Ancient Egypt

The Light of the World

Gerald Massey

BERSERKER

BOOKS

ANCIENT EGYPT

THE LIGHT OF THE WORLD

A Work of Reclamation and
Restitution in Twelve Books

BY

GERALD MASSEY.

AUTHOR OF
"A BOOK OF THE BEGINNINGS" AND "THE NATURAL GENESIS"

VOLUME I.

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

PREFATORY

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

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

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

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

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ANCIENT EGYPT
THE LIGHT OF THE WORLD

SIGN-LANGUAGE AND MYTHOLOGY AS PRIMITIVE MODES OF REPRESENTATION.

BOOK I

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

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

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

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

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

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

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

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

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

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

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

An ignorant explanation of the Egyptian Sign-Language was begun by the Greeks, who could not read the hieroglyphics. It was repeated by the Romans, and has been perpetuated by "Classical Scholars" ever since. But, as the interpreter of Egypt, that kind of scholastic knowledge is entirely obsolete. Ignorance of primitive sign-language has been and is a fertile source of false belief. For example, Juvenal asks, "Who does not know what kind of monsters Egypt insanely worships?" (Sat., 15, 1.) And having seen or heard of the long-tailed Ape in an Egyptian temple, the satirist assumed without question that this animal was set up as an object of worship. He did not know that the Ape itself was the worshipper, as an image in Sign-Language and as the Saluter of the Gods. Ani, the name of this particular Ape, denotes the Saluter, and to salute was an Egyptian gesture of adoration. The Ape or Cynocephalus with its paws uplifted is the typical worshipper as Saluter of the Light. It was, and still is, looked upon in Africa generally as a pre-human Moon-worshipper, who laments and bewails the disappearance of its night-light and rejoices at the renewal and return of that luminary. (Hor-Apollo, B. I, 14. Also Captain Burton, in a letter to the author.) In the Vignettes to the Ritual, Ani the Ape is the Saluter of the rising Sun, that is of Ra, upon the Mount of Sunrise. One of the most profound perversions of the past has been made in misapprehending this primitive sign-language for what is designated "Worship," whether as "Sun-Worship," "Serpent-Worship," "Tree-Worship," or "Phallic-Worship." The Tree, for example, is a type, but the type is not necessarily an object of worship, as misunderstood by those who do not read the types when these are rooted in the ground of natural fact. The forest-folk were dwellers in the trees, or in the bush. The tree that gave them food and shelter grew to be an object of regard. Hence it became a type of the Mother-Earth as the birthplace and abode. Hence Hathor was the hut or house of Horus (Har) in the tree. But worship is a word of cant employed by writers who are

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sign-language was from the beginning a substitution of similars for the purpose of expression by primitive or pre-verbal Man, who followed the animals in making audible sounds accompanied and emphasised by human gestures. The same system of thought and mode of utterance were continued in mythography and totemism. Renouf says the Scarabeus was "an object of worship in Egypt," as a symbol of divinity. But this is the modern error. If there was a God, and the Beetle was his symbol, obviously it was the divinity that was the object of worship, not the symbol: not the zoötype. Ptah, we know, was that divinity, with the Beetle as a type, and those who read the types were worshippers of the God and not of his symbolic dung-beetle which was honoured as a sign of transformation. When told that the Egyptians were worshippers of the "Bee," the "Mantis," and the "Grasshopper," we recall the words of Hor-Apollo, who says that when the Egyptians would symbolise a mystic and one of the Initiated they delineate a Grasshopper *because* the insect does not utter sounds with its mouth, but makes a chirping by means of its spine. (B. 2, 55.) The grasshopper, then, which uttered a voice that did not come from its mouth, was a living type of superhuman power. And being an image of mystery and superhuman power, it was also considered a fitting symbol of Kagn, the Bushman Creator, or Great Spirit of creative mystery. Moreover, the grasshopper made his music and revealed his mystery in dancing; and the religious mysteries of Kagn were performed with dancing or in the grasshopper's dance. Thus the Initiates in the mysteries of the Mantis are identical with the Egyptian Mystæ symbolised by the grasshopper; and the dancing probably goes back to the time when pre-verbal man was an imitator of the grasshopper, which was a primitive type of mystery, like the transforming frog and the self-interring tortoise. There is a religious sect still extant in England who are known as the "Jumpers," and their saltatory exercises still identify them with the leaping "Grasshoppers" and the "praying Mantis" in the

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

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

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

It is related in a Chinese legend that the lady, Mrs. Chang-ngo, obtained the drug of Immortality by stealing it from Si Wang Nu, the Royal Mother of the West. With this she fled to the Moon, and was changed into a Frog that is still to be seen on the surface of the orb. (Dennys, *Folk-Lore of China,* p. 117.) As Egyptian, the Mother of the West was the Goddess who received the setting Sun and reproduced its light. The immortal liquor is the Solar Light. This was stolen from the Moon. Chang-ngo is equivalent to the frog-headed Hekat who represented the resurrection. The frog, in Egypt, was a sign of "myriads" as well as of transformation. In the Moon it would denote myriads of renewals when periodic repetition was a mode of immortality. Hekat the frog-headed is the original Cinderella. She makes her transformation into Sati, the Lady of Light, whose name is written with an Arrow. Thus, to mention only a few of the lunar types, the Goddess Hekat represented the moon and its transformation as the Frog. Taht and his Cynocephalus represented the Man and his dog in the Moon. Osiris represented the Lunar Light in his character of the Hare-headed Un-Nefer, the up-springing Hare in the Moon. These are Egyptian Zoötypes, to be read wherever found by means of the Egyptian Wisdom. Amongst other Hieroglyphic Signs in the Language of Animals, the Head of a Vulture signifies victory (doubtless because of the bird's keen scent for blood). The sheathen claw is a determinative of peaceful actions. The hinder part of the Lioness denotes the great magical power. The Tail of a Crocodile is a sign for black and for darkness. An Ape is the ideograph of rage and a fiery spirit, or spirit of fire. The sparrow is a type of physical evil because of its destructive nature in thieving corn—its name of "Tu-tu" signifies a kind of plague or affliction of the fields. (Birch.) The Water-wagtail is a type of moral evil. This bird, as Wilkinson pointed out, is still called in Egypt the father of corruption (aboo fussad). It was regarded as the type of an impure or wicked person, on account of its insidious suggestiveness of immoral motion. The extent to which morals and philosophy were taught by means of these living object-pictures cannot now be measured, but the moralising fables spoken as well as acted by the typical animals still offer testimony, and language is full of phrases which continue the zoötypes into the world of letters, as when the greedy, filthy man is called a hog, the grumpy man a bear, the cunning one a fox, the subtle and treacherous one a snake.

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

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

Mr. Spenser not only argues for the actuality of these "beliefs" concerning natural facts, supposed to have been held by primitive men and scientific Egyptians, which vanish with a true interpretation of the mythical mode of representation, he further insists that there seems to be "*ample justification for the belief that any kind of Creature may be transformed into any other*" because of the metamorphosis observed in the insect-world, or elsewhere, from which there resulted "*the theory of metamorphosis in general*" and the notion "*that things of all kinds may suddenly change their forms*," man of course included. (*Data,* ch. 8, par. 55.) But there was no evidence throughout all nature to suggest that any kind of creature could be transformed into any other kind. On the contrary, nature showed them that the frog was a tadpole continued; that the chrysalis was the prior status of the butterfly, and that the old Moon changed into the New. The transformation was visible and invariable, and the product of transformation was always the same in kind. There was no sign or suggestion of an unlimited possibility in metamorphosis. Neither was there ever a race of savages who did think or believe (in the words of Mr. Spenser)

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

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

> " *Bienchen, unser Herr ist todt,*
> *Verlass mich nicht in meiner Noth.*"

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

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

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

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

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

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

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

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

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

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

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

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

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

Most of the characters and localities, the scenery and imagery of these Märchen belong to the Egyptian Mythos. The Lake is also African, as the typical great water of those who had never seen the Ocean. It remained the same type with the Egyptians after they did know the Great Green Water of the Mediterranean Sea. In such ways they have preserved their proofs of the Inner African beginnings with an adamantine unchangeableness. The lake of the Goose or Duck is referred to in the Ritual. (Ch. 109.) The Sun was imaged as a Golden Egg laid by the Duck or Goose. The hill or island standing in the lake is the Earth considered as a Mount of the Double Earth in the Kamite Eschatology. The Snake or Dragon in the Lake, or coiling about the Mount or round the Tree, is the Apap-Reptile in the Water of Darkness who coils about the Hill at Sunset (Rit., ch. 108) or attacks the Tree of Life which is an image of the Dawn, the Great Green Sycamore of Hathor. Earth itself was imaged as a Goose that rested on the Nun or the Waters of Space. This was the ancient Mother Goose that every morning laid her Golden Egg. The Sun sinking down into the underworld is described in the Ritual as "the Egg of the Great Cackler:" "The Egg which Seb hath parted from the earth." (Rit., ch. 54.) The Giant with no heart or Soul is a figure of Darkness as the devouring Monster with no Sun (or Soul) in his body. Hence the heart or Soul that was hidden in the Tree, or in the Egg of the Bird far away. The Sun is the Egg that was laid by the Goose of Earth that brought forth the Golden Egg. This Soul of the Giant, Darkness, was not the personal soul of any human being whatsoever, and the only link of relationship is when the same image of a Soul in the Egg is applied to the Manes in the dark of death. The Soul of the Sun in the Egg is the Soul of Ra in the underworld of Amenta; and when the Sun issues from the Egg (as a Hawk) it is the death of Darkness the Monster.

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

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

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

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

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

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

We know the universal Mother as the Evil reptile of the Dark, for ever warring with the Light, that also drinks the water which is the life of vegetation, as the fiery Dragon of Drought. But there is a very primitive version extant amongst the Australian aborigines, the Andaman Islanders, and the red men, in which a gigantic Frog drinks up all the waters in the world. Here the Frog plays the part of the Apap-monster that swallows the waters at sundown and is pierced and cut in pieces coil by coil to set them flowing freely at the return of day, either by the Hawk of Ra or the Cat or by Horus, the anthropomorphic hero. In the Andaman version of the conflict between the bird of Light and the Devil of Darkness the waters are drunk up and withheld by a big Toad. An Iroquois or Huron form of this mythical representation also shows the devouring monster as a gigantic Frog that drank up all the water of the world. The Aborigines of Lake Tyers likewise relate that once on a time there was no water anywhere on the surface of the whole earth. This had all been drunk up and was concealed in the body of a monstrous Frog. The Dragon of the waters is also a denizen of the Holy well in Britain; and here again the evil power of drought and darkness is represented by the Devil in the form of a Frog as presiding spirit of the water. In the well on the Devil's Causeway between Ruckley and Acton there is supposed to be a huge Frog which represents the devil, that is, the hostile power of drought. The proper time for the malevolent Frog to be seen would be when the Well was dried up in times of great drought, hence he is but seldom seen in a rainy climate like ours. (Burne, *Shropshire Folklore*, p. 428.) The Frog still suffers even in this "enlightened land" of ours for supplying a zoötype of the Evil Power. It is yet a provincial sport for country louts to "hike the Toad," that is by jerking it high in the air from the end of a plank as a mode of appealing to Heaven for rain and the kind of weather wanted. Even so, poor Froggy has to walk the plank and suffer in the present for having been a representative in the past of the Monster that drank up all the water. The Orinoco Indians used to keep Toads in vessels, not to worship them, but to have them at hand as representatives of the Power that drank up the Water or kept back the rain; and in time of drought the Toads were beaten to procure the much-desired rain. (Bastian.)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

When once they are identified the myths must be studied in their Egyptian dress. It is my work to point the way, not to elucidate all the Semitic and Aryan embellisments or distortions. But we may depend upon it that any attempt to explain or discuss the Asiatic, American, Australian, and European mythologies with that of Egpyt omitted is the merest writing on the sand which the next wave will obliterate.

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

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

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

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

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

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

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

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

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

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

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

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

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

realities of the mythical representation as puerile indeed, and yet their own realities alleged to be eternal, from the fall of Adam to the redemption by means of a crucified Jew, are little or nothing more than the shadows of these primitive simplicities of an earlier time. It will yet be seen that the culmination of credulity, the meanest emasculation of mental manhood, the densest obscuration of the inward light of nature, the completest imbecility of shut-eyed belief, the nearest approach to a total and eternal eclipse of common sense have been attained beyond all chance of competition by the victims of the Christian creeds. The genesis of delusive superstitions is late, not early. It is not the direct work of nature herself. Nature was not the mother who began her work of development by nursing her child in all sorts of illusions concerning things in general. She did not place her hands upon his eyes and bid him to interpret the world subjectively. Primitive man was not a metaphysician, but a man of common sense. And if limited as a limpet, he clung hard and fast to the rock of reality as the sole ground he had to go upon. The realities without and around were too pressing for the senses to allow him to play the fool with delusive idealities; the intellectual and sentimental luxuries of later hylo-idealists. Modern ignorance of the mythical mode of representation has led to the ascribing of innumerable false beliefs not only to primitive men and present-day savages, but also to the most learned, enlightened, and highly civilized people of antiquity, the Egyptian; for had these natural impossibilities been believed the Egyptians must have shared the same mental confusion, the same manifest delusion concerning nature, the same incapacity for distinguishing one thing from another, as the Pygmy or the Papuan.

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

to inflict great suffering on the representative victim to compel the necessary response. In this case, as we read the language of signs, they are intending to compel the nature-power to send them water, the female hippopotamus or water-cow being the image of that power. This would be dragged across the land as a palpable mode of forcing the Great Cow of Earth to yield the water, in the language that was acted. The appeal to the Power beyond was also made with the human being as the suffering victim. In Transylvania, girls strip themselves stark naked, and, led by an elder woman who is likewise naked, they steal a harrow and carry it across a field to the nearest brook; then they set it afloat and sit on the harrow for an hour in making their appeal. The Pawnee Victim (or the Khond Meriah) made appeal to the cruel Powers as the intercessor and suppliant on behalf of the people by her wounds, her tears and groans, her terrible tortures purposely prolonged in slowly dying, her torn tormented flesh agape with ruddy wounds, as in the later Mysteries where the Victim was held to be divine. Pathetic appeal was made to the Nature-Power or Elemental Spirit, chiefly the Goddess of Earth as food-giver, by means of the suffering, the moans, the tears, the prayers of the Victims. This was employed as a Moving-Power, often cruel enough to search the heavens for the likeness of a pitying human heart. The ears of dogs were pinched by the Mexican women during an eclipse to make them howl to the Power of Light. Meal-dust is thrown into the eyes of the Sacred Turtle by the Zunis to make it weep. The Australian Diererie solicit the Good Spirit for rain by bleeding two of their Mediums or divinely-inspired men, supposed to be persons of influence with the Moora-Moora or Good Spirits, who will take heed of their sufferings and send down rain. The scene described by Gason (*The Native Tribes of South Australia*, p. 276) should be compared with that in the 1st Book of Kings, ch. xviii, where the Priests of Baal cut and slash their flesh with knives and lances and limp around the altar with their bleeding wounds as a mode of invoking heaven for rain. Such customs were universal; they were supplicating in the dumb drama of Sign-language for the water or the food that was most fervently desired. The Guanches used to separate the lambs from their mothers, so that their bleatings might make a more touching appeal to the superhuman Powers. When the corn of the Zulus was parched with continual drought they would hunt for a particular Victim called the "Heaven-Bird," as the favourite of the Gods, kill it and cast it into a pool of water. This was done that the heart of heaven might be softened for its favourite, and weep and "wail for it by raining; wailing a funereal wail." (Callaway, *Religious System of the Amazulu*, p. 407.) The idea is to make the Heavens weep at sight of this appeal, that is representation, of the suffering people, and elicit an answer from above in tears of rain. The customs generally express the need of water and the suffering endured from long-continued drought.

