landing-place equivalent to the pole. "I am the divine vulture," says the speaker, "who is on the leg" or the pole. And a star known as the vulture stationed on the leg of the pole must be Polaris. We see that some fourteen thousand years ago the pole was in the constellation Lyra, and the pole-star was the "falling vulture" Vega. This may have a bearing on the legend of the vulture in the Mexican tradition of the deluge. It is related of the American Noah, named Coxcox or Tezpi, that he made a bark or,

still more primitively, a raft, with which he saved himself, his wife, and children from the overwhelming waters of the deluge. When the god Tezcatlipoca decreed that the waters should retire, Tezpi sent forth a vulture from the bark. The bird did not return, but stayed to feed upon the bodies of the drowned. He sent out the hummingbird, which came back with a leafy branch in its beak. Then Tezpi, seeing that land was visible and growing verdant, left his ark upon the Mount of Culhuacan. This was the mountain of the seven caves in which the seven giants or great spirits dwelt. The name denotes the mountain that leans over at the summit, as it is depicted in the Aztec documents, a picture of the pivot toppling over with the change of pole-star. If we suppose the change to have been made and the deluge to have occurred when the

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pole-star was shifted from a Cygnus to the constellation Lyra the next pole-star would be the vulture, which afterwards became the falling one. Thus the vulture indicated the new land that was growing green across the water of the deluge, the mount on which another landing-place was found; another altar was erected, and the sacrifice was offered up upon the summit of the mount by those who had escaped the great calamity, as it was mythically represented, whether the mount might be Culhuacan, Tulan, Annu, Ararat, Nizir, or Meru. And a pole-star known as the vulture would in the course of precession become the "vulture falling" whose "fall" is chronicled in the name of vulture cadens. If those who followed in the wake of the Egyptians, like the Euphrateans, Greeks, and Arabs, were not always masters of the gnosis, they could at least transliterate the ancient names and thus bring on part of the meaning. The Arabic name for the "falling vulture" was also the "falling eagle." And in some of the legends it is the eagle that foretells the coming deluge. A myth of the Pima Indians relates that a prophet was warned by the eagle of a vast cataclysm or deluge then at hand; but the prophet took no heed, and the waters came that overwhelmed the world. This also we might call the deluge that occurred when the pole passed from its station in Cygnus into that of the eagle or vulture. The legend of the eagle is also extant amongst the Kamilaroi of Australia, who tell of a deluge from which two human beings only made their escape by climbing up a tree. And here the deluge is attributed to Pundjel, the eagle-hawk. The tree we understand to be a figure of the pole. Williams tells us that "the highest point of Koro Island has a name connected with the idea of a bird sitting there and lamenting over the submerged island." It is said in a chant, "the quiqui laments over Koro because it is lost" (Nat. Gen., vol. II, p. 241). Thus the eagle is one of the seven constellations of the pole-stars, and in the ancient British mythology the eagle is one of the seven Welsh old ones of the world, called the eagle of Gwernabwy, who perched upon the rock he found there, pecking every evening at the stars. There he is said to have remained until the rock was worn down to the height of a man's palm. Such legends we suggest originated when the rock of the pole was in the constellation of the Eagle, which represented one of the old ones of the seven pole-stars or rulers of the pole. The earth is sometimes described as having been created on the back of a tortoise, and when the tortoise sank in the water there was an overwhelming deluge. A Mandan medicine-man told Catlin that the earth was a tortoise carrying dirt upon its back (Nat. Gen., vol. II, p. 195). The mother of beginnings is portrayed in a legend of the Tuscarora Indians as an enceinte female in labour=Apt the pregnant hippopotamus goddess, who sank from an upper region and was received on the back of a tortoise which had a little earth upon its back, and this became an island upon which she bore twin sons, who correspond to the Egyptian Sut and Horus, and then passed away. The tortoise was a zootype of the earth itself amidst the waters of space, which was repeated as a figure of land or the landing-place in the heavens at the pole. It was once an Egyptian sign of the balance or

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scales in the zodiac at the point of equipoise where the land emerged from the deluge of the Nile. The tortoise was likewise a type of the constellation Lyra, in which the star Vega was the Stella Polaris fourteen thousand years ago (W. H. Higgins, Stars and Constellations, pp. 22, 23). In the signs of the North American Indians a landing after a voyage is typified by a tortoise. Those who found safety from the deluge on the turtle's back or on the tortoise would reckon their descent from the mountain of the pole when it was stationed in the constellation of the Tortoise or Lyra. Thus the Delaware Indians gave precedence to their turtle clan because it descended from the great original tortoise, not from any common turtle. The Iroquois turtle clan are likewise descended from a great fat turtle which threw off its shell and gradually developed into a man. This is exactly what did occur when the tortoise Lyra sank in the waters or the turtles were drowned, and the typical man was created at the next station of the pole. If we suppose the end of the period to have come for the pole to move out of Cygnus into the constellation Lyra or the Tortoise, the next

landing-stage in the course of precession, the end was with the submergence of the pole-star or a deluge; and those who escaped from drowning when this station of the pole in Cygnus went under naturally sought a place of safety on the back of the tortoise or its co-type the turtle. Evidently this was what did occur when the deluge took place in the myth of Manabozho. The deluge was let in by the "black serpent monster," the representative of evil in physical phenomena. "At the island of the turtle or tortoise was Manabozho, the grandfather of men and beings." As he was born creeping, he is "ready to move and dwell in turtle land." Then "the men and beings" all go forth together "on the flood of waters, moving afloat everywhere seeking the back of the turtle." "All together on the back of the turtle then, the men were altogether. Much frightened, Manabozho prayed to the turtle that he would make all well again. Then the waters ran off: it was dry on mount and plain, and the great evil went elsewhere by the path of the cave." (Nat. Gen., vol. II, pp. 180, 181.) According to the Mexican version, there were seven caves in the celestial mount, which answer to the seven stations of the pole. One of these was the cave of the turtle. In another account that was preserved in pictographs it is the turtles that declare war on Manabozho and produce the deluge. Manabozho first carried his grandmother to the summit of a lofty mountain. He himself climbed to the top of the tallest pine tree and waited until the waters had subsided. Then he created an island which supported him and became a new world. This was the new station of the pole, and the tallest pine was the tree of the pole that was planted or re-erected in heaven when the flood was over. One of the most striking survivals is that of the tortoise and its legend connected with the deluge in the religious ceremonies of the Indians. They say, "The world was once a great tortoise, borne on the waters and covered with earth. One day a tribe of white men had made holes in the earth to a great depth whilst digging for badgers; at length they pierced the shell of the tortoise, and it sank." The deluge followed, and drowned all the men but one, who saved himself

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in a boat, and when the earth re-emerged, he sent out a dove which returned to him with a branch of willow in its beak. The tortoise was a Mandan image of the ark in which people were preserved from the waters at the time of the deluge. That is, according to the ancient wisdom, when the pole was resting in the constellation of the Tortoise, after the deluge that drowned the land and submerged the mount in Cygnus or the Swan. There is no hint of the turtle in the planisphere, but the turtle and tortoise are equivalent and interchangeable types, and there is a tortoise in the heavens. The Arabic name of the constellation Lyra is the Tortoise, and but for the shell of the tortoise there would have been no Lyre. Some sixteen or seventeen thousand years ago the celestial pole passed out of the constellation Cygnus or bird, and a new guide-star was established as Vega in Lyra. In other words, when Cygnus sank the tortoise or the turtle offered its broad back for a landing place amid the waters of the deluge. Other of the American Indian tribes claim that their primeval home was in the old turtle land—the island of the tortoise. The Lenni-Lenape or Delaware Indians sing the song of the flood. In this it is related that the Being born creeping and the men all went forth from the deluge swimming afloat in the deep or crawling in the shallow water. Taking refuge on the back of the turtle or tortoise, when read astronomically according to the movement in precession, agrees with the passage of the pole out of Cygnus into the constellation of the Tortoise.

The Samoans tell a tale of the woman and child who were transformed, and afterward came to the people of the village, when called for, in the shape of turtles (Turner, Samoa, p. 108). This is a co-type with the tortoise; and when the pole passed from the sign of Cygnus, the new-born child would be brought forth by the old mother in the shape of a tortoise or a turtle, in accordance with the mythical mode of re-peopling the planisphere. Thus the primal pair would be said to have been changed into turtles, as the folk that dated from the period when the pole was in the tortoise or turtle and who were affiliated to the power above, the "big brother," the tortoise or turtle that never died, as the totemic tortoises. The "great original," whether of the turtles or hippopotami, crocodiles or jackals, apes or vultures, and finally of men, was configured in the heavens on one or other of the mountains or islands that represented the seven stations, nomes, or seven heavens of the pole in the celestial heptanomis. The Hindu drawings (Moor's Hindu Pantheon, pl. 49) show a form of the pole or central conical peak that rests upon the tortoise, which, as here interpreted, denotes the pole-star in the constellation Lyra, that was otherwise known as the Tortoise. The tortoise supporting the pole in the shape of a tree=mount or island standing in the water is also a Japanese figure of the sustaining power at the pole. In the temple of Meaco there is a Japanese representation of a tortoise in the water at the bottom of a tank or artificial well, with a tree springing up from the back of the tortoise. Thus the abyss of the waters, the earth at the bottom of the abyss, and the tree of the pole are uniquely imaged in one picture.

There was a tortoise-headed god in Egypt who has left his likeness in the tombs, but nothing else is known of him. The animal itself



was a type of immobility, therefore of sloth or fixity, as a representative of the pole. In a Chinese myth the island of Pung-Lai was brought one day in all its mass by the tortoise. A tortoise or turtle appearing from the waters of earth was appropriate, as it was primitive to image the bit of land emerging from the waters of the firmament. This, however, was the mythical not cosmical earth that was supported by the tortoise amid the waters. The tortoise beneath the tree or the mound shows it was not our earth that is supposed to rest or to have been formed upon its back in the beginning. It is possible for the tortoise or turtle as a type of the earth itself to get mixed up in the irresponsible legends with the tortoise or turtle as an astronomical figure. Still the earth, as turtle, never was submerged by the mythical deluge, whereas the tortoise or turtle that was a type of station in the celestial water did sink down when that particular station of the pole was overwhelmed.

Some fourteen thousand years ago the pole in Lyra or the Tortoise corresponded to the vernal equinox in Leo. This is probably connoted in a plate of Lajard's Mithra, where the zodiacal lion is found with the star Radiartakhu or Lammergeier=Vega as Polaris in Lyra (pl. 56, 3).

An instructive example of the way in which the astronomical mythos may dislimn and lose its shape in later legend is apparent in the curious narrative found on a cuneiform tablet in the British Museum. This has been called "the revolt in heaven" which occurred at some time before the creation of man. The angelic host has previously existed in a state of perfect harmony. "The god of holy songs, lord of religion and worship, had seated a thousand singers and musicians, and established a choral band who to this hymn were to respond in multitude." "The divine being, god of the bright crown, spoke three times the commencement of a psalm. With a loud cry of contempt they broke up his holy song, spoiling, confounding his hymn of praise." Then the god of the bright crown "stopped their service, and sent them to the gods who were his enemies" and prohibited their return. "In their room he created mankind." This is a legend of the angels so called who fell from heaven, and of whom it is said in the book of Jude, "They kept not their own habitations" (Jude. VI). These in the book of Enoch are the seven stars which transgressed the commandment of God and came not in their proper season; and therefore they were bound and cast out until the time of the last judgment (Enoch, XVIII. XXI. XXII). It is said in the cuneiform text, "May the god of divine speech expel from his five thousand those who in the midst of his heavenly song had shouted evil blasphemies," and the translator argues that there were but five thousand. But another reading is possible. There may have been six thousand altogether. For instance, in the Cuthean story of creation there is an allusion to another legend of the seven powers. It is said the progeny of Tiamat "grew up in the midst of the mountains and became heroes and increased in number." "Seven kings who were brethren appeared as begetters. Six thousand in number were their armies" (col. 1), and these we take to have included the five thousand loyal angels, "his five thousand" from whom the rebel thousand are to

be excluded thenceforth and for ever as the sixth thousand. It is said of the god Ashur that he had seen the malice of those gods who deserted their allegiance to raise a rebellion, and "he refused to go forth with them." In one character Ashur is known to have been a representative of the pole; and according to the present interpretation he was the god of the coming pole-star, the seventh in our reckoning, the one that had not fallen away from the true pole. This would apply if Ashur at the time was a representative of the seventh polar power, the one that remained true whilst one thousand of the six thousand has risen in rebellion. As we interpret the mythos, the choral band who sang the hymn of praise, one thousand in number, are the sixth thousand of the six thousand corresponding to the sixth of the seven stars or stations in precession. At the time of the change from the sixth pole-star to the seventh the revolt of the thousand that was sixth in the series coincided with the falling away of the sixth star from the true eternal pole. Ashur as the seventh remained the god seven, who is re-born as the child considered to be the eighth; he refused to go forth with the one thousand of the past pole-star. And now follows the statement, "In their room, he, the god of the bright crown (i.e. the solar deity), created mankind." This, the seventh creation, we associate with the passage of the pole into the constellation Herakles, or the Man. The "lyre" imaged in the constellation Lyra had been fashioned from the muscles torn from Sut by Horus during the war in heaven. Thus the condition of harmony represented by the lyre, harp, or lute corresponds to the avocations of the thousand who are expelled from companionship with the other five thousand and who are described as "a thousand singers and musicians." These we now suggest were the denizens of "Lyra," whose lapse in allegiance is

attributable to the falling away of the pole-star when the pole was passing out of that constellation into the sign of Herakles in which occurred the creation of man. It is a saying of Orpheus, reported by Plato, that "in the sixth creation closes the order of song" (Plato, *Philebus*, 66). That is, according to the present reckoning, when the pole passed out of the constellation Lyra into Herakles or the Man.

In the *Bundahish*, the deluge or a deluge takes place in heaven before the creation of man on earth. This saying can be read for the first time on the theory that man was the latest of seven creations, and that the man figured in heaven was the seventh in the series as a ruler of the pole and pole-star. Thus interpreted, there had been six deluges prior to the creation of man. Both in the book of Genesis and in the *Bundahish* the prototypal pair are created "man." Ahura-Mazda says to Mashya and Mashyoi, "You are man." "You are the ancestry of the world." They were now the ancestors with a human soul instead of the earlier elemental soul of life in water, air, earth, heat, plant, or animal; otherwise stated, the descent was now traced to the divine man or father in heaven instead of to Seb the god of earth, who was the representative of vegetation, and the gnosis was now applied on the scale of the Great Year. The *Tlascatans* say that after their deluge those who had been previously changed into monkeys were afterwards transformed into men. Now,

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if the hypothesis here put forth holds good, that the six zootypes and one human being were set in the circle of precession, it follows that at the time the pole passed into the constellation of Herakles or "the Man," the deluge took place when the tortoises, the apes, and other forms of the zootypes were transformed into human beings. This would correspond perfectly to the seventh creation in the later legends, which was the creation of mankind.

If we take the oldest record in the world, the Egyptian, we shall find that in the mythology the creation of man was the latest. Amongst the seven primordial powers one alone is human. In the constellation-figures man is scarcely to be found. Not until the time of Seb was the producing power of earth portrayed as male. Not until the time of Atum-Ra is the divinity impersonated in the form of a perfect man. Earth had been hugely imaged as a pregnant hippopotamus, a sow as the suckler, a goose that laid the egg for food, a sloughing serpent that was an image of self-renewal, but not by man as the measure of all things, including the elemental forces and powers of external nature. And not until the image of man had been adopted as a type of divinity in place of the totemic zootypes could men have traced their descent from man in the mythology. This occurs in Egypt when the hippopotamus of Sut, the crocodile of Sebek, the lion of Shu, the ibis of Taht, the beetle of Ptah were followed by the human likeness that was perfected and divinized in Tum or Atum, the original of Adam. In the Egyptian language the word tum signifies man, mankind, created man. The Egyptians also called themselves the Ruti, or the men; the race par excellence, in contradistinction to the bulls, lions, crocodiles, serpents, apes, jackals, hawks, and other of the zootypes in totemism. They had attained this stage at the beginning of monumental times. Man, the human being, was preeminently the creation of Atum-Ra, the father-god. Various names of races signify man, or the men. The name of the Inuit, the Ainu, and other primitive folk means man, or the men. Descent from woman under the matriarchate had been represented by the zootypes, and when the fatherhood was individualized the human descent was from man. The birthland of man on high was figured astronomically as the island or nome or bit of earth, which was a station of the pole-star in the constellation of Herakles or the Man, from thirteen thousand to eleven thousand years ago, at the end of which time the great deluge caused the destruction of mankind. Instead of the races that were imaged by pre-human and totemic types, the tortoises, the apes, the birds, the dogs, it was now "the men" who were drowned in the last great deluge of all, when the pole-star in the Man or Herakles went under.

It is stated in the *Chimalpopoca MS.* that the creator produced his work in successive epochs, man being made from the dust of earth on the seventh day. Here again man is created or comes into existence in the last of seven periods, whatsoever the length of time or significance assigned to the cycle, which is one day in the book of Genesis and three thousand seven hundred and fourteen years in the astronomical mythology. In all the versions of the seven creations that of man was last. This is repeated when the mount

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or island of man is last of the celestial seven stations in the heptanomis. Now we can say the final word concerning "the destruction of mankind" in the great deluge of all, which put an end to the heaven in seven divisions that preceded the eight, the nine, the ten, and the twelve. At the ending in time when Vega in Lyra

(the vulture and tortoise) ceased to be the pole-star, there was a deluge and subsidence of land at the pole and a change of star. The races drowned in this and previous deluges were totemic, therefore pre-human, therefore the predecessors of man in the astronomical mythology, the *märchen*, and legendary lore. Six races had been destroyed in half-a-dozen deluges before it came to the “destruction of mankind” that was memorized and mythically rendered in the Egyptian deluge when the pole-star was washed under in the constellation of the Man, the one of seven mighties, now for the first time in the human form. This is the one star group in all the heavens that was figured as “the man,” the last of the seven rulers of the pole, corresponding at this point to the attainment of the human image in the last of seven so-called creations, which is that of Adam=Atum in the zodiac just where the Sekhet-Aarru or garden of Eden has been localized in the solar, which followed and completed the lunar and stellar mythos. Thus we can roughly trace the point at which the last of seven pole-stars coincided with the creation of man in heaven which was succeeded by the creation of Atum=Adam (or man) at the point of a new beginning in the zodiac. Such types of the pole-stars as the tortoise or vulture (in Lyra), the swan, the lesser bear (or jackal and the dragon), were figures of those creations which preceded that of the man who was mythical and astronomical. The Samoans relate that Tangalooa was the originator of men. He is their god in the height, or the eighth heaven. As a primitive way of saying how plucky he was and of showing how the eight powers, seven plus one, were all combined in him, he is called “eight-livered Tangalooa.” A temple was built for him and termed the house of the gods, which was carefully shut up all round, and therefore is equivalent to Am-Khemen, the Egyptian enclosure of the eight great gods. These characteristics identify Tangalooa as deity of the pole and as eighth to the seven earlier powers. Now Tangalooa is said to have come over the ocean with a crew of seven others in a canoe, and to have taken up his abode in the bush inland of the settlement. Here the migration is the same as that of the 7+1 Kami, the 7+1 Kabiri, the 7+1 Toltecs, the 7+1 with Arthur in the ark. The migration in each instance is purely mythical, and the data are simply astronomical. Lastly, descent from the mount or mound, the tree or the papyrus-reed, the enclosure or paradise of the pole, was followed in the Semitic versions of the deluge legends by a descent of the human race from the ark which was stranded on the mountain top of Nizir or Ararat. The ark of Nnu had then been built to float upon the waters of the firmament and to be figured in the ascending stars of Argo-Navis. This is the ark with eight on board, four females and four males, which was indefinitely later than the boat of the Mexican primal pair or the papyrus-reed of the four brothers in Egypt.

When the seventh station of the pole subsided, the seventh island

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of Atlantis sank, and all the seven were reckoned then to be overthrown in the celestial waters. Under the other figure of the mount, the seven mountains now were totally submerged. This complete catastrophe is described by Enoch, who identifies the seven mountains with the seven stars and the seven great spirits. He likewise gives the reason for their overthrow. “I beheld seven stars, like great blazing mountains, and like spirits (the Khamite khus are spirits), entreating me.” The stars are those which “came not in their proper season” (ch. 18). Again, “I beheld seven stars of heaven bound together like great mountains” (ch. 21, 3). Their crime is that they “transgressed the commandment of the most high.” Therefore they are bound until the time of the great judgment and the consummation or end of all things, which we shall find particularly recorded in the book of Revelation. From thirteen thousand to eleven thousand years ago the vernal equinox was passing through the Lion sign. *Pari passu* in the movement of precession, the north celestial pole was leaving its station in Lyra, or the tortoise, and passing into the sign of Herakles or the Man. Thus the creation of man or Atum in the zodiac can be partially paralleled in the cycle of precession at a certain station of the pole in the constellation of the heavenly man, who is Atum or Adam in the astronomical mythology. All the conjunctions, the mythical characters, the scenery of this beginning—the Great Bear, sun, moon, and seven stars, together with the inundation—met in that sign and were constituted a fixture for two thousand one hundred and fifty-five years.

Ten thousand seven hundred and seventy-five years ago the equinox began to move out of the Lion sign into that of the Crab, and then and there a legendary catastrophe occurred. This was the conclusion of an astronomical period which, like the year in Egypt, ended with a deluge. It occurred eight thousand two hundred and seventy-five years before the date of the conversation in Egypt betwixt Solon and the Hir-Seshtha, and seven hundred and thirty-five years short of the nine thousand, but near enough when we are dealing with round numbers. The astronomical facts were so well known that in speaking of the inundation at the end of the cycle it was foretold that the “deluge would take place when the heart of the Lion entered the first minute of the Crab’s head at the declination of the star”—that is, the star Regulus, the law-giver, in

the Lion sign. At this point or readjustment the great deluge of all was marked by the submergence of the last of the seven pole-stars in “the Man” just when the shifting of the pole coincided with a deluge as a typical ending in the solar zodiac. For when the heaven of Atum-Ra was established on the four corners, the typical ending previously marked by the changing pole-stars was duplicated in the zodiac by the precession of the equinoxes, and both went on together in two modes of measuring the movement. As the type of an ending in time, a mythical deluge occurred when a pole-star was submerged in the celestial waters, and the great deluge of all took place at the end of the cycle in precession called the Great Year of the World. It was mythically rendered as the sinking of Atlantis in seven islands which

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represented the seven astronomes in the celestial heptanomis. The last “great deluge of all” is the subject of the story told to Solon by the priests of Sais. Of this, and the conflagration that was caused by the fall of Phaethon, they sagely said, “This takes the form of a myth, but in reality it signifies a declination of the bodies moving round the earth in the heavens.” The astronomers knew that the deluge was mythical and the myth was astronomical, whether the end of the particular period was represented by fire or by flood. Moreover, this greatest deluge can be approximately dated. Plato’s account of what the priests of Egypt said to Solon identifies the “great deluge of all” as having occurred about nine thousand years before that time—i.e. about 9600 B.C., or eleven thousand five hundred years ago. That date was given by the Egyptian priests with particular precision. They said the city of Sais had been founded eight thousand years before the time when Solon was in Egypt. After carefully examining their sacred registers, they told him that the city of Sais was eight thousand years old, and that it was founded a thousand years after the cataclysm called the “great deluge of all.” In their account we get to the bottom of the “lost Atlantis.” According to the present diagnosis, then, the primary pole-star in the northern heaven may be Clava Coronae, the key of the crown, when this was in the enormous constellation of the male hippopotamus—that is, of Sut, the first-born of the female hippopotamus. Polaris in its second form was the star Alpha in the Dragon. The third station was in the Lesser Bear, the fourth in Kepheus, the fifth in Cygnus the Swan, the sixth in Lyra or the Tortoise, the seventh in Herakles or Man. Each of these in turn had been a station of the pole, a landing-place for foothold in the firmamental waters; each had been the sufferer from a deluge at the declination of the pole and consequent change of pole-star. Hence the number of deluge legends in the astronomical mythology, including “the great deluge of all” as the last of the seven. If we take the length of the Great Year in round numbers at twenty-six thousand years, and divide the total into seven equal parts, this gives some three thousand seven hundred and fourteen years as the time for the pole to rest in each of the seven signs. Six thousand years ago the pole-star was in Draconis. Three thousand seven hundred and fourteen years earlier the pole had entered the Hippopotamus (or Crown), and three thousand seven hundred and fourteen years earlier still it was in the constellation of Herakles or the Man.

Thus, eleven thousand four hundred and twenty-eight years B.C. the pole was represented by the last of the seven pole-stars in the constellation of the Man. The end of the Great Year determined by the great deluge of all then occurred in that sign, according to the Egyptian account, about 9600 B.C., or nine thousand in round numbers, with various surpluses to be added in the total reckoning. Naturally, the deluge that destroyed mankind instead of the totemic tortoises, jackals and dogs, vultures and swans, apes, crocodiles and hippopotami, occurred when the pole was in or was passing from the isle of the Man. Thenceforth the deluge would be looked on as a literal destruction of the human race, and was so

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construed in the Semitic legends, as it still is by the Christian clergy. This is but the rough sketch of a pioneering pen. Greater exactitude in dates must be left to the scientific astronomer who may have mastered the mythology. My suggestion is that one Great Year in the circle of precession was reckoned to have been ended with the passing of the pole from the constellation of Herakles eleven thousand years ago, which is near as need be, for the present purpose, to the time assigned by the Egyptian priests for the sinking of the lost Atlantis in the last great deluge of all.

Now, the human birthplace had been localized according to the different stations of the pole, which were seven in number altogether. There were seven countries, nomes, or cities, determined by the pole-

stars. Each race claims a particular place for a starting point in the migration from the mount, or the tree, or the back of the tortoise, and various races have preserved some fragments of the stories told about the wanderings and migrations from one land to another, as in the legends of the North American Indians, the Aztecs, and the Arunta of Central Australia. The so-called "primitive cradle of the human race in Ararat or Urdhu, the district of the mountain of the world" (Trans. Society Bib. Archaeology, vol. VI, p. 535), had its prototype in the planisphere and the birthplace at the pole. Ararat is but one form of the mythical mount. We derive the name from the Egyptian root "rat," which signifies the ascent, the steps of ascent, the footstool, the figure of ascent. In the developed form, Arrut or Ararat also denotes the staircase or steps of ascent, which is the mount of seven steps, or the staircase=the mount. In one form the ark of Ararat was the circumpolar paradise; in another it is the eternal city, like Thebes, which is called the "august staircase of the beginning of time, the utat of the universal lord" which led up to the particular region where the Eye was then at full as the figure of a period in precession. When the pole had passed into the sign of Herakles the Man, the typical mount which had been figured in the Hippopotamus, in Draconis, in the Lesser Bear, in Kepheus, in Cygnus, and in the Tortoise naturally became "the mountain of mankind" by name. This was the birthplace of the human race who descended from Atum, Admu, or Adam as the man, and eventually the men who descended from "the mountain of mankind."

The giant with his staff who figures in the popular pastimes is probably a survival of Herakles with his club, as one of those old giants that imaged the sustaining power of the pole, the last of whom was in the likeness of a mighty man.

The mount, as a point of emergence from the waters, is looked up to and addressed by the manes in the Ritual (ch. 42) at the coming forth from Amenta. It is called "the pedestal of the gods," "the land of the white crown," and "the land of the rod or staff"=pole. That this is the land (Rit., ch. 42) of the celestial pole, the mount, or the tree is proved by the vignette in which the deceased is drawing a cord around the tat emblem of stability, which is another figure of the pole to which he clings for safety in the waters.

The mount of migration from which the various races claim to have descended, like the Aztecs from the island-mountain Colhuacan, is

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finally the pole which had seven starting-points and stations in the circuit of precession. According to a Norse legend, the land of the immortals was to the north of Finland, in the neighbourhood of the White Sea. That, however, does not signify the original home and birthplace of an Aryan race in Europe. It is but a local representation of the paradise in the northern heaven and the white water of the Milky Way or sea of solar light. The mythical birthplace on the mount of heaven for the people of the pole will explain how it was that the ancient Britons could claim that they were emigrants from Troy. In the true tradition this would mean the celestial, not the mundane Troy—the Troy that is still figured by seven circles cut in the sod by children in Wales. Troy was one of the forms of the enclosure on the summit, in the astronomical mythology which was Terui in Egyptian as a name of Sesennu. It is a common tradition that the human birthplace was in paradise, and the descent from thence has been misrepresented as the fall from heaven. This in the astronomical mythology was the enclosure of the circumpolar Aarru around the tree upon the summit of the stellar mount, descent from which was from the mountain, or one of the seven mountains, of the pole. One most fertile source of confusion has been the result of the mythical legends having been converted into ethnical traditions. This birthplace above belonged to the astronomical mythology, and it has been converted into the human birthplace on the mountain and high places of our earth by the human child being laid in the cradle of the beginnings that were not human. That is, by the astronomical tradition being made ethnical, the polar paradise being made geographical. Thus, the descent from the circumpolar paradise in the astronomical mythology has been the cause of a wild-goose chase in search of man's lost heaven at the North Pole of the earth, by the usual literalizing of the legend in its Hebrew guise. The mount from which the different races claim descent has been sufficiently identified as the astronomical mountain of the north, the mount of paradise, the one fixed point for landing at, or launching from, the summit of the pole. This also is the Babylonian "mountain of the nations." The Babylonians at first were mound-builders. The mount of heaven was imitated in the mound, the holy mound called the mound of Anu and Nebo and Ishtar. Afterwards they built the tower of Babilu, and the temple called Kharsag-Kalama, the "mount of the nations." This shows that the name of the astronomical mount was given to the building that was afterwards reared above the mound. The "mount of the nations" was the mount of a starting-point, and of the divisions or ways in the heavens which we now trace to the station of Polaris in Herakles. The starting-point of the Aztec migration is from the mythical one-tree-hill of the pole. According to the picture-writing, both mount

and tree are combined in one figure. In the Boturini and Gamelli Careri copies the mount of earth is portrayed with the tree upon the summit. The tree on the mount (a teocallis) is very rudely represented in the Aztec picture-writing as the starting-point of the migration by water from the mount in the beginning. From this point also the seven Toltecs commenced their wanderings in a boat, like the seven Hohgates, the seven Ali, Ari or Kabiri, the seven

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dwarf sons of Pinga, and other forms of the seven in the celestial heptanomis.