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

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

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

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

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

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

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

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

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

of Fructification associated with plants and fruits, flowers and foliage, which are seen issuing from his body. He is the "Lord of Aliment," in whom the reproductive powers of earth are ithyphallically portrayed. But the potency represented by Seb was not human, although the human member is depicted as a type of the begetter or producer. The enemies of Ra are repulsed by the phallus of Horus. When the Apap-monster is overthrown it is said, "Thy phallus, O Horus, acts forever. Thy phallus is eternal." (Rit., XXXIX, 8.) Where Herakles employs his club against the Hydra, the phallus was the typical weapon used by Horus against the Apap-dragon. Apap was the Image of Evil as negation, sterility, non-production; and the weapon of Horus symbolized the virile power of the procreative sun. Again, it is said the phallus of Osiris is agitated for the destruction of the rebels, and it dooms the beast Baba to be powerless during millions of years. (Rit., xciii, 1.) The Lion and phallus are elsewhere identical as zoötype and type of the solar force when it is said the luminous lion in its course (the sun) is the phallus of Ra. (Rit., xvii.) As this was solar and not human, it will account for the enormous size of the image carried in the processions of the Phallus. (*Herodotus*, B. 2, 48.)

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

A still more curious but kindred case of survival occurs in Australia, where it is a custom yet extant amongst the aborigines for the widow of a deceased person of importance to wear the phallus of her dead husband suspended round her neck for some time, even for years, after his death. This is not an action directly natural, but one that is dominated and directed by some religious sentiment, however primitive, which makes the action symbolical, and Egypt, who used such types, intelligently interprets them. By wearing the phallus the widow was preserving it from decaying in the earth, and in wearing it she was preserving that type of resurrection which Isis in her character of the Widow sought so sedulously to preserve in a typical image. (Plutarch, *Of Isis and Osiris*.) In the Turin Ritual (ch. xciii.) the Manes prays that the Phallus of Ra may not be devoured by the powers of evil at a feast of fiends. In Egyptian Resurrection-scenes the rearising of the dead or inert Osiris is indicated by the male emblem, re-erection being one with resurrection. It is thus the dead are raised or re-erected as Spirits and the power of rising again is imaged in the life-likeness as by the figure of Amsu-Horus. Thus interpreted few things could be more pathetic than the poor Widow's devotion to her dead husband, in wearing the emblem as a token of his future resurrection. In point of time and stage of development the Widow in Australia is the natural prototype of the Widow divinized as Isis who consecrated the phallus of Osiris and wore it made of wood. It

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

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

It is but doing the simplest justice to these our predecessors in the ascending scale of life and evolution to show something of the *rôle* they once played and the help they have rendered to nascent, non-articulate man in supplying the primary means of imaging the superhuman forces surrounding him; in lending him their own masks of personality for Totemic use before he had acquired one of his own, and in giving shape and sound and external likeness to his earliest thought, and so assisting him on his upward way with the very means by which he parted company from them. Whosoever studies this record by the light that shineth from within will surely grow more humanly tender towards the natural zoötypes and strive henceforth to protect them from the curse of cruelty, whether inflicted by the fury of the brutal savage or the bloody lust of the violating vivisectionist. This zoömorphic mode of representation offers us the key by which we can unlock the shut-up mind of the earliest, most benighted races so far as to learn more or less what they mean when they also talk or act their unwritten language of animals in Totemic customs and religious rites, and repeat their Märchen and dark sayings which contain the *disjecta membra* of the myths. It is as perfect for this purpose of interpreting the thought of the remotest past, become confused and chaotic in the present, as in the alphabet for rendering the thought of the present in verbal language.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

TOTEMISM, TATTOO AND FETISHISM AS FORMS OF SIGN-LANGUAGE

BOOK II

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

pre-Totemic people who were as yet undivided by the Totemic Rites of Puberty which are now illustrated in the mystery of the dance. In the Initiation ceremonies of the males described by Messrs. Spencer and Gillen (p. 381), a special dance of the women follows the making of the youth into a man who is now welcomed by them into the ranks of the elders. "A number of young women come near. Each one is decorated with a double horse-shoe-shaped band of white pipe-clay which extends across the front of each thigh and the base of the abdomen. A flexible stick is held behind the neck and one end grasped by each hand. Standing in a group, the women sway slightly from side to side, quivering in a most remarkable fashion, as they do so, the muscles of the thighs and the base of the abdomen." The object of the decoration and movement is evident. It is to incite the youths and prepare them for connubium. At this period of the ceremonies a general interchange and a lending of women also takes place. "This women's dance goes on night after night for perhaps two or three weeks." The men sing the "Corroboree Song" whilst the women dance the mystery of young-man making, and show the object and mode of it. In this case white pipe-clay was substituted for the white Undattha-Down with which the female was usually embellished. Here the customs of the Totemic Mysteries naturally suggest that a primary object in putting on fur and feather or down, and dancing in the skin of the Totemic Animal at the festival of pubescence, was to dramatize the coming age for sexual intercourse when this was determined by the appearance of the pubes whether of the female or the male.

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

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

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

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

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

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

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

" 'He is the Eagle which preys upon the world!'—here they screamed; and as each imitative shout was taken up by the armed regiments, going through every conceivable form of animal voice—the growling of leopards, the hissing of serpents, even to the sonorous croak of the bull-frog—the result was indescribably terrific and deafening." ("The Triumph of Hilary Blachland," by Bertram Mitford, p. 28.) In this Sign-language, which was earlier than words, the Red Men acted their wants and wishes in expressive pantomime whilst wearing the skins of the animal that was pursued for food. They "laid their case" as it were before the Powers previous to the hunt. Each hunt had its especial dance which consisted in the imitation of the motions, habits, and cries of the animals to be hunted. They climbed like bears, built like beavers, galloped about like buffaloes, leaped like roes, and yelped like foxes. (Chateaubriand, "Voyage en Amer.," p. 142.) Travellers have detected a likeness betwixt the scream of the Prairie-dog and the speech of the Apache Indians, who will imitate the animal so perfectly as to make it respond to them from the distance. On the night of the Lunar festival, when waiting for the Moon to rise, they will invoke her light with a concert of cries from their brethren of the animal world, which include the neighing of the Horse, the whinnying of the Mule, the braying of the Ass, the screech of the Coyote, the call of the Hyena, the growl of the Grizzly Bear, when this Totemic orchestra performs its nocturnal overture in the Language of Animals. The Zuni Indians in their religious service imitate the cries of the beasts which are imaged as their fetishes in ceremonial rites at the council of Fetishes. They sing a very long hymn or prayer-chant, and at the close of each stanza the chorus consists of the cries which represent their Deities, called the Prey-Gods, in the guise of their Totemic Animals. Hall, in his "Life with the Esquimaux," tells us how the Inoit look up to the Bear as superior to themselves in hunting the seal. Because, as they say, the Bear *"talks* sealish," and can lull the animal to slumber with his incantation. The Inoit have learned the secret of Bruin, and repeat his language all they can to fascinate, decoy, and magically overcome the seal and capture it, but they are still beaten by the Bear. Dr. Franz Boaz has recently discovered the remains of a very primitive tribe of Aborigines near the boundary betwixt Alaska and British Columbia. They are called the Tsutsowt, and are hunted to death by the Indians like wild beasts. They formerly consisted of two Clans that rigidly observed the ancient law of Totemic connubium, no woman being allowed to marry within her own Clan. At present there is but one Clan in existence, and the men of this Clan have been forced to seek for wives among the Indians of Nass river. These Tsutsowt apparently talk in bird-language. They cheep and chirrup or whistle in their speech with a great variety of notes.

The Supreme Spirit, Tharamulun, who taught the Murrung tribes

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

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

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

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

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

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

Τωμ (Tom) in Coptic signified joining together as in the Tem. The word "Tem" has various applications in Egyptian. It signifies Man, Mankind, Mortals, also to unite, be entire or perfect. Moreover, it is a name for those who are created persons, as in making young men and young women in the Totemic ceremonies, of which more hereafter. If ever the word "created" could be properly applied to the Making of Men and to those who were grouped together, it is in Totemism. In Egyptian, Tem, or Tem-t, is not only a Total and to be totalled. The sign of Tem-t in the Hieroglyphics is the figure of *a total composed of two halves* ⊗; thus the Tem is one with the Total, and the Total comprised two halves at the very point of bifurcation and dividing of the whole into two; also of totalling a number into a whole which commences with a twofold unity. And when the youths of the Aborigines on the River Darling are made men of in the ceremonies of puberty—that is, when they are created Men—they are called Tumba. (F. Bonney.) It would seem as if the word "Tem" for the total in two halves had been carried by name as well as by nature to the other side of the world, for two classes in St. George's Sound are universally called Erinung and Tem. The whole body of natives are divided into these two moieties. The distinctions, says Nind, are general, not tribal. They agree, however, with the Arunta division into two classes of the Churinga at the head of the Totems which represent the sub-divisional distinctions. (Scott Nind, *Journal of Royal Geographical Society,* vol. I, 1832.) The Egyptian Tem is also a place-name as well as a personal name for the social unit, or division of persons. The Temai was a District, a Village, a Fortress,

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

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

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

decadent races that have scattered themselves and sown the Kamite Wisdom which they carried as they crawled about the world; and, as the evidence shows, when this identifiable Wisdom of the Ancient Motherhood was first carried forth from Egypt, she was in the most ancient Totemic stage of Sociology. The "Tem," then, in the last analysis, as Egyptian, is a Totality in two halves, also a total of "Created Persons," that is, of those who were constituted Persons or companions in the Tem or Group by means of the Totemic Rite. In other languages the Tem, Deme, or Timi are the Group, or Brotherhood. And in the languages of the Red Men, the Dodam, Otem, or Ododem is the *symbol of the group* of Brotherhood or Motherhood, who were known by their Totem. Totemism really originated in the Sign-language of Inner Africa. Some thirty different Totems have been enumerated as still extant amongst the natives of Uganda and Unyoro, and each Totem is connected with a birthplace or place of origin for the family in relation to the Elemental Ancestry (Johnstone), which is the same as with the Arunta in Australia. But a great mistake has hitherto been made in supposing that a sign called the Totem had its origin in Sociology. The primitive type now generalized under the name of "the Totem" was employed for various purposes as a factor in Sign-language. It might be personal, sexual, sociological or religious. It might be the sign of legal sanction, or a type of Tabu. It might identify the human Mother or the superhuman power that was invoked for water, for food and shelter as the Mother-earth.

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

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

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

The notions of Totemism previously entertained have been upset by the new evidence from Australia, which tends to prove that the Totem was first of all eaten by the members of the group as their own especial food. Hence they were appointed its preservers and cultivators, and were named after it. According to the present interpretation, the Totem primarily represented the maternal ancestor, the mother who gave herself for food and was eaten, and who as the mythical Great Mother in Egypt was the Goddess Hathor in the Tree; the suckler as Rerit the Sow, the Nurse as Rannut the Serpent, the enceinte Mother as Apt, who was fleshified for eating as the totemic Cow. The object of certain sacred ceremonies associated with the Totems is to secure the increase of the animal or plant which gives its name to the Totem. Each totemic group has its own ceremony and no two of them are alike, but however they may differ in detail the most important point is that one and all have for their main object the purpose of increasing the supply of food; not food in general, but the particular food that is figured by their Totem. For example, the men of the Emu-totem perform their special ceremony and pour out the oblation of blood in soliciting plenty of Emu. There can be no mistake in the kind of food that is piously besought, as a likeness of the Emu-bird is portrayed on the ground in the blood

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

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

Totemism, however, does not imply any worship of animals on the part of primitive men. It is the sheerest fallacy to suppose that the most undeveloped aborigines began to worship, say, fifty beasts, reptiles, insects, birds, or shrubs, because each in some way or measure fulfilled one of fifty different *conceptions* of a divinity that was recognized beneath its half-hundred masks. Moreover, if primitive men had begun by *worshipping* beasts and holding their deadliest foes *religiously sacred* as their *dearest friends;* if they had not *fought* with them for very existence inch by inch, every foot of the way, to conquer them at last, they never could have attained supremacy over their natural enemies of the animal world. It would be going against all known natural tendency for us to imagine that human nature in the early stage of Totemic sociology was confused with that of the lower animals. The very earliest operation of the consciousness which discreted the creature with a thumb from those who were falling behind him on four feet was by distinguishing himself from his predecessors: and the degree of difference once drawn, the mental landmark once laid down, must have broadened with every step of his advance. His recognition of himself depended on his perceiving his unlikeness to them, and it can be shown how the beasts, birds, reptiles, and fishes were first adopted as zoötypes on account of their superhuman and superior power in relation to the various elements, and therefore because of their unlikeness to the nature of the human being. The ancestral animal then is neither an ideal nor imaginary being as a primitive parent supposed to have been a beast, or a bird, a plant, or a star, any more than the first female as head of the Gaelic Clan Chattan was a great cat, or was believed to be a Great Cat, by the brothers in the Clan Sutherland.

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

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

At a very early stage the boys became the Consorts of the Mother. When of age they would enter into connubium with her, the eldest being first. Incest at the time was naturally unknown, it being the same with them as with the animals. This status is reflected in the Mirror of Mythology. For example, there is evidence that the eldest Son was the earliest representative or outline of a Father and that he cohabited with his own Mother on purpose to keep pure the Mother-blood. This is an African institution. The queens of Cape Gonzalves and Gaboon are accustomed to marry their eldest Sons as a means of preserving pure the royal blood. It was a very stringent law and custom with the Yncas of Peru that the heir to the kingdom should marry his eldest sister. (Bastian, *Der Mensch in der Geschichte,* vol. III, p. 293; Wearne, S., *Journey to the Northern Ocean,* p. 136.) This custom also is reflected in Egyptian Mythology. Indeed, so perfectly have the prehistoric sociological conditions been preserved by the Egyptians in their Mythical rendering of the natural fact that the very beginning in heaven is with the first departure from utter promiscuity as it was on earth. The Genetrix as typical Woman is both Mother and Consort to her own Children. Hence Apt, the old first Mother of Gods and Men, was called the "Great Mother of him who is married to his Mother." That is, of Horus as the Crocodile-headed Sebek. Sut, the male Hippopotamus, was also both Son and Consort of the same first Mother. As Hor-Apollo says, "when the male Hippopotamus arrives at its prime of life it consorts with its own Mother." This was the status of Sebek-Horus, who was termed the husband of his Mother. The earliest powers born of the Earth-mother were thought of as fecundating her in utero; Sut as the Hippopotamus, Sebek as the Crocodile, Shu as the Lion, Elder Horus as the Child. The tradition of the sons who consorted with the Mother is to be detected in the story told of Mars by Herodotus (b. ii, 64). He describes an Egyptian festival which the priests informed him was instituted to celebrate or commemorate the ravishing of his Mother by the God Mars. Now Mars, in Egypt, is the warrior Shu, who was one of the sons that cohabited with the Mother. Thus Sut, Horus, and Shu are all three described in this pre-Totemic character. There were seven altogether of these Sons who were Consorts of the Mother in Mythology, and who reappear with the Old Harlot and partake of her cup of fornication in the Book of Revelation. At a later time both Sut and Horus were denounced as "Violators of their Mother." When Isis uttered the cry of "No Crocodile," Horus had violated his Mother, and it was the Mother who effected the "Act of Salvation" by refusing the incestuous intercourse of Son and Mother, whether of the uterine Son or only of

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

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

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

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

by two different signs or zoötypes. Sign-language is far older than any form of Totemic sociology. The signs now known as Totemic were previously extant; they had served other uses, and were continued for other purposes. The very first thing to regulate in primitive marriage was the time at which the pubescent girl was marriageable. This was determined primarily by nature and secondly by the preparatory rite. As shown by the Australian customs, no girl was marriageable until the rite of introcision had been performed upon her person. Her Totem followed the Totemic rite as her heraldic badge. Thus a first division was made to indicate the fit and protect the unfit from savage assault, when the Totem was individual and feminine. So in the mysteries of Artemis no young woman was considered marriageable until she had danced in the bear-skin at the Mysteries; the Bear-skin that symbolized the pubes or pubescence, as did the down of birds or the skin of the serpent. The natural *raison d'être,* the primary need for the Totem, was in its being a sign of feminine pubescence. In a state of sexual promiscuity the first thing to be determined was the Mother-blood. This was manifested at the period of puberty, and the Totem was adopted as the symbol of motherhood. The manifestor was now a frog, a serpent, a she-bear, or as we say, a Woman, to be distinguished by her Totem. The Totem then was the sign of "Earth's first blood" on this most primitive natural ground. When the Australian black described the Churinga-like sacred stones of New South Wales as "All same as bloody brand," he meant the blood-brand, or Totemic mark, and thus identified the Mother-Totem with the Mother-blood. The different motherhoods were recognized as different Mother-bloods which were visibly discriminated by the different Mother-Totems. The recognition of the Mother-blood, even in the undivided horde, would naturally lead to the Blood-motherhood which we postulate as fundamental in Totemism. At first no barrier of blood was recognized. The brothers and sisters of the same mother intermarried, although they were, or because they were originally, of the same one blood. When the nations of the earth were all of one blood it was the blood of the Mother, who in her mystical aspect is the Virgin-Mother of the Mythos and the Eschatology. On entering the ranks of the motherhood the girl assumed her sign which signified that she was now a woman. In being made Totemic she was recognized by her zoötype—that is, by the reptile, beast, or bird of the Totem into which she had first made her transformation at the time of puberty. In various legends it was said that in making this transformation the young women were changed into beasts. Once on a time a young girl in Arcadia transformed into an animal. It is common in the folk-tales for the female to change into a hyena, a tigress, a serpent, a lioness, or some other beast or reptile. It was the same with the Zulu-Kaffir girl who became a frog. When her change occurred she was no longer a tadpole of a girl, but a full-blown frog, and in the human sense a woman. The beginnings were very lowly in Sign-language. It had been awesomely remarked that the serpent had the faculty of sloughing its skin and renewing itself. Hence it is said by the Kaffirs that when the girl makes her change

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

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

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

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

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

seen how, and that one woman brought forth a Calf, others a Crocodile, a Hippopotamus, a Monkey, a Boa, or a Boar. (Du Chaillu, *Explorations and Adventures in Equatorial Africa,* p. 308.) The same statement as this of the Bakalai is made by the Moqui Indians, who affirm that the people of their Snake-Clan are descended from a woman who gave birth to Snakes. (Bourke, *Snake-dance of the Moquis,* p. 177.) In various savage myths we have seen how the animals are descended from human mothers. This is a complete reversal of the supposed belief that the human race is descended from beasts, birds, reptiles, and all the other Totemic types, and tends to show that the primary Totems were representatives of the Mothers, whence the alleged descent of the Totemic animals from human originals which of necessity were female; when the Women as the authors of Totemism brought forth the types. Because the Mother was the primal personality it followed that the earliest human group was a Motherhood. The Clan at first was Matriarchal. This is still extant in the Oraon Maharis, which are the Motherhoods by name. (Dalton, *Ethnology of Bengal,* p. 63.) When there was no individual fatherhood yet determinable, descent was in the female line, from the Mother to the Eldest Daughter. These became the typical "Two Women" in Totemism and the "Two Mothers" in Mythology because they had been the Two Mothers in the primitive Sociology, as the Mother and the Eldest Daughter of the human family. The primary human group was naturally uterine. The family first formed were the children of one Mother, and the human pact or tie was founded on the one blood of the Mother; the Blood-Motherhood which determined the Blood-Brotherhood. According to Schoolcraft, the Totems of the Algonquins denote the Mothers. The Emu, which is also "The Woman," Ngalalbal, is a Mother-Totem of the Kurnai in Australia. When the Euahlayi tribe of Australia take their Totem-names from their Mothers, and are divided into two groups as the Light-blooded and the Dark-blooded, this indicates a twofold derivation from the one Mother-blood, whether pre-Totemic or Totemic. If we take the Bear as a Mother-Totem, we can understand the Ainu of Japan when they say their earliest ancestor was suckled by a Bear. In that case the Totemic Mother was a She-Bear, and the fact was memorized when the Ainu women suckled the young Bear that was to be killed and solemnly eaten at the annual festival. Besides which, when the She-Bear was eaten in place of the human Mother the sex of the Totem was determined by her being invested with a necklace and adorned with eardrops like a woman.

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

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

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

the Scyths was a Serpent-woman. With the Kings of Abyssinia the line of descent was traced from the Serpent, which was therefore a Mother-Totem. The process of divinizing the power by means of the type had begun in Africa beyond Egypt. The vulture in Ashanti is the same sign of royalty as with the Egyptians. In Coomassie, says Ellis, "vultures are considered birds sacred to the Royal Family. This is not in the same way as the leopard is to the leopard family; but rather that these birds have been despotically declared to be sacred," which means that they are exceptionally sacred by being the totem of the Royal Family, or, as in Egypt, of royal and divine Maternity. Any molestation of this bird was punishable with death. (Ellis, A. B., *The Tshi-speaking People,* p. 213.) It is a Mother-Totem like the vulture of Neith, which was both royal and divine, as the Bird of Blood, the Mother-blood, the royal blood.

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

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

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

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

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

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

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

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

In the Egyptian system of representation there are Seven Souls

or life-forces recognized in nature. Six of these were pre-human, elemental powers, born of the primary Great Mother when there was as yet no human soul distinguished from the six that were the souls, such as light, or air, earth, or water, and animal or vegetable life. The seventh soul alone was human. This was the soul of blood brought forth by a Goddess in the human likeness. The earliest soul considered to be human, the soul that was made flesh in the Child-Horus, was born of the Mother-blood, the blood of Isis, and, as such, was distinguished from the earlier elemental powers, otherwise the six Totemic and pre-human souls. The Blood-Mother was imaged as the Virgin Neith who was represented in one phase by the vulture that was fabled, like the pelican, to pierce its thigh and give its offspring her own blood for nourishment. (Hor-Apollo, B. I, 11.) This was as the conceiver of a soul that was incarnated by the Blood-Mother. The blood that was considered to be the soul of life, in a series of seven souls, is the blood of the female—not the typical blood of the male; the blood of Isis, not the blood of Adam, Atum, or Belus; and it can be shown that the human race, distinguished from the preliminary people, originated in the Mother-blood. This was a demonstration made by nature herself on grounds as permanent as they were primitive. The reproduction of human life and the means of descent were dependent on the Mother-blood. By this same means the Mother also attained her supremacy, the Matriarchate being based upon the Mother-blood that was to be so preciously preserved and memorized. According to the Egyptian wisdom, the salvation of the human race was effected by the blood of Isis. Salvation was perpetuation. Isis was the Virgin-Mother, and hers also was the Mother-blood. The blood of the Mother, who was primarily the Virgin, being the earliest recognized source of human life, thence came the doctrine of a Virgin-Mother and the saving blood in the Eschatology. This Mother-blood originated with the Virgin at the time of puberty. It passed into the racial Mother-blood in the phase of fulfilment with marriage. The Virgin, represented in the Egyptian Mystery, was the maiden who conceived; in her second character she was the bringer-forth. These Two Mothers were imaged by the double Uræus-crown of Maternity. The mythical Virgin-Mother had a very natural origin. She represents the pubescent female who was the fount and source in nature for the one original blood. The blood of Isis was the Virgin-blood. She was the Mother of Life in the mythical representation, and in the first of two characters she is the Virgin-Mother, when her sister Nephthys is the Bringer-forth or Nurse of the child. The sacredness of the Virgin-blood, the earliest Mother-blood, will help to account for the sanctity of the pre-pubescent virgins who were so carefully secluded from the outer world at the time of its primary manifestation. Among the Ot-Danons of Borneo the pre-pubescent girl is sometimes shut up during seven years awaiting her sign of the Virgin-Motherhood. This is born in blood, and she is consequently looked upon as one newly born into life. She is led forth to breathe the air, and is shown the sun, the water, and the trees. Then the event is celebrated by the sacrifice of a slave, and her body is painted with his blood. This was the Blood-Mother as a Virgin, in the first of the two characters assigned

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

In modern times the blood in certain families is considered to be royal, and royal blood is the blood to be sacredly or very carefully preserved from any base admixture, although the origin of royal blood is hitherto unknown. Under the Matriarchate there could be no blood-royal by derivation from the Male. There was but one blood, that of the Mother. It was impossible at first for the males to transmit. There was but one means of descent for the race. This was the Mother-blood. Hence the primitive customs for preserving it in purity and sanctity. The Mother-blood was not only known as the "one blood" of the race, it also denoted the "one flesh" or one stock. Descent from the Mother connoted the one blood or one flesh. It would be a way of preserving the Mother-blood in Totemism for the brother and sister *of the same Totem* to intermarry; the same Totem being a determinative of the Motherhood, as the means of identifying the original Mother-blood. Messrs. Spencer and Gillen tell us that the Arunta traditions point to a time "in the Alcheringa" when it was the normal condition for the male to cohabit with a woman of the same Totem as his own. The evidence points back to a time when the brother and sister of the same Totem always married each other. It was long sought to keep the Mother-blood intact by the intermarriage of the uterine brothers and sisters. These used to cohabit, and such intercourse was at one time considered to be not only natural and proper, but was esteemed as preferable. The Kalangs of Java are what is now termed Endogamous, and when a girl is asked in marriage the man "must prove his descent from their peculiar stock." That is originally the one stock of the Mother-blood. People of this stock were known both in Africa and Australia as the one-legged people, those who were the undivided primitive Endogamists. Prolonged efforts were made by the "Endogamists" to preserve the Mother-blood or the "one flesh," as it was called by the aborigines of Victoria, who say of a man that takes a woman of his own group to wife, he has "*fallen* into the same flesh." (Dawson, *Australian Aborigines,* p. 28.) It was a custom long continued by the Egyptians to preserve the Mother-blood by the marriage of the brother and sister, a custom that was sacred to the Royal family, thus showing that the Mother-

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

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

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

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

who have not eaten the God should sing the word "with" instead of "in." (Instance quoted in *British Weekly,* Sept. 1895.) The Eucharistic rite of the Mexicans was called Teoqualo, or "God is eaten"; and to eat the God as represented was to share the nature of the divinity. In like manner the Namaquas eat the flesh and drink the blood of the lion and tiger to partake of their superhuman strength. The Tierra del Fuegians explained that they ate the white man on purpose to share in his superior power. The Kamilaroi will eat the heart and liver of a brave man in order that they may partake of his spirit. The Mother was eaten on the same principle, but, as the Mother, she was eaten sacramentally in the primitive family meal. The custom of "killing the God," the priest, the royal personage, the virgin or divine animal, and eating the victim at a sacrificial meal was rooted in this very primitive practice of the children eating the body of the Mother and drinking her blood in what may be termed the primordial Eucharist. The Mother was the earliest of the sacrificial victims that for special reasons were only allowed to live a certain number of years, at the end of which time the giver of life was eaten in honour by her children as the most primitive sacramental food. The Mother was eaten at the family sacrament because, in the first place, she was the Mother. But there were other motives at work. She was sacrificed comparatively young to preserve her from the effects of age, from grey hairs and wrinkles, from disease, decrepitude, and bodily decay. The children were preserving her from the worms of earth and from the prowling beasts of prey, and probably from the change of life at the departure of the lizard. In eating the body of her who had been the food-giver, they were returning her as food to the family, and in partaking of her blood, the precious Mother-blood, they were giving back the soul (of blood) to the life of the family or brotherhood. Some races, like the Indian, will not eat the blood of an animal, for fear the soul of the animal should enter the human body. But this was a reason, in religious cannibalism, for the eating of the Mother-blood in order that her soul of life which was her blood might re-enter the family or brotherhood, or be "contained" by them. The Mother was not turned into a sacrifice, or the blood preserved on her own personal account, so much as on account of the family or tribe to which the blood belonged. Dawson tells us that only those who had died a violent death were eaten by the aborigines of the Port Fairy District, Western Australia. And then they were eaten "as a mark of affectionate respect, in a solemn service of mourning for the dead." (James Dawson, *Australian Aborigines.*) The dead were eaten as a sign and token of mourning for those who were taken away before their time; and thus religious cannibalism is resolved into a solemn mourning for the dead; and the significance would be the same when the funeral feast was furnished by the body and blood of the Mother. The Fijians, among other races, used to put their mothers to death before they had attained old age. There is an account in Wilkes's exploring expedition of the putting to death of a mother (p. 211, abbreviated). She was walking about as gay and lively as anyone, when one of her boys invited Mr. Hunt to the funeral. Her two sons considered she had lived long enough. They

had prepared her funeral feast, and were now going to kill and bury her. They were doing this from love of their mother, and said that none but themselves, her own sons, could perform so sacred an office. Among the wandering Birhors of India, who are cannibals, the parents *in articulo mortis* will beg their children to kill and eat them; and this is done as an act of filial piety. (Réclus, *Primitive Folk,* Eng. tr., p. 249.) At the British Association meeting for 1895 it was testified by Capt. Hynde that one of the finest races of the Congo Negroes are still in the habit of eating the old and decrepit members of their families. Now, as the Mother was the earliest parent known and honoured, it was she who would be eaten by the children in the earliest form of a funeral meal. According to Herodotus (4, 26), it was a custom observed by the Issedones to eat the dead bodies of their parents. But, we repeat, the Mother was the only parent known at first, therefore the only one that could be knowingly eaten as the parent. The Mongols and other races considered it impious for any part of the sacrifice to remain uneaten or unconsumed. Terrible penalties were inflicted for such sacrilege. Now, there is nothing like the eating of the Mother with honour that can so plausibly explain the origin of such a custom. The Mother as sacrifice would be "very sacred indeed," and to eat the body wholly and entirely, including the bones and viscera, would be giving the proof of the highest honour and the profoundest affection which at the time was humanly possible. Nothing was considered unclean, because it was the Mother. At first the body of the human Mother was religiously eaten as the most primitive Eucharistic Meal. Her flesh thus eaten was the sacred food, and her blood was the drink when these were devoured warm with life. Her representative, the Totemic zoötype, was adopted later, and torn piecemeal, to be eaten in a similar manner. This tearing of the "host" in pieces tooth and nail was continued in the Egyptian, Greek, and other mysteries; and so it comes about that the body of Osiris or the Christ was torn in pieces as flesh in the form of bread, and every one of the communicants must drink of the wine as blood. Hence the commandment: "Drink ye all of it." And here it may be remarked that the sacrificial victim in the Gospel is eaten alive, or, at least, the Last Supper is solemnized before the victim was crucified. We next see the group of communicants extending beyond the inner circle when, as related by Angas, the different parts of the body were apportioned according to the human relationship, the choicest portions being given to those who had been nearest and dearest to the departed in this life. It was from affection the children ate their parent, but the ceremony of devouring her alive was awesome and cruel. It had to be performed, from motives that sufficed to establish the custom, but she was not eaten because the act was cruel. Still, the cruel ending of her life made her become a sacrificial victim, and as she was eaten piously, the meal was sacramental and the prototype of all the sacraments in which the Totemic zoötypes or the Divine Son succeeded as the victim sacrificed at the Eucharistic Meal. The Mother gave her life back to the family or tribe whilst living. She was literally eaten alive. In accordance with the law of Tabu, it was the custom for everyone to share and share alike all round in killing and eating the sacrifice.