The point of departure for the mythical migration is made ethnical in the märchen. The Navajo Indians derive their origin from the top of the divine mountain in the north, where the pole is represented in their mythology by the great reed which saved their progenitors from the waters of the deluge in the region of the stars which never set (Matthews, "The Navajo Mythology," *American Antiquarian*, 1883, p. 208). The Ainus descended from the region of the bears, which was at the summit of the very lofty mountains in the north—that is, at the pole. They likewise claim to derive their origin from the bear as their mother and the dog as their father, which can be read astronomically. The she-bear took the place of the female hippopotamus, the original Great Mother of the Egyptians, whose constellation was the Great Bear. The dog represents the earlier jackal, the zootype of Sut or Anup, as Apuat the guide of ways. The jackal=the dog in the planisphere of Denderah still remains a figure of the pole. One of the mythical Chinese emperors, Hwang-ti, was born in the bear-country and inherited the bear, the original type of which, as male, was the hippopotamus of Sut, the first deity of a pole-star. Hwang-ti was the first celestial builder, the first to construct an astronomical instrument. He is said to have been the inventor of wheeled carts; hence his name of Hien Yuan. Now Sut, in the male hippopotamus, as already explained, was the primal power of the pole-star; he was the inventor of astronomy, and first of the seven who heaped the mound and made his seat upon it. He was the first of all the star-gods, and was the fixed one at the centre of the revolution or hub of the wheel, and therefore the inventor of the wheel. The Dyak chief whose name denoted "the bear of heaven" may be claimed to have been a descendant from the celestial bear, whose title was consequently astronomical and not simply totemic (C. Brooke, *Ten Years in Sarawak*, vol. I, 189). The bear and wolf clans of the Iroquois descend from the primal pair who were represented by the great bear as mother and the jackal=wolf or prairie-dog as her son and consort. The types of totemism had attained to a celestial setting in the astronomical mythology. They were no longer merely of the earth, but also represented the "big brothers" in the sky, from whom descent was claimed by the totemic groups. These were the bear that lived again in future food, the serpent that renewed itself, the panes bird that never died, the turtle of eternity, and other types of superhuman powers that were constellated round the pole of heaven. Thence came the races that descended from their stations in the mount, or from the circumpolar paradise, as the bears (or hippopotami) and crocodiles, the jackals (or dogs) and apes, the swans and tortoises, each from the mount according to the period. In Greece the Meropes were the people of the thigh, and the thigh or leg of heaven was a figure of the pole: thus the birthplace of a stellar race was figured in the meshken of the "thigh," the group of stars now represented in the northern heaven by the lady of the seat or chair in the constellation Cassiopeia. One title of the pole was the Mount of the Khuti, or Mount Khuti. Thence the Khuti or Guti would supply a race-

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name of lofty lineage for those who dated their descent from Mount Khuti. The Egyptian Khuti came to be looked upon as seven divine ancestors who did not originate as spirits of human beings, but were the ancestors of Ra. Now there is a Mount Gudi=Khuti in the north-east of Babylonia, and an ancient widely-spread tradition affirms that when the deluge was over the ark of Noah rested on this mount. The name is obviously one with that of the Guti or Khuti of the tablets; whence the gutim and the Hebrew goim as a name for mankind, and also for the mountain of mankind. Again, Mount Shennu is another title of the pole as the mount of the Shennin, who were spirits or gods of the highest order, and who might be called the upper seven, from whom we should derive the Japanese and Chinese Shin and Shintu gods, which were originally seven, as were the Shennin round the pole or mount of the Most High in Egypt. Various difficulties that have been felt regarding the other world of Homer can be met and vanquished when we know from whence the system of Greek mythology was derived. The double paradise, one in the subterranean Amenta and one in the celestial garden of the gods, will explain the duality of the Homeric other world. Hades proper, like Amenta is beneath the earth; the happy other world of the dead is across the

“divine sea” or okeanos, the celestial water of the Kamite Nun. Hesiod in the Theogony describes the Greek Tartarus as being “in a recess of earth having broad ways,” which can be identified with the dark parts of Amenta. The mount of the immortals called Olympus is one with Mount Hetep in the Egyptian representation. Hence the Kimmerians of Homer may be derived from the Egyptian Khemi or Akhemu, the dwellers in the northern heaven, whether as never-setting stars or spirits of the glorified—that is, the Khuti. The city of the Kimmerians in the north is described as being covered with shadow and vapour. The sun does not behold them when he goes toward the starry heaven, nor when he turns back again from heaven to earth. It is always night in the land of the Kimmeroi. It was after sunset that the vessel reached the extreme boundary where stood the city of the Kimmerians (Odyssey, books 11 and 12). The Akhemu are the souls of the dead, or the never-setting stars that circle round about the northern pole of heaven, but not in the arctic regions of the earth nor on the horizon of the north. The dead were those who voyaged in the bark of heaven for the city of the Akhemu at the summit of the pole. When the Osiris deceased has attained the summit at the head of Aarru, he exclaims, “I stand erect in the bark which the god is piloting . . . and the Akhemu (stars or spirits) open to me, and my fellow-citizens present to me the sacred cakes with flesh” (Rit., ch. 98). In another chapter the speaker says, “I arrive at my own city.” This was the city of the glorious ones who had risen to the region of the Akhemu-Seku or never-setting stars. And this, it has now to be suggested, was the city of the mythical Kimmeroi. The voyage was the same in the Greek, the Irish, or Assyrian legends as in the Egyptian astro-mythos. And as the Khemi or Akhemu were the northerners in this polar sense, the same origin may well account for the people of the north, in Chaldea, Japan, or Britain, being named the Kami, the Kimmeroi, or the Kymry, who derived their

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northern name on earth from that celestial birthplace in the northern heaven. Lastly, the dragon-mound was known to the Druids as a type in the astronomical mythology. Thence came the Dracontiae and the serpent-mounds of Britain, which, it may be feasibly inferred, were heaped up as images of the pole and its station when  $\alpha$ -Draconis became the pole-star about 4,000 years B.C.

## THE EXODUS FROM EGYPT AND THE DESERT OF AMENTA

WHEN roughly classified, the myths and legends generally show two points of departure for migrations of the human race, as these were rendered in the stellar and solar mythology. One is from the summit of the celestial mount, the other from the hollow under-world beneath the mount or inside the earth. The races that descended from the mount were people of the pole whose starting-point in reckoning time was from one or other station of the pole-star, determinable by its type, whether as the tree, the rock, or other image of a first point of departure. Those who ascended from the nether-world were of the solar race who came into existence with the sun as it is represented in the legendary lore, that is, when the solar mythos was established. The tradition of the pole-star people found in various countries is that they were born when no sun or moon as yet had come into existence. That is, they were pre-solar and pre-lunar in their reckoning of time. These are they, as was said by the Egyptians, who issued from the eye of Sut, or Darkness, the earliest type of which we reckon to have been Polaris, whether as the pole-star in the southern or the northern heaven. These were the Nahsi and the Blackheads of the dim beginnings in the stellar mythology. Following them, come the people born from the eye of Horus, which was a symbol of the moon. These were held to be the lunar race. Lastly came the children of the sun. Thus, the eye as symbol of a repeating period was stellar as the eye of Sut; it was lunar as the eye of Horus; it was solar as the eye of Ra. In the stellar mythos men descended from the summit of the mount, which was an image of the pole. And still in legendary lore they try to tell us from which of the seven stations they descended as a time-gauge in the prehistoric reckoning of their beginnings. But in the solar mythos they ascended from the under-world which had been hollowed out beneath the mount of earth for the passage of the sun. Thus there are two points of departure in the astronomical mythography, one from above and one from below. The oldest races that have kept the reckonings are descended from one or other of the seven stations in the mountain of the north, and in the later mythos men ascended from the earth below, or from below the earth; the human ascent being figured in the upward pathway of the sun. These were the solar race

who followed the lunar and stellar people of the past. These, when born in Egypt, were the children of the sun-god Atum, who became the Hebrew Adam as the father of the human race.

Before Amenta was created by the excavator Ptah within the nether earth there was no typical ascent of man. Indeed there were no men until the time of Tum, since which time the race has been considered human. When the sun-god Ra arose up from the earth, or from the Lotus, as the father of created man, or man the mortal, the legend of the human ascent was established. In the "creation" of Atum, instead of being reckoned as the offspring of the old First Mother or the group of the seven pre-solar gods, men became the children of Ra, who are said to have come into existence as tears from his eye, or as germs of an elemental soul proceeding from the solar god. Stars were the children of Ra the sun-god in the solar mythos. Souls were the offspring of Ra the holy spirit in the eschatology; and here we may possibly delve down to one of the tap-roots of the legendary "Exodus." The stars were looked on as a race of beings having souls of light that emanated from the sun. To these the solar race, as human beings, were affiliated by means of the totemic types, which included the crocodile of Sebek, the beast of Bes, the hawk of Horus, the scarabeus of Kheper. Hence it is said by the god Ra to the righteous in Amenta, "You yourselves are tears of mine eye in your person of superior men. I have shed abroad my seed for you" (Book of Hades, 5th division, D). These were the seed of Ra, who, as figured, were born like a tear from his eye, as a mode of effluence, and being solar they were the superior race of men, the Ruti, or men par excellence. Under the name of Khabsu in Egyptian the stars are synonymous with souls. These in their nightly rising from Amenta were the images of souls becoming glorified. They came forth in their thousands and tens of thousands from the lower Egypt of the astronomical mythos, the earliest exodus being stellar. Thus we can realise the leader Shu, who stands



upon the height of heaven, rod in hand, and who was imaged in the constellation Kepheus as the Regulus or law-giver at the pole.

In the "Destruction of Mankind" the stars are said to be "the multitudes which live in the nocturnal sky." In this under-world Taht, the moon-god, is called the luminary of Ra "in the inferior heaven," and in the deep region where he "inscribes the inhabitants"; and it is said to him, "Thou art the keeper of those who do evil, whom my heart abhors" (pl. C., lines 65-70). Taht was the reckoner of the stars here called the inhabitants of the nocturnal heaven, or sky of Amenta, whose names or numbers were inscribed by him, possibly as six hundred stars, which number was extended by the Jewish Kabalists to their six hundred thousand souls in Guph. Be this as it may, here are the souls in Amenta represented by stars as inhabitants of the under-world. And in the new creation by Atum-Ra, god of the nocturnal sun, they are spoken of as "these multitudes of men." Ra orders that his heaven shall be depicted as a field of rest, and there arose the elysian fields or paradise of plenty on Mount Hetep. In this new heaven, says Ra, "I establish as inhabitants all the beings which are suspended in the sky, the stars! said by the majesty of Ra (to Nut), I assemble there the multitudes that they may celebrate

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thee, and there arose the multitudes." These multitudes as stars had been the inhabitants in the deep region of the inferior sky. Ra having been "lifted up" as god alone in this new heaven of the astronomical mythos, the stars that were in the lower are to be assembled and grouped together in the upper heaven. This is followed by the stellar exodus from "lower Egypt and the desert of Amenta" under the leadership of Shu-Anhur, the uplifter of the sky together with its inhabitants, the stars, called the children of Nut, or heaven. It is said by Ra "my own son Shu, take with thee my daughter Nut, and be the guardian of the multitudes which live in the nocturnal sky," or the sky in the lower Egypt of Amenta; "put them on thy head and be their fosterer," or sustainer. (pl. B, line 42.) Then, as said in the hymn to the god Shu, "Uplifted is the sky which he maintains with his two arms" as "king of Upper and Lower Egypt" in his new character of Shu-si-Ra, who, in the solar mythos, had become the son of Ra. In the Ritual, ch. 110, heaven is described as the mansion of Shu, "the mansion of his stars," which was nightly renewed as "the beautiful creation which he raiseth up."

We have now delved down to an origin for the Egyptian exodus in the stellar mythos. Shu was the uplifter of the sky under his name of Anhur with his rod. As raiser of the firmament he uplifts the starry host or multitude of beings known as the offspring of Nut, or later, the seed of Ra, or later still, the children of Ra. These were previously the dwellers in the lower Egypt of the mythos who are to be set free from this realm of darkness and gathered together in the land of light, the starry heaven of Nut on high. Their deliverer was Shu-Anhur, the leader up to Heaven, with his rod, as "repeller of the dragon coming out of the abyss." (p. 2, lines 5 and 6.) This exodus belongs to the rendering in the mythology, and underlies the Periem-hru or coming forth to day according to the Book of the Dead, in which the mythos has become the mould of the eschatology. The resurrection of souls has taken the place of the stars in the stellar, and of the sun in the solar mythos. The exodus was now the coming forth of the Manes from "Egypt and the desert" as localities in the mysteries of Amenta. This was then made geographical and practical by literalization in that exodus of the Israelites from the land of the Pharaohs which has hitherto passed as biblical history.

In reviewing M. Renan's work on Israel, a recent writer asks, what then is the origin and significance of the exodus and its attendant plagues and prodigies? "When did they come, where or when were they invented? The monuments are never likely to tell us." No, not if we are looking for the Palestinian Jews in Egypt as an ethnological entity, or for the ancient Egyptian fables as biblical facts. But when we get clear of that cloud of iridescent dust which the Jewish writings have interposed betwixt us and the monuments, we shall find they do tell us more or less what was the origin of the wonderful tale by which the world has been beguiled so blindly through mistaking verifiable myth for God's own historic word. The sufferings of the Chosen People in Egypt and their miraculous exodus out of it belong to the celestial allegory of the solar drama that was performed in the mysteries of the divine nether-world, and had been performed as a mythical representation ages before it was converted into a

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history of the Jews by the literalizers of the ancient legends. The tale of the ten plagues of Egypt contains an esoteric version of the tortures inflicted on the guilty in the ten hells of the under-world. We have seen somewhat of the descent of mankind from a celestial birthplace that was constellated as an enclosure on the

mountain of the pole. We have now to trace the ascent from the regions of the nether-earth, which, as Egyptian, is an exodus from Lower Egypt and the "desert" of Amenta. We shall have to make the journey through this nether-earth once more in following the exodus of the Israelites from Egypt in the character of the manes issuing from Amenta. The legend of the exodus or coming forth to-day, like those of the creation, the deluge, and the lost paradise in the book of Genesis, belongs to that mythology which underlies and is the source of all the märchen and the folk-lore of the world. The clue, as will be shown, has been preserved in what is commonly termed the wisdom of the ancients, which we hold to be Egyptian in its origin and derivative on all the other lines of its descent. We find the mythos, the legends, and the folk-tales of the world are all involved in the Egyptian wisdom, and the Hebrew traditions are demonstrably the débris of Egyptian myth and eschatology. But, of all the various versions of the coming forth or exodus from out the under-world, not one has caused such deep perplexity as this of Israel issuing from Egypt, in which the mythos has been misappropriated and converted into an ethnical history. As Egyptian, it was not pretended that the children of Ra were ethnical, or that the mysteries of Amenta were transactions in the earth of time.

The way up from Amenta was variously portrayed as an ascent by means of steps; by scaling a mount, or by climbing a tree, a grape-vine, a reed, a bean-stalk, or a papyrus reed. In the legends of many races we find the tradition of a deliverance from some subterranean dwelling-place which was their primeval home. This exodus from the under-world is common in the märchen of the red men. With the Lenni Lenape Indians, the beginning was in a subterranean abode up out of which they were led by the wolf as their chief totemic zootype. Now, the wolf is an equivalent for the jackal. In Egyptian the wolf and jackal (Seb) are synonymous; and the jackal was the guide of roads in Amenta who led the people through its wilderness, and showed a way for them to ascend into the world of light. All the myths and legends of an under-world depend upon there being an under-world, or nether-earth, and this again depends on there being a double-earth which was hollowed out by the God who represented the nocturnal sun for the passage through the mount of earth by night, and who as Egyptian was Ptah, the founder of Amenta.

In the Mandan tradition of their origin, it is related that the whole nation once resided in one large village underground beside a subterraneous lake. A grape-vine extended its roots down to their habitation, and gave them an upward view of the light. Some of the more adventurous spirits climbed up the vine, and found themselves in a lovely region full of buffaloes, and rich with every kind of fruit. From this they returned with the grapes they had gathered, like the men who had gone forth to spy out the land in another

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version of the mythos. Their fellow-countrymen were so delighted with the taste of their newly-found fruit that men, women, and children determined to leave their lower earth and ascend to the upper by means of the grape-vine. But when the people were about half-way, a corpulent woman who was clambering up the vine broke it with her weight. This closed the aperture upon herself and the rest of the nation, and shut out the light of the sun. But when the Mandans die, they expect to return to this, the original country of their forefathers, the good reaching the ancient village of the vine by means of the lake which the wicked will not be able to cross by reason of the burden of their sins (Lewis and Clarke). This land of the forefathers was that of the ancestral spirits, the country of the tree of life, here identified with the vine. The subterranean lake is one with the lake in Tattu. The corpulent woman is the Great Mother, who was the enceinte Apt or Hathor in Egypt, whose tree is the sycamore-fig. The double-earth is the same as in the ritual. Consequently the vine is the tree of dawn up which the sun and souls ascended from the Tuat by means of the tree. The exodus from the nether-earth, or Lower Egypt, is the same as in the Hebrew and other versions of the mythos, the original of which is provably Egyptian. The Quiché "Popul Vuh" portrays the ancestors of the race as wanderers in the wilderness upon their way to the place where the sun was to rise. They also crossed the water, which divided whilst they passed, and which they went through just as if there had been no sea. They passed on the scattered rocks rolled on the sands, that served for stepping-stones. This is why the place was called "ranged stones and torn-up sands," the name that was given to it on their passage through the waters that divided as they went. "At last they came to a mountain where, as they had been told, they were to see the sun rise for the first time" (Bancroft, vol. III, p. 51). This was the mount of glory in the solar mythos, and the waters which were crossed were those of the celestial Nun. The "ranged stones" in the waters correspond to the twelve stones that were set up by Joshua to mark the spot where the waters were held up for the Israelites to pass dry-footed through the river Jordan. In the Hawaiian tradition the king of the country, named Honua-i-lalo, was the oppressor of the Menehune people. Their god Kane sent Kane-Apua and Kanaloa the elder brother to bring away the oppressed people, and take them to a land which Kane their god had given them. The legend further tells how they came to the Red Sea of Kane, Kai-ula-a-

Kane, and were pursued by Ke-Alii Wahanui. Thereupon Kane-Apua and Kanaloa prayed to Lono, and then they waded safely through the sea, and wandered in the desolate wilderness until at last they reached the promised land of Kane, called "Aina-Lauena-a-Kane." This, says Fornander, is an ancient legend, which also contains the story of water being made to gush forth from a rock (Fornander, *An Account of the Polynesian Race*).

The passage of the Red Sea and the destruction of those who follow the fugitives are also found in a Hottentot fable. Heitsi-Eibib was once travelling with a great number of his people, when they were pursued by the enemy. On arriving at the water which

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had to be crossed as the only way of escape, the leader said, "My grandfather's father! open thyself that I may pass through, and close thyself afterwards." So it took place as he had said, and they crossed the water safely. Then the pursuing enemy tried to pass through the opening likewise, but when they were in the midst of the divided water it closed upon them and they perished. (Bleek, *Hottentot Fables*, p. 75.) In this the personification of the water as the first father, God the grandfather, is in accordance with the Egyptian Nnu or celestial water, who is represented as the primordial male divinity, the father of the fathers, including Ra the solar god. The Nnu or Nun identifies the water as celestial, and it is this that divides to let the sun-god and his followers pass through dryshod. These in the Ritual are pursued by the Apap and the Sebau to the edge of the horizon. Then the water of day overwhelms the powers of darkness, and Apap the dragon with all his evil host are overthrown, submerged, and drowned in the waters of the lower Nun (Rit., ch. 39). They are described in the "Magic Papyrus" as the "immersed," who do not "pass," or go along, but remain floating on the waters like dead bodies drifting on the inundation; with their mouths for ever shut and sealed (Records, vol. X, 151). In another version of the Hottentot legend a Nama woman and her brothers are pursued by an elephant. "Stone of my ancestors," cry the fleeing ones, "divide for us." The stone opens and they pass. The pursuer used the same words, and the rock opened for him also, but it closed on the elephant and crushed it to death (Bleek, *Hottentot Fables*, pp. 64, 65). The fable can be read by means of the Egyptian wisdom. It belongs to the war that was waged for ever betwixt the powers of darkness and light. In the Egyptian mythos the pursuing monster as the Apap-dragon of the deep, in place of the elephant, pursues the children of light who are escaping from the under-world. They reach the rock of the horizon or the Tser-hill, which opens for the "coming forth" and closes again when the pursued ones have passed through in safety. Shu=Moses stands upon the rock to smite it with his rod, with the result that the waters of day gush forth in light. This is the water of heaven set flowing from the rock of the horizon for those who are followed by the Apap-reptile of darkness and consuming drought. The sun-god in the Ritual staggers forth upon the mount with many wounds, but Apap is caught and crushed and cut up piecemeal in the place appointed for the dragon to be drowned in the red lake of the mythos (Rit., ch. 39). Through this Red Sea the follows of Ra, of Heitsi-Eibib, or Jehovah, pass in triumph on their way to the land of promise on the mount of glory. But the hosts of evil are continually overthrown.

The starting-point of the Mangaian migration was from Savaiki in the shades. The natives of the Penrhyns speak of going down to Savaiki in death, and they say their first ancestors came up as heaven-bursters from the same country. All such origins are mythical, not historical or geographical, although the mystical land gets localised on the surface of the earth as it is in the heptanomis of the Hervey Isles. Savaiki was known as the home of the ancestors, but the only ancestors first known were the ancestral spirits, and it was these as manes that sought deliverance from the under-world. In one of

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the traditions the Egyptians were reputed to come from the land of Puanta, the Ta-neter or country of the gods, the land of glory, or the golden land. When it is said to the sun-god, "Adoration to thee who arisest out of the golden," it means out of Puanta, the nether-land of dawn (Rit., ch. 15, hymn 1). This land of the gods as a mythical locality was in the under-world, not on the surface of our earth; it is not the Puanta that was geographical in the south. The people from Puanta, the land of the gods, are those who had a solar origin. They issue from the land of glory with the sun. The gods and the glorified came up from this divine land when they emerged from Puanta in the Orient.

One title of the first chapter in the Ritual is "The chapter of introducing the mummy into the Tuat on the day of burial." This applies to the mummy interred on earth, and also to the Osiris or manes in Amenta, who was figured in the mummy-form. The Tuat is a place of entrance to and egress from the

under-world. And in the Pyramid Texts (Pepi, I. 185) those who are in the Tuat are called the Tuata. Now, as the Tuat was in Tanen, the land (ta) beneath the waters of the Nen, they are the Tuata-Tanen, in whom we propose to identify the Irish mythical heroes or divine ancestors called the Tuatha de Danan. In the oldest account of the Tuatha it is said they came from heaven. Therefore their origin was not human. In issuing from the Tuat of Amenta they came from the lower paradise of two from which they brought the wisdom and the symbols of the Egyptians as their sacred treasures, including the four precious things belonging to the Tuatha de Danan. The Tuatha are described as the gods and the not-gods, a title that exactly corresponds to the Egyptian two classes of spirits called the gods and glorified. According to Giraldus in his *Topographia Hibernia*, it was a guess of the learned that the Tuatha “were of the number of the exiles driven out of heaven,” and if they were of those who came from the land of promise and issued from the Tuat, they would come from the subterranean Aarru or earthly paradise. The hills and mounds of Erin are the places of entrance to and exit from the invisible world of elfin-land, which answers to the hidden earth of the manes in Amenta. When euhemerised by tradition, the Tuatha de Danan are said to have retired into the hills and mounds after they were utterly defeated in battle. In other legends Dagda and his sons were once the rulers over this nether-land, and they are said to lie buried there with “the sid or fairy-mound of the brugh as covering for their resting-place” (Rhys). The brugh was originally the place of burial. He who sleeps at Philae is he who sleeps in the brugh, the burgh, or bury. The name written in hieroglyphics is Piruk=brugh, and there the mummy slept in the burgh of Amenta, or with the Tuata in the Tuat of the nether-world. The divine mother of the Tuatha is known by the name of Danan. The Tuatha are the tribe or people of the goddess Danan, who is also the deëss of death. Now, there is an Egyptian goddess Tanan who is a form of Hathor=the amorous queen in the earth of Tanen, the land of the nocturnal sun and the domain of the dead. The god Tanen is lord of that land, and the goddess is identified with Hathor by her headdress. The name of Tanan may also be written Tann. This agrees

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with the naming of the Welsh and Irish goddess Danu or Danan. Her names takes the form of Don in Welsh, and the deities who descend from her, like Gwydion and Arianrhod, are called the children of Don. The Tuatha de Danan are also termed the Fir Déa, or men of the goddess. Hence we propose to identify the goddess Tanen with Danan or Danu, the Great Mother of the Tuatha de Danan, who were the people of the goddess as the souls of the dead in the divine Neter-Kar, i.e. in Tanen, and who issued from the Tuat with the sun or solar god as the men of the Goddess, who was Tanan in Egypt, Danan in Ireland, and Don in Britain. The men of the goddess, as we suggest, were the Tuata of the Pyramid Texts, who as divine ancestors become the Irish Tuatha de Danan. The same word is represented by the Irish Tuath for the tribe; Breton Tud, Gothic Thiuda, Saxon Theod, for a people; the Oscan Tauta for a community; it is also extant in the name of the Teutons. One of the chief attributes of the Tuatha de Danan is the power they have of assuming any form at will, and this is a supreme trait of those who come forth when the Tuat is opened (Rit., ch. 2). Chapter 64 is the one by which the Tuata take all forms that each desireth, whether on entering or coming forth from this womb of Amenta. The transformation of the manes has come to be called shape-shifting, but there is no beginning with it as a faculty of the wizards in Ireland. There are various hints in the Irish fairy-lore of the Tuatha de Danan being one with the spirits of the dead. Their relation to the prehistoric mounds is the same as that of the Tuata with the mound of Amenta. There is also a still prevailing confusion in the Irish mind betwixt the fairies and the ghosts, which is very natural when we know that the fairies originated in the spirits of the elements which have got mixed up with the manes of the dead. According to Cæsar, the Druids taught the Gauls that they were all descended from Dis Pater, the Demiurge—that is, from the god of Hades or Amenta, who is Tanan as consort of the goddess, and whose name was taken by Ptah-Tanan, the better known Dis Pater, who was earlier than Osiris in the Egyptian cult, and from whom the solar race ascended, whether from Puanta or from the Tuat. Thus interpreted, the Tuatha or tribes who brought the ancient wisdom out of Lower Egypt or the Tuat may have been genuine Egyptians after all, as the much-derided traditions of the Keltæ and the Kymry yet allege and strenuously maintain. “The oasis of Tuaut” is another bit of ancient Egypt still surviving in the country of Morocco, where it testifies, like some strange boulder on the surface, to the buried past.

The birthplace of the stellar races was in the celestial north. The solar race were they who came forth from the East. In going down to Amenta, as manes, they were the westerners; in coming forth they are the easterners. Thus, when we are told that Abraham came from Ur of the Kasdim, or the Magi, which was his birthplace, that goes far to identify him as a solar god, just as Laban, the white one, was a lunar deity, and Ur a mythical locality. Ur is an Egyptian name for that which is eldest, first, great, principal. The course

of the sun-god by day is reckoned to run from Ta-Ur to Am-Ur, i.e. from east to west. Ta-Ur then is Egyptian for the land of the east, and the migration thence is solar, that is—mythical,—and would be astronomical when the

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birthplace is designated “Ur of the Kasdim” or Chaldees. Ur of the Kasdim is self-identified by name with the Magi, astrologers or astronomers. Moreover, the frequent coupling of Ur and Martu in the astrological tablets points to Ur as a name for the east being juxtaposed to Martu for the west, “Ur and Martu” meaning east and west, and not Ur a city on earth and Martu a quarter in the heavens.

It has been pointed out by translators that various place-names in the Egyptian Book of the Dead denote celestial localities, and are not geographical. They are names in the astronomical mythology which had been first derived from Egypt on earth, that were afterwards applied to Upper Egypt in heaven and Lower Egypt in Amenta. The heaven above and Amenta below were divided into Upper and Lower Egypt. The Egyptian cities of Thinis, Hermopolis, Memphis, Thebes, Annu, and others were repeated in the planisphere as mythical localities which furnish place-names for the eschatology in the Ritual. When Osiris triumphs, and “joy goeth its round in Thinis,” that is the celestial, not the earthly city (Rit., ch. 18). When the deceased in Amenta exclaims, “May Sekhet the Divine One lift me up so that I may arise in heaven and issue my behest in Memphis” (Rit., ch. 26), it is the heavenly Memphis, the celestial Ha-ka-Ptah, or spirit house of Ptah, the enclosure of the white wall on high, that is meant. When the priest says in the first chapter of the Ritual, “I baptize with water in Tattu, and anoint with oil in Abydos,” the scene of the baptism is in Amenta, not on earth. Rekhet, the place where the two divine sisters waited and wept for the lost Osiris, was a locality in the earth of eternity, but Rekhet was also geographical in Egypt.

At first the localities, as Egyptian, were topographical, next they were constellated as uranographical, and finally they constituted a double Egypt of the other world in the earth and heaven of eternity.

The Egyptian Exodus is a mystery of Amenta. It is described in the Ritual as the Peri-em-heru or “coming forth to day” from “the Hades of Egypt and the desert” (Records, vol. X, p. 109). Thus when Horus comes forth in his resurrection it is said that “Egypt and the desert are at peace” (Rit., ch. 183). Egypt and the desert were the two parts in the double-earth that was divided between Sut and Horus, betwixt whom was internecine war that only ended temporarily at the coming of the prince of peace who came to set the prisoners free from the land of bondage, of drought and darkness, of Apap and the plagues of Egypt in the under-world.