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

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

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

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

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

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

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

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

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

and Sister, instead of Mother and Daughter. At others they are the Two Sisters. Isis is designated the Mother, and Nephthys the Sister. Demeter is the Mother, and Persephone or Kore is the Daughter. The two were often called the Mother and Daughter. It may seem a long way from the Greek Mother and Daughter to the Polynesian Mythology, but as a form of the feminine ancestors they are originally the same in the human sphere. In the Australian ceremonies of initiation there is what Howitt terms the feminine "duality" of Ngalalbal, in the "Wives of Daramulun." This female duality is the analogue of the two sisters, Isis and Nephthys, who were the two consorts of Horus or Osiris in the Egyptian mythos. These Two Sisters are the same Two Mothers of the typical child in Australia as in Africa. Daramulun, like Horus, is the child of the Two Mothers, "The Ngalalbal-dance," says Howitt, "is rendered very effective through being preceded by the 'duality' of Ngalalbal, the wives of Daramulun." These are seen to glide from the forest past the fire and to disappear in the gloom beyond to a slow and rather melancholy air sung by the audience, which may be rendered, "Ngalalbal, you two coming from afar, where are you going to?" (Howitt, *Australian Ceremonies of Initiation.*) Ngalalbal, the wife of Daramulun, was originally represented by the Emu, and is at the same time "the Woman" who divides into the Two Women. Thus the human source of descent follows the pre-human here, as in the Egyptian Mythos. And in the duality of Ngalalbal we have the two wives who are the two sisters of Horus in the Osirian myth. This feminine duality was one of the secret mysteries in Australia as in Africa. Communal marriage, as practised in Totemism, had been reduced in Egypt to the system of two wives; the one being known as the Hemet or Wife, the other as the Neb.t-Paru or Mistress of the House. This was also an Inner-African marriage institution. The first corresponded to Isis the Wife; the second to Nephthys the Mistress of the House. The Wives of Osiris were also his Sisters. Isis says to Osiris, "I am thy double Sister." This she was in the two characters of Isis and Nephthys, because the Great Mother *qua* Mother duplicated in the two females as ancestresses. Hence the "Double Divine Mother" who is mentioned in the texts. Not that Osiris was supposed to have married two Blood-Sisters, but that sister was the earlier name for the Wife, because there was a Totemic Sisterhood corresponding to the Totemic Brotherhood. This dual symbolism extant amongst the Australian aborigines, had been divinized and preserved in the Mythology of Egypt, because it was once extant in the Sociology. In these Two Sisters who were Two Wives one sees the Totemic consorts reduced to that number as the sisters of one brother, on the way to complete monogamy. At an earlier social stage, which we find among the Namaqua Hottentots, two chiefs had four wives in common among them. This was a departure from the equality of the more primitive communal connubium in which four brothers were husbands to four sisters, as in Africa, or ten brothers to ten sisters, as in Britain.

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

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

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

nized as a matter of course; and that he could always ascertain whether they belonged to the *division* into which he could legally marry, though the places were 1,000 miles apart and the languages were quite different." (Fison and Howitt, p. 53.) Starting from the beginning with the Two Classes, one man at that stage was entitled to half the women. As we find, the two divisions spread out over great parts of the land. Totems were added and further divisions made when the two were divided into four and the four into eight, but if the man belonged to one of the primary two classes, his right to half of the women corresponding to his Totem would still hold good if they were scattered over all the country. His range in the communal marriage would be more circumscribed if his were one of the well-known four Totems, and become still more limited if it were only one of the eight into which the two were so frequently subdivided in Australia and America. On certain festival occasions the women of all the Totems are held as common property or there is partial promiscuity of the sexes by a return from the subdivisional arrangement to that of the first Two Classes; as when a man will lend his wife to a stranger, always provided that he belongs to the *same class* as himself (N.T., p. 93), the class that was anterior to the Totem. This common right of all the tribal brothers of one class to all the women of the other even from the beginning, when there were but two, will explain certain perplexing marriage customs of later times, when the marriage of individuals was slowly taking the place of marriage between groups or classes; which may be termed customs of exemption from the primitive communal connubium, such as the right of the tribal elders to act the part of Baal-Peor, and the *droit du seigneur* still extant, although commutable, in the island of Jersey.

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

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

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

The twofold division was fundamental and universal in Egypt. Beginning with the two Egypts and the two Tiruti, they had the two halves, North and South, divided by the Equinoctial line: the two earths upper and lower, the two houses of earth and heaven, the two houses of government, the two houses of the treasury, the two granaries, the two fields of sacrifice. The War Department was twofold. The property of the State and of the Temple was divided into two parts. An endeavour to recover the Kamite mythology from the traditions of the Arunta may look like fishing the infinite, but deep-sea dredgers sometimes find strange things. The Ritual preserves a record of the fact that in the primary division of the total or the whole earth in two halves, the boundaries of South and North were determined by two trees. Hence, when the Sun, or Solar God, rises in the East, he is said to issue forth from betwixt the two sycamores of the North and South. This division of the oneness in space into North and South in locality has been curiously preserved by the Arunta Tribes, who make use of the two Poles in their religious or Totemic ceremonies, one the Nurtunja, is erected in the North; the other, called the Waninga, is made use of in the South. (P. 627.) These are equivalent to the Kamite two sycamore-trees of the North and South, as types of the original division of the earth, and of the later earth and heaven; also called the two trees in the garden of the beginning. This primordial division of the whole into two classes still persists in the Christian scheme of the future life, where the dichotomous arrangement of the promiscuous multitude is continued as from the first. There are to be only two classes of people in the world to come, and only two Totems, the sheep and the goat, to distinguish those who are still described in gesture-language as being the one on the right hand, the other on the left;

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

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

If the Totem is a means of Tabu, as we know it to have been, and the Mother or the Sister is represented by the Totem, then the human female is aimed at under various Totemic types. Thou shalt not eat the calf whilst it is red would convey protection for the pre-pubescent girl. There are twenty different kinds of game forbidden to the Narrinyeri youths in their initiation; also any food belonging to women is prohibited. This would include the animal which constituted the Totem that was first of all the sign of the Mother herself, as the cow, the sow, the mouse, or other female zoötype. Thus, when, as Plutarch tells us, the Egyptians thought that if a man should drink the milk of a sow his body would break out in sores, it should be remembered that the sow was a Totem of the Mother, and the human Mother was masked by the sow. Various Tabus are expressed in Sign-language, which has to be interpreted. A prohibition against eating the Mother would be expressed by not eating the food or animal that was her Totem. Say the Totem was a type of the Mother, who was at one time eaten, and was represented by the cow, and afterwards the custom was prohibited, the law of Tabu in that case would be conveyed to the initiate in the primitive mysteries by the injunction "Thou shalt not eat the cow," or cohabit with the Mother. Various Tabus were certainly conveyed in that way. Thou shalt not eat the cow, Hindu and Toda Tabu; Thou shalt not eat the sow, Jewish Tabu; Thou shalt not drink the milk of the sow, Egyptian Tabu; Thou shalt not eat the hare, Damara Tabu; Thou shalt not go near or look on the crocodile, Bechuana Tabu; Thou shalt not eat the calf while it is red, Omaha Tabu; Thou shalt not touch the Mother-blood, common Tabu; Thou shalt not eat the *female* of any animal, Kurnai Tabu; Thou shalt not eat the fruit of the tree of knowledge, Biblical Tabu; Thou shalt not eat the Totem, common Tabu. We might add "Thou shalt not marry a deceased wife's sister," as a Christian Tabu. Thus not eating the cow or other female-totem—like the sow or the panes-bird—would originally mean not conjoining with the Mother, whereas not eating the calf whilst it was red would be a mode of protecting or of safeguarding the impubescent girl.

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

to all the males of the group. In the special marriage of individual pairs the woman had to be captured and carried off from the group—only instead of being captured we might say "rescued" by the individual (and his friends) from being the promiscuous property of the community. Hence the custom of compensation to the group (or, later, parents) for permitting the female to become private property in personal marriage. The primitive rite of connubium was first consummated by all the males of the Totemic group, not by an individual husband. The customs show that communal connubium involved connection with the whole brotherhood as a rite of marriage after the general promiscuity had been modified. For instance, with the Australian Kunandaburi tribe when a girl became marriageable, on natural grounds, her affianced husband, accompanied by his male contemporaries, fetched her from her parents, and the marriage was consummated there and then, not by the husband, but by the whole of his confrères; the *jus primae noctis,* including all his Totemic brethren. Mr. O'Donnell, who furnished the information, says it included all the males present in camp without exception of class, Totem or kin, and was fulfilled for several days. (Howitt, *Mother-right to Father-right,* J. A. S., Feb. 7, 21, 1882.) This was communal connubium once for all, but only once, in place of the older custom of continual promiscuity. In the Sonthal marriage, which also takes place by the group once a year, all the candidates for matrimony live together for six days in promiscuous intercourse. After which, only separate couples are held to have established their right to marry. (*The People of India,* by J. F. Watson and J. W. Kaye, vol. I, p. 2.) Thus there was a rite of promiscuity observed as a propitiatory preparation for individual marriage. This was to be seen at the temple of Belit in Babylon, where the women offered themselves to all men promiscuously before they were free to marry. It was a mode of releasing the woman from a bondage imposed upon her in the past. It is said of this custom in the Epistle of Jeremy—"The women also *with cords about them,* sat in the ways burning bran for incense: but if any of them, drawn by some that passeth by, lie with him, she reproacheth her fellow that she was not thought as worthy as herself *nor her cord broken*" (*Book of Baruch,* 6, 43). When the Attic maidens danced as bears at the Brauronia in the ἀρκτεια of Artemis, it was a mode of making them individually marriageable, and the mode was evidently in accordance with the Totemic ritual as in the mysteries of Belit. This will also explain the crave for human blood, which was attributed to the goddess, on the ground that the blood was that of the Virgins thus consecrated by the most ancient practice of promiscuity, or all-for-all.

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

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

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

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

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

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

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

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

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

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

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

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

the legend of human Evolution, although in a different sense from that of Darwinian development. As Semite, they came to us in the latest and least genuine form, with no clue to any true interpretation. In a Maori myth, Man was created by the God Tiki from red clay. This he kneaded with his own blood, or with red water from the swamps. Man is Atum in Egyptian, Admu in Assyrian, Adam in Hebrew; and this was the creation of the human Being discriminated from the preliminary and pre-human Beings of the Mythos and the Märchen in legendary lore. It was the soul of blood distinguished from the earlier souls or forces of the external elements, which were the six preceding the human soul as supreme one. The origins in mythology are very natural underneath the mask. Indeed, they are a hundredfold more natural than the pretended explanations of their modern misinterpreters. Primitive naturalists had only the light of nature for guidance, and by this they went.

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

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

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

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

We have previously traced the custom of couvade to Ptah, and now propose to trace the rite of arilthа or sub-incision to the full-formed father Atum, who was his son. When the Arunta perform the rite of sub-incision, which follows that of the primary operation, a slit is cut in the penis right down to the root. The natives have no idea as to the origin of the practice. (N.T., p. 263.) But as the practice proves, it is performed as an assertion of manhood, and is a mode of making the boy into a man, or creating man. Now, at this time it was customary to cast the Motherhood aside by some significant action, that is at the time when the fathership is established in the initiation ceremony. And in the Arunta rite of sub-incision the operating Mura first of all cuts out an *oval-shaped* piece of skin (from the male member) which he flings away. (p. 257.) The oval shape is an emblem of the female all the world over, and this we take to be another mode of rejecting the mother and of attributing begettal to the father, as it was attributed in the creation by Atum-Ra, who was both male and female (as the one All-Parent). The human soul was preceded by the elemental forces of external nature which were typified in a tradition that is universal. The soul that followed these as human was then born of blood, at first of Mother-blood, the blood of Isis, which was followed by a creation from the Father-blood. In the Babylonian legend concerning the generation of mankind attributed to Oannes by Berosos, the beginning is with hideous beings in the abyss, which are described as human figures mixed with the shapes of beasts. "The person who was supposed to have presided over them was a woman named Omoroca." This is the Great Mother who at first was Mother-earth. "Belus came and cut the woman asunder," which in Totemism is the dividing of the one woman, or the type in two. At the same time he destroyed the animals in the abyss. Thus the pre-human period was succeeded by the Matriarchate and the two female Ungambikula, who in the Arunta tradition cut and carved the rudimentary creatures into Totemic men and women. Then Belus the deity "cut off his own head: upon which the other gods mixed the blood with the earth; and from thence men were formed." Thus the source of life, or a soul of blood was changed from the female to the male deity who in the Egyptian theology is Atum-Ra, or Tum, the image of created man, or of man who was created from the soul of blood that is at first female and afterwards was fathered on the male. This creation of man or Tum is represented in the "Book of the Dead" (ch. XVII). The God, as Father, takes the Mother's place; the Matriarchate terminates in the mythology of Egypt. Tum is described as giving birth to Hu and Sa, as the children of Him who now unites the Father with the Mother as divinity in one person.

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

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

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

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

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

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

The typical character of the Totemic animal was continued in various ways; putting on the skin was a mode of assimilating the wearers to the powers beyond the beast, the superhuman forces which the animals represented in visible symbolry. Hence on going to battle they wore the skins and acted the *rôle* of the animals, birds, and reptiles, as their link of alliance with the superhuman nature-powers that were over all. In like manner the God Shu, the warrior of the gods, the Egyptian Mars, does battle whilst wearing the superhuman power of the Lioness on his head—and the moon-god, Taht-Aan, is clothed with the power of the great Ape, the ideograph of superhuman rage, when he fights against the demons of darkness by night on behalf of the suffering Solar God. The mage or medicine-man was wrapped up in the skin of the Totemic beast for the purpose of communing with the spirits of the dead. Thus the trance, the transformer, and the transformation, the beast, the nature-power, and the human ghost, got mixed up together. Such being the fact, it is easy to identify the foundation of the faith of ignorant belief that the medicine-men had everywhere the power of transforming into wolves, hyænas, or tigers themselves; and that belief would cause the fear lest they should apply this power of metamorphosis to others, and ultimately create a belief in their power to transform human beings into animal shapes. The only veritable power of metamorphosis possessed by the ancient medicine-men or mages, the witches or wizards, was that of inducing the condition of trance either in others or in themselves. This was and is a fact in Nature with which the primitive races were profoundly well acquainted. But those who are ignorant of such phenomena will be apt to mistake a surface appearance for the underlying reality, and must find it difficult, if not impossible, to distinguish between the true cause and a false belief. In the mysteries they changed place and shape and nature with the beasts of prey. They masked themselves in the skins of animals, reptiles, and birds, and sat at feast in those forms to devour the sacrifice when the Totemic animal was slain for the Eucharistic rite. In that way they transformed and were said to change themselves into wolves or tigers, bears or crocodiles, to partake of this most primitive rite of transubstantiation. For it did

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

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

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

same. The slipper thrown after the newly-wedded has the same meaning. Leather is made from the skin that denotes a renewal of life, and the act expresses the desire for the couple to be blest with children. We have seen that the skin was equivalent to the animal as a type of renewal. This may afford us a clue to the custom of swearing oaths in making covenants on the skin, which would be like swearing by the future life, the hope of immortality, or "by the eternal God." The earliest masks were formed of the head and skin of the Totemic zoötype. They also represented the invisible powers, and finally became the heads of goddesses and gods. Masks were assumed when deities or spirits were represented in the mysteries. Thus, when a mask is put on by the Inoit girl at the time of her first menstrualia it denotes the presence of the Nature-power that reveals itself in this particular way as one of the mysteries of Nature. The masks that were worn in certain mysteries were derived from the Totemic zoötypes, not from the human face. Hence their super-human ugliness at times. These masks were used as portraits of the powers beyond the Totem, and in the Inoit mysteries, when the controlling spirit of a Shaman was consulted, it was customary for the mask which represented the particular power invoked to be laid upon the Shaman's face, and this mask was the skin of a victim that moment killed. (Réclus, *Prim. Folk,* Eng. tr., p. 87.) A tribe of the hill-men near Darjeeling, in India, still retain the huge and hideous masks that represent the powers of Nature. These are worn on the heads of priests when performing their elaborate religious rites. One of these images the god who looks after their spears and helps to drive them home. Which shows the character of the masks as effigies of the Nature-powers is not forgotten. (Paragraph and picture in the London *Daily Mail,* Nov. 20, 1896.) We have seen that the change made by the young girl into an animal at puberty was an origin of wearing the mask. This we assume to have been primary. Next, the practice was continued in Matriarchal Totemism. Then the customs of cutting in sub-incision, of wearing the skin, and of becoming the Totemic beast, are applied to the male in the later mysteries of young-man-making.

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

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

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

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

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

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

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

There were different types of the sacrificial victim at different stages of the Eucharist. At one stage it was the Red Calf as the type of Horus, the child. At another it was Osiris as the Bull or Ox. The victim, speaking in the Book of the Dead, exclaims, "I am the Bull of the sacrificial herd" who identifies his body with the "mortuary meal." But in Egypt the Great Mother was eaten as the Cow that represented the goddess Hathor or Isis; also as the Sow which represented the goddess Shaat or Rerit; two of the types that were figures of the Great Mother who thus gave her body and blood for human food that was eaten as a voluntary sacrifice of her own maternal self. Herodotus notwithstanding, the cow had been a type of sacrifice in Egypt. Moreover, it was the Red Cow or Red Heifer, the same as in the Hebrew Ritual. As already shown, the Mother-types and Totems were primary and the Red Cow was a type of the Blood-Mother from the time when she was the Red Water-cow of the first Mother Apt, who was succeeded by Hathor, as the Milch-Cow.

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

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

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

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

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

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

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

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

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

earth, and also with Ta-Urt, the Egyptian Mother-earth. There was a primitive kind or class of people known as earth-born aborigines, like the San of the Khoi-Khoi and the Chinese Miau-tze. These children of earth who came forth from the forest and the cave would naturally be divided first for recognition in two categories as the Children of the Tree and the Rock, which are spoken of by Hesiod as the two origins of mortals, both tree and rock being representatives of the earth as birthplace. This cult of the Earth-worshippers may account for the Earth-eaters, who still survive in Africa and also with the Indians of California. The tradition is common with the people of several countries that they issued originally from the ground. But to restore the lapsed meaning we have to read Earth for ground, and then identify the earth with one of her types as the Mother of all, who is the Great Mother in mythology. According to S. Powers, the Californian Indians think that their Prairie-Dog ancestors were moulded directly from the soil. If so, they have lost the clue which survives in mythology. The Coyote as a burrower in the ground is a type of the Mother-earth that was made the totem of the Coyote Indians. The birth of the human race from the Mother-earth is indicated both directly and indirectly in the legends of the Kaffirs. In these men issued from the ground, from the cleft in the rock, or a bed of reeds. Others say that Unkulunkulu split them out of a stone. It is still said of a great chief by the Zulus that he was not born; he was belched up by a Cow. The Cow, like the cloven stone, or the tree, was a female type of the Mother-earth. Thus represented, the earth becomes a rock, from which issued the race of men, or in the words of Isaiah, it is the rock whence they were hewn (ch. li, 1) and the hole of the pit from whence they were digged. Also, as the rock was a type of the earth, the Great Mother, we can see how and wherefore in a following stage the stone pillar or the hole-stone should become a figure of the mythical Genetrix as it was of Hathor and the Paphian Venus; and why the stone seat should be an emblem of the Earth-Mother Isis as a figure of foundation. With the Bushmen the Earth-Mother has become the typical "Old Woman" of later language. Earth as the superhuman Mother is denoted in the Quiché legend in which it is said the human race descended from a cave-dwelling woman or female. Cave, pit, and cavern were the uterus, so to say, of Mother-earth as the place of coming forth, the Unnu, or opening of Neith; the Ununait of Hathor as the solar birthplace. Very naturally the mount was typical of Mother-earth in which the cave was a place of birth for man and beast. "The citizens of Mexico and those of Tlatelolco were wont to visit a hill called Cacatepec, because, as they said, it was their Mother" (Bancroft). Molina states that the principal sacred place or Huaca of the Mexican Yncas was that of the hill Huanacauri, from whence their ancestors were held to have commenced their journey (Spencer, *Data of Sociology,* ch. XXIV, 186). The mount with the cave in it was a natural figure of the Mother-earth to the Troglodites who were born and there came to consciousness. When the Navajos

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

Naturally, the cave as birthplace of the Earth-Mother was identified with the uterine abode. We might say identified by it, that is by the emblem scrawled upon the rock from time immemorial. This figure, or similitude of the female, called the symbol of wickedness "in all the land" by Zechariah (ch. 5, 8), portrayed through all the world, has ever been most prominent in the primitive art of the aborigines from Africa to Australia. Not as an object of worship, nor of degradation, but as a likeness of the human abode depicted in the birthplace of the Cavemen. The superhuman type of the motherhood appears in symbolism as the Cleft, the Gap, the Cave, as well as the Tree, the Sow, the Water-Cow, Crocodile, Lioness, and other zoötypes. The human mother comes into view by means of her emblem, the hieroglyphic Ru or door of life in the divinized motherhood as the *Vesica Piscis* of later iconography. There is no getting outside of nature, either in the beginning or in the end. With the Arunta tribes of Central Australia a gorge among the hills at some local totem-centre is identified as the place of emanation from the Earth-Mother. This is exactly in keeping with the Gorge of Neith, whence issued the "younglings of Shu" as spirits of breathing-force. Local tradition tells that at the Emily Gap, near to Alice Springs, "certain Witchetty-Grubs became transformed into Witchetty-Men" (N.T., p. 123). Otherwise stated, the elemental souls passed into the mothers of that ilk to be specialised in the human form instead of becoming animal, bird, or reptile. If we take Hathor as the abode of birth, that is, the Mother-earth as the birthplace and the bringer-forth of life, the stone or conical pillar of Hathor was a type of this birthplace. Now, let us turn for a moment to the Erathipa-stone of the Arunta for the proof that the stone with an opening in it was a Totem of the Mother-earth, the stone out of which the Zulus say the human race was split in the beginning. There is no mistaking the nature of the Arunta stone. It is a representative image of the Mother in the very simplest form. According to the tradition, spirit-children issue from a hole in the Erathipa-stone. Over this aperture a black band is painted with charcoal. This completes that figure of the female which has been portrayed in all the earth as a symbol of the human mother applied to her who was externalized as the superhuman mother, the primeval birthplace. The Fijian pillar-stones were girdled round the waist with the primitive Cestus or Liku of hair, to typify pubescence and identify the motherhood. It is common for the Tree to be draped in female attire and hung with feminine ornaments, as when the Israelite women wove hangings for the Asherah. Two female figures of stone and wood are to be found not only in the Arunta Churinga, but at the head of all human descent and all the "stock-and-stone" worship of the world. They are recognized by Homer when Penelope says to Ulysses, "Tell me thy lineage, and whence

thou art, for thou dost not spring from the ancient Tree nor from the Rock" (*Odyss.* 19, 163), meaning that he must be an immortal, whereas these are two types of an origin that is of the earth. Hesiod also (*Theog.* 30, 35) speaks of the Tree and Rock as being amongst the mysteries of the beginning pertaining to the ever-living, blest immortals. The earlier name of the chief sanctuary in Israel, called Bethel, was Luz, or the Almond Tree. Bethel was the place of the stone-pillar, as the abode of the God, and Luz, the locality of the Tree. These, we repeat, are two primary and universal types of the feminine abode, represented by the Two Women in Australia and the Two Divine Sisters in Egypt. They are classed together also as objects of abhorrence in the later casting out of the primitive types. "Woe unto them that saith to the *Wood* Awake! to the dumb stone, *Arise!*" in the making of idols (Hab. ii, 19). "The *Stone* shall cry out of the wall, and the *beam* out of the timber shall answer it" (Hab. ii, 11). The wood and stone of the Australian Churinga, which are Totemic types, are excommunicated in Israel as idols when they were no longer understood as symbols. They came to be looked upon as deities in themselves, set up for worship. Both Cæsar and Lucanus state that the gods of the Gauls were pillar-*stones* and tree-*trunks*. Nevertheless, these were not the gods. In Egypt both the Pillar and Tree were pedestals for the gods, and both were blended in the tree-pillar, or Tat of Ptah. As images of the Mother both were the Beth or abode, as Bringer-forth of the Divinity or Spirit which was the object of worship, as was the God of Jacob in the Conical Pillar and of Horus in the Tree. These two primordial and universal types of origin are coupled together in Logion V. of the ΛΟΓΙΑ ΙΗCΟΥ (p. 12). "Raise the Stone, and there thou shalt find me; cleave the wood, and there am I." To raise the stone is to erect an altar. The Wood is one with the Tree. The Stone was raised and the Tree prepared for worship, because they were types of the Divine Abode, which represented the Two Women or Sisters who were the Two Mothers or Bringers-forth of the Race in the beginning. The perception that life was born of the Earth must have been as primordial as it was natural, and that which brings to birth is the Mother. Thus the race of human beings, in common with the animals, was born of Mother-earth. In Central Africa the natives claim that they came from a hole in the rock (Duff Macdonald). It is indeed a common African tradition. The stone or rock crops up continually as an emblem of the Earth or solid ground. The Earth itself was brought to a point and focussed in the ceremonial stone on which the offering was made. For instance, when the members of the Hakea-flower Totem perform their mystery to solicit food, one of the young men opens a vein in his arm and lets the liquid flow over the ceremonial stone until it is entirely covered with blood. A rock near Gouam, in the Marcian Islands, is locally regarded as the ancestor of the human race. The African birthplace denoted by the rock of earth and the forest-tree is indicated by the tradition of the Ovaherero which relates that Men were born from the Omumborombonga Tree, and that sheep and goats issued from a flat rock. (Reiderbecke, Rev. H., *Missionary Labours,* p. 263.) Now, the Great Goddess who was "worshipped" with the gory

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

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

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

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

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

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

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

The goddess Hathor, the Egyptian Venus, was the fairest representative of Mother-earth. She was propitiated as the Mother of Plenty, like the Inoit Sidné, and was imaged in the likeness of the cow or sow, as the figure of food and fecundity. She was also the goddess of generation, maternity, and child-birth, as well as of music and the dance, of loveliness and love. Length of time and the course of development have to be allowed for. The Greek Venus in her nudity is immeasurably distant from the goddess Hathor offering her milk to the glorified. Nevertheless, the Mother of Food was primary as Mother-earth, and the Goddess of Love explains the phallic nature of the later cult of fertilization.

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

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

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

The Great Mother in the Mount was represented by such goddesses as Astarte, whose Ephebæ and Courtesans received her devotees in grottoes and caves that were hollowed out for the purpose in the Syrian hillsides. The temple of Hathor at Serabit-el-Khadem, discovered by Professor Petrie in the Peninsula of Sinai, was based originally on a cave in the rock, which was the Great Earth-Mother's earliest shrine. In England there is or used to be a mild return to sexual promiscuity once a year. The confusion or "mingling on the Mound" was practised on the hill, though not in a very Belialistic way. In the present writer's youth it was an Easter pastime for the lads and lasses to meet upon the "Beacon," the "Steps," or some other sacred hill—equivalent to the Mound, and kiss and romp and roll each other down the hill-side in a scene of fine confusion, and with much soiling and tearing at times of pretty frocks that had to be put on quite new for the saturnalia. All young folk were sweethearts in a kind of sexual promiscuity on Easter Day. In its way this was a form of the phallic festival and the return to promiscuity that was celebrated at the time of year when a reproduction of the fruits of the earth was dramatized and all the inimical influences that made for sterility, drought, and famine were figuratively driven away. As Herodotus relates, some 700,000 people used to assemble at Bubastis to celebrate the annual festival of the Great Mother Bast, who was known as the goddess of strong drink and sexual passion. The women who exposed their persons on the boats to the watchers on the shore were exhibiting the natural lure to signify that they were free to all comers, for this occasion only, in the service of the goddess, who was a lioness in heat. They were going to celebrate the great festival of reproduction. He says that when the barges passed the river-side towns some of the women danced on board, others stood up and exposed their persons to those who were watching them from the banks of the Nile. (B. 2, 60.)

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

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

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

with all her sons together. The festival of fertilization is a survival from the far-off past when the Mother-earth was the All and the Only One, to be propitiated as the giver of food. Being the Mother, she was represented by the female, who was at first pre-human, and finally human. Thenceforth woman was the living type of the mythical Great Mother, instead of the Cow or Sow, the Goat or the She-Bear; and at this festival all womankind were one in imaging the Mother who from the beginning had been the All-One. Nothing was recognized but the female, the typical organ of motherhood, which imaged the earth as mother of sustenance; the mother, who was propitiated and solicited in various ways, by oblations of blood and other offerings, was also invoked in the likeness of the human female to be fertilized in human fashion. She was the Great Mother, the All-One, and nothing less than the contributions of all could duly, hugely, adequately represent the oblation. In Drummond's *Œdipus Judaicus,* pl. 13, there is a drawing from the Mithraic monuments according to Hyde, which shows that the seed-sowing at the festival of fertilization was illustrated in the human fashion by the male, and that the Earth-Goddess was fecundated as the female, who was represented by the women in the orgie of promiscuity. The mystery of reproduction was acted in the festival, as the vicarious mode of fecundating the Great Mother and Good Lady, by the bountiful sowing of human seed. It was a primitive mode of representing her, on behalf of whom all womenkind contributed vicariously. Call it "worship," "phallic worship," or any other "worship," the supreme object of devotion at first was food and drink, which were represented by the earth in crop, the tree in fruit, the animal pregnant with young; by the Mammalia, the Water-Cow, the Sow, the Milch-Cow, the Goose, the Emu, the Kangaroo; and lastly by the goddesses and the women who represented Mother-Earth as Apt or Isis, Nin-Ki-Gal or Demeter, when the latter had been objectified in Hathor, the goddess of love, or Sekhet, the goddess of sexual communion, as divinity in female form. As it is said of Pepi in the Texts, "Thy sister Isis hath come to thee rejoicing in thy love. Thou hast had intercourse with her, and hast made her to conceive." (Budge, *Book of the Dead,* Introduction, p. 134.) In these celebrations the woman took the place of the goddess. At the time when the begetters were not yet individualized a single pair of actors would have conveyed but little meaning. The soul of procreation was tribal, general, promiscuous, and the mode of reproduction in the most primitive mysteries was in keeping therewith. Reproduction by the soul of the tribe was rendered by all the members contributing to fecundate the Great Mother. Hence the phallic saturnalia, in which the reproduction of food, especially in the future life of the animals, and the continuation of the species were dramatized in a primitive phallic festival which survived eventually as the "love-feast" of the Christian cult.