The sufferers depicted in the mythos were at first the stars that fell down headlong into the abyss to be swallowed by the dragon, of whom it is said, “Eternal Devourer is his name” (Rit., ch. 17). This was in the astronomical mythology. In the eschatology the prisoners are the manes or body-souls of the dead who passed into Amenta, the earth of eternity, as it were by way of the grave. Both were the children of light, mythical or eschatological, otherwise the children of Ra, at war for ever with the creatures of darkness in the nether-earth. The exodus or coming forth from

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this nether Egypt is represented astronomically on the great Mendes Stele. On one side Horus Behutet, the great god, lord of heaven and giver of life, is described as coming “out of the horizon on the side of Upper Egypt,” and on the other side of the Stele “the coming out of Lower Egypt” is spoken of instead. That is the exodus from Kheb or Lower Egypt, which is Amenta in the eschatology (Records, vol. VIII, 91). This is the exodus from Egypt of the lower earth according to the representation in the solar mythos that preceded the version in the eschatology by which it was followed and enforced. In the making of Amenta the Egyptians mapped out Egypt in the nether-world in accordance with Egypt on earth, only on a vaster scale. They had their Lower and Upper Egypts in the other life as they had in this. But Khebt, the Egyptian original of the Greek Egiptos, is more expressly the Lower Egypt, hence the lower of the two Egypts in the mythical representation. This was the Egypt below, through which the nocturnal sun and the souls of the deceased passed on their way up to the land of liberty and light. This was the Egypt where the Lord (as Osiris, or the elder Horus) was crucified in the Tat (Rev. XL. 8), or where the solar god suffered his mortal agony, his death and burial; the Egypt from which he rose again. Here was the wilderness of the wanderings during the forty days of the Egyptian Lent, which represented the forty days of the seed that was buried in the earth to attain the new life in the regermination of Osiris, which forty days were disguised as forty years in the

historic version of the Jewish exodus. It is unfortunate and humiliating to us as a nation that Egyptology and Assyriology in England should have first fallen into the hands of devout believers in the biblical "history." Archæology had to call itself "biblical" in order that a society might be founded for the study of Egyptology and Assyriology, and Egyptian exploration was for a long time limited to looking for "biblical sites" in Egypt, which are only to be met with as mythical localities in Amenta. Nor is this mania of the historic-minded yet entirely extinct! Jewish or Gentile commentators who know nothing of the astronomical mythology, or the Egyptian origin of the Hebrew legends, have never been able to apply the comparative method to these writings. There is but one Egypt for them. But there was another Lower Egypt, another Red Sea, another dragon, another deliverance from Rahab and the Apap-monster, and another exodus, which have not hitherto been taken into account by the Hebraists. It was not to Egypt topographically that the ransomed of the Lord were to return singing the songs of Zion. There is another and a truer version of these mystical matters possible, even as there was of old.

The creation of Amenta in the Egyptian mythos has been already explained as the work of Ptah and the seven Knemmu or navvies who were his assistants in opening up the under-world, and who in the Hebrew rendering become the seven princes that digged the well, referred to in one of the fragments of ancient lore (Num. XXI. 18), which seven princes in the Semitic legends are identified with the chariot of the Lesser Bear. Amenta was a second terra firma for the souls of the departed, a mental fulcrum to the eye of faith laid on the physical foundation of the solar mythology for

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those who travelled the eternal road. Thus the origin of the exodus, as Egyptian, was in the coming forth of the heavenly bodies from below the horizon in the mythical representation. This was followed by the coming forth of the manes from dark to day, from death to life, from bondage to liberty, from Lower to Upper Egypt in the eschatology. In the coming forth of the Israelites from "the Hades of Egypt and the desert," it is said the Lord went before them by day in a pillar of cloud, to lead them the way; and by night in a pillar of fire to give them light: that they might go by day and by night: the pillar of cloud by day, and the pillar of fire by night departed not from before the people" (Ex. XIII. 21, 22). It is possible that the zodiacal light supplied a natural image for the pillar of cloud and the pillar of fire described in the book of Exodus. The zodiacal light is a phenomenon visible in Egypt at certain seasons of the year. It is seen as a conical pillar of cloud towards the east in the morning, just before sunrise, and towards the west at sunset. In the pale light of dawn it is a pillar of cloud, and in the ruddy glow of sundown it becomes a veritable pillar of fire. It is said of the Great One God, "the living one, who liveth everlastingly," and who was Atum-Huhi in his temple at On, "He traverseth the heavens, and compasseth the nether-world each day; he travels in the cloud to separate heaven and earth, and again to unite them"—that is, at morn and evening in making the passage of Amenta. The "Lord of the Cloud" is also addressed as the guide of navigation. The flame of the sun is the protection of those who cross the double-earth. He who "commands heaven causes his disk to appear in the desert" (Rit., 99). "He who purifies the water" "appears on the liquid abyss" (101). "He marches for the dead; for those who are overturned" (L.). The opening chapters of the Book of the Dead are called the Peri-em-hru or coming forth to day. In other words, this was the Kamite exodus of the manes from Amenta in the eschatological phase of the mythos, which has been converted by literalization into the "history" found in the book of Exodus. The Hebrew märchen are the legendary remains of the Egyptian mythos, whether in the book of Genesis or the book of Exodus. The "coming forth to day" with which the Ritual opens is the Egyptian exodus, and the Hebrew exodus is likewise the coming forth to day.

An entrance to the mythical Amenta, previously shown, was localized at Abydos as the cleft or the mouth of the rock, a narrow gorge in the Libyan range of hills. Opposite this entrance stood the temple of Osiris Khent-Amenta, a name which denotes the opening to the interior of Amenta. Through this gorge the solar bark passed into the mountain of the west, and bore the image of the dying solar god on board. Once a year also there was a feast of the dead, or, as we have it in survival, of All Souls, and there came a funeral flotilla to the mouth of the cleft on one of the first nights of the year. This answers in the mythos to the starting-point in time of the Jewish exodus as history, in the first month of the year.

Two ways of entering the other world are represented in two different categories of the ancient legend, both of which are derived from the same fundamental origin. One is by means of the dividing

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waters, the other by means of the passage that opens and closes in the earth at evening or in the equinox. In the Egyptian mythos the entrance to Amenta is both by land and water. The god on board the solar bark, or the children of Ra=Israel on board the bark of souls, passed through the cloven rock by water. Previously the water had to be divided for the travellers to pass. But the waters thus divided were celestial, being mythical. They are the waters divided by Shu-Anhur with his rod as leader of the manes from Amenta up to heaven. It is not written in the Old Testament what the Lord did for Israel in the vale of Arnon, but the Targum of Jerusalem tells us that when the Beni-Israel were passing through the gorge or defile, the Moabites were hidden in the caverns of the valley, intending to rush out and slay them. But the Lord signed to the mountains, and they literally laid their heads together to prevent it; they closed upon the enemy with a clap, and crushed the chiefs of the mighty ones, so that the valleys were overflowed with the blood of the slain. Meanwhile Israel walked over the tops of the hills, and knew not the miracle and the mighty act which the Lord was doing in the valley of the Arnon. Thus the miracle of the Red Sea was reversed. In the one case the waters stood up in heaps and were turned into hills; in the other the solid hills flowed down and were fused, whilst Israel passed over them as if they were a level plain. In the one miracle the Red Sea was turned into dry ground; in the other the dry ground was turned into a red sea of blood. The hills that rushed together to make a level plain are a familiar figure of the equinox, to be found in varied forms of legendary lore (Book of Beginnings, vol. II, pp. 356-357). This account therefore is as good as the biblical one, and it tends to prove that both belong to the astronomical mythos, and that the crossing here was in the equinox.

In the mythos of Amenta the promised land of plenty, the land of corn and wine and oil, was the Aarru-field of divine harvest that awaited the righteous who had been wanderers in the wilderness and who fought their way to it through all the obstacles of the under-world. These obstacles can still be traced in the Jewish narrative compared with the books of Amenta and the mysteries of Taht. All through the journey of this Egypt underground, the objects besought and fervently prayed for are a good passage through the waters and all other hindrances, and a safe way out upon the eastern side, where lay the promised land. One great object of the manes in knowing the words of great magical power in Amenta is to obtain command over the waters. The deceased prays that he may have command over the waters which he has to pass through, even as Sut had command of force on the "night of the great disaster" (Rit., chs. 57 and 62). These waters are the Red Sea of the Jewish exodus, in which the Apap-dragon lurks and lies in wait. The later scholiasts tell us that the habitation of this monster was the Red Sea. Thus the Red Sea is identifiable with the lake of Putrata in which the dragon lurked that lived upon the drowned, the dragon that was turned into the cruel Pharaoh in the Hebrew version of the exodus.

It is evident that the Jews were in possession of an esoteric rendering of the same mystical matter as is presented exoterically in the books ascribed to Moses. There were two versions of the dark

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sayings and the hidden wisdom, the esoteric and the exoteric, amongst them, as there were amongst the Egyptians, and these have doubled the confusion. The Christian world has based its structure of belief simply and solely on the exoteric version; thus the door of the past just now being opened anew in Egypt was closed to them and locked; they were left outside without the key, and in the darkness of the grossest, crassest ignorance the Christian faith was founded. We have now to recover such "history" as is possible from the Pentateuch by eliminating the mythos and the eschatology. Fragments of the original mythos crop up in the Haggadoth, the Kabalah, the Talmud, and other Hebrew writings, which tend to show that in the earlier time and lowermost strata the same matter had been known to the Jews themselves as non-historical. Thus it is provable and will be proved that "biblical history" has been mainly derived from misappropriated and misinterpreted mythology, and that the mythology is demonstrably Egyptian which can only be explained in accordance with the Egyptian wisdom. This is not to say that the books of Genesis, Exodus, and Joshua are intentional forgeries, but that the data were already more or less extant as subject-matter of the mysteries, and that an exoteric version of the ancient wisdom has been rendered in the form of historic narrative and ethnically applied to the Palestinian Jews. The most learned of the Rabbis have most truthfully and persistently maintained that the books attributed to Moses do but contain an exoteric explanation of the secret wisdom, though they may not trace the gnosis to its Egyptian source. The chief teachers have always insisted on the allegorical nature of the Pentateuch. Two laws, they tell us, were delivered to Moses on Mount Sinai. One was committed to writing, as in the Pentateuch; the other was transmitted orally from generation to generation, as is acknowledged by the Psalmist when he says, "I will open my mouth in a parable; I will utter dark sayings of old, which we have heard and known and our fathers have told us." Parables and dark sayings of old are the allegories of mythology and enigmas of the ancient wisdom uttered

after the manner of the mysteries. Now the subject of this psalm is the story of Israel in Egypt and the exodus from the old dark land. The plagues of Egypt are described. "He set his sign in Egypt; he turned their rivers into blood." "He sent them swarms of flies which devoured them, and frogs which destroyed them." He also gave their increase to the caterpillar and their labour to the locust. He killed their vines with hail and their sycamore-trees with frost, and "smote all the first-born in Egypt." The coming forth is also described. The Psalmist tells of the marvellous things that were done "in the land of Egypt." How the Lord "clove the sea" and "caused them to pass through" whilst the waters were made "to stand as an heap." How he led them forth with a pillar of cloud by day and of fire by night. How he clove the rock in the wilderness "and gave them drink abundantly as out of the depths," and "opened the doors of heaven" and "rained down manna upon them to eat." This was heard and known orally as a tale that is told in dark sayings of old which did not originate in the biblical history of the exodus. They are "tried as silver is tried" in the refineries of the nether-earth. They go "through fire and through water," and are "brought out into

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a place of abundance" in the pleasant Aarru fields. This journey is described in various psalms. "Working salvation in the midst of the earth, thou didst divide (or break up) the sea by thy strength; thou breakest the heads of the dragons in the waters. Thou breakest the heads of Leviathan in pieces" (Ps. LXXIV. 12-14). In the Hebrew Song of Moses we are in the same nether-earth, where the matter is eschatological. The adversaries are the same opponents of the chosen people—the same, that is, in the book of Deuteronomy as in the Book of the Dead. Ezekiel (XX. 36) makes an allusion to "the wilderness of the land of Egypt," which points to the lower Egypt of the mythos in Amenta. Egypt itself, as the land of the living, the cultivable land, was the very opposite of the wilderness.

Amenta in the Book of Hades, and also in the Ritual, is described as consisting of two parts, called "Egypt and the desert land or wilderness." This latter was the domain of Sut in the Osirian mysteries. One part of the domain, named Anrutef, is self-described as the place where nothing grows. It was a desert of fruitless, leafless, rootless sand, in which "there was no water for the people to drink" or, if any, the water was made bitter or salt by the adversary Sut or the Apap-dragon. The struggle of Sut and Horus (or Osiris) in the desert lasted forty days, as these were commemorated in the forty days of the Egyptian Lent, during which time Sut as the power of drought and sterility made war on Horus in the water and the buried germinating grain. Meantime "the flocks of Ra" were famishing for lack of pasture and for want of water in the wilderness. These forty days spent in the desert of the mythos have confessedly been extended into the forty years of the history. They were the forty days of suffering in the wilderness of the under-world which lay betwixt the autumn and the vernal equinox. And when it is threatened by Ihuh that only the children shall go forth with Joshua, it is said, "Your children shall be wanderers in the wilderness even forty days, for every day a year" (Num. XIV. 33, 34).

The lower Egypt of Amenta was a land of dearth and darkness to the manes. It was the domain of Sut at the entrance in the west. Here was the typical wilderness founded on the sands that environed Egypt. Aarru or the garden far to the eastward was an oasis in the desert ready for the manes who were fortunate enough to reach that land of promise. The domain of Sut was a place of plagues; all the terrors of nature were congregated there, including drought and famine, fiery flying serpents and unimaginable monsters. There were the hells of heat in which the waters were on fire; there were the slime-pits, the blazing bitumen, and brimstone flames of Sodom and Gomorrah. The desert of engulfing sands, the lakes of fire, and the deluge of overwhelming waters had to be crossed, and all the powers of death and hell opposed the passage of the glorified elect, the chosen people of the Lord, who were bound for bliss in the land where their redemption dawned upon the summit of the mount. This then was the land of bondage where the manes were in direst need of a deliverer. The typical tyrant and taskmaster in the Hebrew "history" has never been identified on earth, and it may be somewhat difficult to identify him in Amenta, but it is not impossible. The devourer of the people in that land takes several forms. The Apap-

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monster lies in wait and has to be encountered at the entrance to the valley of the shadow of death. But there is one typical devourer. The Red Sea is his dwelling-place, and "eternal devourer is his name." Another of his names is Mates, the hard, cruel, flinty-hearted. He is described as having the skin of a man and the face of a hound. His dwelling is in the red lake of fire, where he lives upon the shades of the damned and eats the livers of princes. As he comes from the Red Sea, his overthrowal is in the Red Sea, like the overwhelming



of Pharaoh and his host. The same typical devourer has another figure in the judgment hall, where it is named Amemit. Here it has the head of a crocodile. Where we might speak of the jaws of death, hell, or destruction, the Egyptians said or showed the jaws of the crocodile. Those who are condemned to be devoured pass into the jaws of the devourer. Thus the crocodile is the devourer, the typical tyrant, the cruel, hard-hearted monster who bars the gate of exit and will not let the suffering people go up from the land of bondage. When the manes seeks his place of refuge in Amenta or in the Ammah (Rit., ch. 72), he prays for deliverance from the crocodile in the land of bondage. He also says, "Let not the powers of darkness (the Sebau) have the mastery over me," and he prays that he may reach the divine dwelling which has been prepared for him in the Aarru-fields of peace and plenty, where there is corn of untold quantity in that land toward which his face is set. This is the chapter "by which one cometh forth to day and passeth through Ammah or the Ammah" in seeking deliverance from the crocodile or dragon in the land of bondage. Protection is sought in Ammah because the god who dwells there in everlasting light is the overthrower of the crocodile. The crocodile is the dragon of Egypt to the Hebrew scribes, who use it as an image of the Pharaoh. When Ezekiel writes, "Thus saith the Lord God: Behold, I am against thee, Pharaoh, King of Egypt, the great dragon that lieth in the midst of his rivers," the imagery is derived from the Egypt of Amenta, however it may be afterwards applied. The great dragon, as typical devourer in the land of bondage, is here identified with the Pharaoh of Egypt, as it also has been in the book of Exodus.

Amenta is spoken of at least once in the Ritual as the place wherein the living are destroyed. It is also described as the Kâsu or burial-place. One of the twelve divisions of this under-world was known as "the sandy realm of Sekari," the place of interment. The dead were buried underneath their mounds in this domain of Sekari, which was a wilderness of sand. This is the probable origin of the wilderness full of buried corpses in the book of Numbers. For, after all the promises made to the children of Israel, they are suddenly turned upon by the Lord and told that their carcasses shall fall in this wilderness. "Your little ones will I bring in, but as for you, your carcasses shall fall in this wilderness" (Num. XIV. 31, 32). Now, the carcasses that were to rot in the wilderness are equivalent to the mummies buried in the sandy realm of Osiris-Sekari, god of the coffin and the desert sand. In the Kamite eschatology those who made the exodus from Amenta to the world of day are those who rise from the dead in the desert called "the sandy realm of Sekari"=the wilderness. Moreover, they rise again as children who are

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called "the younglings of Shu." And Shu was the leader and forerunner of this new generation of divine beings, called his "younglings," from the "sandy realm of Sekari," when their redemption from that land of bondage dawned (Rit., ch. 55). The wilderness of the nether-earth being a land of graves, this gives an added significance to the question asked of Moses, "Because there were no graves in Egypt, hast thou taken us away to die in the wilderness?" (Ex. XIV. 11), which as the domain of Osiris-Sekari was depicted as a cemetery of sand, where the dead awaited the coming of Horus, Shu, Ap-uat (or Anup), the guide, and Taht, the lunar light, as servants of Ra, the supreme one god, to wake them in their coffins and lead them from this land of darkness to the land of day. Amenta, as the place of graves, is frequently indicated in the Hebrew scriptures, as in the description of the great typical burial-place in the valley of Hamon-Gog. This was in the Egypt described in the book of Revelation as the city of dead carcasses, where also their lord was crucified as Ptah-Sekari or Osiris-Tat. Amenta had been converted into a cemetery by the death and burial of the solar god, who was represented as the mummy in the lower Egypt of the nether-earth. The manes were likewise imaged as mummies in their coffins or beneath their mounds of sand. They also rose again in the mummy-likeness of their lord, and went up out of Egypt in the constellation of the Mummy (Sahu-Orion), or in the coffin of Osiris that was imaged in the Greater Bear.

In the Ritual the power of darkness called "the devourer of the ass," which was a solar zootype, is Am-ā-ā, the great, great devourer by name. Am signifies the devourer, of whom it is said eternal devourer is his name (Rit., ch. 17). This Am-ā-ā, the great, great devourer, is apparently the Amalek of the biblical legend: Melek, the lord of rule, being suffixed to the name of Am, to describe the character. "Then came Amalek and fought with Israel in Rephidim," in the region of the Rephaim, Sheol or Amenta (Ex. XVII. 8). "The Lord hath sworn he will have war with Amalek from generation to generation." These are the two great opponents, who were Apap, the devourer of the ass, and Ra in the wars of Amenta. The wars of the lord, as Egyptian, were waged against the adversaries of Ra or Osiris in Amenta. These adversaries were the powers of evil, the Apap-dragon of drought, the serpent of darkness, the Sebau, the Sami, together with Sut and his co-conspirators in the later rendering of the mythos. The adversaries of the Good Being are annihilated in the tank of flame (ch. I). Osiris is thus addressed: "Hail to thee, the great, the mighty, whose

enemies are laid prostrate at their blocks! Hail to thee, who slaughterest the Sebau and annihilatest Apap! Thou hast utterly destroyed all the enemies of Osiris" (Rit., ch. 15). Chapter 18 is in celebration of the triumph of Osiris over all his adversaries, who are slaughtered and destroyed. The great slaughter of the adversaries is carried out in the nether-world (ch. 41) or secret earth of Amenta, at a place called Suten-Khen. Also the plagues of Egypt had previously been let loose by the Lord on Abram's account. "And the Lord plagued Pharaoh with great plagues" before "Abram went up out of Egypt" (Gen. XXI. 17; XIII. 1). This is a bit of the same myth of Amenta, which was earlier than the

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Mosaic exodus. The scenery of Sodom and the pits of bitumen may be found in the Ritual, together with the night of reckoning, which is the "night of fire against the overthrown, the night of chaining the wicked in their hells, the night on which their vital principles are destroyed" (Rit., 17). In the Hebrew version this "reckoning" on the fatal night when the Typhonians (or Sodomites) were destroyed in the hells of fire and sulphur takes the shape of "reckoning," whether there are fifty, forty-five, forty, thirty, twenty, or ten righteous persons to save the doomed city from destruction (Gen. XVIII. 24-32). In the legend of the monkey, the god who reposes in Amenta and traverses the darkness and the shadows, when he rises gives up the pig to the plague (Book of Hades). Now the pig was a type of the evil Typhon. In one of the pictures a pig called the devourer of the arm (of Osiris) is being driven by the monkey, which was a lunar zootype. Thus the pig which is here given to the plagues shows that in the true mythos the plagues of Egypt were let loose on the Typhonians or powers of evil, the Sebau, the Sami, the conspirators of Sut, the children of darkness, whether from a physical or moral point of view, and that this was in the lower Egypt of Amenta. These in the Hebrew version have been transformed into ethnical Egyptians who so cruelly oppressed and preyed upon the suffering Israelites. Thus the plagues of Egypt occurred twice over in a land which was not the Egypt of the Pharaohs, and the people who suffered from them were not Egyptians. This agrees with the hidden gnosis in the Wisdom of Solomon, and also in the book of Revelation, where the plagues are of the same mystical nature, but are only seven instead of ten in number. The "wilderness" was obviously a place or state in which the shoes and clothes of the people did not wear out. This was only possible to the manes in the desert of Amenta. The two regions of the clothed and unclothed are named in relation to the judgment hall of Mati. The clothed and unclothed are well-known terms for the elect and the rejected manes; the children of light and the offspring of darkness. In the trial scenes the spirits who are judged to be sound and pure are told that they may pass on as the clothed, whilst the condemned are designated the unclothed. Thus the clothed ones pass safely and freely through the desert region of the unclothed. In the Hebrew version we read, "I have led you forty years in the wilderness, (and) your clothes are not waxen old upon you, and your shoe is not waxen old upon your feet" (Deut. XXIX. 5). There can be no doubt about these being the divinely clothed and fed, as described in the Ritual, where they eat of the taken and drink of the water made sweet by the tree of life, and pass, as the clothed, through the wilderness which is called the region of the naked. To say that the clothes and shoes of God's own people did not wear out during a period of forty years is a mode of showing they were divinely made for everlasting wear, but not on earth, where nowadays they wear out all too fast for Gentile as for Jew. Apparently the Hebrew manna represents the Egyptian taken which was given to the manes for food in the wilderness of Amenta. In passing through the desert or the region of the unclothed, the manes tells of the taken that was given for sustenance (ch. 124). So far as the taken is

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known, it agrees well enough with the Hebrew manna. "When the dew that lay (on the ground) was gone up, behold, upon the face of the wilderness a small round thing, small as the hoar-frost on the ground," which was "like unto wafers made with honey." Wafers made of taken were also eaten sacramentally as food of heaven in the Osirian eucharist. In the mystery of opening the mouth and of giving breath to the breathless ones in Amenta, the Egyptians made use of an instrument called the ur-heka, or great magical power. It is sometimes a sinuous, serpent-like rod without the serpent's head. At others it has the head of the serpent on it, united with the head of a ram. Both ram and serpent were types of the deity Khnef, who represented the breath of life or the spirit, Nef, Hebrew Nephesh, which was assumed to enter the Osiris when the mummy's mouth was typically opened to inhale the breath of future existence. Here then is a magical rod that turned into a serpent, which may be seen figured in the Vignettes to the Ritual as a form of the magical rod with which the mouth of the deceased was opened in the mysteries of Amenta. It is held by the tail in the hand of

the magician or priest who performs the ceremony of apru, i.e., opening the mouth, in illustration of the chapters by which the mouth is opened in the nether-world (Vignettes to chs. 21, 22, 23). The rod is changed into a serpent at the time when the Lord is desirous for Moses to become his mouthpiece. Moses objects, whereupon the Lord asks, "Who hath made man's mouth? Now therefore go, and I will be with thy mouth and teach thee what thou shalt speak." The contest ends in Moses having his own way, and in Aaron becoming a mouth to Moses. Moses is to take in his hand the rod wherewith he is to "do the signs" (Ex. IV. 1-17).

Here then we identify the serpent-rod of the Egyptian priests that was known by name as the great magical power, and it was sometimes a rod, at others a serpent. This we take to be the original of that rod with which the tricks are played in the Hebrew märchen by the Lord God of Israel for the purpose of frightening Pharaoh. "And the Lord said unto him (Moses), What is that in thine hand? And he said, A rod. And he said, Cast it on the ground. And he cast it on the ground, and it became a serpent: and Moses fled from before it. And the Lord said unto Moses, Put forth thine hand and take it by the tail. And he put forth his hand and laid hold of it, and it became a rod in his hand" (Ex. IV. 2-5). The type of great magical power is thus turned to account in astonishing the natives and in giving lessons to the magicians of Egypt. In both scenes we have the opening of the mouth. In both we have the serpent-rod with which the signs and wonders are wrought. And it is admitted that Pharaoh had wise men, sorcerers, "magicians of Egypt," who had rods which became serpents as types of transformation. These rods are to be seen in the hands of the wise men portrayed in the Ritual, but not for any such fool's play as is described in the book of Exodus.

There are two serpents in Egyptian symbolism—one is a type of evil, the other is the good serpent. One is the Apap of drought, darkness, and death or negation; the other is the Uræus-serpent of life, that was worn on the frontlets of the gods and the glorified manes as a sign of protection and salvation or safety (ch. 34). In

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the chapter by which a person is not devoured or bitten to death by the eater of the head, which is a snake, an appeal is addressed to the solar Uræus as the source of life, the flame which shineth on the forehead of the glorified. In the seventh abode there is a serpent named Retuk (the cartouche in my copy reads Ruruk or Rerek), that lives on the manes and is said to "annihilate their magical virtue" (149). The speaker says, "I am the master of enchantments" (149). He is the magician, the prototype of Pharaoh's, who worked by enchantment (Ex. VII. 11). The "fiery serpent" of the wilderness may be traced in this great serpent of Amenta, whose name is "dweller in his flame." However rendered, the hieroglyphics identify the mythical serpent of fire as the fiery serpent of the Hebrew märchen. The lifting up of the serpent can also be paralleled in the text when the speaker exclaims, "I am raised up to (or as) the serpent of the sun"—that is, the Uræus, the good serpent when compared with Apap. The serpent Aker is joined to the nocturnal sun as he traverses the Amenta (or the wilderness) by night. Thus Aker, the serpent of fire, is the good serpent that is raised up as the fiery serpent in the exodus. The evil serpent Apap is then told that he must retreat before this uplifted solar serpent (which accompanies the orb in the Egyptian triad) and in presence of the revivifying sun. And in this way the mythos furnished matter for the märchen and the folk-tales about the evil serpents that bit the wandering Israelites, and how they were saved and healed by an image of the good serpent, which always had been lifted up in Egypt as a solar symbol of healing and of life. In playing off the serpent of fire against the serpent of darkness, the deceased anticipates Moses with Nehushtan the brazen. He exclaims triumphantly, "I understand the mystical representations of things, and by that means I repulse Apap" (108). Also in the zodiac of Esné fiery flying serpents are to be seen on the wing in the decans of Cancer as the sign of heat and drought (Drummond, *Æd. Jud.*, pl. 8). The children of Israel, as followers of the solar god, are the children of Ra, or Atum-Ra, under whatsoever racial name; and these are to be met with even by name, making the passage through the lower Egypt of Amenta on their way to the promised land. People named the Aaiu, an Egyptian plural equivalent to our word Jews, are described in the underworld. Their god is the ass-headed Aiu, or Iu, who was one of the gods of Israel that led the people up out of Egypt—that is, the ass was one of the zootypes of the god Aiu, as the calf, bullock, or ox was another. We had to dredge this nether-earth for much of the sunken treasure of Egyptian wisdom that has long been lost in its authentic shape. And in Amenta we find the ass-headed god of the Jews, respecting whom they have been so ignorantly derided and maligned. His name, we repeat, is Aiu, Au, Aai, or Iu, both as god and as the ass in old Egyptian; and this name survived in the forms of lao, lau, lahu, Ieou, and others. The god was Atum-Ra in Egypt, and Aiu the ass-headed is one of the types of the solar god. Aiu appears ass-headed in Amenta as a god stretched out upon the ground who has the solar disk upon his head, with the ears of an

ass projecting beside the disk. He is holding the rope by which the solar boat was towed up from the nether-world (Lefébure, Records, vol. X,

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p. 130). The figure lying on the ground denotes the god who was Atum-Aiu, the sun by night in the earth of eternity. The people who are with Aiu in this scene are amongst those “who guard the rope of Aiu, and do not allow the serpent Apap to mount towards the boat of the great god.” These are the Aiu as the people of Iu. It is said of them, “Those who are in this scene walk before Ra (Atum-Iu). They charm (or catalepse) Apap for him. They rise with him towards the heavens.”

The Book of Amenta, called the Book of Hades by Lefébure, shows this god in his mummied form as one with Osiris in the body and with Ra in soul; otherwise it is Atum in the body, or mummy, and Iu in soul. And just as Ra the holy spirit descends in Tattu on the mummy Osiris, and as Horus places his hands behind Osiris in the resurrection, so Iu comes to his body, the mummy in Amenta. Those who tow Ra along say, “The god comes to his body; the god is towed along towards his mummy” (Records, vol. X, p. 132). The sun-god, whether as Atum-Iu (Aiu or Aai) or Osiris-Ra, is a mummy in Amenta and a soul in heaven. The imagery is quite natural: the nocturnal sun became a mummy as a figure of the dead, and a soul or spirit in its resurrection as a figure of the living. Atum, or Osiris, as the sun in Amenta, is the mummy buried down in Khebt or Lower Egypt, and Iu in the one rendering, or Horus in the other, raises the mummy-god. This is the meaning of the ass-eared Aiu when he is portrayed in the act of hauling at the rope of the sun or raising the mummy in Amenta. The god Aiu is represented mummified upon the tomb of Rameses the Sixth—that is, in the character of Atum the father, buried as the mummy in lower Egypt. Thus we identify the ass-god Aiu or Iu (an ancient Egyptian name of the ass) in lower Egypt, and his followers, who are the Aiu by name. The followers of Iu=Aiu then are the Aiu, Ius, or the later Jews. They fight the battle of the sun-god in the nether-earth, where the dragon Apap was the cruel impious oppressor; and when they do escape from this, the land of bondage for the manes, they are the Aaiu or the Jews, who “rise behind this god to heaven,” and their exodus is from Khebt, the lower Egypt of Amenta. The whole story of the faithful Israelites who would not bow down to the gods of Egypt is told in a few words relating to the Aiu (or Jews) in Amenta. As it is said, “These are they who spoke the truth on earth and did not rise to (prohibited) adorations” or heresies (Lefébure, Book of Hades, Records of the Past).