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

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

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

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

The drama of reproduction also involved the mystery of resur-

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

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

Following Totemism, we find that Fetishism takes up the tale of development in Sign-language. By Fetishism the present writer means the reverent regard for amulets, talismans, mascots, charms, and luck-tokens that were worn or otherwise employed as magical signs of protecting power. Fetishism has been classified as the primal, universal religion of mankind. It has also been called "the very last corruption of religion." (Max Müller, *Nat. Rel.,* p. 196.) But it will not help us to comprehend the position of the primitive races by simply supposing them to have been in an attitude of worship when they were only groping mentally on all fours. On the contrary, we consider the so-called "fetishes" to be a residual result of Sign-language and Totemism, and do not look on Fetishism as an organized religious cult. The name of Fetishism was given by de Brosses, in his work on the cult of the fetish gods, published in 1760. The word fetish is said to be derived from a root which yields our word faith. *Feitico,* in Portuguese, is the name for an amulet, a talisman, or magical charm. The word would seem to have been adopted by the West Coast natives and applied to their gru-grus, ju-jus, enquizi, or mokisso, which are worn for mental medicine as the representative type of some protecting superhuman power. But Fetishism did not originate with the Portuguese. Also the same root-word is found in the Irish as *fede.* An ancient Irish wedding-ring in the shape of two hands clasped together was called a *fede.* This too was a fetish, as a sign of fidelity or faith. The same thing was signified by the Egyptian "Sa" for the amulet or magical charm. The word "Sa," variously illustrated, denotes protection, aid, backing, defence, virtue, soul, efficacy. An earlier form of the word is Ka: there was a divinity named Sau, or Ka, who was the god of fetish-figures which are identifiable as amulets, charms, knots, skins, and other things that were worn as types of protective power. In Egypt, Sa or Ka was the author or creator of the types which became fetishtic. (Rit., ch. xvii.) Nothing can be more pathetic than the appeal that was made to Sa, the god of amulets. The word Sa also signifies touch. Thus the protecting power appealed to as the god of the fetish was the god of touch. The amulet brought the power nearer to be laid hold of, and made its presence veritable to this sense. Thus, Fetishism was a mode of Sign-language which supplied a tangible means of laying

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

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

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

according to his reckoning. When it was known what the type or fetish signified as a representative figure, it could make no direct appeal to religious consciousness, nor evoke a feeling of reverence for itself, any more than the letters of the alphabet. Mere fetishism in the modern sense only comes in with ignorance of Sign-language. The Arunta have an emblem in their Churinga which is a very sacred fetish. This is associated with the Alcheringa spirits. When there is a battle the Churinga is supposed to endow its owner with courage. "So firm is their belief in this, that if two men were fighting, and one of them knew that the other carried a Churinga whilst he did not, he would certainly lose heart and without doubt be beaten" (Spencer and Gillen). We know that the Inner African custom of carrying a number of amulets and charms strung upon the body for protection was continued in ancient Egypt, because we see it employed in the equipment of the dead for their journey through the nether world. When the deceased enters the presence of the Typhonian powers in Amenta he exults in being prepared with "millions of charms," or fetish images, which friendly hands have buried with his body, such as the terrible Eye of Horus, the Beetle of Transformation, the Tablet of Tahn, the Sceptre of Felspar, the Buckle of Stability, the Ankh-cross of Life, and other types of protecting power. With his fetishes outside and inside of his mummy, he exclaims, "I clothe and equip myself with thy spells, O Ra!" and so he faces the darkness of death in defiance of all the evil powers. Each amulet or fetish signifies some particular way of protecting, of preserving, transforming, reproducing, or renewing life, and re-establishing him for ever, the sun being representative of the power that revivifies for life eternal. We learn from the chapter on bringing the charms of a person in Hades that the amulets, spells, and talismans are equivalent to the powers of the mind, heart, and tongue of the deceased. He says, "I have made the gods strong, bringing all my charms to them" (ch. 23). In the chapter on stopping the crocodiles that come to make the deceased "lose his mind" in Amenta, we see how the earlier zoötypes that once represented the powers of destruction have still kept their place, and can be turned to good account by him, as when the deceased cries, "Back, Crocodile of the West! There is an asp in my belly! There is a snake in my belly!"—the one being the symbol of royal supremacy, the other of transformation into new life. The primitive mode of portraying the powers in nature that were superior to the human was continued in this typology of the tomb. Thus the Manes cling to powers beyond the human, which were first represented by the natural types that have now become fetishtic; a means of claiming alliance with them and of clothing themselves in death with their shield of protection and panoply of power. In spirit-life the deceased clutches at the same types that were fetishes in this life, and holds on by the same assistance. He not only clothes himself with their images as talismans and spells, he transforms into their likeness to personate their superhuman forces. Thus he can pass underground as a tortoise, a beetle, or a shrewmouse; make way through the mud or the nets as an eel, through the water as a crocodile, through the dark as a jackal, or see in it as a cat; fly swiftly as a swallow, and soar through

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The fetishes acquired their sacred character, not as objects of worship, but from what they had represented in Sign-language; and the meaning still continued to be *acted* when the language was no longer read. The serpent was a symbol of renewal and self-renovation from the first, and thus the slough or skin remains a fetish to the end. We are so bound up together, the past with the present, and the doctrine of development is so vitally true, that we cannot understand the significance of a thousand things in survival which dominate or tyrannize over us to-day, until we can trace them back to their origin or learn something satisfactory about their primal meaning and the course of their evolution. Many queer customs and beliefs look unreasonable and irrational now which had a reason originally, although their significance may have been lost to us. Many simplicities of the early time have now become the mysteries of later ignorance, and we are made the victims of the savage customs bequeathed by primitive or prehistoric man, now clung to as sacred in our current superstition. It was a knowledge of these and kindred matters of the ancient mysteries that once made sacred the teachers of men, whereas it is the most complete ignorance of the natural beginnings that characterizes the priestly caste to-day concerning the primitive customs which still survive and dominate both men and women in the fetishism which has become hereditary now.

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

BOOK III

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

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

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

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

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

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

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

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

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

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

sparks, or of souls as sparks of starry fire. She was the kindler of life from the spark that was represented by the star. This, we reckon, is the soul of Sut, her first-born, as the beneficent power of darkness. The power of water was imaged by Sebek-Horus as the crocodile. The power of wind or air, in one character, was that of the lion-god Shu; and the power of the womb is the Child-Horus, as the fecundator of his mother. These, with some slight variations, are four of the seven powers of the elements identified with the mother as the bringer forth of gods and men, whom we nowadays call Mother Nature. Six of the total seven were represented by zoötypes, and Horus was personalized in the form of a child. Evidence for a soul of life in the dark was furnished by the star. Hence the soul and star are synonymous under the name of Khabsu in Egyptian. This was an elemental power of darkness divinized in Sut, the author of astronomy. Evidence for a soul of life in the water was furnished by the fish that was eaten for food. This elemental power was divinized in the fish-god Sebek and in Ichthus, the mystical fish. Evidence for a soul of life in the earth was also furnished in food and in periodic renewal. The elemental power was divinized in Seb, the father of food derived from the ground, the plants, and the goose. Evidence for a soul of life in the sun, represented by the uræus-serpent, was furnished by the vivifying solar heat, the elemental power of which was divinized in Ra. Evidence for a soul of life in blood was furnished by the incarnation, the elemental power of which was divinized in elder Horus, the eternal child. Six of these seven powers, we repeat, were represented by zoötypes; the seventh was given the human image of the child, and later of Atum the man. Thus the earliest gods of Egypt were developed from the elements, and were not derived from the expanded ghosts of dead men. Otherwise stated, the ancestral spirits were not primary.

Apt, the First Great Mother.

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

Suten-Nakht, but neither of them was derived from man. The elements themselves were the earliest superhuman powers, and these were thought of and imaged by superhuman equivalents. The power of darkness was not represented by its man, or the ghost of man. Its primal power, which was that of swallowing all up, was imaged by the devouring dragon. The force of wind was not represented by its man, but by its roaring lion; the drowning power of water by the wide-jawed crocodile, the power of lightning or of sunstroke by its serpent-sting, the spirit of fire by the fiery-spirited ape. In this way all the elemental forces were equated and objectified before the zoötype of Sign-language was changed for the human figure or any one of them attained its "man" as the representative of its power. The earliest type of the man, even as male power, was the bull, the bull of his mother, who was a cow, or hippopotamus. Neither god nor goddess ever had been man or woman or the ghost of either in the mythology of Egypt, the oldest in the world. The Great Mother of all was imaged like the totemic mother, as a cow, a serpent, a sow, a crocodile, or other zoötype, ages before she was represented as a woman or the ghost of one. It is the same with the powers that were born of her as male, six of which were portrayed by means of zoötypes before there was any one in the likeness of a man, woman, or child. And these powers were divinized as the primordial gods. The Egyptians had no god who was *derived from a man.* They told Herodotus that "in eleven thousand three hundred and forty years [as he reckons] no god had ever actually become a man" (B. 2, 142). Therefore Osiris did not originate as a man. Atum, for one, was a god *in the likeness of a man.* But he was known as a god who did not himself become a man. On the other hand, no human ancestor ever became a deity. It was the same in Egypt as in Inner Africa; the spirits of the human ancestors always remained human, the glorified never became divinities. The nearest approach to a deity of human origin is the god in human likeness. The elder Horus is the divine child in a human shape. The god Atum in name and form is the perfect man. But both child and man are entirely impersonal—that is, neither originated in an *individual* child or *personal* man. Neither was a human being divinized. It is only the type that was anthropomorphic.

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

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

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

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

The beginning with these two primal powers is repeated in the mythology of the Blacks on the other side of the world. With them the crow and hawk (the eagle-hawk) are equivalent to these two birds of darkness and light; and according to the native traditions, the eagle-hawk and crow were first among the ancestors of the human race. That is as the first two of the elemental powers which became the non-human ancestors in mythology. They are also known as the creators who divided the Murray Blacks into two classes or brotherhoods whose totems were the eagle-hawk and crow, and who now shine as stars in the sky. (Brough Smyth, v. I, 423 and 431.) This is the same point of departure in the beginning as in the Kamite mythos with the first two elemental powers, viz., those of darkness and light. These two birds are also equated by the black cockatoo and the white cockatoo as the two totems of the Mûkjarawaint in Western Australia. The two animistic souls or spirits of the two primary elements can be paralleled in the two souls that are assigned to man or the Manes in the traditions of certain aboriginal races, called the dark shade and the light shade, the first two souls of the seven in the Ritual. These, as Egyptian, are two of the seven elements from which the enduring soul and total personality of man is finally reconstituted in Amenta after death. They are the dark shade, called the Khabsu, and the light shade, called the Sahu. A Zulu legend relates that in the beginning there were two mothers in a bed of reeds who brought forth two children, one black, the other white. The woman in the bed of reeds was Mother-earth, who had been duplicated in the two mothers who brought forth in space when this was first divided into night and day. Another version of the mythical beginning with a black and white pair of beings was found by Duff Macdonald among the natives of Central Africa. The black man, they say, was crossing a bridge, and as he looked round he was greatly astonished to find that a white man was following him (*Africana,* vol. I, p. 75). These are the powers of darkness and daylight, who were portrayed in Egypt as the Sut-and-Horus twins, one of whom was the black Sut, the other the white Horus, and the two "men" were elementals. The natives on the shores of Lake Rudolf say that when it thunders *a white man* is born. But the white man thus born is the flash of light or lightning imaged by an anthropomorphic figure of speech.

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

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

plunged into the wide river, and the water washed them white. These were the ancestors of white men. The others were afraid to venture. They remained behind in their old world, and became the ancestors of black men. But to this day the white men come (as spirits) to the bank on the other side of the river and echo the ancient cry of "Come thou hither!" saying, *"Come; it is better over here!"* (Kingsley, M. H., *Travels in West Africa,* pp. 430, 431.) These are the white spirits, called the white men by the black races, who originated in the representation of light as an elemental spirit, the same term being afterwards applied to the white bird, the white god, and the white man. This legend is also to be found in Egypt. As the Ritual shows, there was an opening day of creation, designated the day of "Come thou to me." The call was made by Ra, from the other side of the water, to Osiris in the darkness of Amenta—that is, from Ra as the white spirit to Osiris the black in the eschatology. But there was an earlier application of the saying in the solar mythos. In the beginning, says the best-known Egyptian version, the sun god Temu, whose name denotes the creator god, having awoke in the Nnu from a state of negative existence, appeared, as it were, upon the other side of the water, a figure of sunrise, and suddenly cried across the water, "Come thou to me!" (as spirits). Then the lotus unfolded its petals, and up flew the hawk, which represented the sun in mythology and a soul in the eschatology. Thus Tum the father of souls, being established in his spiritual supremacy, calls upon the race of men to come to him across the water in the track of sunrise or of the hawk that issued forth as Horus from the lotus. From such an origin in the course of time all nature would be peopled with "black spirits and white," as animistic entities, or as the children of Sut and Horus; as the black vultures or crows of the one, and the white vultures or gold hawks of the other. Thus we have traced a soul of darkness and a soul of light that became Egyptian gods in the twin powers Sut and Horus, and were called the dark shade and the light of other races, the two first souls that were derived as elementals. The anima or breath of life was one of the more obvious of the six "souls" whose genesis was visible in external nature. This was the element assigned to Shu, the god of breathing force. In the chapter for giving the breath of life, to the deceased (Rit., ch. 55) the speaker, in the character of Shu, says: "I am Shu, who conveys the breezes, or breathings. I give air to these younglings as I open my mouth." These younglings are the children whose souls are thus derived from Shu, when the soul and breath were one, and Shu was this one of the elemental powers divinized as male.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

supplied pre-human souls in the primitive sociology. These we term totemic souls, souls that were common to the totemic group of persons, plants, animals, or stones, when there was no one soul yet individualized or distinguished from the rest as the human soul. They could not be "the souls of men" that were supposed to inhabit the bodies of beasts and birds, reptiles and insects, plants and stones, when there were no souls of men yet discreted from the pre-human souls in old totemic times. The human lives, or souls, are bound up with the totemic animal or bird, reptile or tree, because these represented the same animistic nature power from which the soul that is imaged by the totem was derived. The soul in common led to the common interest, the mysterious relationship and bond of unity betwixt man and animal and elemental powers, or the later gods. It was this totemic soul, common to man and animal, which explains the tradition of the Papagos that in the early times "men and beasts talked together, and a common language made all brethren." (Bancroft, vol. III, p. 76.) In the primary phase the soul that takes shape in human form was derived directly from the element as source of life. In a second phase of representation the powers of the elements were imaged by the totemic zoötypes. Thence arose the universal tradition, sometimes called belief, of an animal ancestry in which the beasts, birds, reptiles, fish, plants, trees, rocks, or stones were the original progenitors of the human race, through the growing ignorance of primitive Sign-language. Spirit-children derived from the elemental power of air are described in the Ritual as "the younglings of Shu," the god of breathing-force. And as the lion was the totem of Shu, the children would or might be derived from the lion as their totemic type. Germs of soul might ascend from the water of life in the celestial Lake of Sa, or soul, as the children of Nnu. The children of Horus are emanations from the sun. As such they have their birth in heaven to become incorporate on the earth, Child-Horus being first, according to the eschatology. It is because the sun was looked upon at one stage as the elemental source of a soul that its power could be, as it was, represented by a phallus. Thence also arose the belief that the sun could impregnate young women. This will partly explain why the female at the time of first menstruation must not be looked on by the sun. The young and fat Arunta woman, fleeing to escape from the embraces of the wind for fear of being impregnated with the elemental spirit-child, suggests a clue. She did not wish to bear a child, therefore she fled from the elemental power. In the other case the maiden must not be caught, for fear a soul should be made incarnate under the new conditions. For this reason the young girls were taught that terrible results would happen if they were *seen by the sun* in their courses; and they were consequently kept in the shade, or were instructed to hide themselves when the time arrived. They were not merely secluded at puberty, but were shut up sometimes darkly for years together, and suspended on a stage betwixt earth and heaven, as Tabu, until the period of pubescence came, at which moment they must not be shone upon by the sun, nor breathed on by the air, nor must they touch the elements of earth or water. They were secluded and consecrated for puberty, and were shut up from the elements to which generation had been

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

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

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

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

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

of souls from elemental and pre-human powers is marked when the Arunta claim that each individual is a direct reincarnation of a totemic ancestor who is still living in the Alcheringa. And, as the same origin is assigned for the totemic animal, it follows that the man and animal are brothers, born of the same ancestral and pre-human soul (N. T., p. 202). This is indicated when it is said that the spirit kangaroo enters the kangaroo animal in just the same way in which the spirit kangaroo man enters the womb of the kangaroo woman (N. T., p. 209). These totemic souls are the pre-human ancestors of the Arunta tribes who lived in their pre-human as well as prehistoric past. "Every native thinks that his (mythical) ancestor in the Alcheringa was the descendant of, or is immediately associated with, the animal or plant" "which bears his totemic name." So intimately in the native mind are these ancestors associated with the totemic types that "an Alcheringa man says of the kangaroo totem that it may sometimes be spoken of either as a man kangaroo or a kangaroo man" (N. T., pp. 73, 119, and 132). The present explanation is that these ancestors in the Alcheringa originated in the superhuman nature powers or elemental souls that were first represented by the totems which are afterwards (or also) representative of the totemic motherhood. Thus the origin of the totemic men, in this phase, was not from the tree or animal of the totem whose name they bore, but from the elemental power or pre-human nature-soul from which both the man and animal derived a soul of life in common, as it was in the Alcheringa or old, old times of the mythical ancestors which in other countries, as in Egypt, have become the gods, whereas in Australia, Inner Africa, China, India, and elsewhere they remained the ancestors derived from animals, plants, and other zoötypes that were totemic and pre-human. The derivation and descent of human souls from these superhuman elemental nature powers was at first *direct;* afterwards they were represented by totemic zoötypes in ways already indicated and to be yet more fully shown. Thus a clan of the Omahas were described as the wind people. The Damaras have kept count of certain totemic descents (or eandas) from the elemental powers when they reckon that some of their people "come from the sun" and others "come from the rain" (Galton, *Narrative,* 137); others come from the tree. The progenitor, as male, may and does take the mother's place in later ages, but the bringer forth was female from the first. So is it with the types. Hence the mount, the tree, the cave, the water-hole, the earth itself were naturally female; indeed, we might say that locality is feminine as the birth-place, and the elemental power was brought forth as male. In Scotland, persons who bore the name of "Tweed" were supposed to have had the genii of the River Tweed for their ancestors (Rogers, *Social Life in Scotland,* III, 336), which denotes the same derivation from the elemental source, in this instance the spirit of water, as when the Arunta of the water-totem claim descent by reincorporation from the elemental ancestor in the Alcheringa, or as it might be in the Egyptian wisdom, from the God Nnu, or Num, or Hapi, the descent being traceable at first by the totem, and afterwards by the name.

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

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

born of sleep. "Plant worship," says the same writer, "is the worship of a spirit originally human." "Everywhere the plant spirit is shown by its conceived human form and ascribed human desires to have originated from a human personality." In reply to this it can be shown from the oldest representations known, viz., those of Egypt, that the anthropomorphic mode of rendering was not primary, but the latest of all. Rannut, the goddess of plant life, was depicted as a serpent, before the human figure was assigned to her, the sloughing, self-renovating serpent being a zoötype of renewal in a variety of phenomena, including vegetation. Nut in a female form gives the water of life from the tree, but she was previously Heaven itself in very person or Heaven typified as giver of the water from the tree or milk from the cow. Neither Nut nor Rannut was derived from a spirit originally human, but from a power in external nature that was known to be superhuman. Hathor in the tree was a divinity not derived from any mortal personality, and her figure of the divine female in the tree was preceded by that of the wet-nurse as a milch-cow and still earlier as the water-cow. In the Osirian mysteries the so-called "corn spirit" is derived from the water. At Philae the god=the corn spirit is represented with stalks of corn springing from his mummy, and, according to the inscription, this is Osiris of the mysteries who springs from the returning waters—as the bringer of food in the shape of corn. In a vignette to the Book of the Dead the power of water also is portrayed in "the Great Green One," a spirit represented by the hieroglyphic lines that form a figure of water. This when divinized is Horus as the shoot of the papyrus plant, or the branch of endless years—a type of the eternal manifested by renewal in food produced from the element of water in the inundation (Pap. of Ani, p. 8). What the picture intimates is that water was the source of life to vegetation, and the figure in green arising from the element of water is the spirit of vegetation that was divinized in Horus as the "shoot" or "natzar,"—a figure that survives as "Jack" in the green who dances in the pastimes on May-day. Nowhere in the range of Egyptian symbolism does "the plant spirit" originate in or from a human personality. Mighty spirits were supposed to dwell in certain trees by the Battas of Sumatra, who would resent and revenge any injury done to them. Such mighty spirits or powers of the elements had grown up, as Egyptian, to become the goddesses and gods, as Hathor and Nut in the sycamore, Isis in the persea tree, Seb in the shrubs and plants, Horus in the papyrus, or Unbu in the golden bough.

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

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

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

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

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

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

do the sons of heaven in the Book of Enoch. Indeed, it is quite possible that this self-incorporation of the elemental powers in a human form through the mothers is the source of the Semitic legend relating to the sons of God who cohabited with the daughters of men. Of course, the phrase "sons of God" belongs to a later nomenclature. The elemental powers knew no God the Father. These in the Book of Enoch are the seven primary powers that were the Holy Watchers once in heaven and the heirs of life eternal, but whose origin was as powers of the elements such as pursued the Arunta daughters of men. And, whether elemental or astronomical, they were seven in number. They are charged with having forsaken their lofty station and with acting like the children of earth. They have "lain with women" and "defiled themselves with the daughters of men." In the Book of Enoch the seven have acquired the character that was attained by the elemental powers, and have to be followed in the phase of legendary lore which obfuscates the ancient wisdom, though far less so than does the Book of Genesis. It was not as astronomical powers that the story could be told of the seven. But as elemental forces pursuing nice fat women—like the Arunta spirits of air—to incorporate themselves they could be described as beings who polluted themselves with women; they being spiritual or superhuman, whereas the daughters of men were of the earth earthy. This legend was represented finally in literature by what has been termed "the loves of the angels." The complexion of these external spirits is likewise elemental. Their various colours are copied straight from nature, and not from the complexion of human beings. The spirit of darkness was black. The spirit of light was white. The spirit of water or vegetation was green. The spirit of air was blue. The spirit of fire was red. The spirit of the highest god upon the summit of the seven upward steps is golden, as Ra the divine or holy spirit in the final eschatology. Thus we can trace the black spirits and white, red spirits and grey, green, or blue, to an elemental origin and show that the spirit as a green man, a blue man, a black man (where there are no blacks), a white man (where there are no whites), a red man, or a golden child was derived directly from the elements and not from a ghost that was called into existence by the wizardry of dreams. When human spirits were recognized and portrayed the same types and colours were used. The human spirit issuing from the red flesh in death is painted blue. Not because spirits were seen to be of that complexion when "all was blue," but because the spirit of air or anima had been an elemental spirit in the blue. The spirit in green (vegetation) remains the "green man" as wood spirit in Europe. The spirit of darkness is black as the bogey man, the black Sut in Egypt. The Zuni Indians described by Mr. Cushing have a system of praying to the seven great spirits, or nature gods, by means of the seven different colours which are painted on their prayer-sticks. Six of these colours represent the six regions into which space was divided, the four quarters, together with the height and depth or zenith and nadir. The powers thus localized are called the "makers of the paths of life," on account of their relationship to the supreme one of the seven, who sits at the centre of

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

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

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

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

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

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

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

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

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

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

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

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

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

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

> "Wee folk, good folk,
> Trooping altogether;
> Green jacket, red cap,
> And white owl's feather."

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

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

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

in the chorus. Then, seizing his little gourd, he executes a *pas seul,* after which he bursts into song again, but this time singing as one inspired. Suddenly he stops and recovers himself. All this time, except when chanting, the spectators observe a most profound stillness. After a brief interval of silence the Mfumu proceeds to publish the message which he has just received from the Musimo. This he does by intoning in a most mournful and dreary manner. The congregation then retire, and wind up the proceedings with a noisy dance in the village." (Lionel Décle, *Three Years in Savage Africa,* pp. 343-345.) According to Giel, the pigmies of the Ituri Forest, at the lowest point in the ascent of man, propitiate and invoke the spirits of their ancestors; they also build little huts for them to rest in and make offerings of food to their spirit visitants (Giel, W. E., *A Yankee in Pigmy Land*). The Lendu to the west of Lake Albert, who are worshippers of the ancestral spirits, are accustomed to carry rough wooden dolls supposed to represent the departed, and place them in the deserted huts in which their dead lie buried (Johnston).

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

Ancestor worship is made apparent in the Book of the Dead by the speaker in the nether world, who asks that he may behold the forms of his father and his mother in his resurrection from Amenta (ch. 52). And when he attains the domain of Kan-Kanit on Mount Hetep, where the joy is expressed by dancing, he prays that he may see his father and intently view his mother (Rit., ch. 110). It is said of one of the magical formulæ, "If thou readest the second page it will happen that if thou art in the Amenta thou wilt have power to resume the form which thou hadst upon the earth" (*Records of the Past,* vol. iv., 131-134). In one of the Egyptian tales the writer describes the dead in the tombs conversing about their earth life, and as having the power of leaving the sepulchre and mixing once more with the living on this earth. The Egyptian Book of the Dead is based upon a resurrection of the soul in Amenta and its possible return to the earth at times, for some particular purpose, as the double or ghost. The deceased when in Amenta prays that he may emerge from the world of the dead to revisit the earth (Rit., ch. 71). He asks that he may come forth with breath for his nostrils and with eyes which can see, and that he may shine upon his own ka-image from without, not that he may become a soul within an idol of wood or stone. The persistence of the human soul in death and its transformation into a living and enduring spirit is a fundamental postulate of the Egyptian Ritual and of the religious mysteries. The burial of the mummy in the earth is coincident with the resurrection of the soul in Amenta, which is followed by its purifications and refinings into a spirit that may be finally made perfect. In the opening chapter the departing soul of the deceased pleads that he may be conscious in death, to see the lords of the nether world and to inhale the "incense of the sacrificial offerings made to the divine host—sitting with them." He prays: "Let the priestly ministrant make invocations over my coffin. Let me hear the prayers of propitiation." Not as the dead body, but as a living spirit (ch. 1). He also pleads that when the Tuat is opened he may "come forth to do his pleasure upon earth amid the living" (ch. 2). The Egyptians know nothing of death except in the evil that eats out the spiritual life. The dead are those that do not live the spiritual life, no matter where. These are called the twice dead in the spirit world. It will suffice to show how profound the spiritualism must have been when the prayers and invocations are made, the oblations and the sacrifices are offered, not to the person of the deceased (who is represented by the dead mummy), but to the ka-image of his eternal soul, which was set up in the funeral chamber as the likeness of that other spiritual self to whose consciousness they made their religiously affectionate appeal. They make no mistake as to the locality of consciousness. Their funeral feast was a festival of rejoicing, not of mourning. When Unas makes his passage it is said, "Hail, Unas! Behold, thou hast not departed dead, but as one living thou hast gone to take thy seat upon the throne of Osiris" (Budge, *Gods of Egypt,* vol. I, 61). The sacred rites were duly paid to the departed not merely "in memory of the dead," but for the delectation of the re-embodied ka that lived on in death. The dead were designated the ever-living. The coffin was called the chest of the living. No eye might look on the prepared

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

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

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

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

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

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

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

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

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

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

Nor was the feeling of fear limited to those whom they had any reason to dread. On the death of a nursing child the Iroquois take two pieces of cloth, steep them in the milk of its mother, and place them in the hands of the dead little one so that it may not return in spirit from need of food to haunt and trouble the bereaved parent. They also think that the sleeping infant holds intercourse with the spirit world, and it is a custom for the mother to rub the face of the living child with a pinch of ashes at night to protect it from nocturnal spirits. In Lapland the mothers, when committing infanticide, cut out the tongues of the little ones before casting them away in the forest, lest the poor innocents should be heard crying and calling on them in the night. The Chinook Indians declare that the dead wake at night and get up in search of food. The Algonkins bring food to the grave for the nourishment of the shade which remains with the body after death. In doing this they had an object, which was the ghost in reality and not a hallucination to be resolved into nothingness by any philosophy of dreams. The Iroquois maintained that unless these rites of burial were performed the spirits would return to trouble their relatives and friends. In one of the cuneiform texts it is taught that the Manes which are neglected by their relatives on earth succumb to hunger and thirst. As it is said, "He whose body is left forgotten in the fields, his soul has no rest on earth. He whose soul no one cares for, the dregs of the cup, the remains of the repast, that which is thrown among the refuse of the street, that is all he has to nourish him." (Maspero, *Dawn of Civilization,* Eng. tr., p. 509.) The necessity that was felt for providing the dead with food will account for the Buddhist doctrine of non-immortality for the man who has no children. In this way; the manes needs provisioning. The proper person to supply them is a son, and he who dies without a son to perform the sacrifice may be left like the poor souls in the Assyrian story who succumb to hunger and thirst and thus die out altogether as neglected starvelings. It is said in the Dattaka-Mimansa, *"Heaven awaits not one who is destitute of a son."* The Inoits likewise have a custom of giving a new-born son the name of someone who has lately died, in order "that the departed may have rest in the tomb" (Rink, *Eskimo Tales*). This is a mode of adopting a son for the service of the dead where the deceased may have had no son to make the offerings. Of all the charitable institutions on the earth's surface, the most remarkable, surely, is that of the Chinese Taoists called the *Yu-Lan-Ui,* or *"association for feeding the dead,"* which collects supplies for the sustenance of the needy spirits who have no relations on earth to offer sacrifices to these paupers of the other world. In the Egyptian Book of the Dead the deceased prays that he may take possession in Amenta of the funeral meals that were and continue to be offered to him by his living friends on earth. "Let me have possession of my funeral meals. Let me have possession of all things which are ritualistically offered for me in the nether world. Let me have possession of the table (of offerings) which was made for me on

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

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

making offerings. A Yao will excuse himself from giving even to his own grandfather. He gives to his father, and says, "O father! I do not know all your relatives. You know them all: invite them to feast with you." (Duff Macdonald, *Africana,* vol. I, p. 68.) Thus he makes his offering once for all, and saves expenses.