The legends of the exodus, like those in the book of Genesis originated in the astronomical mythology, in which the making of Amenta is followed by the Peri-em-hru or coming forth to day from the lower Egypt of the under-world and the wilderness or desert. The story of this exodus is inscribed in hieroglyphics on the sarcophagus of Seti, now in the Soane Museum. The Book of Hades, or Amenta, and the Book of the Dead suffice of themselves to prove that “the Egypt and the desert” of the exodus were in Amenta, and not in the land of the pyramids. This was “the Egypt and the desert” in which the flocks of Ra were shepherded and fed. “Horus says to Ra’s flocks, Protection for you, flocks of Ra, born of the great one who is in the heavens. Breath to your nostrils, overthrowal to your coffins” (Book of Hades, 5th division,

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legend D). These are the manes in Amenta called the flocks of Ra, who are shepherded by Horus as Har-Khuti, lord of spirits. The overthrowal of the coffins shows that this was the deliverance of the dead, and that the exodus or coming forth to day was synonymous with the resurrection from the dead.

Amenta had been mapped out in twelve domains, according to the twelve astronomical divisions and the twelve gates which the sun passed through by night. “As it is said, the great god travels by the roads of Hades, to make the divisions which take place in the earth” (Book of Hades). There are various groups of the twelve as divine personages or children of Ra in this lower Egypt of Amenta.

As characters in the mythos, Jacob and the ten tribes, sons, or children correspond to Ra the solar-god, with his ten cycles in the heaven of ten divisions (Rit., ch. 18), whilst Israel—the same personage—with the twelve sons, answers to the same god, Ra, in the heaven of twelve divisions or twelve signs of the zodiac.

It has now to be admitted that the twelve sons of Jacob are not historic, and the historical exodus must follow them, for that is founded on the twelve sons going down into Egypt as historic characters, and the people of Israel coming out of it as their direct descendants hugely multiplied. The twelve, as sons of Jacob, go down to Egypt in search of corn, and in the Book of Amenta we get a glimpse of the twelve or their mythical prototypes who make the journey as characters in the astronomical mythology. Twelve gods

of the earth are to be seen marching towards a mountain, which shows they are on their way to the nether-world, as it is depicted upside down. Twelve gods in the earth of Amenta are marching towards another mountain, and these two mountains form a sort of forge toward which the divine boat voyages. This is the entrance to Amenta, and these are the twelve as sons of Ra, who are on their way down to the lower Egypt of the mythos, the prototypal twelve who are the sons of Israel in the Hebrew version. These are said to be “those who are born of Ra, born of his substance, and which proceed from his eye.” Thus Ra is the father of the twelve. Ra has prepared for them “a hidden dwelling” in this Egypt of the lower earth or desert of Amenta. Twelve mummies standing upright, each in a chapel with open doors, are “the holy gods who are in Amenta.” Twelve men walking represent “the human souls which are in Amenta.” Twelve bearers of the cord with which the allotments are measured for the glorified elect are represented by twelve persons carrying the long serpent Nenuiti. These bearers of the cord in the Amenta are those who prepare the fields for the elect. Ra says, “Take the cord; draw, measure the fields of the manes, who are the elect in your dwellings, gods in your residences, deified elect, in order to rejoin the country, proved elect, in order to be within the cord.” Ra is satisfied with the measurement. “Your own possessions, gods, and your own domains, elect, are yours. Now eat. Ra creates your fields and appoints you your food.” “The gods are content with their possessions, the glorified are satisfied with their dwellings.” The followers of Har-Khuti, lord of spirits, are the twelve, who take the

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place in the solar mythos of the earlier seven Khuti in the stellar mythos, five more being added to the seven. These are the twelve as the children of Ra, who cultivate the fields of divine harvest in the plains of Amenta, where they reap for Ra as followers of Horus the beloved son: “They labour at the harvest, they collect the corn. Their seeds are favoured in the land by the light of Ra at his appearance.” Thus the twelve are the cultivators of corn in Egypt. They give food to the gods and to the souls of the elect in Amenta. As the bearers of food they are twelve in number. In one scene the twelve are portrayed in two groups of seven and five persons. The seven are the reapers. The five are seen bending towards an enormous ear of corn. These are described as the twelve who labour at the harvest in the land of corn which is in the earth of eternity. The scene with the twelve in a posture of adoration suggests the sheaf of corn in Joseph’s dream. “Behold, we were binding sheaves in the field, and lo, my sheaf arose, and also stood upright; and behold, your sheaves came round about, and made obeisance to my sheaf” (Gen. XXXVII. 7). In one form the Aarru enclosure was portrayed as the field of divine harvest, and the twelve were the typical reapers of the corn that grew there seven cubits high (Book of Hades, Records of the Past, vols. X and XII). This is sufficiently suggestive of the twelve enormous sheaves in Joseph’s dream, and of the reapers being a form of the twelve harvesters. The twelve as gods were also rulers in the twelve signs which formed the final circle of the Aarru paradise. And in Joseph’s second dream his star is greeted with obeisance like his sheaf. “Behold, the sun and the moon and the eleven (other) stars made obeisance to me,” he who was represented by the twelfth star as well as by the twelfth sheaf (Gen. XXXVII. 6-9). Horus in the harvest-field of lower Egypt has two characters, one pertaining to the mythos, one to the eschatology. In the first he is one of the twelve as harvesters: the twelve who row the solar boat, the twelve to whom the stations were assigned or thrones were given in the zodiac. In the other character he is Har-Khuti, lord of spirits, and in this phase he is the supreme one at the head of the twelve, who are now his servants.

The pictures show the children of Ra both as the group of twelve and also as the twelve with Horus. In one scene Horus is depicted leaning on a staff, and eleven gods are walking towards Osiris. These are the twelve altogether, of whom Horus is one in presence of the father. But on the tomb of Rameses the Sixth the twelve appear, preceded by Horus, the master of joy, leaning on his staff. These are the harvesters: seven of them are the reapers, the other five are collectors of the corn (Book of Hades). Thus the fields of divine harvest are twelve in number; the cultivators are twelve in number; the reapers and bearers of food are twelve in number; the children of Ra=Jacob-El or Isiri-El are twelve in number. So it was not left for the historic Israelites to map out the land of promise in twelve allotments betwixt the twelve tribes and twelve children of Iuh. Amenta in twelve sections with twelve gates represented the heaven in twelve divisions, and the chart was as old as the solar zodiac of twelve signs that was already in existence, as we reckon, in the heaven of Atum-Ra some 13,000 years ago. Not only was the promised land mapped out in twelve divisions in

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accordance with the twelve signs of the solar zodiac or the twelve pillars raised by Moses round the mount—not only did the chosen race, as children of the one god Atum, take possession of the land allotted to them, or the land appointed them by lot, as Joshua renders it; title-deeds were also issued to the glorified elect.

This lower Egypt, the land of corn, in the Book of Hades is not geographical. Like Annu, Thebes, and Memphis in the Ritual, it is a mythical locality in the earth of eternity. It is the lower domain of the double earth, the country of the manes called Amenta that was hollowed out by Ptah the opener. It is the lower Egypt named Kheb, to which Isis was warned to flee by night as the place of refuge for the infant Horus when his life was threatened by the Apap-monster. Lower Egypt is the land of death or darkness, leading to the world of life and light. It is here that “Horus says to the flocks of Ra, which are in the Hades of Egypt and the desert,” “Protection for you, flocks of Ra, born of the great one who is in the heavens” as Atum-Ra. These flocks “in the Hades of Egypt and the desert” are the chosen people, the deified elect, as the children of Ra. Amenta was a land of darkness until it was lighted by the nocturnal sun. This was the origin of the typical “Egyptian darkness.” But in the Egypt of this lower hemisphere the god prepared a secret and mysterious dwelling for his children where the glorified elect were hidden in the light. “Ra says to the earth, Let the earth be bright. My benefits are for you who are in the light. To you be a dwelling.” “I have hidden you.” (Book of Hades, 1st division.) Food is given them because of the light, in which they are enveloped. This divine dwelling created by Ra for the elect is entitled “the Retreat.” As it is said, “The earth is open to Ra, the earth is closed against Apap. Those who are in the Retreat worship Ra.” This Retreat is equivalent to the biblical land of Goshen, where the chosen people dwelt in light. In the book of Exodus there is a three days’ solid darkness over the land of Egypt, “but all the children of Israel had light in their dwellings” (ch. X, 22, 23). The land of Goshen in the Hebrew version represents the Retreat of Ammah in the Ritual. Ammah is a locality that is traversed in knowing the spirits of Annu or of attaining the garden eastward. Those who belong to the state of the elect are hidden in Ammah. They are described as being concealed in light by Ra. Ammah is a region reserved for the gods and the glorified spirits who are the children of light bound for the land where there is no more night. It is a place impenetrable to the creatures of darkness and to those who are twice dead—dead in their sins as well as in the mortal body. These are they who do not rise again from the lower Egypt. There is no deliverance or exodus for them; they do not enter Ammah, or follow Shu, the lion of strength, who leads up the elect into the land of light. Ammah is the sixth one of fourteen abodes in the 149th chapter of the Ritual. It is an abode of peace reserved for the blessed, where the evil dead cannot enter. It is a mystery to the manes. The god who is there is called the overthrower of the crocodile or dragon. The deceased in saluting Ammah asks that he may take possession of its stuffs in peace. “O Ammah! Reservation of the gods; mystery for the manes where the dead may not enter. Hail to thee, O Ammah

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the august. I come to see the gods who are there. Open to me, that I may take possession of your stuffs.” (Cf. the spoils.) Ammah is the Goshen of the Ritual, reserved and set apart for the glorified as a place impenetrable to the powers of evil or the dead who do not rise again, and for whom there is no exodus or coming forth to day (149). It is the work of the worshippers in Amenta to destroy the enemies of Ra and defend the great one against the evil Apap. They “live on the food of Ra, and the meats belong to the inhabitants of Amenta. Holy is that which they carry unto the dwelling where they are concealed.” This divine food is apparently repeated in the quails and manna that were sent from heaven, according to the biblical account.

Dreadful massacres are perpetrated in taking possession of this promised land mapped out in twelve divisions. Ra says, “I have commanded that they should massacre, and they have massacred the beings.” He orders his followers to destroy the impious ones in a suppression of blood. But these beings are not the human inhabitants of Canaan or any other land on earth. The wars of the lord in these battles of Amenta are fought by his true and faithful followers on behalf of Un-Nefer the good being. The enemies who are doomed to be slaughtered by the invaders are the Sebau and Sami, the creators of dearth and darkness, who were in possession of the land, and who are for ever rising in rebellion against the supreme god Ra. It was these dwellers in the ways of darkness who were to be annihilated by the children of light, the glorified elect, the chosen people, who are then to take possession of the land. Ra says to them, “Your offerings (made on earth) are yours. Take your refreshments. Your souls shall not be massacred, your meats shall not putrefy, faithful ones who have destroyed Apap for me.”

Thus the massacres by which the Israelites were enabled to clear out the inhabitants of Canaan and take possession of their lands had been previously committed by the followers of Ra. Ra says to those who are born of him, and for whom he had created the dwelling-place in the beautiful Amenta, "Breath to you who are in the light, and dwellings for you. My benefits are for you." But the beings there massacred were not human. In the biblical version it is said of a mythical event, "It came to pass, when Pharaoh would hardly let them go, that the Lord slew all the first-born in the land of Egypt, both the first-born of man and the first-born of beast" (Ex. XIII. 15). This insane proceeding on the part of the Lord may be explained by reference to the original. From this we learn that amongst the beings massacred or sacrificed were "quadrupeds and reptiles" (Book of Hades, 1st division, legend E). The Hebrew historian has discreetly omitted the first-born of the reptile, unless it is included as a beast. Again, one name of the keeper of the 17th gate is "lord of the massacre and of sacrificing the enemy at midnight!" (Rit., 145). With this we may compare the passage, "And it came to pass at midnight that the Lord smote all the first-born in the land of Egypt . . . and there was a great cry in Egypt; for there was not a house where there was not one dead" (Ex. XII. 30).

Now, amongst the glorified elect or chosen people who are the children of Ra, the ass-god, Aai, or Iu, there is a group of his

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defenders and followers who accompany him, and who are said to rise with Ra towards the heavens to be "for him in the two sanctuaries," and to "make him rise in Nu" (heaven). These are among the worshippers of the ass-headed god Iu, who are called the Aaiu (the Ius or Jews) by name. Apap is threatened thus, "O impious cruel one, Apap, who spreadest thy wickedness. Thy face shall be destroyed, Apap! Approach thy place of torment. The Nemu are against thee: thou shalt be struck down. The Aaiu are against thee: thou shalt be destroyed." It is these Aaiu as worshippers of the god Iu that we claim to be the Ius or later Jews of the mythical legends so long supposed to have been historical. Thus the glorified elect, the blessed, the righteous, who are in Amenta, that is in the lower Egypt of the mythos, are the chosen people of the most high god, who was Ra in his first sovereignty as the ass-headed Iu=Iao, Aiu, or Iahu; Atum-Huhi as god the father, Atum-Iu as god the ever-coming son. The Aaiu or Jews, then, are amongst those who "rise for Ra." "They beat down Apap in his bonds." Apap is stricken with swords. He is sacrificed. Ra rises at the finishing hour; "he ascends when the chain is fixed." Those who are in this scene drag the chains of this evil-doer (Apap). They say to Ra, "Come Ra; advance Khuti! The chain is fixed on evil-face (Neha-her), and Apap is in bonds" (Book of Hades, 10th division). This is the scene of making fast the dragon in the pit which is preparatory to the rising of Ra. These Aiu or Jews accompany the sun-god when he makes the journey through the valley of darkness, the lake of Putrata, and the desert in "the Amenta of Egypt," where they are protected as the "flocks of Ra." Amidst the people that dwell in darkness and black night they are the glorified elect, enveloped and concealed in light, and fed mysteriously in the wilderness with food supplied from heaven. Earth opens to let them pass when they are pursued by their old enemy, and closes to protect them against the devouring dragon. Hence it is said by those who render the great serpent impotent by their magic, "Earth opens to Ra! Earth closes to Apap!" The monuments of Egypt are as truly and honestly historical as the geological record. Both have their breaks and their missing links, yet are perfectly trustworthy on the whole. And these monuments, from beginning to end, have no word of witness that the Jews or Hebrews ever were in Egypt as a foreign ethnical entity. They know nothing of Abraham as a Semite who went down into Egypt to teach the Egyptians astronomy. They know nothing of Jacob except as a Hiksos Pharaoh, or a divinity, Jacob-El, whose name is found on one of the scarabei. They know nothing of Joseph and his viziership, nor of the ten plagues, nor of the going forth in triumph from the house of bondage to attain the promised land. These and many other wonderful things related in the Word of God are known to the Egyptian records, but not as history. There is another Egypt not yet explored by the bibliolaters: the Egypt of mythology and the Kamite eschatology.

Unless we take into account the mound of the Jew in the neighbourhood of On and the temple of Atum-Iu (W. M. F. Petrie, *Hyksos and Israelite Cities*), the only way of identifying the Jews

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in Egypt is by the name of the Iu or Aiu in the lower Egypt of the mythical Amenta, where we find the twelve sons or children of Israel, under the name of the Ius or Aiu, as worshippers of the god who was known in Egypt as the ass-headed Iu, Aiu=Iao, Ieou, or Iahu, and who, as we see from the scarabei, may

also have been known in Egypt as Jacob-El, the father of the twelve who were reapers of the corn in the harvest of Amenta.

The writer has previously suggested, in *A Book of the Beginnings*, that Jacob represents the god Ra as Iu in Kheb, the lower Egypt of Amenta. Jacob was known as a divinity in Northern Syria by the name of Jacob-El, and Joseph by the name of Joseph-El. The El is a Semitic suffix to the names, denoting the divinity of both, versus the ethnical origin of Jacob and Joseph. These, according to the present showing, were among the gods of Egypt as Huhi the father and Iu the son, or sif in Egyptian, Iu-sif being=Joseph in Hebrew. Thus we propose to identify the mummy of Jacob in Egypt with the mummy of Atum or Osiris as a form of the mummy-sun that was portrayed as being carried up from Amenta. Jacob, as we read, was embalmed in Egypt, and the mummy in its coffin was taken up by Joseph and carried to the land of Canaan. This was the land of promise, which is the Aarru-paradise, the field of the tree of life up which the sun-god climbs in his resurrection from the coffin. The "burying-place" of Jacob is "before Mamre," where the tree of Atum in the garden or meadow, the Sekhet-Hetep, is represented by the oak or terebinth under which Abraham dwelt. Joseph the son (Iusif) is the same character in carrying up the mummy of Jacob that Horus the beloved son is to the dead Osiris in his coffin. Horus acts as the raiser-up of the mummy. This is expressed when the speaker says, "I am he who raises the hand which is motionless" (Rit., ch. 5). Elsewhere Horus comes to raise the mummy of Osiris. Thus the carrying up of Jacob out of Egypt by the son may be paralleled by the resurrection of Osiris, coffin and all. One name of the burial-place for the mummy-Osiris in the Ritual is Sekhem. The deceased is enveloped as a mummy in Sekhem. He rises again and goes, as pure spirit, out of Sekhem. Also the well of Jacob near Shechem answers to the water of Osiris, and the oak or terebinth in Shechem to the tree of life in the pool of the persea or the water of life. The fields of Shechem correspond to the Sekhet-Hetep or fields of peace and plenty, the oasis of fertility which prefigured the celestial paradise. "The parcel of ground that Jacob gave to his son Joseph" was in Shechem, also called Sichem. This is a parallel to Sekhem as place of burial given by Osiris the father to Amsu-Horus the son, who rose again as the living mummy or sahu after the burial, and went up from the lower Egypt of Amenta and the sandy wilderness of Sekari as the god in the coffin or sekeru-bark. The Egyptian Sekhem was no doubt localized as a sanctuary when Judea and Palestine were sown over with the old Egyptian names. Osiris was the reputed holder of property in Sekhem, unless we understand that his mummy, the body of the lord, constituted the property that was held in that sanctuary (Hymn to Osiris, lines 1 and 2).

The lower Egypt of Amenta is a land of bondage to the manes who were doomed to labour in the harvest-field. Chapter 5 is

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called the chapter by which work is not imposed upon a person in the nether-world. But provision is made for the work being done by proxy. Chapter 6 is the chapter by which the funeral statuettes may be made to do work for a person in the nether-world. "Be thou counted for me," says the speaker, "at every moment, for planting the fields, for watering the soil, and for removing the sands." Thus there was a system of enforced labour in the lower Egypt of Amenta. The land of bondage is likewise alluded to as the land of rule in the *Book of the Dead*. In the chapter by means of which the manes come forth to day and pass through Ammah or the Ammehit it is said, "Hail to you, ye lords of rule (or ruling powers), living for ever, whose secular period is eternity. Let me not be stopped at the Meskat (or place of punishment); let not the Sebau have the mastery over me; let not your doors be closed upon me." And amongst other pleas in this invocation it is said, "Deliver me from the crocodile of this land of rule," or, as it got interpreted, this land of bondage in the lower Egypt of Amenta. In this chapter the crocodile has an evil character, and the evil crocodile is the mythical dragon, the dragon of Egypt, a figure of the Pharaoh who kept the people in bondage and would not let them go from out their prison-house in the Meskat where the evil Sebau had the mastery over the manes, who plead, "Let not the powers of darkness obtain the mastery over me. . . . I faint before the teeth of those whose mouth raveneth in the nether-world" (Rit., chs. 72 and 74, Renouf).

The Apap-dragon of Amenta is the real Pharaoh who held the people in bondage, but in certain of the Semitic legends Atum-Ra, the great judge and punisher of the wicked, has been mixed up with the cruel Pharaoh who would not let the people go. According to the Arab traditions, the name of the Pharaoh who detained the chosen people, the elect children of light, was known as "Tamuzi." Castell gives this as the Arabic name of the Pharaoh who hindered the exodus of the Israelites, which name goes to the root of the matter, for Tamuzi appears in the Ritual as Atum-Ra, commonly called Tum. The name of this Ra or Pharaoh is derived from "tumu" to shut up, to close. Tum as the setting sun was the closer in the western gate. As shutter up of day or of autumn he wears the closing lotus on his head, the antithesis to Horus rising



out of the opening flower of dawn. Atum was the closer as well as the opener of Amenta by name. Those who were captives in his keeping down in the Amenta were hindered from making their exodus until the plagues were passed or the conditions of freedom had been all fulfilled.

The entrance to Amenta figured in the Egyptian itinerary was “the mouth of the cleft,” as it was termed at Abydos. This is apparently represented in the Hebrew legend by the mouth of the gorge at Pi-ha-hiroth, “which is before Baal-Zephon.” Thus the opening in the mount of the swallowing earth is at the same point as the passage of the Red Sea which also opened for the Israelites to pass when pursued by Pharaoh and his host. There are, however, two starting-points in the biblical exodus of the Israelites. No sooner had they set out on the old road that ran from Rameses to Succoth (or Thuku) and Etham or Khetam, the border-fortress in the land of Thuku, than they were commanded to turn back for a fresh de-

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parture from Pi-ha-hiroth, the pass or gorge which was entered by the mouth of the cleft. At this point of divergence the local topography is brought to confusion and serves no further use for localizing the journey. We have to go back and start from the entrance to Amenta by the mouth of the cleft in the rock that was figured at Abydos as the beautiful gate of entrance to Khent-Amenta. This two-fold starting-point at least coincides with the two modes of entrance, one by land and the other by water. At Pi-ha-hiroth we enter the Red Sea of the mythos, the water of the west that was red at sunset, but not the geographical Red Sea. This was entered by the boat of the sun and the boat of souls which passed through the cleft by water as depicted in the vignettes (Maspero, *Dawn of Civ.*, Eng. tr., p. 197). We are now upon the track of the exodus from the lower Egypt of the nether-earth, which was mythical in the lesser mysteries and mystical in the greater, and able to show where and how and why the children of Israel pursue the same route through Amenta as do the children of Ra in the Book of Hades (Records of the Past, vols. X. and XII). At Pi-ha-hiroth the Israelites come to the mouth of the cleft and enter on the passage of the Red Sea, pursued by Pharaoh the dragon and his evil host. In the book of Exodus the Israelites, of course, are treated as the glorified and the Egyptians as the powers of darkness, the conspirators against the elect, the chosen, the children of light. Or, according to the Ritual, by the Apap-dragon and the Sebau, whose habitat is in the Red Sea of the mythos and therefore was not geographical. The Egyptians made the passage by water, but by substituting the miracle for the mythos, “the children of Israel walked on dry land in the midst of the sea.” After crossing the waters they enter the wilderness, which is true to its character in the Egyptian books of the nether earth.

When the land that flowed with milk and honey is promised to the children of Israel, it is said by Ihuh, “I will send my terror before thee—I will send the hornet before thee, which shall drive out the Hivite, the Canaanite, and the Hittite from before thee” (Ex. XXIII. 27, 28). Now the hornet, wasp, or bee was a type of Ra the solar god, and thence of the Egyptian Pharaoh. Hor-Apollo says, “They depict a bee to denote a people obedient to their king” (B. I, 62), the force of the creature’s sting being emblematic of the supreme power. Also the abait or bird-fly, a bee, wasp, or hornet, was their guide to the Aarru-garden in the Ritual. “I have made my way into the royal palace,” says the Osiris” (ch. 76), “and it was the bird-fly (abait) that led me hither”—that is, to the land flowing with milk and honey. Apparently this symbolic abait or bee as guide to the Aarru-paradise has been turned into the hornet that drove the people out of the land in the Hebrew rendering of the story. When Moses sends the explorers ahead to spy out the land of Canaan, and they come back afraid because it is inhabited by the Anakim or giants, “Caleb stilled the people before Moses, and said, Let us go up at once and possess it, for we are well able to overcome it” (Num. XIII. 30). Caleb the explorer who had been sent forward by Moses to spy out the land of promise is another of these converted divinities. In the Semitic languages Caleb is the dog, and the dog as Egyptian was the jackal, apuat, the guide of ways, the zootype which was the guide of

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ways in the solar mythos, and the guide of souls to the garden of Amenta, wherein grew the grapes of paradise in Brobdingnagian clusters which are to be seen in vignettes to the Ritual. Shu as son of Ra is the great leader of the people to the promised land; Anup the jackal=dog was the guide; and these two are represented in the book of Numbers by Joshua (or Hoshea) the son of Nun, and Caleb the son of Jephunneh. Those two, the leader and the guide, both in the astronomy and the eschatology, are the only two in the Hebrew version that are to go forth in the exodus from the wilderness and burial-place of the dead. “And they came unto the valley of Eschol, and cut down from thence a branch with one cluster of grapes, and they bare it upon a staff between two” (carriers). “And they returned from spying out the land at the end of forty

days.” They showed the fruit of the land to Moses and the Israelites, and said, “We came unto the land whither thou sentest us, and surely it floweth with milk and honey, and this is the fruit of it” (Num. XIII. 23-28). The colossal cluster of grapes seen in Eschol by those who were sent to spy out the promised land is of itself almost sufficient to prove the mythical nature and Egyptian origin of the land that flowed with milk and honey and bore the grapes that took two men to carry one cluster. Not only was the circumpolar paradise the land of the seven cows, called the providers of plenty; as Egyptian it was also the garden of the grape-vine by name. Not as Eden, but as Aarru the garden of the vine or the grapes. In one of the Hebrew märchen it is said that when the explorers of the promised land returned they related, “We have seen the land which we are to conquer with the sword, and it is good and fruitful. The strongest camel is scarcely able to carry one bunch of grapes; one ear of corn yields enough to feed a whole family; and one pomegranate shell would contain five armed men. But the inhabitants of the land and their cities are in keeping with the productions of the soil. We saw men the smallest of whom was six hundred cubits high. They were astonished at us, on account of our diminutive stature, and laughed at us. Their houses were also in proportion, walled up to heaven, so that an eagle could hardly soar above them” (Baring Gould’s *Legends of the Old Testament Characters*, vol. II, p. 118; Weil, p. 175). These are based upon the gigantic inhabitants of Amenta in the Ritual, who have been vastly exaggerated in the märchen. This grand domain was constructed for the manes who as the glorified ones have joined the powers of the east at the point of coming forth where Shu uplifts the sky for Ra and blows off the divine barge with favouring gales. The great or glorified ones are said to be each nine cubits (about 18 feet) in height, and therefore this is the land of the giants to which the Israelites were bound under the leadership of Joshua and the guidance of Caleb the dog. This region of things gigantic may be found in the mystical abodes of the Ritual through which the manes have to pass on their way to the world of light and blessedness. The second abode is called the “greatest of possessions in the fields of the Aarru. The height of this corn is seven cubits; the ears are two, its stalks are three cubits.” The spirits also are said to be seven cubits in stature (ch. 149). Of the fifth abode it is said, “Hail, abode of the spirits, through which there is no passage. The spirits belonging to it are seven cubits long in

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their thighs. They live as wretched shades.” “Oh, this abode of the spirits.” In chapter 109 the inhabitants are nine cubits in height. The passage through the Hades in the eleventh abode is described as the belly of hell. “There is neither coming out of nor going into it, on account of the greatness of the terror of passing him who is in it.” That is, the devouring demon, the Am-Moloch. The same fear is reflected in the faces of the spies from the land of giants; they had seen the same sight. The Moabites called the giants who dwelt there in times past the Emim (Deut. II. 11), and the Am-am in Egyptian are the devourers. Am is the male devourer, Am-t the female devourer in the Ritual. As said in chapter 109, “It is the glorified ones, each of whom is nine cubits in height, who reap the Aarru fields (in the divine domain of the promised land) in presence of the powers of the east” (Renouf). The giants as Rephaim are also Egyptian (Rit., ch. 149, 5th Abode). These giants of Amenta and the religious mysteries still survive in the grotesque masks of the Christmas pantomime, which represent the huge inhabitants of an under-world that is the lowermost of three, the highest of which is on the mount of glory. Emim, Anakim, Rephaim, and Zamzumim are all giants—hence the Anakim under different names, nine cubits high; and this land of the giants as Egyptian was in the nether-earth, the original of the Hebrew Sheol, in which the giants are identifiable as non-human inhabitants of a foreworld that had passed away. It is to that foreworld and its people, the children of darkness, that the writer of Deuteronomy refers, and as its inhabitants were altogether mythical (or eschatological), the children of Israel, and of Lot, who drove them out and destroyed them utterly, could not be human nor the transaction humanly historical. The land of the mythical giants can be localized in Amenta, but not elsewhere.

The lower or sub-terrestrial paradise, otherwise called the garden of Aarru, was the garden eastward, the garden of the mount in Amenta, which was in prospect throughout the journey. This was the paradise to which Shu-Anhur was the leader from the western mountain and Anup-Ap-Uat was the guide as dog or jackal. It was the paradise of all good things, including the gigantic grapes and grain, the milk and honey, as types of food and drink in everlasting plenty.

The point of emergence from Amenta was at the double gate of glory on the summit of the eastern mount; otherwise expressed, this was the place of exit from the lower to the upper Egypt of the mythos as celestial localities. Anhur was the lifter and supporter of the heaven and its inhabitants by night. Shu was the deliverer by day who brought the solar orb to the horizon. In the Hebrew rendering Moses sustains the

rôle of Anhur, and Joshua that of Shu, the halves of the whole round being extended to the circle of the year. The earthly paradise was planted as the Allu or elysian fields to the eastward of the nether-earth where stood the tree of life, and where the mountain of the double earth was climbed to get a glimpse of the land of promise that was visible over-sea. Upon this mountain "Moses stood, to view the landscape o'er," or rather the skyscape. The lower paradise was but a picture and a promise for the wanderers in the wilderness of Amenta. The upper was the paradise

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of all the ancient and pre-solar legends. Thus far the deliverer as Anhur or as Moses was the conductor of the children of Ra or Israel. High on Mount Hetep, in the heaven of eternity, was the paradise of spirits perfected. This was the land of promise and final fruition both in one, the land overflowing with milk and honey. The milk, called "the white liquor which the glorified ones love," was supplied by the seven cows, providers of plenty in the meadows of the upper Aarru. Here also was the land of corn in limitless abundance. No words could say how much. Lower Egypt was a land of corn, but the legendary promised land of corn, honey, and oil was in the Aarru fields of the mythos. These were the fields where the corn grew seven cubits high, with ears three cubits long and in eternal plenty for all comers. The landing-place upon Mount Hetep at the summit of attainment is called "the divine nome of corn and barley" (Rit., ch. 110).

The Egyptians were already tillers of the ground when Ptah laid out and planted the lower Aarru-paradise, as their other field of work, in an earth that was ruled or tyrannized over by the powers of evil, headed by the Apap-dragon. This was the earth of the abyss, the primeval desert which had to be reclaimed by the pioneers and planters of that under-world. It was laid out strictly on the allotment system. Each one of the manes had a portion in which to plough and sow and reap. The seed grown in the harvest-field of life on earth was garnered up to sow and bring forth a hundredfold in this, the field of divine harvest, which was so magnified by tradition because its bounty had been divinized. The Egyptian authorship of a paradise of peace and plenty is pre-eminently shown by their converting the "earth of eternity" into a world of work, the harvest-field that was cultivated by the manes, who dug and hoed and sowed in it, and reaped the corn according to their labours (Rit., ch. 6). Amenta was made from sand converted into fertile soil well watered by the all-enriching Nile. It was like lower Egypt, the land of honey, the land of the sycamore fig-tree, which was a veritable tree of life to the Egyptians. It was the land of the grapes that grew in clusters of prodigious size. It was the country of abundant corn. Not that the Egyptians thought the other world a replica of this, but such was the natural plan on which they wrought in making out the unknown by the known. They dramatized another intermediate state, and acted the eschatological drama in accordance with conditions familiar to them in this world. The Aarru-paradise in Amenta is copied from Egypt in the upper earth. The fulfilment of all blessedness was in its being a likeness of the dear old land made permanent and perfect in the spirit-world. It was the promised land for those who were prepared to take possession of it and to drink of the sacred Nile at its celestial source. Its tree of life was the same sycamore fig-tree that had always been the tree of life and food in season.

The journey from the lower Egypt of the mythos through the deserts of Amenta was from west to east, from the place of sunset to the point of sunrise which was called the solar mount of glory. At sunset Anhur-Shu upraised his mansion of the starry firmament which he uplifted nightly, standing on the steps of Am-Khemem. This presented a stellar picture of the upper Egypt or the upper

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paradise for which the wanderers in the wilderness were bound. At dawn the mount of sunrise in the garden eastward was attained. This was the mountain of Amenta, also called Shennu or Shenni=Sinai. Shena in Egyptian signifies the point of turning in the orbit of the solar course. This point was figured on the mountain where the lions rested as supporters of the solar disk at dawn, or Shu uplifted Ra from out the darkness of Amenta and held the orb aloft with his two hands. At this point Anhur's place as leader of the chosen people was taken by his alter ego Shu. The Magic Papyrus describes the warrior-god as "king of upper and lower Egypt" in his two characters of Anhur and Shu-si-Ra. By night Shu-Anhur was the uplifter of the firmament for the Egyptian exodus or coming forth to day from out the darkness of Amenta or of "Egypt and the desert" (Rit., ch. 110). (See the figure of Shu as the uplifter, p. 315.) Under the name of Anhur he is the leader of the upper heaven, rod in hand. His starry image probably was seen as Regulus in the constellation of Kepheus, the ruler there, arrested with the rod or staff still lifted in his hand. He repels

the crocodile or dragon coming out of the abyss, the crocodile that is the dragon of Egypt and the Pharaoh of the Hebrew writers. This repelling of the crocodiles that issue from the abyss corresponds to the overthrowal of Pharaoh or the dragon and his host in the Red Sea. Anhur is the lord of the scimitar. He is designated "smiting double horns"; "the god provided with the two horns," like Moses. "Uplifted is the sky which he maintains with his two arms," like Moses. This two-fold character of Anhur is indicated when he is described as "the king of upper and lower Egypt, Shu-si-Ra." This was the Egypt of Amenta. Thus, as the king of lower Egypt he was Anhur the uplifter of the firmament for the chosen people to come forth. At daybreak he assumed the character of Shu, the son of Ra, who lifted up the solar disk at dawn on the horizon, otherwise upon the mount of sunrise. As Regulus on the horizon in the zodiac the leader of the manes changed to Shu, who is then called "the double abode of Ra." The Magic Papyrus, which contains "the hymn of the god Shu," is called "the chapter of the excellent songs which dispel the submerged." It is the celebration of the great victory over the Apap-reptile and all dangerous animals lurking in the depths of the mythical Red Sea. It is said to Shu in the hymn, "Thou ledest to the upper heaven with thy rod in that name which is thine of Anhur. Thou repellst the crocodile coming out of the abyss in that name which is thine of repeller of crocodiles." The crocodile, of course, is the dragon of Egypt. The wicked are overthrown by Anhur the valiant as the lord of events. His sister Tefnut accompanies him. She is a form of Sekhet, "the goddess in her fury," the "chastiser of the wicked." "She gives her fire against his enemies, and reduces them to non-existence." She is the Kamite prototype of Miriam, the sister of Moses. Tefnut accompanies her brother in his battles with the Sebau and the submerged. Elsewhere she changes her shape into a weapon of war. She shouts her defiance against "the wicked conspirators," exclaiming, "I am Tefnut thundering against those who are annihilated for ever!" and against those that "remain floating on the waves, like dead bodies on the inundation," just as it was on that

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day when "Israel saw the Egyptians dead upon the sea-shore" (Ex. XIV. 30). Tefnut, the prototype of Miriam, "gives her fire" against her brother's enemies to reduce them to non-existence by their being submerged in the waters, where "Miriam the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dances. And Miriam answered them, Sing ye to the Lord, for he hath triumphed gloriously; the horse and his rider hath he thrown into the sea" (Ex. XV. 20-21). Moses corresponds to Anhur. He is the leader of the children of Israel during the first part of the journey towards the promised land. He conducts them through the Red Sea where Israel saw the Egyptians dead upon the sea-shore; through the sandy wilderness, the waterless wastes, and the ways of darkness. "Then came Amalek, and fought with Israel in Rephidim." This, as we reckon, was the great battle of the autumn equinox. It was not a battle fought by human beings once for all on mundane ground, but a war betwixt the Lord and Amalek, that went on for ever, from generation to generation, because it was periodic in the phenomena of external nature, and not a duel betwixt the Lord of heaven and an earthly potentate or people. The description of holding up the hands of Moses to maintain the equilibrium shows the equinoctial nature of the conflict. The going forth at the equinox is further identified by the month of the year. The Jewish new year still begins about the time of the autumn equinox, a little belated in consequence of its not having been carefully readjusted. "And the Lord spake unto Moses and Aaron in the land of Egypt, saying, This month shall be unto you the beginning of months: it shall be the first month of the year to you" (Ex. XII. 1, 2). This was the year that opened with and was determined by the full moon nearest to the autumn equinox. For six months thenceforth the moon was ruler of the year as the great light in the darkness of the double earth. Again, at the time of the vernal equinox there is another poisoning of the scales, if not a standing still of sun and moon, and another great battle in which the sun-god finally overcomes the dragon of darkness and all the evil powers that war against the light of life and welfare of the world; also against the children of Ra on their journey as souls or manes from the lower Egypt of the mythical Amenta to the upper heaven on the mount of glory.

The present writer has previously suggested that the name of Moyses, or as some Hebrews pronounced it, Mouishé, was derived from the dual name of Shu, one of whose names as Ma, the other Shu, and Ma-Shu denotes Anhur, who manifests in the two characters of Ma and Shu. In the address to the god it is said, "Thou blowest the divine barge off with a favourable wind in that name which is thine of the goddess Ma." Thus Ma, the goddess of truth, law, and justice, is here identified with Shu in a feminine character. The feather of Anhur also reads both Ma and Shu—Ma as light and Shu as shade. But, after all, the origin of the name is of little importance compared with the traits of character. This female character of

Ma-Shu has also been assigned to Moses. There is a tradition, reported by Suidas, that the Hebrew lawgiver and author of the Jewish laws was a Hebrew woman named Musu, which is equivalent to Ma-Shu

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in Egyptian. Shu is the very personification of light and shade. The name reads both light and shade. This dual character of the god is to be read in the face of Moses, who wears the glory on it when in presence of the Lord upon the mount, and who covers or shades his face when he turns to speak with the people in the valley. He likewise is the personification of light and shade: Moses under the veil is Shu in the shade; Moses wearing the glory of God upon his face is Shu who "sits in his father's eye," the eye of the sun; Shu-ari-hems-nefer—who keeps his residence radiant—which is a title of Shu at Philae. (Pierret, *Le Panthéon Egyptien*, pp. 22-3.) "When Moses had done speaking with the people, he put a veil on his face. But when Moses went in before the Lord to speak with him, he took the veil off until he came out." And when he came out and spake unto them that which he was commanded, they saw the skin of Moses' face. "And Moses put the veil upon his face again until he went in to speak with him" (Ex. XXXIV. 35). The glory on the face of Moses is described as sending forth horns, which is a way of portraying the god provided with "two horns," that is a title of Anhur. Moses performs the same act as Shu the supporter of the firmament, but in the heaven with twelve supports instead of the earlier four erected by Shu-Anhur, which followed a readjustment that was made by the Hir-seshti of On in the heaven of Atum-Ra. Anhur was the elevator and supporter of the heavens, and Shu-si-Ra is the upholder of the solar disk. Moses with his arms uplifted on the mount, or with the "rod of God" in his hand, is the Hebrew version of Anhur the sustainer of heaven standing on the mount. Joshua, who becomes the supporter of Iah the solar god, is identical with Shu when he is the son and supporter of Ra upon the horizon east and west. Shu was at first the son of Nun, the deity of the celestial water, who was also called the father of the gods. He afterwards became the son of Ra as the supporter of the solar disk on the horizon "with his two hands." Joshua also had a double character, like Shu. In the first he is called Hoshea, the son of Nun. In his later rôle Joshua becomes the upholder of Ihuh and his change of name is connected with the change in character. The name of Joshua or  $jv > vhy$  contains the name of Ihuh united to a word signifying assistance or help. In the form  $Xv >$  it denotes a lifting up, an upholding, as in the Egyptian name of Shu, to uphold, which describes him in the character of the lifter to Ra the solar god. This should suffice to demonstrate the identity of Joshua, the son of Nun and the supporter of Ihuh, with Shu, who became Shu-si-Ra as the lifter of the solar disk. Thus Shu, the son of Nun and supporter of the firmament as an elemental power, was afterwards personalized as the supporter of the sun-god Ra. Ra is Ihuh. The name of Shu denotes the supporter, and the deity whom he supported on the mount was Atum-Huhi; and in this character Shu became the leader of the children of Ra (or of Israel) as Io-Shua, who proclaims himself to be the supporter of Ihuh in the book of Joshua (XXIV. 15, 16). The firmament is the Nun by name, and Shu the lifter of the firmament is called the son of Nun. Thus Shu in his uplifting of the firmament is the lifter of his father. Now, to show once more how widely fragments of the Egyptian wisdom were scattered to become the later legends of many lands, let us glance for

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a moment at "the exploits of Maui," a Polynesian form of Shu. Shu was the son of Nnu (Nun), and in Mangaia the name of Nnu is rendered by Ru. Ru is the father of Maui, and one of the exploits of Maui is to hurl his father Ru aloft, sky and all, to a tremendous height, so high indeed that the sky could never get back to earth again. Now for the conversion of the Kamite myth into the Mangaian *märchen*. Nnu or Nun was also the firmament upraised by Shu. Nnu as firmament was personalized in Nnu the father of Shu; and where Shu uplifts the sky, now personalized, Maui is humorously described as assuming gigantic proportions, and exerting prodigious strength to toss his father so far aloft that he was for ever entangled and suspended among the stars of heaven, and never could come down again (Gill, *Myths and Songs*, p. 58).

Various legends derived from the Egyptian mythology were compounded in the Hebrew book of Exodus.

One of the most remarkable of all the parallels to be adduced is to be seen in the fact that in one particular type there is a blending of Shu with Horus in Horus-Shuti, and that this is repeated in the story of Moses, who represents the deliverer as Horus in the ark of papyrus, and Anhur in other aspects of the character. Moses is the water-born. Josephus explains the name as signifying one who was taken out of the water. Pharaoh's daughter called the name of the child Mosheh, and said, "because I drew him out of the

water” (Ex. II. 10). Shu-Anhur likewise is the water-born. He is addressed in the Magic Papyrus as “the unique lord issuing from the Nun,” which is the firmamental water, and from which Shu as the breathing-force was born as the son of Nun.

The growth of a legend from its source in the primitive representation or mythicizing of natural phenomena down to its becoming humanized at last as biblical and historical may be exemplified by the story of the child who was saved from the waters in a little ark of bulrush or papyrus-reed. It is told of Sargon in Assyria, of Maui in New Zealand, and various other children who were drawn forth from the water at the time of their birth. It is the myth of the child-Horus, first and far away the oldest in the world. The story has to be read backward in Hebrew a very long way before its primal meaning can be comprehended. In going back we meet at first with the child-Horus floating in an ark upon the waters. The speaker in the Ritual at the time of his re-birth says, “I am coffined in an ark like Horus, to whom his cradle is brought.” This cradle is often represented as a nest of papyrus-reed=the ark of bulrushes in the biblical version (Rit., ch. 130). This in its most primitive Egyptian form was the flower of the papyrus-plant, or later lotus. On this child-Horus is upborne from out the waters, which led to the Egyptian ark or boat that was made of papyrus-reeds. When the legend of child-Horus on his papyrus, or in his nest of reeds, took its Hebrew form, the little ark in which the child was saved is made of bulrushes, or some other form of rush called amN, which probably represents the Egyptian kama, a reed, the reed of Egypt, therefore the papyrus-reed. According to the legendary lore, repeated with a wise word of caution by Josephus, the young child Moses, saved from the river in the ark, was adopted and named by Thermutis. This name is a title

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of the Great Mother Mut in Egyptian, the consort of Amen-Ra. But the genesis of the name from Mut the mother and Ta-Ur, which signifies the first and oldest, she who was personalized in Ta-Urt, shows that the Mut or mother, Thermutis, in her primordial form was Ta-Ur-Mut=Thermutis. Again, we learn from the same source that the black or Ethiopian woman who became the second wife of Moses was named Tharuis or Tharvis. In the Greek rendering of the Egyptian Ta-Ur (or Ta-Urt) this name becomes Thoueris, and in Ta-Ur(t) we can identify the prototype of Thermutis and the original of Thoueris or Tharuis (Antiq. B. 2, 10, 2). Both the foster-mother and the wife of Moses are here traced back to the old First Mother as Taurt and Thermutis, who are one and the same, in the Egyptian goddess that first brought forth the divine child from the waters or from the marshes and the bulrushes, as Uati or as Apt, the water-cow, the most ancient form of the Great Mother in Egyptian mythology. In the Hebrew legends the same old mother, under two names which are resolved into one, supplies two characters as the foster-mother and the consort of Moses. Now, the old First Mother Ta-Ur-Mut, who saved the young child from the waters in her primitive ark, is designated “the mother of him who is married to his mother.” In like manner the mother (or foster-mother) and wife of Moses are one and the same god. Moses is saved from the water by Thermutis (Ta-Ur, as Mut, the mother), and he was married to Thaueris, who is the same by name and nature as Thermutis. Thus Moses also was both the child and the consort of his mother, which had been the status of the young sun-god from the time when the human fatherhood had not been individualized. Lastly, the two characters of the old First Mother are the two divine sisters, Isis and Nephthys, into which the old First Genetrix was divided as the water-mother and the mother-earth. Isis is an earth-mother who carries the basket of seed on her head. As it is said in the Ritual, Horus the child is produced by Isis (from the water) and nourished by Nephthys (on the earth) (Rit. 17). And these two forms of the divine mother can be detected even in their biblical guise as the mother and the foster-mother of the young child Moses, one of whom saves him from the waters in the ark of bulrushes, just as Isis mothers Horus in the element of water and Nephthys nourishes and mothers him on land.

There is nothing human or historical about the young child saved from the waters under any name whatsoever, in any kind of ark, no matter in what language the legend may be told or in what waters the little ark may float. The same legend is related of the mythical Sargon in the cuneiform tablets. He says, “My mother the Princess conceived me; in a secret place she brought me forth. She placed me in a basket of reeds; with bitumen my exit she closed; she gave me to the river, which drowned me not.” When Sargon says, “My mother knew not my father” (Records of the Past, vol. V, p. 3, First Series), he is claiming to be that divine child whose only parent was the divine virgin mother, like Neith, the bringer-forth of Horus (or Helios) without the male progenitorship.

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The hidden birth of the Child-Horus is also repeated for the Hebrew infant, of whom it is said that when his mother saw that he was a goodly child “she hid him three months” (Ex. II. 2, 3), to preserve him from the death decreed by the cruel Pharaoh. The time may not be given in any known hieroglyphic text, but the length is correct according to the astronomical data. Child-Horus at a later time was born in the winter solstice and the concealment in the nether earth came to an end in the vernal equinox. Therefore his mother hid him in the marshes and the rushes of Amenta for three months. When the babe was placed in the ark of bulrushes and laid in the flags by the river’s brink his sister was in charge of him. “And his sister stood far off to know what would be done to him” (II. 4, 5). And in the Hymn to Osiris it is said of the Child-Horus, “His sister took care of him by dissipating his enemies and repelling bad luck. She is wise of tongue, and beneficent of will and words” (Records, vol. IV, p. 101), as was the sister of Moses in her suggestion to the daughter of Pharaoh. Horus on his papyrus is the youthful god uplifted from the dark waters and saved from the coils of the Apap-reptile—a salvation that is effected by the two divine sisters Isis and Nephthys, one of whom was the conceiver of the child, the other being the nurse. Here as elsewhere it is the same in the mythos as in the “history.” In the biblical version the daughter of Pharaoh and the sister of Moses take the place of Isis and Nephthys. Here the cruel Pharaoh in the book of Exodus plays the same part as Herod and other tyrants who massacre the innocents, inasmuch as he commands the two midwives to kill all the male children at the time of their birth by drowning (Ex. I. 22). The human innocents were to be murdered en masse so as to include the divine child in the massacre. Only two midwives were appointed to deliver all the parturient women of Israel in Egypt. The mythos will also answer for this limited number. In the Osirian system the divine child was brought forth by the two sisters Isis and Nephthys. In an earlier rendering these were Sekhet and Neith. Josephus states that the two midwives given to the Jewish women by the Pharaoh were Egyptians (Ant. II. 9, 2). And as the midwives were but two for all the multitude of the children of Israel, they are evidently a form of the two mythical bringers-forth, who were Isis and Nephthys in the Osirian religion and Iusāas and Neb-hetep in the cult of Atum-Ra.

In certain of the extra-biblical features of the Mosaic mythos the lower Egypt of Amenta is plainly indicated as the real land of the exodus. For example, when Moses went into India, he and his army enjoyed the light of the sun during the night-time, and this could only occur in the lower earth which the sun illuminated by night—that is, the land of Amenta. India, Sindhu and Hendu each represent the Egyptian Khentu, which is a name for the interior. Thus, we identify the mythical India with Khentu, and Khentu is the interior within the earth where the sun shone at night for Moses and his warriors in the Osirian Khentu-Amenta. Also when Moses is identified with Shu-Anhur this may account for his legendary reputation outside the Bible history as a mighty warrior. Anhur in Egypt is Har-Tesh, the red god Mars, or Arês, who passed into the Greek mythology by name as the great warrior Onouris=Anhur. Shu-Anhur is addressed under

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various names connected with his deeds. “Thou wieldest thy spear to pierce the head of the serpent Nekau, in that name which is thine of the god provided with horns.” “Thou seizest thy spear and overthrowest the wicked (the Sebau), in that name which is thine of Horus the striker!” “Thou destroyest the An of Tokhenti in that name which is thine of Double abode of Ra.” “Thou striketh the Menti and the Sati in that name which is thine of Young-elder!” “Thou striketh upon the heads of the wicked in that name which is thine of Lord of Wounds!” (Mag. Pap., pp. 2 and 3).

In one of the Rabbinical legends it is related that when Moses was condemned to lose his head for killing an Egyptian, the Lord permitted that his neck should become as hard as a pillar of marble, which caused the sword of the executioner to rebound and kill the wilder of the weapon. This in the mythos is the state of the justified manes in Amenta, who prays that his neck may be invulnerable at the block of execution. In the Hebrew märchen the Manes becomes a man called Moses.

Fragments of the ancient wisdom survive in many foolish-looking legends. The Rabbins relate that Moses was born circumcised. So the kaf-ape is said to have been born in the same condition. “It is born circumcised, which circumcise the priests adopt.” (Hor-Apollo, B. I, 14.) Now Shu in one of his divers characters is said to have taken the form of a kaf-ape (Magic Papyrus, p. 8, Records, vol. X, p. 152). Thus Shu, or Ma-Shu, as the ape in the mythos becomes the man Moses or Mosheh, who is said in the märchen to have been born circumcised, when the anthropomorphic type had taken the place of the zootype. In another legend Shu the giant is portrayed as acting the part of a crazy man. The two characters are coupled together when it is said, “Though didst take the form of a kaf-ape, and afterwards of a crazy man” (Magic Papyrus, pp. 8, 9). This may possibly supply a gloss to the action of Moses when he waxed angry and smashed the

tables of the law (Ex. XXXII. 19). For this reason: Shu in this character is called “the giant of seven cubits” (or he represents a shrine of seven cubits), and he is then commanded to make a shrine of eight cubits. And Moses, after breaking the tables of the law and acting uncommonly like a crazy man, is commanded by the Lord to hew two other tables of stone like unto the first, so that the Lord might write upon the second tables the words that were on the first set which the crazy man had broken.

Shu-Anhur is described as he “who putteth a stop to them whose hand is violent against those who are weaker than themselves” (Rit., ch. 110). This is the character in which Moses begins his personal history. The first thing he does is to slay an Egyptian whom he saw oppressing a Hebrew (and bury his body in the sand). On the “second day” “behold two men of the Hebrews strove together, and he said to him that did the wrong, Wherefore smitest thou thy fellow?” (Ex. II. 11-13). This contention in the Ritual is betwixt the twin-brothers Sut and Horus when Shu-Anhur reconciles the two warrior gods where Moses tries to reconcile two fighting men who were fellow-Hebrews.

Moses is said to have built an altar, and to have called it “Jehovah-Nissi, the Lord is my banner.” This, to say the least, is suggestive of a title of Anhur, to whom it is said, “Thou comest here upon

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thy stately stand in that name which is thine of being in thy stately stand,” or on the standard (Am aat). Here there is the same dual rendering possible as in the Hebrew, the stately stand and standard being equivalent to the banner. Moses carries the “rod of God” in his hand. With this rod he divides the Red Sea for the people to go over on dry ground. With this he smites the rock in Horeb, and causes the water to spring forth abundantly. The plagues descend on Egypt at the stretching forth of Moses’s wonder-working rod. Shu-Anhur is likewise the bearer of the rod. He is represented with the rod in his hands, and is designated “Lord of the rod.” In the Hymn to Shu it is said, “Thou leadest the upper heaven with thy rod in that name which is thine of Anhur,” the uplifter of heaven (Magic Papyrus, 2, 5). The origin of smiting the rock to make the water come forth is connected with the rock of the Tser Hill, the mount of sunrise. The first waters that issued out of this rock were the springs of dawn and the floods of day. In the Ritual we meet with the hero who causes the water to gush forth. He says, in the character of the great one, who has been developed into a chief, “I make the water to issue forth,” or “I make water to come” (117). The striker of the rock with his rod or staff was Shu-Anhur, the impersonator of the force that burst up out of the rock at sunrise when the waters of day were once more set free. The water of dawn is called the “water of Tefnut,” she who is the twin-sister of Shu, and of which water the children of light “drink abundantly.” As one of these—who are the prototypes of the children of Israel—says, “I drink abundantly of the waters of Tefnut.” The waters of dawn (or the tree) were ascribed to the female source, whether as Tefnut or as Hathor. And it is noticeable that in the Hebrew version the first to make the water come forth by miracle for the people to drink is Miriam, whose relation to Moses is identical with that of Tefnut to Shu. The legend of the one god who reveals himself upon a summit of a rock, whether to Shu or Moses, is a matter of mythology, not a subject of human history, and as such the mythos is Egyptian. “And God spake unto Moses and said unto him, I am Iahu, and I appeared unto Abraham, unto Israel, and unto Jacob as El Shaddai, but by the name of Iahu I was not made known to them” (Ex. VI. 3). In the original rendering of the mythos Ra reveals himself to Shu and the elders as the deity in spirit, living in truth. He has become greater than the god who created him. He tells them that although later in point of time, he is the one primeval source who has been giving them light all the while, and in this new character he assumes his sovereignty as god over all, the one beside whom there is none other. This is the deity in the Ritual who says, “I am the self-originating force. Behold me, how I am raised upon my throne” (ch. 85). He is no longer merely solar, or one of the seven elemental powers. He is the god in spirit—the spirit that is divine, and a type of that which lives for ever. This accounts for the change of name or title which follows the change in status. Ra was known by other titles in the mythos, but as Huhi the eternal he was previously unknown. In this character the god reveals his secret self as the supreme one, whose name is then

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expressed by the titles of Huhi the eternal and Ra the holy spirit. The Hebrew deity Ihu was not simply the one god in a single form of personality; he is the Egyptian one god in his various attributes. He is the one god both as the father and the son, who in the words of Isaiah (IX. 6) is the everlasting father and the prince of peace, who as Egyptian was Atum-Huhi the eternal father, and Iusa the ever-coming son; Atum-Ra as closer on the horizon west, and Atum-Horus as opener on the horizon east. He is the Egyptian god of Sinai



as the lord of Shenni; the god who was “lifted up” in his ark-shrine of the sanctuary on the mount. He is the god of the Urim and Thummim, or lights and perfections; the Urai or Urur, of the winged disk and other figures of the Egyptian symbolism; the one god who was solar in the mythos and the holy spirit in the eschatology. In the book of Exodus the one god Ihuh supersedes all other gods, El-Shadai and the Elohim; and, like the Egyptian Ra, he assumes the sovereignty as Ihuh the eternal. It was in this new character Ra issued his commands for an ark, shrine, or sanctuary to be made, in which he was to be lifted up by Shu, the supporter of Ra.

Ages before the Hebrew Pentateuch was written and ascribed to Moses, the one god had been worshipped at On or Annu as Egyptian under the title of Atum-Ra, and if he was made known to Anhur by revelation, whatsoever that may imply, the revelation was Egyptian. This is the god who was one by nature and dual in manifestation; one in the solar mythos as the closer and opener of the nether-world; one in the eschatology as Huhi the everlasting father, and Iu the ever-coming son as prince of peace; the one god, called the holy spirit, who was founded typically on the human ghost. This is the living (Ankhu), self-originating, and eternal god. This is he who was to be lifted up as god alone in his ark or tabernacle on the mount of glory—that is, as Ra-Harmakhu on the double horizon or in the dual equinox; the deity who gave the law upon Mount Shenni through the intermediation of Anhur or Ma-Shu, the son of Ra.

In the so-called “destruction of mankind” the solar god resolves to be lifted up in an ark or sanctuary by himself alone. This sanctuary is carried on the back of Nut, the celestial cow. “There was Nut. The majesty of Ra was on her back. His majesty arrived in the sanctuary. And his majesty saw the inner part of the sanctuary.” This creation of the sanctuary for the one god Ra upon the mount is followed in the Hebrew book. Ihuh says to Moses, “Let them (the children of Israel) make me a sanctuary, that I may dwell among them. According to all that I show thee, the pattern of the dwelling and the pattern of all the furniture thereof, even so ye shall make it.” “And they shall make an ark of acacia-wood.” The two together, the sanctuary and the ark, constituted an ark-shrine of the true Egyptian pattern. As Egyptian, the ark of Ra-Harmakhu represented the double equinox in the two horizons. This was the “double abode of Ra” in the dual domain of light and shade, the model of the Jewish arks or tabernacles that were to be erected equally in sun and shade. The part open to the rays of light was exactly to balance the shade or veil of the covering, and not to have more sun

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than shade (Mishna, Treatise Succah, ch. 1). This was in accordance with the plan of the Great Pyramid in relation to the luminous hemisphere and the hemisphere of shade at the two equinoxes. The sanctuary of Ra was a figure of the heavens. The Hebrew ark was a portable copy, a tabernacle fitted for an itinerating deity. It was the Kamite custom to represent the heaven in miniature as an ark of so many cubits. There is an ark of seven cubits, one of eight cubits, another of four cubits, in which the god was “lifted up” or exalted. Inside the ark there was a shrine for the deity, with a figure of the god within the sanctuary. As water was the primary element of life, the nature-powers were held to have come into being by water. Hence their images were placed within the shrine that was carried on board the papyrus bark and borne upon the shoulders of the priests. These tabernacles, consisting of a boat and shrine, were the sacred ark-shrines of Egypt. Thus the beginnings were for ever kept in view. The ark-shrine on the water represented by the boat became a type of heaven as dwelling-place of the Eternal. Thus an ark of Nnu was constellated in the stars and pictured on the waters of the inundation. The ark of Atum-Ra was depicted with the solar orb on board, which was always red. In the religious mysteries, as already shown, an ark of four cubits imaged the heaven of four quarters or, as the Egyptians phrased it, of four sides. As we have seen, there was an ark of seven cubits for the heptanomis, and one of eight cubits for the octonary. This ark-shrine of eight cubits is to be built for the god to float in after there has been a great subsidence of land in the celestial waters. So likewise in the “destruction of mankind,” when Ra becomes the supreme one god, he orders an ark or tabernacle to be made for his voyage over the heavens. The inscription was engraved in the chamber of the cow that was herself a form of the ark as the goddess Nut.

William Simpson in 1877 called attention to the Japanese ark-shrines or mikoshi, “which have many points of likeness to the Jewish ark of the covenant, and which are carried on men’s shoulders by means of staves. Mikoshi signifies the high or honourable seat. Temo-sama may be translated ‘heaven’s lord’” (Trans. Soc. of Bib. Arch., vol.

V, p. II, 550). Now, the first type of heaven’s lord that is known to astronomical mythology was the ruler of the pole-star, whose high or honourable seat was at the pole, like that of Anup on his mountain. In some of these arks, we are told, there is the small figure of a deity, which is no doubt the “heaven’s lord” intended

by the name. There were seven of these lords of heaven altogether, who, as here suggested, had been rulers of the seven pole-stars in succession. Now, Simpson tells us that there are seven of these arks preserved in the temple of Hachiman at Kamakura, Japan. "They are said by some to be state-norimans, but as these shrines are connected with the deified Mikado, they are most probably temo-samas or mikoshis as well as norimans." This is confirmed by a statement of Kaempfer's. He says, "The mikoshi themselves being eight," the eight seats or ark-shrines answer to the Kami when the eighth one had been added to the seven as over-lord, but seven was the primary number of the Kami as of the Egyptian Akhemu or never-setting ones. We infer that seven ark-shrines or seats were typical of the seven rulers, in addition to all the other forms of the septenary, mounds, mountains, islands,

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menhirs, towers, temples, or cities that were raised on high to symbolize the seven stations marked by pole-stars in the circuit of precession. Now, Israel is charged by Amos with having borne an ark-shrine that was obviously the tabernacle of a star-god or gods who were once the Elohim after which she went a-whoring (Amos. V. 26). The passage in the revised version runs thus, "Yea, ye have borne siccuth your king and chiun your images, the star of your god, which ye made to yourselves." The most probable rendering depends on siccuth being a tabernacle or ark of the god, corresponding to the Egyptian sekhet, for an ark, shrine, or cabin, and on chiun, from chun, denoting the pillar or pedestal of the star. Kûn signifies to found, set up, erect, heap up, and establish; it denotes the highest point, at the centre, and is applied to the founding of the world. The name was assigned to Saturn as god in the highest. But Sut was the earlier founder of a world as god of the pole, in conjunction with his mother, who first represented the mount. The siccuth as tabernacle, ark, or female abode is equivalent to the ben-ben or beth of the child, the god or king who as Sut was figured at times within the cone. The chun as pedestal would be the pillar of the star, and the images would signify the ark of the pole and its star—in short, the Great Mother and her child, who were the primeval female and male as Apt (or the Egypto-Semitic naked goddess Kûn) and Sut, later Sut-Anup. The so-called tabernacle was a "hut," which agrees with the conical pillar or ben-ben as a figure of the pole. The god of the pillar originated as god of the pole; Sut was primarily and pre-eminently god of the pillar, and El-Shaddai we hold to have been a form of Sut-Anup on his mountain of the pole.

In the solar mythos the mount was figured on or as the horizon at the point of equinox, the point of turning and returning from Amenta in the circuit of the year, or from the lower Egypt of the mythos. Hence it was named Mount Shenni=the Hebrew Sinai. This was the place of crossing or passing over the line in the exodus or coming forth from the land of bondage when commemorated as an historical passover. The first day of the first month was the day of the equinox. The Hebrew dual year, sacred and civil, was based upon the double equinox. Hence the ark-shrine of Ihuh (Jehovah) is identifiable with that of Atum-Huhi, whose title of Ra-Harmachis shows that he was the deity of the double horizon, the double abode, or double sanctuary, first as Horus, next as Ra. This may be gathered from the statement, "And the Lord spake unto Moses, saying, On the first day of the first month thou shalt rear up the tabernacle of the tent of meeting. And thou shalt put therein the ark of the testimony" (Ex. XL. 1)—that is, on the mount which was the equinoctial meeting-point upon the summit, the point at which the rescued spirits went on board the bark of Ra, as represented in the Ritual. "The tabernacle of the tent of meeting" is the full title of the portable dwelling-place that was built for Ihuh on Sinai, according to the imagery shown to Moses in the mount. "Moreover, thou shalt make the tabernacle with ten curtains. The length of each curtain shall be eight-and-twenty cubits, and the breadth of each curtain four cubits." These numbers correspond to the ark of heaven in ten divisions, with the four corners and the twenty-eight measures of a lunar zodiac. Ten cubits also

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was to be the length of each board of acacia-wood. The seven-fold candlestick we look on as a figure of the celestial heptanomis and its mystery of the seven stars. It was thus the symbolism was compounded and continued in the later rendering of the imagery.

The mount of the horizon in the equinox was the place of the two lions called the Shenui, which also tend to identify the mount with Sinai. These two lions, the two kherufu or kherubs that support the sun upon the horizon, are repeated in the two cherubim that were portrayed upon the ark of testimony. One symbol of Mount Hetep is a table piled with food. This is reproduced in the table of shew-bread that was to be always set as the oblation in the presence of the Lord. Ihuh was to commune with Moses from between the two cherubim. The position is that of Atum-Ra-Har-Makhu in the equinox when he rises as the sun-god

from betwixt the two kherufu or lions on the mount (Rit., Vig. to ch. 18). Atum-Ra-Har-Makhu was the lion-god of the double force, or the power and glory of the sun upon the mount of the horizon. He rose up betwixt two lions which imaged the double solar force, and was also represented by the fore-part and the back-part of the lion.

The lion in sign-language was an Egyptian type of the terrible (Hor-Apollo, I, 20). This was applied to the sun or solar god as an image of his double force, and represented by Anhur and Tefnut. The hinder part of the lion that is carried on the head of Anhur is a sign of force. But the fore-part, the face and front of the lion, which reads *peh-peh*, denotes the glory of the double force. The fore-part of the lion or lion-god being the symbol of his glory, this was not to be seen by Moses, who is told to stand in the cleft of the rock whilst the glory of the Lord, or fore-part of the lion, passes by, and he is only to see the deity's hinder part. As Egyptian, the cleft in the rock was the place of entrance to and egress from Amenta. The solar god who rose again as lord of terror was the lion of the double force, the power and the glory of the god being figured and differentiated by the hind-part and the fore-part of the lion. In strict accordance with Egyptian symbolism, the dual nature of Iuh was made known to Moses—that is, if the promise was kept and the Lord revealed his hinder part (Ex. XXXIII. 18, 23). Moreover, it was made known by means of the lion or the man-lion as zootype. Moses asks to see the glory, and the Lord replies, “Thou canst not see my face” and live, so terrible was the glory imaged by the lion's face. The glory being in front, the power was behind, and this alone could be seen by the mortal who desired to live. The unbearable glory obviously depended on the Lord as solar lion because he had first shown his face to Moses “as a man.” “And the Lord spake unto Moses face to face as a man speaketh unto his friend” (Ex. XXXIII. 11). On one occasion, when Anhur comes into the presence of the solar god, it is said, “Turn thou back, O Rehu; turn thou back from before his mightiness—the glory, or, as otherwise said, “from him who keepeth watch and is himself unseen,” or is not to be seen, which is equivalent to the Hebrew “Man shall not see me and live.” Now, according to the astronomical mythology—with the twin lions stationed east and west—the lion of the hinder part was to the west, the lion with the face of glory to the east, the place of sunrise. The entrance to the nether earth was in the west. This

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was the side of the Amenta through which the first of the two leaders was Moses; he was to see the back part only, whether of the double horizon, or the god in person, or the lion of Atum-Ra. Thus, the statement that Moses was not to see the glory or fore-part is equivalent to his not being allowed to enter the promised land upon the other side of the water, which was visible from the mountain of Amenta that reached up to the sky.

As shown by the Vignettes, there is an Egyptian origin likewise for “the burning bush” in which the one god was manifested to Moses in Mount Horeb. The Lord as Iahu-Elohim was previously revealed to Moses in his solar character. As it is said, “Moses was keeping the flock of Jethro,” and he “came to the mountain of god unto Horeb.” “And the angel of the Lord appeared unto him in a flame of fire out of the midst of a bush: and he looked, and behold, the bush burned with fire, and the bush was not consumed. And Moses said, I will turn aside now, and see this great sight, why the bush is not burned” (Ex. III. 1, 3). Now, this “burning bush” is to be seen full blaze in pictures to the Ritual. There is a vignette to chapter 64 in which the burning bush is saluted (figure, Papyrus du Louvre, III, 93; Renouf, Book of the Dead, pl. 17). In the texts the golden unbu is a symbol of the solar god. It is a figure of the radiating disk which is depicted raying all aflame at the summit of a sycamore-fig tree which thus appears to burn with fire, and the tree is not consumed. It images the lord of the resurrection going forth from the state of the disk to give light (Rit., 64). The manes, without shoes on his feet, saluting the tree with the flaming disk in or upon it, from which there issue tongues of flame, addresses the god concealed in the solar fire, who is going forth from the state of the disk, saying, “Shine on me, O unknown soul!” “I draw near to the god whose words were heard by me in the lower earth” (64). This was the burning bush in which the sun-god manifested as Tum, whose other name is Iu or Unbu, the burning bush being the solar unbu. There are two corollaries following this identification: the one is that the god of the burning bush is the same as the god of the flaming thornbush named the “unbu,” and the god being the same, the person addressed by the god is the same in both versions, and the lion-god who is Shu-Anhur in the Ritual is the prototype of Moses in the book of Exodus. Further, in the manifestation of the burning bush duality of person is implied. First it is “an angel of the Lord” that appears “in a flame of fire out of the midst of a bush.” Then the Lord or Elohim speaks in person and calls on Moses by name (Ex. III. 4). These two correspond to the divine duality of Ra and Unbu in the original representation, when Unbu (Horus or Iu) as the ever-coming son of god the eternal father (Huhi), is

the manifestor for Ra in the flowing thorn. The burning bush, then, is identical with the “golden unbu” of the Egyptian Book of the Dead, and the “golden unbu” of the Pyramid Texts is literally the “golden bough” of later legends—as in the English work of that name.

Here we may say in passing, that *The Golden Bough* contains a learned, large, and serviceable collection of data, but the theories of interpretation derived from the writings of Mannhardt are futile. Besides which, mythology is not to be fathomed in or by a folk-

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tale, and *The Golden Bough* is but a twig of the great tree of mythology and sign-language—a twig without its root. The reception of the work in England served to show how prevalent and profound is the current ignorance of the subject-matter. It was hailed as if it had plumbed the depths instead of merely extending the superficialities. The writer never once touches bottom; never traces the comparison home either in the Assyrian or the Egyptian version. In the former, for example, Gilgames goes to the other world in quest of the tree of life and the fountain of youth. His desire is to learn how to become immortal. In that other world across the water, not in the nether-earth of Arali, there grows the tree of renewal. Like the Kamite Unbu, it is described as similar to the bush of hawthorn in flower, and its thorns are said to “prick like the viper.” When Gilgames touches the shore of that upper paradise, he is told of this tree, shrub or plant, and it is said that if he can lay hold of it without his hand being torn, gather a branch and bear it away, it will secure for him eternal youth. The tree is identical with that which grew in the sacred grove at Nemi, from which no branch was to be broken. And beyond the Babylonian legend lies the Egyptian myth in which the tree is rooted. The Egyptian golden bough is a bush of flowering thorn. It is a symbol of the young solar god who says, “I am Unbu, who proceedeth from Nu (heaven), and my mother is Nut” (Rit., ch. 42; Pyramid Texts, Teta 39). “I am Unbu of An-ar-ef, the flower in the abode of occultation” (Rit., ch. 71). This identifies the golden bough with Horus in the dark and the bush that flowered at Christmas like our Glastonbury Thorn. The golden bough or burning bush is a solar symbol of Atum-Huhi, who says to Anhur, “O lion-god, I am Unbu,” and who thus identifies himself with Iuh in the burning bush. “I am Unbu,” says the Egyptian deity in the flowering thorn, where the Hebrew god announces that he is Iuh from the midst of the burning bush.

The golden calf in Israel had also been the gilded heifer in Egypt. Hes, the sacred heifer, was adored under the name of Isis in the time of the old empire. This was also a type of the golden Hathor, the habitation of Horus, her calf. The setting up of the golden calf for worship is likewise evident in “The destruction of mankind.” It is “said by the majesty of Ra (to the calf-headed Hathor), Come in peace, thou goddess, and there arose the young priestess of Amu.” “Said by the majesty of Ra to the goddess: I order that libations be made to her at every festival of the new year under the direction of my priestesses. Hence it comes that libations are made under the direction of the priestesses at the festival of Hathor, through all men, since the days of old” (pl. B., lines 24-6). This was the worship of the golden calf, thus instituted as Egyptian. There was a special form of the cow-headed goddess called the golden Hathor, and a particular type of her child or calf known as the golden Horus. Both were imaged in one by the virgin heifer, or, as in the Exodus, by the golden calf, the image of the goddess of Amu. A dual type of deity originated with the child that was potentially of either sex, or both. Hence the boy like Bacchus with the female mammæ, and the lad in Revelation with the feminine paps and girdle, or Horus with the female breasts. Also the lock of childhood, or the long hair

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of the Egypto-gnostic Christ, represented this dual type of deity, as well as “the long garment in which was the whole world,” because it had been the clothing of both sexes for the child. Hathor in Egypt was the goddess of the golden calf, or heifer with the golden neck. One of her titles was Nub the golden (Wilk., vol. III, p. 115), and the goddess Iusāas, consort of Atum-Ra and mother of Iusa in the cult of On, was a form of the golden Hathor, as is shown by the ears of the heifer in her headdress. Hathor was the Egyptian Venus, also the goddess of music and dancing, and of female ornaments, including precious stones, particularly the turquoise. The calf or heifer of gold was a befitting figure for the cult whose gods were Iu the calf, Iusāas the cow, and Atum-Iu the bull—the gods which they, the Jews or Ius, brought out of Egypt in the Hebrew exodus. So soon as the metal was fused, the image fashioned, and the calf set up, the festival of Hathor-Iusāas followed. “And Aaron made proclamation, and said, To-morrow shall be a feast to Iuh. And they rose up early on the morrow and offered burnt offerings, and brought peace offerings; and the people sat down to eat and drink, and (then) rose up to play” (Ex. XXXII. 5-6). The festival was phallic, for the people

remembered Iusāas, the consort of Ihuh and the divine mother of the non-ethnic Jews, who were born Egyptian. In connection with peace offerings, one might mention that Iusāas was also called Neb-hetep, the lady of peace, and her son, Iu-em-hetep, was the prince who comes with peace. But the libation to the cow-headed or calf-headed goddess was turned into waters of bitterness when Moses, according to the story, “took the calf and burnt it with fire, ground it into powder and strewed it upon the water, and made the children of Israel drink of it” (XXXII. 20).

There is but one calf mentioned in the book of Exodus, but in the first book of Kings we see the type is dual. “The king took counsel, and made two calves of gold; and he said . . . Behold thy gods, O Israel, which brought thee up out of the land of Egypt” (1 Kings XII. 28). These in Egypt were the heifer that imaged the mother as the goddess Iusāas, and the calf of Iu, her sa or su—that is, her son—Iusāas being a form of the golden Hathor, who was the goddess of Mount Sinai. Also it was pardonable, if not pleasing in the sight of Ihuh, that Jehu did not forsake the golden calves of Jeroboam (2 Kings X. 29, 31). The golden calf was the great symbol of sin in the eyes of the monolators, because it was a figure of both sexes and pre-eminently sacred to the divine mother, Neith, Hathor, or Iusāas. Although the one god as the god in Spirit was evolved in the Egyptian cult of Ptah and Atum-Ra as Huhi the eternal, he was compounded with the child and mother of an earlier religion. His consort Iusāas was a form of Hathor, the mother of fair love, who was the Egyptian Venus, and the child was Iu (em-hetep), the wise youth who became the Hebrew prince of peace. These were the gods which brought the Hebrews up or were brought up by them out of Egypt. The later monotheists sought to exclude the child and mother from the nature of the deity, which was a holy family in itself, consisting of the father, mother, and child. The mother was cast out, for the god to be imaged by a figure of the father alone. But the goddess was continued in her types of the birthplace. Hers were the ark, the tabernacle, the

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sanctuary, the temple, the meskhen, the holy of holies, as the abode of the divine child or reborn god. Hence the Hebrew tabernacle or ark-shrine is the mishken, which as Egyptian is the meskhen, the chamber of birth, that was imaged in the constellation of the “thigh” or haunch of Nut in the astronomical mythology. This change had been made in the theology of Annu, as witnessed by the legend of the cow in the tomb of Seti I., in which the god is “lifted up” in his sanctuary as male alone. Nevertheless, there was a continual recrudescence of the old Egyptian cult, and a return to the worship of the mother, as is shown in Israel by the setting up of the golden calf, and the denunciation of it by the later writers.

This worship of Hathor in the mount had already extended from Sinai to Jerusalem as an Egyptian cult. Eusebius relates that when Constantine was about to build the Basilica, he discovered a “mound of Venus” already raised above the Saviour’s tomb (Life of Constantine). This was a mount of the mother, who was Hathor-Iusāas in Egypt; and no one was buried in or born from the typical mount of Venus except child-Horus, or his other self, Iu-em-hetep, whose mother was a form of the Egyptian Venus. The primitive mound had been perpetuated, as it was in the Tel-el-Jehudieh (near On). The mount which typified the means of ascent from the valley of Amenta to the summit where the glorified elect were taken on board the bark of Ra is variously represented in the Hebrew version of the exodus. As in the astronomical mythos, it is the one mountain with several names, and, being celestial, it may be localized in numerous sacred sties on earth as the place of worship. The mount upon which Moses stood in conversation with Ihuh is identified with the celestial height, when it is said to the children of Israel, “Ye yourselves have seen that I have talked with you from heaven.” This, again, is celestial as the mount on which the pattern of the divine dwelling, or ark and tabernacle of the Lord, was shown to Moses. In the Ritual it is the mountain of Amenta that touches the sky. It is said almost in the opening of the book of Exodus, when the call is made to Moses by Ihuh, “When thou hast brought forth the people out of Egypt, ye shall serve God upon this mountain” (Ex. III. 12), which is here called Mount Horeb, the mountain of God. It is also said of the chosen people, in this ancient fragment of the mythos, “Thou shalt bring them in, and plant them in the mountain of their inheritance, the place, O Lord, which thou hast made for them to dwell in, the sanctuary, O Lord, which thy hands have established,” where “the Lord shall reign for ever and ever.” This was in the mount of Jerusalem on high, the celestial mount of the gathering and congregating together in the Aarru-Salem=Aarru-Hetep in Jerusalem below by those who built the city as outcasts or colonists from Egypt. The mountains are several. Elsewhere it is Mount Zion or Sinai. But the mountain of God, the holy mountain, is one, because it was astronomical; therefore in the eschatology it is the mount for which they were bound as spirits, and not as leprous and abominated mortals fleeing from the land of the Pharaohs. In making the passage from Amenta,

the supreme object of attainment is the mount of peace and plenty, called Mount Hetep in Egyptian. Hetep is a word of various meanings besides peace and plenty. It is the mount of the oblations,

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one sign of which is a table piled with provender. The mount itself presents the oblations to the gods and the glorified upon the summit, on a scale that is worthy of the eternal feast. And this, we would suggest, is the prototype of the Oblation described by Ezekiel (XLVIII), which is colossal in its magnitude. It is commanded that a huge oblation shall be offered to the Lord, with the sanctuary in the midst thereof. It is to be “an oblation from the oblation of the land,” just as Hetep was the oblation to the heaven from the offerings made by the worshippers on earth as contributions to the table of the Lord. The mound-builders raised their mount or mound of oblation in Britain the size of Silbury Hill. Here it is to be a city the size of paradise, or the New Jerusalem, the eternal city built upon the square, and therefore a heaven of the four quarters, raised upon twelve pillars erected round the mount. The difficulty of identifying Sinai as a geographical mount, according to the book of Exodus, may be explained when we know that the beginnings were not geographical, and that the mount on which Shu-Anhur shared the throne of Ra his father was the mountain in Amenta, not on earth. It was the stellar mount of glory in the eschatology which had been the mount of sunrise in the mythology.

After the passage of the Red Sea, in the exodus, the children of Israel arrive at “the wilderness of Sin, which is between Elim and Sinai” (Ex. XVI. 1). This wilderness can be identified in the Ritual with Anrutef, the region of sterility. After passing the red pool, lake, or sea, we come to the desert of Anrutef, which is said to be near Sheni. Here there is some evidence to show that the Hebrew Sinai is derived from the Egyptian Sheni. Ra, the solar god, is designated lord of Sheni in the Ritual. The speaker in chapter 36 says, “I am Khnum, the lord of Sheni,” or Shennu, equivalent to Sinai in Hebrew. When Osiris becomes the supreme lord of the mountain in Amenta he is also described as the “commander in the region of Sheni.” He is a form of that lord over all who gave the Commandments on Mount Sinai. Horus also issues from the region of Sheni with the other divine chiefs who repulse the enemies of Osiris in these battles against his enemies. He also is the lord who came from Sinai. The word Shennu or Sheni in Egyptian also denotes an orbit, the circuit or circle, to turn and return. Hence the solar god was designated lord of Sheni. Mount Sheni, as the place of turning and returning, is the mount of the equinox. This was the mount of the two lions, and these also are the Sheni by name. Ra may be Khnum or Amen or Atum, according to the cult. The Ra of Annu was Atum, otherwise Huhi, whom we also identify as the Hebrew god Ihuh. In the vignettes to the Ritual, Atum-Ra, the one god living in truth, is portrayed upon the summit of the mount of glory, with the seven spirits praising him upon the mount (Navelle, Todtenbuch, Kap. 16, A.), the mount of the circle of turning and returning and of the lions, therefore Mount Sheni=Sinai. The mount of glory in the Ritual is represented in the book of Exodus as a mount of fire or the mount on fire—that is, with the solar glory. The circuit of fire about the mount is the “sheniu of fire.” This occurs as the title of a chapter in the Ritual. Thus the sun-god Ra or Atum-Huhi=Ihuh was the lord of Sheni. His throne was on the

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mount of glory where he sat surrounded by the Sheniu who form the divine circle of the celestial court. “The Sheniu of this chapter,” says Renouf, “are living personages who attend upon the Osiris and greet him (on the mount of glory) with their acclamations. The word is often translated ‘princes,’ ‘officers,’ but it signifies those who are in the circle of a king or god, hence ‘ministrants,’ ‘courtiers,’ as in the rubric to ch. CXXV.” (Renouf, Book of the Dead, XXX. Note 1). These Sheniu constitute the upper circle round the throne of God upon Mount Sheni in Egyptian, or Sinai in Hebrew. Here it may be noted that the Japanese call their divine Kami, the 7+1 primeval powers, the Shin, whence came the Shintu gods, which as stellar correspond to the Egyptian Sheniu, who are a group of gods in the upper celestial circle, and of whom it is said “the Sheniu marshal the Osiris” on his way to the “mount of glory” (Rit., ch. 130).

The descriptions of Mount Sinai in the book of Exodus show that it was the mount of glory in the solar mythos—that is, the mount of sunrise in the daily course, and the mount of the equinox as the horizon of the annual sun. Various meanings of the word Sheni coincide in showing that the typical Mount Sinai, Sin, or Ba-Shen was the Mount Sheni in the Egyptian astronomical mythology. We have to remember that as far back as the time of the first dynasty Egypt included the mount and surrounding region of Sinai as a part of the double kingdom. Thus the Sarabit el Khadem was considered very holy ground by the Egyptians seven thousand years ago. It was the seat of Hathor there, whose sanctuary of the mother was a primitive

cavern in the rock. The turquoise mines of the Sinaitic peninsula were also worked by the Egyptians for the gems of the goddess to whom they were consecrated. In fact, Mount Sinai was Egyptian at any time from seven thousand to thirteen thousand years ago, both as a geographical locality and as a sacred site. The deities who were worshipped on it were likewise Egyptian. It was the seat of Hathor, of Atum-Ra, and Horus the calf. There is a vignette to the Ritual in which this dynasty of divinities from On or Heliopolis may be seen grouped together on the mount. The scene portrayed is on Mount Sheni, which became the Hebrew Sinai. In this, as in the Osirian dynasty of deities, Atum the father was the bull, Iusāas the mother was the cow or heifer; and the calf as a type of renewal for either sex was an image of all three, as was the child-Horus in the anthropomorphic representation. The calf is again represented in another vignette in presence of the god with the worshipper (Navelle, Todt., Kap. 108 and 109) in the attitude of adoration behind the calf. This is literally the worship of the golden calf, which was a dual image of both Hathor the Egyptian Venus and of Horus as her calf (ch. 108). So ancient is it, when measured by the myths, that Horus is the crocodile-headed Sebek as the son of Hathor, who was represented at Annu by the heifer-headed Iusāas. These three are designated the powers of the east. Horus of the solar mount is represented by the calf in presence of the great god Atum-Ra and the star of dawn, or of Hathor as the morning-star. Professor Petrie's explorations show us that a transformation of this old Egyptian religion into a Semitic or Syrian cult took place at

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Sinai amongst the miners, many of whom were no doubt slaves who were sent to work the mines, according to the Egyptian practice of devoting captives to the service of the gods. But the goddess Hathor and her child Horus, who were the objects of worship at Sarabit el Khadem in the Sinaitic peninsula, did not originate as Syrian or Semitic deities. They were Egyptian from the first, and were continued wheresoever the Egyptian miners went, whether as the diggers for the turquoise gems of Sinai, the tin of Cornwall, or the gold of the Zimbabwe in Mashonaland.

The summit of Amenta at the head of the valley was attained upon the horizon in the east. It was the mount of glory in the solar mythos, which is Sinai, the mount of the glory of god and the seat of judgment in the book of Exodus. ("Now these are the judgments which thou shalt set before them," Ex. 21. 1.) This is the height on which the kneeling Anhur, in the character of Shu-si-Ra, uplifts the solar orb upon the horizon, called the mount, from the summit of which the hosts of darkness were hurled down the steps and for the time being annihilated. Also from this Pisgah-height the promised land was visible as the paradise across the firmamental waters, which are represented by the river Jordan in the Hebrew exodus. A peak of Mount Sinai in Arabia Petrea is known by the name of Djebel Mousa, the mount of Moses, which is traditionally identified as the scene of the events and occurrences on the mount described in the book of Exodus. Taking Mousa or Mouishé to be the Hebrew equivalent for Ma-Shu, the lion-god Shu, Mount Sinai is a localized form of the typical mount on which the lion-god stood to uplift the heaven or sustain the solar disk with his two hands. This in the annual course was at the equinox, and therefore on the mount at the point of turning and returning, or on Mount Sheni=Sinai.

From the peak of Pisgah Moses is shown the land here called Canaan as the land flowing with milk and honey, oil, corn, and wine, which was one and the same in all the legends of this paradise of peace and plenty at the summit of the mount. Those who went up from the valley to the top of the mountain neither died there nor were buried there. They were the glorified spirits of the dead, or the leaders of the starry host, like Shu upon the mount of Am-Khemmen. Upon the solar mount of glory or Mount Sheni, the mount of the Sheni, was the Egyptian maat in which the law was given on the mount. This is the hall of justice. The maat was a double law court, first erected for Anup at the pole; but in the solar myth the place of equipoise was changed, and the maat was represented where the annual or periodical assize was held. This was at the point of equinox, which was at one time imaged in the sign of the Scales. Maat or mati in Egyptian is the law. The maat was the hall of justice or of law. The tablets of mati in the maat were the books of the law. Ages before Osiris was enthroned as the great judge in the maat, Atum-Iu the son of Ptah was the divine law-giver in the great hall of justice which was figured on the mount, with Anhur as the intermediary. A divine law-giver was worshipped in Egypt as Atum-Iu, the original giver of the law which was given first by him to Egypt, not to Israel. But when Atum-Huhi had become the Hebrew Ihuh, the law was repeated at second-hand in Israel. The

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tables of the law are identical by name with the tablets of mati, and the comparative process will show that the matter is the same so far as the Hebrew records go; and if the law were divinely revealed and had any superhuman authority, it would be as the law of mati, which was first inscribed in the papyrus of Ma-Shu or Anhur, and not as the law of the Hebrew Moses, written in the later letters of the Pentateuch. Several meanings are connoted by the word maat or mati in Egyptian, such as law and justice, truth and right. The equilibrium of the universe was expressed by maat, which represented the natural immutable and eternal law. The balance is a symbol of maat and its oneness in duality. It was erected as a figure of the equinox, or the two halves of night and day at equal poise. Makha is a name for the scales and to weigh. The scales were erected at the place of poise and weighing in the equinox. Har-Makhu was the deity of the double equinox, who represented the duality of mati in the oneness of the equinox. The Sphinx was a figure of this duality in oneness at the equinox. The feather of Shu (or Ma) was another type of the same duality, in this case the duality of light and shade which meet and mingle in one at twilight. The Hebrew “two tables of the testimony, the tables of stone, written by the finger of God” (Ex. XXXI. 18), are the equivalent of the laws, or truths and commandments that were “consigned, performed, engraved in script, and placed beneath the feet of Ra-Har-Makhu in the great temple at On to last for ever. The tables of the law and commandments represent the tablets in the hall of maati. The tablets in the Ritual (ch. 28) are expressly assigned to the god Atum-Ra. “This whole heart of mine is laid upon the tablets of Tum, who guideth me to the caverns of Sut” or through the dark passages of Amenta. The tablets of Tum are records of the law or maat. They are kept by Taht the divine scribe in the hall of judgment. We learn from the Ritual (ch. 28) that the Egyptian tables of the law are the tablets or kanu of Atum-Iu; the same word denotes carving in ivory and engraving on stone, and Atum-Huhi is the Kamite original of the Semitic Ihuh. The tables of Moses were the tables of the law, and the law in Egyptian is ma (mati in the plural). The tables or tablets of the law were produced in the judgment hall, and we know from the pleadings of the deceased in what is called the negative confession that these tables of the law contained the commandments or prohibitions concerning the things which the manes says he has not done because of the “thou shalt not” in which the law originated. The speaker, addressing Taht-mati, the recorder in the great hall, says: “O thou bearer of peace offerings, who openest thy mouth for the presentation of the tables (or tablets), for the acceptance of the offerings and for the establishment of mati (law or justice) upon her throne; let the tables be brought forward and let the truth be firmly established” (Rit., ch. 41). These tablets, we repeat, were the tables of the law (ma, maat, or mati); they are produced at the trial before the judges when the heart (character) of the deceased is weighed in the balance of Mati and the goddess (of law or justice) is established on her throne. Otherwise stated, when the law was given in the judgment hall upon Mount Sheni or the mountain of Amenta. The religion of Egypt was based on maat, that is, on law, or more abstractly on

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truth and justice. And the law was impersonated in the goddess Mati, the Kamite original of the Greek Themis. It is said in the Ritual, “The gods and their symbols come into existence by virtue of law” (ch. 50). This in one sense was by means of Ma or Ma-Shu, the intermediary betwixt the great god and the people; who is represented in Israel by Moses. It is said that the Ten Commandments were given by Ihuh, the Egyptian Huhi, to Moses on Mount Sinai. The Jewish Commandments, however, are not limited to ten in number. The ten are followed by a series of judgments or laws (Ex. XXI, XXII, and XXIII). And here it may be observed that the laws and judgments are identical in Hebrew, as in the duality of maati for law and justice in Egyptian. Also in the book of Deuteronomy (XXVII) twelve statutes are enacted under the form of commandments, enforced with twelve curses. And in the Papyrus of Ani there is a company of twelve gods sitting on twelve thrones as judges in the maat or judgment hall upon the mount—a picture that suggests “the House of the Lord” in the celestial Jerusalem, of which it is said, “there are set thrones for judgments, the thrones of the House of David” (Ps. CXXII. 5). These, as described in Revelation, were likewise twelve in number. The maat is identified with the mount of God by Zechariah when he says, “Jerusalem shall be called the city of truth (maat) and the mountain of the Lord of Hosts the holy mountain” (VIII. 3, 4). The law was given to Israel on Mount Sinai, where the sanctuary or divine dwelling answers to the maat. Also when Ihuh comes “to judge the world with righteousness, and the peoples with his truth” (Ps. XCVI. 13), that is according to maati in the maat. “Thou shalt have no other god but Ihuh,” in the book assigned to Moses, was preceded ages earlier in the books of Ma-Shu and Taht at On by “Thou shalt have no other god but Huhi the eternal one,” besides whom there was none other in the cult of Atum-Ra. Thus the god Ihuh is one with Atum-Huhi the eternal. Mount Sinai is one with Mount Sheni, whether as the mount of the lions or of turning in the solar orbit; and Moses is one with Anhur. The tabernacle or sanctuary



of Iuh is one with that of Atum-Huhi. The tables of the law that were given to Moses are identical with the tablets of the law in the hall of mati. This taps once more the sealed-up source of "God's Word," which was derived from the Egyptian wisdom written in the books of Taht and Shu that were preserved in the great library of On (Annu), where Atum-Huhi was god the father, and Iu was the ever-coming son, the prince of peace in person, the Egyptian Jesus, Iusa, or Iu-em-hetep.

Most of the Hebrew commandments are acknowledged and fulfilled by the speaker, who protests in the judgment hall that he has neither said nor done any evil thing against the gods, but the following quotations will show that the Hebrew commandments were compiled directly from the Egyptian. The pleadings are in reply to the commandments which the deceased declares he has kept. The following parallel will briefly indicate how directly the Mosaic commandments were borrowed from the wisdom of Egypt:—

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Egyptian.            Hebrew.

"I have not blasphemed a god."

"I have not committed adultery."

"I have not committed theft."

"I have not borne false witness (or told lies) in the tribunal of truth."

"I am not a murderer."

Ritual of the Resurrection, ch. 125.

"Thou shalt not take the name of the Lord thy God in vain."

"Thou shalt not commit adultery."

"Thou shalt not steal."

"Thou shalt not bear false witness against thy neighbour."

"Thou shalt do no murder."

Exodus, ch. XX.

Shu-Anhur, the prototype of Moses as giver of the law, has been somewhat overlooked as a god of the writings in which the revelation of Ra was made known by him to men. When he is mentioned in the Ritual as the author of writings called "his rules (or laws) and his papyrus," Renouf considers this to be an error of the scribes, and moots the opinion that the god Taht is meant (Book of the Dead, ch. 110). Nevertheless, Renouf is wrong. Shu is said to work in the abode of the books of Seb, that is, of earth (Rit., ch. 17). This we can identify with the great library at On or Annu. (See Records, X. 138.) "The papyrus or writing, mahit, of Shu" are mentioned in the Ritual when the speaker says, "I am in unison with his successive changes, and his laws (or rules) and his writings" (Rit., ch. 110). The book of the laws is the book of ma or mati, which was presented by the duality of Shu-Anhur and represented in that of Moses and Joshua. Shu is called "truth" (Magic Papyrus, p. 1, line 9). And as is shown by "the hymn to the god Shu," among the records that were kept in the great temple library or, as it is called, "the royal palace at On," there were writings ascribed to Shu-Anhur, the lord of truth or mati. It is said of him, "He made hereditary titles" for Ra, "which are in the writings of the lord of Sesennu"—that is, in the collection of Taht, here called "the scribe of the king Ra-Har-Makhu"; and these titles were "consigned, performed, engraved in script under the feet of Ra-Har-Makhu," or beneath the feet of the statue of the god. Moses likewise is the writer of "hereditary titles" for Iuh. He also fulfils the same rôle as transmitter of titles in the book of Exodus. When he asks for the name of the new divinity "God said to Moses, I am that I am." And he added, "Thus thou shalt say unto the children of Israel: I am (Eyeh) hath sent me unto you. This is my name for ever, and this is my memorial for all generations" (Ex. III. 13-16). The writings of Shu-Anhur were preserved at On among the 36,000 books that were traditionally ascribed to Taht. He wrote them as the mouthpiece of Ra, or Atum-Huhi the father of Iu, who was carried into Judea as Iuh the god of the Ius, Aaiu, or Jews, who brought on the sacred writings that had been "consigned, performed, engraved in script," and memorized for ever in "the royal palace of On," or Heliopolis Magna. Now the priest named Osarsiph by Manetho, who was afterwards called Moses, is reputed to have been born at On (Annu), and

to have been a priest of the great temple there, the temple of Atum-Ra-Har-Makhu, where the writings were kept, including those in which Ma-Shu had made hereditary titles for Ra-Har-Makhu to be transmitted from generation to generation for time and eternity. The most perfect rendering of the name "I am" would be "the self-existent," and in the hymn to the god Shu Atum-Ra is designated "the self-existent" (p. 1, l. 9). Also his other title of Kheper signified "he who is" in the Egyptian tongue. Amongst the subject-matter of the exodus is the revelation of the one god that was made to Moses on the mount, which revelation had previously been made to Anhur. It is to Anhur that the one god Ra who is to supersede all other gods and elemental powers is revealed as Huhi the eternal. Anhur is represented as being the medium of communication betwixt the god and mortals. "His substance is blended with the substance of Ra" as intermediate power. He makes divine law known to men (Magic Papyrus). As it is said, the people present their offerings to the god with Anhur's own hands. Moses is represented as being the same to Ihuh that Anhur was to Atum-Ra—his medium for communication with the people, the medium that was the human mouthpiece for the god. So the ancestral spirit that inspires the Zulu Inyanga says to the medium, "You will not speak with the people; they will be told by us everything they come to inquire about" (Callaway).

We learn from the very ancient magical texts that amongst the 36,000 books ascribed to Taht by tradition there was a particular collection known as "The Four Books." These had the titles of (1) The Old Book, (2) The Book to Destroy Men, (3) The Great Book, (4) The Book to be as God. There was also a group of four books that were astronomical and astrological. Whether these were the same or not, the "Four Books" were in the temple of the sun at Annu or On, where Osarsiph is said to have been a priest. The number does not coincide with that of the Pentateuch. But then the books originally assigned to Moses were only four in number, not five. The wisdom of Egypt, in which Osarsiph was so profoundly learned, would naturally be written upon rolls of papyrus in the library at On, from which it was carried forth in one of the exodes from Egypt. The original nucleus of the Hebrew collection consisted of "the precepts of the Pentateuch" (by which the law was given), "together with their traditional implications" (Montefiore, C. G., Hib. Lect., p. 469). This, in a limited or possibly primitive sense, was the Jewish torah. In Egyptian the Teruu is a roll of papyrus and the torah has the form of the papyrus-roll. Also torah, hrvt, denotes the whole law, and in Egyptian teruu signifies all, entire, the whole.

There is a tradition of the assumption of Moses in the so-called apocryphal "Assumptio Moysis" (Apocryphal Literature, vol. II, p. 177). Such a mode of translation bodily does not apply to any human being, under whatsoever name. But it was the way in which Anhur made his exit from the mount or from the mouth of Ra. Anhur is an entirely mythical character, and if he be the prototype of Moses, it would seem to follow that this is the origin of the legend concerning his disappearance on the mount. The present writer does not attempt to fathom the meaning of the mythos in the form of märchen to which the

tradition belongs, but the disappearance of Moses from the mount may be taken as identical with that of the god who represented wind and in the solar mythos was the breathing force of the rising sun personified. With the cessation of the breeze, or, if very fierce, the tornado, Shu-Anhur might be said to pass away, as a current saying has it, "like the devil in a high wind." It is recorded (Deut. XXXIV. 5) that Moses died hvhy yp li, literally "upon the mouth of the Lord" (Ihuh). And Shu-Anhur was the breath of the Lord. He was the spirit of Ra as the breathing solar force emanated from the very mouth of the god, or, as might be, he was represented by the panting lion on the mount of dawn. At sunrise on the mount the all-embracing, all-absorbing fires of Ra did veritably swallow up the force of Anhur, who passed away as breath from the mouth of the solar god. The personality of Shu-Anhur is united with that of Ra, the supreme lord. His very substance is blended with the substance of Ra (Magic Papyrus, I. 6), and is absorbed into it as nutriment when he passes away upon the mount or makes his change in character. Also there is a legend of Anhur's final disappearance from the mount, an occurrence that took place during a nine days' tempest, and of which Maspero says, "We may here note the most ancient known reference to the tempest whose tumult hid from men the disappearance or apotheosis of kings, who ascended alive into heaven" (Maspero, Dawn of Civilisation, Eng. tr., p. 178). Thus Shu-Anhur as an elemental power had represented breathing force with lion-like capacity, the equinoctial wind, the breeze of dawn, but in the solar myth the increase of the twilight current was attributed to the sun; it was considered to be breath of Ra, the lord of all, which died upon the mount of sunrise. This becomes the vanishing of Moses on Mount Pisgah, Alphi-Jehovah, in the Hebrew märchen. In rendering the fact, which was scientific in relation to Ra and Shu at sunrise, without due

knowledge, the Hebrew writer has apparently made Jehovah swallow Moses bodily as a human being, although the statement is somewhat reticently made, in causing him to die like breath upon the mouth of the lord. This was the “burial of Moses,” and there need be no wonder that “no man knoweth of his sepulchre to this day.”

When Moses passed away or was dislimned upon that mountain of the Abarim, his rôle as army leader of the Israelites was taken over by the young man Joshua, who answers perfectly to Shu when the part of Shu is carefully discriminated from that of Anhur. Anhur was the uplifter of the stellar heaven in various forms—his “upliftings” are mentioned in the texts—whereas Shu was the supporter of the sun-god in the solar mythos. In the first character he pushes up the heaven with his rod, as prototype of Moses with his rod. In the second he uplifts the solar disk upon the horizon as the servant and supporter of the great god Ra. Shu had been all that Joshua is going to be when he tells the children of Israel to “put away the gods which your fathers served beyond the river and in Egypt. But as for me and my house, we will serve the Lord”—the Lord being Ihuh, one with the Egyptian Huhi, the new god Atum-Ra. When Shu becomes the leader in his name of Shu-si-Ra there is a river to be crossed. “I am Shu,” he says, “the image of Ra,” “sitting in the inside of his father’s sacred eye,” or the solar disk.

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“I am the chosen of millions coming out of the lower heaven. When my name is spelt on the bank of the river, then it is dried up.” This in the Hebrew account is Joshua coming to the river Jordan. After the death of Moses “Ihuh spake unto Joshua the son of Nun, Moses’s minister,” saying, “Arise; go over this Jordan, thou and all this people, unto the land which I do give them, even to the children of Israel” (Joshua. I. 2). The white bull was the bull of Shu, who was called the bull, the master of strength. And according to one of the Jewish märchen, at the conquest of Canaan Joshua rode upon a bull. When they came to the river “all Israel passed over on dry ground.” It is the same with Joshua at the river as with Shu, at whose name “spelt on the bank” the waters dried up for the passage. Shu is the opener of the gates for egress from Amenta on behalf of Ra and the glorified elect who made their exodus from the lower Egypt of Amenta pursued by the Apap-dragon and all the host of darkness. The Osiris thus addresses Shu: “O thou who leapest forth, conductor of the manes and glorified ones from the earth, let the fair path to the tuat (point of egress) be granted to me which is made on behalf of those who are in pain” (Rit., ch. LXIV)—that is, on behalf of the sufferers in the Egypt of the lower world. The earth here mentioned is Amenta, from which the manes and the glorified were conducted first by Anhur to the presence of the solar god upon the mount of glory, and afterwards by Shu on board the solar bark.

Shu became the harbinger of Ra and leader in the coming forth from lower Egypt considered as an astronomical locality that was afterwards represented to be geographical in the Hebrew exodus. Thus, in the round of night and day Shu-Anhur enters the Amenta at evening to conduct the children of Ra up from the lower Egypt of the mythos. His alter ego, Shu, takes up the leadership upon the horizon east at dawn, to end the journey in the promised land or upper paradise of plenty and perpetual peace.

The land of promise on the other side of Jordan is that paradise across the water which was on the summit of Mount Hetep at the pole, hence the circumpolar paradise of the heptanomis, or heaven in seven astronomes. Thus in the book of Joshua the promised land is mapped out and measured in accordance with the astronomical mythology of the heptanomis. When the racial names are added in place of the divine, the seven divisions are called the seven lands of “the Canaanite, the Hittite, and the Hivite, and the Perizzite, and the Gergashite, and the Amorite, and the Jebusite” (Joshua III. 10). The final heaven attributed to Atum-Ra, as an astronomical formation, was in twelve divisions. This formation had been repeated in the making of Amenta. The previous heaven, considered to be antediluvian, was in ten divisions. These were represented by the ten circles of Ra in the Ritual (ch. 18) and by the ten divine domains of the blessed in the paradise upon the summit of Mount Hetep (Rit. ch. 110). This celestial formation was also represented by the ten tribes that were lost upon the other side of the waters, and by the ten sons of Jacob who preceded the twelve sons of Israel. But the later formation was repeated when Moses set a boundary to the mount and erected

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twelve pillars, “according to the twelve tribes of Israel” (Ex. XXIV. 4). The same figure of formation is again repeated when Joshua is commanded to set up twelve stones in the midst of the waters, and also in the Gilgal-circle which became the lodging place (Joshua IV. 20) of the Israelites, who were continually on

tramp in making the journey of the manes through the subterranean world, which was in twelve sections of space, with the twelve gates through which Ra passes with the blessed on his right hand and the damned upon his left, in accordance with the Egyptian rule of perspective (Book of Hades). In one form of the mythos, then, the Israelites divide the promised land into twelve lots among the twelve tribes. This is in accordance with the ground-plan of Amenta, in which twelve sections of space are shown to be successively enclosed as the possessions of the glorified elect, the chosen people who originate as the children of the sons of Ra, headed by the twelve who reap the harvest-field with Horus in the lower Egypt of Amenta. The gods of this nether earth in twelve divisions are twelve in number. The fields of divine harvest are twelve, the harvesters are twelve. The bearers of the measuring cord are twelve. The lots are also twelve. All being in accordance with the heaven that was mapped out in twelve domains. Thus the land of promise in the solar mythos was the terrestrial paradise of legendary lore. This was the land mapped out in twelve divisions where the type of plenty is the harvest-field of Amenta, and the cultivators are the twelve with Horus as the children of Ra. They formed the twelve colonies altogether under the suzerainty of local gods, and were the prototypes of the twelve tribes called the children of Israel. In the second stage the promised land is that more ancient circumpolar paradise upon Mount Hetep first mapped out in seven divisions, where the water-plants (aarru) supplied a primeval natural type of plenty. Both forms of the double paradise have been reproduced as Hebrew, one in the book of Exodus, the other in the book of Joshua. The land that was to be inherited by the children of Israel is also described as a form of the celestial heptanomis which preceded the heaven in twelve divisions. Mount Pisgah represents the mountain of Amenta, the summit of which reached up to the sky (Rit., ch. CXLIX). This was the top of attainment for Moses, whose journey here comes to an end midway. But from this point the second upper land of promise might be seen. This is the circumpolar paradise or the celestial city in seven divisions, and in attaining this upon the stellar mount of glory Joshua brings the mythical exodus to its own proper ending.

Hence the men who were prospecting on behalf of Joshua “went and passed through the land, and described it by cities into seven portions in a book” (Joshua XVIII. 9).

The promise made to Moses (Ex. III. 17) was that the Lord would lead the children of Israel “up out of the affliction of Egypt unto the land of the Canaanite, and the Hittite, and the Amorite, and the Perizzite, and the Hivite and the Jebusite; unto a land flowing with milk and honey.” The Girgashite is omitted from this list of names. But when Joshua had crossed the Jordan “he came unto Jericho,” and the men of Jericho who fought against Israel are said to be the

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Amorite, the Perizzite, the Canaanite, the Hittite, the Girgashite, the Hivite, and the Jebusite. Thus Jericho in itself becomes a form of the heptanomis in which the tribes and totems are but seven in number, corresponding to “the seven portions in a book.” This may account for seven priests encompassing the city seven times upon the seventh day, blowing seven times on seven trumpets of rams-horns in order that the city walls might fall down flat. Here let it be remembered that in the astronomical mythology the localities are primarily celestial (Joshua XXIV. 11). The descriptions point to the heaven thus taken by storm as being a form of the celestial heptanomis or upper Egypt of the seven astronomes—the upper paradise that was indefinitely more ancient than the twelve divisions of the solar heaven established by Ra in his first sovereignty, who is Atum-Huhi, the Hebrew Iuh. In short, the siege of Jericho as a subject of the astronomical mythology is identical with the siege of seven-circled Troy.

In various survivals of the self-same mythos there is a Delilah who betrays the city when it is besieged, and who becomes the consort or the ally of the captor. This in the Greek version is Helen of Troy. We learn from Plutarch that in the wars of Sut and Horus, Ta-Urt (Greek Thauris), the concubine of Sut, deserted and came over to the side of Horus, and was pursued by a serpent (of Isis and Osiris, 19). Ta-Urt was the Great Mother in the constellation of the Great Bear, the old harlot of the heptanomis who deserted Sut and joined herself to the solar Sebek-Horus as “the great mother of him who was married to his mother.” Rahab the harlot, who dwelt on the top of the wall in Jericho, the city of the seven tribes, is another survival of the pre-monogamous Great Mother, the whore of later language. Rahab in the Psalms and the book of Job is the crocodile, a symbol, a nickname for Egypt. In Assyrian, rahâbu is a monster of the waters=the crocodile. The crocodile was a type of the old Great Mother Apt or Ta-Urt, not only in lower Egypt (Kheb), but in the upper Egypt where the waters were celestial; and Apt the goddess passes into Hathor as the amorous queen (Ps. LXXXVII. 4, LXXXIX. 10; Job XXVI. 12). The scarlet signal placed in the window by Rahab is of the true typhonian colour, the proper hue of the red dragon or hippopotamus—that is, of the old harlot sitting on the waters of heaven (Rev. XVII. 15).

In conclusion, the children of Israel, under Moses, travel through Amenta. They take possession of a land divided into twelve domains, which the Egyptian manes had already cultivated in the nether earth as a map of heaven in twelve divisions. Under Joshua they cross the water to take possession of the ancient heptanomis which had been configured by the Egyptians as the upper circumpolar paradise. They are led to this land flowing with milk and honey by the hornet—the Kamite wasp or bee. This was the heaven mapped out of old by the Egyptians as the pastures of the seven cows who provided milky abundance in the Sekhet-Hetep, or the evergreen meadows of divine Aarru. And it is the Great Mother, whether in her stellar or lunar character as Apt or Hathor in the mount, who plays the part of traitress and surrenders the city to the solar god.

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The paradise looked up to by the most primitive races was a heaven of perpetual plenty. That type was preserved by the Egyptians in the fields of celestial food upon Mount Hetep, but, as before said, there was no unearned increment to be derived from these elysian fields. “I am master there,” says the beatified spirit who has attained his allotment and built his homestead. “I am in glory there; I eat there; I plant and I reap there; I plough there; I take my fill of love.” “I net the ducks and I eat the dainties.” “I am united there to the god Hetep,” the good Osiris, as the deity of plenty and of peace (ch. 110, Renouf). The Aarru was their oasis in the desert, well watered, with the sand turned into soil for seed by ceaseless human labour, and transferred into the nether earth or into the upper paradise. But in transmogrifying Kamite mythology into the Semite history, a remarkable omission has been made by the inspired writers of God’s Word. In the Egyptian original the elect people are chosen as the cultivators of the Aarru fields, which are measured out and the allotments made for the express purpose of cultivation. “Holiness to you, cultivators,” says the god Ra. The Egyptians in their lower paradise of plenty reaped the produce of their labours, but they had to earn it individually first. In the Jewish version of the Aarru it is a land flowing with milk and honey, corn, oil, and wine. But there is no demand for work, no thought of cultivation, or of earning an eternal living. On attaining this land of promise they were to enter into an inheritance prepared by the labours of others, with no need to become the cultivators on their own account; and this position of the chosen people as non-cultivators of the soil has been religiously preserved by the non-agricultural Jews for this world and by the Christians for the world to come. Also the Jews have been and are to-day the victims of their misappropriated mythos. The mount was a stone of stumbling in their path, the rock on which they split. Their racial and religious origins are still at war in every meeting of the Zionists. The Zion of the visionaries is based on a celestial foundation. It is Jerusalem the golden; Jerusalem above, not to be confounded with a sacred site in Palestine. In the remotest parts of Africa the Jews would be much nearer “home” than in the Zion localized in Palestine which represented the eternal city on high, according to the Egyptian eschatology. The ideal of the racial Jews is a paradise on earth, whereas the religious ideal was the city in the heavens figured ages earlier on the summit of the mount, which was Hetep, the mount of peace, in Egyptian, and in Hebrew it was Mount Salem, or the later Jerusalem.

#### THE SEED OF YSIRAAL.

Only one mention of the people of Israel occurs by name on all the monuments of Egypt. This was discovered a few years since by Professor Petrie on a stele erected by the King Merenptah II. Not that there is any possibility of identifying these with the Israelites of the biblical exodus. The “people of Ysiraal” on the monument belong to those who were amongst the confederated Nine Bows, the marauders, North Africans, the Kheta, the Canaanites, the Northern Syrians, and others with whom they are classed. “Every one that was a marauder hath been subdued by the King Merenptah, who gives life like the sun-god every day.” This inscription gives an account of the Libyan campaign, and concludes with the following description of the triumph of King Merenptah: “Chiefs bend down,

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saying, Peace to thee; not one of the Nine Bows raises his head. Vanquished are the Tahennu (North Africans); the Khita (Hittites) are quieted; ravaged is Pa-kanana (Kanun) with all violence; taken is Askadni (Askalon?); seized is Kazmel; Yenu (Yanoh) of the Syrians is made as though it had not existed; the people of Ysiraal is spoiled—it hath no seed (left); Syria has become as widows of Egypt; all lands together are in

peace (Petrie, *Contemp. Review*, May, 1896). The people of Ysiraal (Israel) are here included, together with the Syrians, and amongst the confederated "Nine Bows" who made continual incursions into Egypt as invaders and marauders, and who are spoken of as having been exterminated. Hence it is said, "The people of Ysiraal is spoiled; it hath no seed." But there is nothing whatever in the inscription of King Merenptah corresponding to or corroborative of the biblical story of the Israelites in the land of Egypt or their exodus into the land of Canaan. The campaign against the Libyan confederacy had been undertaken by Merenptah, who, according to the inscription, was born as the destined means of revenging the invasion of Egypt by the Nine Bow barbarians. In proclaiming the triumph of the monarch the inscription says, "Every one that was a marauder hath been subdued by the King Merenptah." The people of Ysiraal in this inscription are identified by the Pharaoh with the nomads of the Edomite Shasu or shepherds, and are classed by him with the confederate marauders who invaded Egypt with the Libu, and were defeated with huge slaughter at the battle of Procepis (Pa-ar-shep, which is also recorded on the monuments. They were a tribe or totemic community of cattle-keepers, one of "the tribes of the Shasu from the land of Aduma" who went down into Egypt in search of grazing ground to find sustenance for their herds in the eastern region of the Delta. At this very time, when the people of Ysiraal and their seed were being "wiped out" or annihilated as the Israelites in Syria, there was an exodus of the Edomite Shasu which has been pressed into the service of false theory on behalf of biblical "history." These tribes had considered the eastern region of the Delta, as far as Zoan, to be their own possession, until they were driven out by Seti I. Now they bestirred themselves anew, under Menephtah II (Merenptah), but "in a manner alike peaceful and loyal." "As faithful subjects of Egypt, they asked for a passage through the border fortress of Khetam in the land of Thuku (Heb. Succoth), in order that they might find sustenance for themselves and their herds in the rich pasture-lands of the lake districts about the city of Pa-Tum (Pithom)" (Brugsch, *Egypt under the Pharaohs*, Eng. tr., one vol., p. 317). An Egyptian official makes the following report on the subject. He says: "Another matter for the satisfaction of my master's heart: we have carried into effect the passage of the tribes of the Shasu from the land of Aduma (Edom) from the fortress (Khetam) of Merenptah-Hetepfima, which is situated in Thuku (Succoth), to the lakes of the city Pa-Tum, of Merenptah-Hetepfima, which are situated in the land of Thuku, in order to feed themselves and to feed their herds on the possessions of Pharaoh, who is there a beneficent sun for all peoples. In the year 8 . . . Sut, I caused them to be conducted (according to the list of the days on which the fortress was opened for their passage)." (Brugsch, citing Pap. Anastasi; 6). Merenptah also had his royal seat in the city of Ramses. Here we meet with the field of Zoan and the store-cities of Pithom and Ramses which have been imported into the second book of Moses, and futile efforts have been made to show that this record corroborated the biblical version of the exodus. But in this exodus we find the Shasu or shepherds are peaceful and loyal people, faithful subjects of the Pharaoh, who are politely conducted from the land of Edom through the fortress (Khetam) to the lake-country of Succoth (or Thuku), the first encampment assigned to the Israelites, where they would find abundance of food and fodder for themselves and their flocks and herds instead of wandering in the wilderness for forty years, according to the other story. At the same time, or thereabouts, the people of Ysiraal in Syria were cut up root and branch by Merenptah. The passage through the land of Thuku, Hebrew Succoth, here described is apparently the route adopted by those who converted the "coming forth" from Amenta into the biblical exodus from Egypt, and it tends to affiliate the cattle-keepers in the land of Goshen to the nomadic tribes of the Edomite Shasu (Gen. XLVI. 32). But we shall not overtake the children of Israel as an ethnological entity on this line of route, nor as the people who perish by the million in the wilderness of sand that formed the land of graves in the desert domain of Sekari. For that we shall have to "turn back" and encamp before Pi-ha-hiroth, and pass through the mouth of the cleft into the wilderness of Amenta. But it is useless trying any further to confuse the Jewish exodus with the

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mythical "coming forth" from the lower Egypt of Amenta, with intent to reestablish a falsely-bottomed history. The eruption of the Libyans and their confederated invaders in the time of Merenptah is a matter of historic fact. That they were vanquished and driven back by Merenptah is equally historical. They at least made no triumphant exodus from Egypt as 600,000 fighting men, for they never got there, but were fatally defeated on the borders of the land. The only people, then, known by the name of Israel to the Egyptian monuments are the people of Ysiraal who had their very seed destroyed, as claimed by the Pharaoh beloved of Ptah. These can be identified as a North Syrian contingent of fighting men who had joined the Libyans, or the old confederation of the Nine Bows, in their attacks on Egypt, and were hunted back in wreck and ruin, if not entirely destroyed, by Merenptah, the so-called "Pharaoh of the exodus." Thus, if these were the

same people as those of the Hebrew exodus, the deliverance of the Israelites from Egypt would be turned into the deliverance of Egypt itself from the Libyan confederacy of raiding barbarians amongst whom the Israelites were a hardly distinguishable unit. What then was "the seed of Israel" as an ethnological entity in the eyes of Merenptah, or the writer of his inscription? They fought as mercenaries and marauders for the Libyan king, who had made war on Egypt collectively, and were driven backward all together in one common, overwhelming rout. They came and went, and left no record of their past. Israel in Syria was not Israel in Egypt. Israel in Egypt is not an ethnical entity, but the children of Ra in the lower Egypt of Amenta, who are entirely mythical.

#### THE TITLE OF PHARAOH.

By the bye, so far as hitherto known, the name of "Pharaoh" is only found in Hebrew. Some Egyptologists derive it from Par-ao, the great house. The present writer is of opinion that this title of the Ra was more probably derived from Paru the lion than from Para the house. The Pharaoh personated the lion, or the lion-god, and sometimes wore the lion's tail as the emblem of royalty. Then he was Paru as the lion and the hak as ruler. Thus the king as lion-ruler would be the Paruhak=Pharaoh. Moreover, and this seems conclusive, the lion-god is addressed as the god Paru (Rit., ch. 162), and the full spelling of the name (Paruhak) is extant in the Ritual. In an address to Sekhet (ch. 164) the goddess is called the divine mother of Parhakasa, who is the royal wife of Paruhak-Khepera, the king as lion-ruler or Pharaoh. Probably the Paruhak originated with Kheper-Ptah and his consort Sekhet, who were the parents of the lion-god Atum-Ra, and therefore of Iuh in Israel. The chapter in which the lion-ruler appears as the Paruhak is one of the most ancient in the Ritual. It is said to have been written partly if not entirely in the language of the blacks (the Nahsi) and the Antiu of Nubia (ch. 164), which takes us beyond Egypt as now known to the country of Sut-Nahsi, whence the Egyptians came in their course of descent from the equatorial regions where they had dwelt in a land of equal day and night, the prototype of their double earth and of time in Amenta. We find from chapter 162 that this lion of the double force, the Paruhak, is invoked as the protector of his people. His whip is used against their enemies. He is saluted as the lion of the double power who answers prayer and comes to those that call upon him and invoke him as the "protector of the wretched against the oppressor" (Rit., 162). These were the manes in Amenta. A corroboration of this origin of the Pharaonic name may be found in Ezekiel (XXXII. 2): "Son of man, take up a lamentation for the Pharaoh king of Egypt, and say unto him, Thou was likened unto a young lion of the nations." Which he was as the lion-ruler Paruhak.

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#### EGYPTIAN WISDOM IN THE REVELATION OF JOHN THE DIVINE

#### BOOK XI

THE process of making Scripture history from the Egypto-gnostic remains, without the gnosis or science of the ancient wisdom, may be seen approaching its climax in the Book of Revelation attributed to John the divine.

It has been commonly assumed that this book constituted an historic link between the Old Testament and the New; but the Sarkolatræ, or worshippers of the word made flesh in one historic form of personality, the carnalizers of the Egypto-gnostic Christ, have never yet discovered what the revelation was intended to reveal. It has been taken as a supplement to the Gospels as if the history of Jesus had been continued into the wedded life after the marriage of the bride with the lamb, and that they dwelt together

ever after in that new Jerusalem which came “down out of heaven” “as a bride adorned for her husband,” when the tabernacle of God which was to dwell with man took the place of the old Jerusalem that was destroyed by the Romans. The present contention is that the book is and always has been inexplicable because it was based upon the symbolism of the Egyptian astronomical mythology without the gnosis, or “meaning which hath wisdom,” that is absolutely necessary for an explanation of its subject-matter; and because the débris of the ancient wisdom has been turned to account as data for pre-Christian prophecy that was supposed to have had its fulfilment in Christian history.

For example, the lamb alone has power to open the book of seven seals. His power comprised the powers of the “seven spirits of God,” the primordial seven. And, as represented astronomically, when the vernal equinox passed from the sign of Taurus into the sign of Aries the son of God was imaged as a lamb, instead of the earlier calf or still earlier lion; thenceforth his was the power and the glory and the majesty, and his the book of life then newly-opened, in the cycle of precession for another 2,155 years. But in the Book of Revelation the drama of the mysteries has been mistaken for human history, and a mythical catastrophe for the actual ending of the world. The book as it stands has no intrinsic value and very little meaning until the fragments of ancient lore have been collated, correlated, and compared with the original mythos and eschatology of Egypt.

To some extent we are now able to identify the wisdom of Egypt

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in the Book of Revelation and to “make sense” of the apocalyptic visions, so long and so erroneously assumed to have been unveiled to a Christian named John in the isle of Patmos, for the first time since the ancient astronomy was made nonsense of in the futile and fatuous attempt to turn the hidden wisdom into prophecy intended to prove the truth of a spurious history.

The apocalypse of John might be described as “scenes and characters from the mysteries of Taht-Aan,” who was literally Aan=John, the divine penman. This was the sacred scribe to whom the 36,000 books or papyrus-rolls were attributed by tradition. In short, Taht-Aan was the pre-Christian John the divine. His typical bird, the ibis, is still known in Egypt by the name of John. His other zootype, the kaf-ape, is Aan by name. The name of Aani signifies the saluter. This is the character personalized in John. Speaking of the angel, he says: “And when I saw him I fell at his feet as one dead.” “And when I heard and saw, I fell down to worship before the feet of the angel.” To salute was a primitive mode of worshipping; hence the ape, Aan, was an ideographic figure of the saluter. The object of the present section, then, is to show that the matter of “revelation” was derived from the Egyptian astronomical mythology and eschatology, and that the Jesus of this book is one with Iu, the su or son of Atum-Ra, who was portrayed as the divine man and bringer of peace to earth a many thousand years ago. The prototype of Patmos is to be seen in the Ritual (ch. 175). John is in the isle of Patmos, “for the Word of God and the testimony of Jesus.” He writes of the god who died and is alive again, saying, “Behold he cometh with clouds; and every eye shall see him” “and they which pierced him” are to mourn (I. 7). To see how ancient this is, let us turn to the 175th chapter of the Ritual of the Resurrection. It is “the chapter of not dying a second death.” The divine sufferer is thus addressed: “Decree this, O Tum, that if I behold thy face I shall not be pained by thy sufferings.” This Tum decrees. The great gods have given him the supremacy, and he will reign “on his throne in the isle of flame for eternities of eternities” (Navelle, Rit., ch. 175).

The mission of Taht-Aan, the saluter of Horus, could not be better stated than in the words of John the divine concerning the Christ of the gnosis called the Word. “That which was from the beginning, that which we have heard, that which we beheld, and our hands handled, concerning the Word of life (and the life was manifested, and we have seen, and bear witness, and declare unto you the life eternal which was with the Father, and was manifested unto us); yea, and our fellowship is with the Father, and with his Son Jesus Christ: and these things we write that our joy may be fulfilled” (1st Ep. John I. 1-4). Taht-Aan had indeed beheld and heard and handled “the Word of eternal life” manifested in Horus or Jesus, the ever-coming son, for, as bearer of the symbolic Utat, he carried Horus in his hands and held him aloft as the true light of the world, and the symbolic likeness of a soul in human nature that was begotten by Ra, the holy spirit and the father in heaven. Such was the revelation of Tehuti-Aan or Taht-Hermes. The position of Aan, the divine scribe, in relation to Horus, the only-begotten son of God, is repeated on behalf of John in the Gospel. It is in the character of Taht-Aan that “there came a man, sent from

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God, whose name was John.” The same came for witness of the light. He was not the light, but came that he might bear witness of the light (ch. 1), as did Taht-Aan, who carries the Eye of Horus in his hands and testifies that Horus is the true light of the world, as son of Ra the solar god, and of the holy spirit in the eschatology. John likewise gives his personal testimony, not without hard swearing, regarding “that which was from the beginning, that which we have heard, that which we have seen with our eyes, and our hands handled, concerning the Word.” But the testimony of Taht-Aan concerning the Word or logos as Horus was far anterior and just as personal. Moreover, he handled it by carrying in his hands the eye of light, the talismanic maatkheru, and the papyrus-roll or book of life.

The Ritual is the book which contains the divine words that bring about the resurrection to the glory of eternal life. It is a book of the mysteries in which the revelation was dramatically enacted. As before said, the chief revelation made by Aan, as we have it in the now recovered Book of the Dead, is made by the father in heaven on behalf of Horus, the divine son on earth and in Amenta. Horus as the Word gives voice to the decrees which Ra hath spoken in heaven. In his form of the divine son Horus executes those decrees, and Taht-Aan, the giver of the written words (Rit., ch. 151A), is the recorder of the decrees for human use. It is announced in the opening chapter of the Ritual that Ra, the holy spirit, “issued the mandate which Taht-Aan hath executed” (ch. 1, Renouf). This was the revelation made by the father in heaven as testifier to Horus the son who is the “word made truth” in the books of Aan. It is the same opening in the Book of Revelation. The mandate is divinely given to John that he shall write “the revelation of Jesus Christ, which God gave him to show unto his servants,” and John, like Aan, bears “witness of the word of God,” which was primarily personalized in Iu as the son of Ptah at Memphis.

The revelation of Taht-Aan in the Ritual begins with the resurrection or coming forth in Amenta from the life on earth. The opening chapters contain the words which bring about the resurrection and the glory, the recorder of which is Taht-Aan. It is Aan, as writer, who effects the triumph of Osiris over his adversaries on the day of weighing words, or on the judgment day. “Ra issued the command to Aan that he should effect the triumph of Osiris against his adversaries, and the command is what Aan hath executed” in writing the Ritual (ch. 1). The Revelation of John is termed “the Revelation of Jesus Christ, which God gave him to show unto his servants; and he sent and signified it by his angel unto his servant John, who bore witness of the Word of God and the testimony of Jesus Christ, of all things that he saw” (Rev. I. 1, 2). Jesus is accompanied by the seven great spirits whose place is before the throne of God. As Egyptian these were the seven servants or seshu of Horus. Thus “the Revelation of Jesus Christ” was given to John by God the Father “to show unto his servants,” the first of whom are the seven spirits which are before his throne. This is the same as the revelation of Horus that was given him by Ra to be written down by Taht-Aan, the scribe of the gods. Therefore we hold that John the divine, as seer in the isle of Patmos, is a form of Aan (or Taht) upon the Mount of Glory in the

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Isle of Flame. Not only are the seven seshu of Horus given to Jesus as his servants in Revelation; they are also grouped around him in their various characters by name, as (1) the seven spirits of God; (2) the seven as spirits of fire; (3) the seven as stars; (4) the seven as eyes; (5) the seven as golden lampstands; (6) the seven ruling powers, as heads of the dragon; (7) the seven as angels of the seven churches.

Thus the book ascribed to John the divine purports to contain “the Revelation of Jesus Christ”=Horus, that was given him by God the Father to show unto his “bond-servants,” and these bond-servants answer to the seshu or servants of Horus in the original scripture. The subject-matter of this revelation is sent by Jesus to “his servant John, who bore witness of the Word of God and of the testimony of Jesus Christ” to be set forth as a prophecy of things about to happen that were seen by him in vision; but which had been unfolded by the mystery-teachers of the heavens in an indefinitely earlier time, and in accordance with the gnosis by means of which alone it could be understood.

For the Hebrew versions of the astronomical mythology in Revelation and in the Book of Enoch could not have been comprehended while the world lasts without the restitution of the Egyptian original as gloss and guide. Enoch, like John, was in the spirit. His internal sight was opened, and he beheld a vision which was in the heavens. But his vision was admittedly astronomical. In it he “beheld the secrets of the heavens and of paradise according to its divisions” (ch. 41). The record of his visions is called “the book of the revolutions of the luminaries of heaven”; and is said to contain “the entire account of the world for ever, until a new work shall be effected, which will be eternal” (ch. 71). Enoch says, “I beheld the ancient of days, whose head was like white wool, and with him another whose countenance resembled that of man,” and who is called the “Son of Man” in contradistinction to the “son of the woman” (ch. 46). “I beheld the

ancient of days, while he sat upon the throne of his glory, and the book of the living was opened in his presence, and while all the powers which were above the heavens stood armed and before him” (ch. 47, 3). Enoch was “elevated aloft to heaven.” He saw the new Jerusalem. It was a spacious habitation built with stones of crystal, with walls and pavement all of crystal. He saw that the new heaven contained an exalted throne, the appearance of which was like that of frost. To look upon it was impossible. One great in glory sat upon it, whose robe was brighter than the sun, and whiter than the snow. No mortal could behold him. “Then the Lord with his mouth called me, saying, Approach hither, Enoch, at my holy word” (ch. 14) He sees the giants who had been the watchers in heaven as rulers of the seven colossal constellations of the heptanomis in “their beginning and primary foundation” (ch. 15). Seven watchers are called up for judgment, and when tried are found to have been unfaithful to their trust because they came not in their proper season. They are judged, found guilty, and cast down into the flaming abyss like the seven mountains overthrown in Revelation.

There is also another great judgment day commemorated in the

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Book of Enoch. This is the judgment of the seventy. Enoch says, “I saw the throne erected in a delectable land. Upon this sat the Lord of the sheep, who received all the sealed books, which were opened before Him. Then the Lord called the first seven white ones, saying, Take those seventy shepherds; and behold, I saw them all bound, and all standing before Him. First came on the trial of the stars. Then the seventy shepherds were judged, and, being found guilty, were thrust into the flaming abyss into which the primary seven had been previously plunged” (Enoch, ch. 89). The seventy were rulers, angels, princes, watchers, timekeepers, here called shepherds in a heaven of ten divisions, which preceded the twelve and the seventy-two. This is the heaven of the Ritual, attained by spirits perfected upon the mount of glory; the paradise of peace upon the summit of Mount Hetep at the “Atlantean pole” consisting of ten divine domains which answer in the eschatology to the ten islands or celestial nomes in the Astronomy. Thus, it is apparent that a great judgment of Maat upon the mount, as represented in the Ritual, was uttered in or at the end of the heaven in ten divisions. And this had previously taken place when the seven rulers were overthrown, and the heaven in seven divisions passed away.

The day, or a day of judgment, was periodic, like the deluge. It was the ending of a time, an age or æon, sometimes called “the ending of the world” by those who were ignorant of the sign-language. It was but an ending of the world, according to the astronomical mythology, when the time had come for “the dead to be judged” and for “them that destroy the earth” to be exterminated like the Sebau in the Ritual. This ending was also announced by “a great earthquake, when a tenth part of the city fell” (ch. 11, 13). There was a judgment annually in the solar mythos. This is still celebrated yearly by the Jews: the same assizes that were held each year or periodically in the Egyptian great hall of dual justice. But the drama appears so tremendous in the Book of Revelation because the period ending is on the scale of a great year. It is not the ending of the world, but of a great year of the world. It is the day of doom, the “time for the dead to be judged,” upon the hugest scale (11, 18). The last great day of judgment is known to all the genuine books of wisdom commonly called apocryphal, but the nature and mode of judgment were only made known to the initiated in the mysteries. The great judgment of all, like the great “deluge of all,” was held at the end of the great year of all, in the cycle of precession. At the termination of this vast period it was the Judgment Day. Then followed the conflagration by fire or the catastrophe by water, or the subsidence of the mountains, islands, nomes, provinces and other types of the Heptanomis; or the overwhelming deluge of the pole. The Revelation of John and of Enoch both preserved a fragmentary version of the drama ascribed to Taht-Aan as the mysteries of Amenta, such as: the mystery of the Great Mother who sat on the celestial waters; the mystery of the dragon, with seven heads and ten horns, upon which the woman rode; the mystery of the seven stars; the mystery of the first-born from the dead who rose again as the faithful and true witness on behalf of God the Father.

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In the first place, the subject of Revelation was not derived from the canonical gospels. The fundamental matter existed ages on ages earlier. The cult of the lamb and the bride is at least as old in the astronomical mythology as the time when the vernal equinox entered the sign of Aries, and the lamb of Sebek succeeded the calf of Horus on the mount as the type of sacrifice in the cult of the Sebek-heteps in Egypt (Nat. Genesis). The doctrinal teaching of the mysteries is also partially apparent in Revelation and in

the other writings ascribed to "John." A fragment of the genuine pre-Christian gnosis previously cited is retained almost intact in the First Epistle of John, who says of Jesus the Christ, "This is He that came by water and blood, not in the water only, but with the water and with the blood. And it is the Spirit that beareth witness, because the Spirit is the Truth, for there are Three who bear witness, the Spirit, and the Water and the Blood; and the three agree in one" (1 John 5, 6, 7, 8). After the poor pitiful apologetics of the Patristic obfuscators in this, as in a myriad instances, it is a comfort to touch the truth upon Egyptian ground. Horus came by water, as the child of the mother and bringer of food, when he was represented by the papyrus-shoot, or by Ichthus, the fish of the inundation. He also came by blood as the incarnate mortal child of Isis. Lastly, in his second advent, Horus or Iusa came in the spirit as the only-begotten son of Atum-Ra, the holy spirit, who was the father of spirits in the Egyptian eschatology.

In Revelation it is said, "Be thou faithful unto death and I will give thee a crown of life" (Rev. II. 10). The crown of Horus was the crown of life that was the gift of his father Tum. Horus was lord of the diadem. Through him the deceased is made master of the double crown. The Son of Man has on his head a golden crown (Rev. XIV. 14). The double crown worn by Horus of the kingly countenance is magnified into many crowns upon the head of the Logos or "word of God" in Revelation (XIX. 12). It was Atum who conferred the crown of triumph on the faithful followers of that example which was set before them by his son. "Thy father Tum hath prepared for thee this beautiful crown of triumph, the living diadem which the gods love, that thou mayst live for ever" (ch. 19, Renouf). The deceased, in presence of the great cycle of the gods, is the "great one who seeketh the crown" (ch. 133). "He followeth Shu and calleth for the crown" (ch. 131). "He arriveth at the Aged one, at the confines of the mount of glory, and the crown awaiteth him. The Osiris raiseth it up" (ch. 131). This crown of life was always in view, not only to the mind's eye; it was also figured as an object-picture to the climbers up the mount of glory. Probably our Corona Borealis is an extant representative of the ancient constellation that was imaged as the crown, which, when figured in the stars that never set, was a likeness of the eternal diadem that was conferred on those who had attained the mount of glory. It was an Egyptian practice to place a floral crown upon the mummy in the sheta or coffin. The mummy of Aahmes I, the first king of the eighteenth dynasty, was found to have been garlanded with roses for its burial. The "chapter of the crown of triumph" (Rit., ch. 19) shows the continuity of the custom in the nether-world, where the

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garland of earth becomes the crown of triumph for eternal wear. In the Ritual the judgment is designated that of the clothed and the naked. The righteous are clothed in the white robe of the worthy by the hands of Taht, and the wicked are synonymous with the naked in antithesis to those who are the clothed. There is a comment on this in Revelation, "Blessed is he who watcheth and keepeth his garments lest he walk naked and they see his shame" (Rev. XVI. 15). The ransomed spirits in the Ritual who are redeemed from the mummy condition and all the ills of the corruptible flesh put on the pure white robe of righteousness, called the vesture of truth, which is given to them by Taht for their entrance into and coming forth from the boat of the sun. And being assimilated to Horus, who fought his battle against Sut with a branch of palm, the symbol of victorious renewal of life, the righteous also have the branch of palm given to them as typical of their conquest over death and Hades. The crown of triumph and eternal life, which is called the crown of Makheru as an emblem of the word made truth, is placed by Atum on the brows of those who are justified because they were faithful unto death and thus have won the crown of life, to live for ever with their God in heaven since they lived for God, for truth, for right, for justice, and humanity, on earth (Rit., ch. 19, 1-3). In one chapter of the Ritual it is said of the deceased, "The mouth of N has been thirsty; but he will never hunger nor thirst any more; for Osiris-Châs delivers him and does away with hunger." In Revelation it is said "they shall hunger no more, neither thirst any more, for the lamb which is in the midst of the throne shall be their shepherd, and shall guide them unto fountains of the waters of life" (Rev. VII. 17). These take the place of the water-spring and the vases in the Ritual (ch. 178). A second death is spoken of several times, called the "Extinction of the Adversaries of the Inviolable God," "on the night when judgment was passed on those who are no more" (ch. 18). Those who suffer the second death are also spoken of as those who are buried for ever. That is, they have no part in the resurrection from Amenta. The deceased says in ch. 42 "I am he who dieth not a second time." In the rubric to ch. 135 it is said of the defunct "he dieth not a second time in the nether-world." In Revelation (XX) it is proclaimed that the part of the condemned guilty shall be in the lake that burneth with fire and brimstone; which is the second death. This, in the Ritual, is the lake or tank of flame in which the evil Sebau and the enemies of the good being are annihilated or extinguished for ever.

On the judgment day, in the Ritual, those that overcame are those who passed in triumph through the searching examination of the judgment-hall. As we read in Revelation, "he that hath an ear, let him hear what the spirit saith. To him that overcometh, to him will I give of the hidden manna, and I will give him a white stone, and upon the stone a new name written, which no one knoweth but he that receiveth it" (II. 17). This was given to the initiate both in the totemic ceremonies and religious mysteries. In the mysteries of Amenta a white stone, or "a pillar of crystal" is given to the initiate. As he comes forth in triumph from the examination he is asked what the judges have awarded him, and he replies "a flame of

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fire and a pillar of crystal" (ch. 125). It is said of the Lord and his servants "his name shall be upon their foreheads." In the Ritual "the name of Ra is upon the Osiris (ch. 130), and his token of honour is on his mouth." This is said in the book of life, which is here called "the book by which the soul is made to live for ever." It is also said that the Osiris has been initiated in the mysteries, but he "hath not repeated what he hath heard in the house of the God who hideth his face" (Rit., ch. 133). He keeps the secret sacredly. But the original book of life was no mere volume in which a name might be written. The words of power in the Ritual were derived from the Holy Spirit itself by Horus, and inscribed by Taht for human use. These divine words were to be made truth in the life lived on earth, so that the spirit, when it entered the hall of judgment, was, as it were, its own book of life, written for the all-seeing eye. It did not live because Osiris died, but because the divine words or immortal seed had quickened and taken root, and been fulfilled=made truth in the individual human life (Rit., ch. 94) as the gnosis of Salvation. In Revelation we read of the voice which was heard from heaven, "I heard it again speaking with me, and saying, 'Go! take the book which is open in the hand of the angel that standeth upon the sea and upon the earth.' And I went unto the angel, saying unto him that he should give me the little book. And he saith unto me, 'Take it, and eat it up; and it shall make thy belly bitter, but in thy mouth it shall be sweet as honey.' And I took the little book out of the angel's hand, and ate it up; and it was in my mouth sweet as honey; and when I had eaten it, my belly was made bitter" (Rev. X. 8-11). A mode of obtaining knowledge by swallowing the book was also employed by Ptah-Nefer-Ka in the Egyptian "Tale of Setna." "He placed a new piece of papyrus before him. He copied each word which was on the roll. He had it dissolved in water. When he saw it dissolved he drank it. He (then) knew all that it contained" (Records, vol. IV, p. 138). In the original rendering the book of life was figuratively the food of soul. In the Hebrew version the book of life is turned into an edible and eaten actually as a result of literalising the ancient gnosis. It was not a man named Jesus who was crucified in Egypt as the Lord (Rev. XI. 8). These are the mysteries of Amenta, and the Egypt signified is the Egypt of that nether-world. It is the place of burial in the sandy realm of Sekari that will account for the streets that were choked with dead bodies. The lord who was crucified in that Egypt was Ptah-Sekari, in the cult of Memphis, Osiris in the religion of Abydos and Iu at Annu. The "crucified" belongs to a later terminology. The cross as Christian was preceded by the Tat; the cross of Ptah or of Osiris-Tat—the god who was immanent in the wood or tree of the cross, and who gave up his life periodically in or on the cross as the sustainer of the universe. In the mysteries of Amenta, the Tat-cross was annually overthrown and re-erected as the symbol of salvation; and it was there the Lord was crucified in Egypt. A brief synopsis will suffice to show that the Book of Revelation contains a version of the astronomical mythology which was derived from the Egyptian wisdom. The vanishing heaven is the celestial heptanomis that was formed in seven astronomes, on seven hills, or seven islands, which

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sank and passed away like the lost Atlantis in the last great deluge of all. The most ancient genetrix is reproduced as the great harlot. She is the beast that sat upon the waters as a pregnant hippopotamus. Her seven "sons of the thigh" are here as the seven kings who were made drunken with the cup of her fornication or promiscuous sexual intercourse. These, as powers, are the seven heads of the scarlet-coloured beast or solar dragon upon which the woman rode. By a change of type, the scarlet-coloured beast becomes the "Scarlet Lady" of later theology; the woman in red being substituted for the red water-cow. The Great Mother is now denounced as the great whore living in adultery with her own children who originated in the seven elemental powers, to pass through several phases of phenomena as the seven with Anup, with Ptah, with Horus, or with Jesus and with Ra. In Revelation the mother of mystery is called "Babylon the Great, the mother of harlots and of abominations of the earth," who has the name of mystery written on her forehead (XVII. 5). But there was an earlier Babylon in Egypt, known to the secret wisdom, which is

traditionally identified with the locality of Coptos, nominally the seat of Kep, the Kamite mother of the mysteries. The mother of mystery did not originate with the scarlet woman of Babylon (nor as the red rag of the Protestants), although the title of the Great Harlot was applied to her also, who was the mother of harlots and to whom the maiden-tributes were religiously furnished in that city. Hers is a figure of unknown antiquity in the astronomical mythology, which was constellated as the red hippopotamus that preceded the Great Bear. The red hippopotamus (Apt) had already become the scarlet lady in the Ritual. Hence the Great Mother, as Sekhet-Bast, who is higher than all the gods, and is the only one who stands above her father, is called the lady of the scarlet-coloured garment (Rit., ch. 164, Naville). The Kamite Constellation of the "birthplace" may also serve to show cause why the "great harlot" should have been abused so badly in the Book of Revelation. The creatory of the Great Mother was depicted in the sign of the meshken to indicate the place of bringing forth by the cow of heaven whose "thigh" is the emblem of great magical power in the hieroglyphics. The mother of mystery also carries "in her hand a golden cup full of abominations, even the unclean things of her fornication" (XVII. 4), such as the mystery of fecundation by water, which was the primitive mystery of Kep. This was symbolised in Egypt by the water-vase, and constellated in the sign of Krater, the urn of the inundation. It has been shown that the gods of the Egyptian mythology originated in seven elemental forces that were born of earth, the mother of life, and who were then continued in a variety of characters as the primordial seven powers. These are reproduced as the progeny of the mother-earth, where they are called "the kings of the earth" over whom "the first-born of the dead" is to become the ruler (I. 5) as Jesus in the Book of Revelation, the same as Horus (or Iu) in the Ritual, the god "who giveth light by means of his own body" (ch. 83). The astronomical mythology was taught in mysteries by the mystery teachers of the heavens. One of the chief of these was "the mystery of the seven stars"; the seven that are described in the Ritual as "the seven glorious ones," "the

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seven spirits of fire," "the seven great spirits," who are also termed "the lords of eternity." As never-setting stars the seven were beyond the bounds of time; hence they became the witnesses for eternal continuity. Thus seven stars that never set were made a group of witnesses for the eternal in the eschatology. These in the Book of Revelation are the seven spirits of God, the seven spirits of fire, the seven eyes, the seven golden lamps, or lampstands; as variously typified "before the throne" on the celestial summit.

Certain deities in the Ritual are called the Khabsu gods of light, or of the lamp. When the risen Osiris passes over heaven unto the west, it is said the Khabsu gods of the lamp rise up to greet him with their acclamations. "Acclamation cometh from the mount of glory, and greeting from the lines of measurement" (Rit., ch. 130 and 133). This is when the light arises in Kher-Aba and the child, "he of the strong cord," is re-born upon the mount of resurrection (ch. 136A). The number is not directly given in the "Book of the Dead." But the gods of the lamp are obviously reproduced in "Revelation" as the spirits of the golden lampstands, whether as the group of seven or as the "two witnesses," which are "the two olive trees and the two lampstands standing before the lord of the earth" (Rev. XI. 4). The word Khabsu is the name for a lamp, but, in the present instance, the determinative shows that a heavenly body is meant. Also, if a plausible correction, made by Renouf, be allowed, there were Khabsu trees upon the mount of glory as well as deities of the lamp. Khabsu is the well-known name of a sacred tree (Renouf, Rit., ch. 133, Note 4). This may be compared with the two olive trees in Revelation, which were also two lampstands, as the two witnesses whom we shall identify with Anup the stellar god upon his mountain, and Taht-Aan as the lunar lamp of Ra. Moreover, the word Khabsu signifies the soul or spirit as well as the star. Hence it is probable that the seven stars called spirits, the spirits of God, and spirits of fire, were represented by the seven Khabsu stars, or lamps, which were held in the hand of the young solar god as head of the seven, whether as Jesus or as Horus. No matter how these things were shown, or are said to have been shown, to John in Patmos, what we are concerned to know is their fundamental significance and to identify them with the lesser or greater mysteries, which are the mysteries of Taht-Aan in the Egyptian Book of the Dead.

The writer John, who follows afar off in the wake of Taht-Aan, makes an attempt at showing some of the mysteries in his Book of Revelation. Amongst the more prominent are (1) the mystery of the seven stars; (2) the mystery of the woman, and the beast with seven heads; (3) the mystery of the two "witnesses" and the four "living creatures"; (4) the mystery of the war in heaven; (5) the mystery of God (X. 7); (6) the mystery of renewal in the ancient heavens when every isle and mountain vanished and the heptanomis passed away. In the mysteries of Amenta there is a resurrection of the body-soul, or manes, and a transformation into spirit. This was on the day upon which the god in spirit, Ra, calls from heaven to the

mummy-Osiris in Amenta. This summons to the transformation of the mummy into spirit, "Come thou hither!" or "Come thou to me!" (in "Pistis Sophia" it is "Come thou to us!"), that was

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uttered in the mystery of Tattu, is repeated and applied to John in Revelation as the mode of resurrection into the spirit. John says: "I saw and beheld a door opened in heaven, and the first voice which I heard, a voice as of a trumpet, speaking with me, one saying, 'Come up hither, and I will show thee the things that must come to pass hereafter.'" Obviously this was the transformation into spirit that was represented in the mysteries. Hence the saying of John, "Straightway I was in the spirit" (Rev. IV. 1, 2), as was the Osiris at the call of Ra (Rit., ch. 17). This cry of "Come" is repeated by each of the four "living creatures," who are the same in the mount that the divine powers, Amsta, Hapi, Tuamutef, and Kabhsenuf, were in the resurrection from Amenta (Rit., ch. 1).

John says "there came one of seven angels that had the seven bowls and spake with me saying: 'Come hither, I will show thee the judgment of the great harlot that sitteth upon many waters; with whom the kings of the earth committed fornication'" (XVII). The kings of the earth were the seven spirits of earth who were at once the children and the consorts of the mother in accordance with the primitive polyandry. "I will tell thee the mystery of the woman, and of the beast that carried her, which hath the seven heads and the ten horns. The beast that thou sawest was and is not; and is about to come up out of the abyss, and to go into perdition." That is following the final judgment. It is explained that "the woman whom thou sawest is the great city, which reigneth over the kings of the earth." This was the kingdom of the seven (Rit., ch. 17), who ruled with the Great Mother in the celestial heptanomis. Some light may be shed on the mystery of the four-and-twenty elders, seated on their four-and-twenty thrones, by the Egypto-gnostic gospel, "Pistis Sophia." In this cryptic work the "mysteries" are said to be four-and-twenty in number. The mystery of God the Father is the first, the mystery of God the Son is last. These two are the first and the last in Revelation, the closer and opener of Amenta in the Ritual. And all the twenty-four are included in the one great, unique, ineffable mystery of the Father, manifested by the Son, as the dove, or the calf, or the lamb, upon the mount of sunrise in the mythos, and on the stellar mount of glory in the eschatology.

In Revelation the heaven in seven divisions comes to an end when the seven thunders have uttered their voices and the seventh angel has sounded the trumpet of doom. Then was "finished the mystery of God, according to the good tidings which he declared to his servants the prophets" (X. 7), which shows the interpretation of the Kamite astronomical mythology by means of biblical prophecy concerning the coming Messiah. The heaven that "was removed as a scroll when it is rolled up, and every mountain and island were moved out of their places" (VI. 14, 15), is also imaged as a book which had been closed and sealed with seven seals. This was the book of doomsday; the record possibly kept for six-and-twenty-thousand years. The book is seen in the right hand of him that sits upon the throne, "a book written within, and on the back close-sealed with seven seals" (V. 1, 2). We may not have all the necessary details for perfecting the parallel and proving the prototype to have been Egyptian, but we observe that in the end of the world or the

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