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

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

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

Herbert Spencer could find no origin for the idea of an after-life save the conclusion which the savage draws from the notion suggested by dreams (Spencer, *Facts and Comments,* p. 210). But whatsoever dreams the savage had, they would become familiar in the course of time. He would learn that dreams had no power to externalize themselves in apparitions, had there been no ghosts or doubles of the dead. He would also learn readily enough, and the lesson would be perpetually repeated, that howsoever great his success when hunting in his dreams of the night, there was no game caught when he woke next morning. Clearly no reliance could be placed on dreams for establishing the ghost, any more than on the result of other dreams. Moreover, the same savage that is assumed to have panned out on dreams for a false belief also reports that he sees the spirits of the dead by abnormal vision and has the means of communicating with them. But all the credulity of all the savages that ever existed cannot compete or be compared with the credulity involved in this belief or assumption that the ghost itself, together with the customs, the ceremonies, the religious rites of evocation and propitiation, the priceless offerings, the countless testimonies to the veritability of abnormal vision, the universal practices for inducing that vision for the purpose of communicating with spiritual intelligences, had no other than a

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

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

And if, as we maintain, these phenomena are a part of nature's reality, the methods of science once applied to them can but verify the fact and establish its veridical character. There is no possible way of knowing the truth except by interrogation of the phenomena themselves, not merely in the physical domain, but also in the region of intelligence, where you meet with an operator who has to be taken into partnership. The spiritualistic phenomena also confute the assertion of Spinoza to the effect that personality has no foothold in the world outside ourselves, for these intelligences whom we call "spirits" are persons. They appear in the visible, audible, tangible, and palpable forms of personality. Not only as the persons who are called "the dead," but also as phantoms of the living, eidōlons, recognizable feature by feature, of individuals who were not yet dead. The ghost of the living as a visible reality has been seen out of the body in this life, as Goethe saw his other self, which tends to double the evidence for the existence of the ghost of the dead. The English Society for Psychical Research has collected over a thousand cases of the phantasms of the living.

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

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

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

depended entirely on the ancestors being considering living, conscious, acting and recipient spirits, and not as corpses mouldering in the earth. This furnished the sole *raison-d'être* for all the sacrificial offerings, the life, the blood, the food, the choicest and costliest things that could be given to the dead. Those whom we call "the dead" were to them the veritable living in superhuman forms possessing superhuman powers. The Egyptian Amenta is the land of the ever-living. Sacrifices to the dead were not senselessly offered to the senseless corpse, but to the spirit personage that was its late inhabitant, still alive, and supposed to be needing material nourishment from the well-known elements of life. In an Australian funeral ceremony it was customary for the relatives of the deceased to cut themselves until the corpse and burial place were covered with their blood. This was done, they said, to give the dead man strength and enable him to rise in another country. (Brough Smyth, vol. ii, p. 274.) By which they meant a survival of the living spirit, not a resurrection of the buried body. The *corpse* is not, and could not be, the starting point of worship when the sacrifice was eaten quiveringly alive, with the flesh warm and the blood welling forth from every wound. That is when there was no corpse, and neither was there any death. The life was taken and converted into other life, the life of the children, tribe, or clan, and was continued on that line. It was also continued on another line in the spirit life. Again we say there was no death in our modern acceptation of the term. The burial customs, rites, and ceremonies one and all, from the remotest times, were founded in the faith that the departed still lived on in spirit. In the earliest mode of interment known the dead were buried for rebirth. The corpse was bound up in the fœtal likeness of the embryo in utero, and placed in the earth as in the mother's womb, the type being continued in the womb-shaped burial vase of the potters. This, however, did not denote a resurrection of the body, but was symbolical of rebirth in spirit. Not only were the dead elaborately prepared for the spiritual rebirth; many symbols of reproduction and emblems of the resurrection were likewise buried in the tomb as amulets and fetish figures of protecting power. The corpse and spirit are distinguished in the resurrection scenes of the Egyptian Ritual by the black shade laid out upon the ground and the ka-image of continued life. The corpse and spirit are shown together as the twofold entity when the Chinese, amongst others, kindle candles round the coffin, "to give light to the spirit which remains with the corpse" (Doolittle, *Social Life of the Chinese,* p. 126). One Egyptian picture shows the ba-soul nestling to the body on the funeral couch in an attitude of the tenderest solicitude, with its hands placed over the non-beating heart of the mummy (Maspero, pp. 198-199). The Australian Kurnai likewise hold that the ghost of the deceased comes back to take a look at its mortal remains. A native speaking of this to Howitt said, "Sometimes the Murup comes back and looks down into the grave, and it may say, "Hallo, there is my old 'possum rug, there are my old bones." (Howitt, *On some Australian Beliefs.*) The Fijians practise one of the naïvest customs for preventing a deceased woman from manifesting as an apparition. In life her only garment was the *liku* or waist-

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

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

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

The dead bodies of their ancestors were desiccated and kept in their huts for the purpose of spirit-communion, and oracles were supposed to be given from their skulls. This tends to identify at least one motive for making and preserving the mummy. A custom of the Acagchemen Indians is peculiarly enlightening in relation to totemic spiritualism. At seven years of age the children are, or used to be, thrown into a trance by the medicine-men in order that they might learn from their spirit guides which of the zoötypes, beast, bird, reptile, or what not, was to be adopted for the child's own personal totem. This, according to the present reading of the data, was a mode of identifying the particular power represented by the totemic zoötype, and a means of affiliating the child, now become an individual, to the power (the later god) for the protection thus sought, and this power was figured and visualized by the totemic zoötype. Thus the personal totem which was seen by the child in trance was a prototype of the spiritual support extended to the novice by a protector in the spirit world. So when the Inoit novice had prepared his body to become the temple of some spirit, he would call upon the genius (or ka) to take up its abode with him. The spirit invoked sends some totemic animal, an otter or badger or other zoötype, for him to kill and flay and clothe himself with the skin. By this means he is supposed to obtain the power of running wild or of making his transformation into the animal that images the superhuman power. The tongue of the beast is then cut out and worn as the medicine, the fetish, charm, or gree-gree of the initiate. This again, to all appearance, is equivalent to the Child-Horus becoming the Word.

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

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

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

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

mere political chief has been known to steal the medicines and fetish charms, the information and the magical vessel of the diviner and seer, on purpose to confer the sacred authority on himself and then to put the spiritual ruler to death and take his place, which is similar to the method of the Christians in getting rid of the pagans and stealing the appurtenances of their religion, and ruling without their "open vision." Among the Hottentots the "greatest and most respected old men of the clan" are the seers and prophesiers, or the mediums of spirit intercourse. Their practical religion, says Dr. Hahn, consists of a "firm belief in sorcery and the arts of the living medicine-man on the one hand, and on the other belief in and adoration of the powers of the dead" (Hahn, *Tsuni Goam,* p. 24). That is the religion of all ancient spiritualism distinguished from animism, and it is universal amongst the aboriginal races. The spirits of the dead are accepted as operative realities. They are dreaded or adored according to the mental status of the spiritualists, and the sorcerers, magi, the medicine-men, the witches, and witch doctors are the spirit mediums employed as the accepted and established means of communication. Also witches, wizards, sorcerers, shamans, and other abnormals who had the power of going out of the body in this life were feared all the more after death by many tribes because they had demonstrated the facts which caused such fear and terror; they had also been their exorcists and layers of the ghost whose protective influence was now lost to the living. One way of denoting that such beings were heavenly or of divine descent was signified by the custom of not allowing them to touch the ground with their feet. This was not an uncommon kind of tabu applied to the divine personage as representative of the god. It was a mode of showing that he was not of the earth earthy, and therefore he was heavenly, or something betwixt the earth and heaven, like Horus, who was "the connecting link" in spirit (Rit., ch. 42). It was because he was reckoned of divine descent that the king or other form of the ruler was not allowed to show the ordinary signs of age, decay, and decrepitude, nor to die a natural death like any mere mortal, but was put to death in his prime whilst robust and vigorous, and, as the saying is, "full of spirit." The Japanese Mikado was carried on men's shoulders because it was detrimental to his divinity for him to go afoot. One account of him says, "It was considered as a shameful degradation for him even to touch the ground with his foot" (Pinkerton's *Voyages and Travels,* vol. VII, p. 613). These were the divine kings, like the Egyptian Ank, the everlasting ones, the born immortals among men. This mode of doing honour and conferring dignity has its survivals in the custom of "chairing" or carrying the hero of the hour on the shoulders of those whose desire is to elevate him beyond a footing of equality with themselves on common ground; also in the practice of taking the horses out of the hero's carriage, when human beings take the place and position of the beasts.

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

of at the time they were made into men, it is more than probable that the girls were also inducted into the mysteries of trance at the time of their pubescent transformation. This would explain the extreme length of time during which the girls were often secluded from all eyes save those of their female overseers. We hear of the boys being kept in their isolation and practised upon until they did see. Why not the girls? Clairvoyance was "the vision and the faculty divine," the "beatific vision" of all the early races. It was sought for and cultivated, prized and protected, as the most precious of all human gifts, and the possessor was held to be divine. The girls who were secluded for the serpent's visit would, as spirit mediums, become the oracles of the serpent wisdom, and as mediums they would attain to primitive divinity. Moreover, when the typical serpent visits the Basuto virgin her limbs are plastered over with white clay and her face is covered by a mask. This denotes her transformation into a superior being of a spiritual order, which she would become as a spirit medium. This suggestion finds support from a story that is told by the Kirgis of Siberia. The daughter of a khan was kept shut up in a dark iron house so that no man might look upon her. She was attended by an old woman. When the girl attained her maidenhood she said to the old woman, "Where do you go so often?" "My child," said the old woman, "there is a bright world. In that bright world your father and mother live, and all sorts of people dwell; that is where I go." Obviously this other world was entered in the state of trance as well as at the time of death. The maiden said, "Good mother, I will tell nobody, but show me that bright world." So the old woman took the girl out of the dark iron house. But when the girl saw the bright world she fainted and fell. And the eye of God fell on her and she conceived. This was evidently in the hypnotic swoon that was induced by the aged woman, who thus initiated the maiden into the mysteries of mediumship at the period of her puberty. (Radloff, W., cited in *The Golden Bough* [1st edn., 1890], vol. ii., p. 237.)

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

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

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

The divine man was the diviner, the seer, the sorcerer, the spirit medium with all the early races. In the Marquesan and the South Sea Islands the divine man was supreme, whether he was a priest, a king, or only a person of inferior birth and station. If he had the supernormal faculty, the mana, he was the human representative of divinity on that account. "Among the Solomon Islanders," says Mr. Codrington (*J. Anth. Inst.,* x., 3), "there is nothing to prevent any man becoming a chief, if he can show that he is in possession of the mana—that is, the abnormal, mediumistic, or supernormal power." The Egyptian magical power will explain the mana of the Melanesians, described by Dr. Codrington as a power derived from all the powers of nature that were recognized. They are not in the mental position of thinking they can derive their mana directly from a god that is postulated as the one spiritual source of power. The powers recognized in nature are various, and were recognized because they were superhuman though not supernatural. Hence their influence was solicitously sought to augment the human. The unseen powers were operant in nature from the first as elemental forces which man would like to wield if he only knew the way to gain alliance with them and to share the power. "The mana," says Dr. Codrington, "can exist in almost anything. Disembodied souls or supernatural beings have it and can impart it, and it belongs essentially to personal beings who originate it, though it may act through the medium of water, or a stone or a bone" (p. 119). That is, it can be gathered from the powers that were pre-personal and elemental, as well as from the ancestral spirits who are personal. The Melanesian gathering his mana may be seen in the Manes of the Egyptian Ritual in the act of collecting his magical power. Here the mana is magical, and it is described as the great magic Ur-heka which is formulated for use as the word of power that can be directed at will by the Manes in possession of it. The soul of the deceased has great need of this superhuman power in his passage through Amenta. It is by means of this he opens the doors that are closed against him, makes

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

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

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

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

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

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

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

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

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

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

powers that were postulated as extant. Various modes of so-called "sympathetic magic" have been practised in making a primitive appeal to the powers. The Tshi-speaking people have a magical ceremony, the name of which denotes an invocation to the gods for pity and protection. In time of war the wives of the men who are with the army dance publicly stark naked through the town, howling, shrieking, gesticulating, and brandishing knives and swords like warriors gone insane. And from head to foot their bodies are painted of a dead-white colour. (Ellis, A. B., *The Tshi-speaking Peoples,* p. 226.) Dancing in a state of nudity was a mode in which the women showed the natural magic of the sex. Being all in white, they danced as spirits in the presence of the powers, whether sympathetic or not, whilst soliciting aid and protection for their men engaged in battle. In magic there was also a sense of binding as the root idea of religion, far beyond the meaning of the word *re-ligio* in Latin. The bond or tie had been magical before it was moral, as we find it in the "bonds of gesa" and other modes of binding by means of magical spells. One mode of compelling spirits was by the making of a tie, and of tying knots as a mode of acting the desire or of exhibiting controlling power. The most primitive and prevalent type of the African gree-gree is a magical tie. The magic of this proceeding was on the same plane as the utterance of the "words that compel," only the intent was visibly enacted in the language of signs, howsoever accompanied in the language of sounds. The character of the fetish-man was continued by the Christian priest. According to the promise made to Peter in the Gospels, it is said, "Whatsoever thou shalt bind on earth shall be bound in heaven; and whatsoever thou shalt loose on earth shall be loosed in heaven" (Matt. xvi. 19). And thus in the latest official religion the power to bind, tie up, and make fast was reconferred on Rome, where theological beliefs became identical with spiritual and intellectual bondage.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Thus the gods of Egypt originated in various modes of natural

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

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

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

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

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

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

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

EGYPTIAN BOOK OF THE DEAD AND THE MYSTERIES OF AMENTA.

BOOK IV

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

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

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

disguise of both the gnostic and canonical gospels, or that it was the fountain-head and source of all the books of wisdom claimed to be divine. In the mythology—that is, in the primitive mode of rendering the phenomena of external nature—Osiris as light-giver in the moon was torn in fourteen pieces during the latter half of the lunation by the evil Sut, the opposing power of darkness. He was put together again and reconstituted by his son, beloved Horus, the young solar god. This representation could not have been made until it was known that the lunar light was replenished monthly from the solar source. Then Horus as the sun god and the vanquisher of Sut, the power of darkness, could be called the reconstituter of Osiris in the moon. In that way a foundation was laid in natural fact according to the science of mythology, and a mystery bequeathed to the eschatology which is doctrinal. For as it had been with the dismembered, mutilated god in the mythos, so it is with the Osiris deceased, who has to be reconstructed for a future life and put together bit by bit as a spiritual body in one of the great mysteries of Amenta. In the mythos Har-Makhu was the solar god of both horizons, or the double equinox, who represented the sun of to-day that rose up from the nether world as conqueror of darkness to join the west and east together on the Mount of Glory, as the connecting link of continuity in time betwixt yesterday and to-morrow. The type was continued in the eschatology, when Har-Makhu became the Horus of the greater mysteries, Horus of the religious legend who suffered, died, and was buried in Amenta, and who rose again from the dead like the winter sun, as Horus in spirit, lifting aloft the insignia of his sovereignty. This was he who made the pathway, not merely betwixt the two horizons, but to eternal life, as son of Ra, the holy spirit in the eschatology. The intermediate link in the mythos, which "connects the solar orb with yesterday," is now the intermediary betwixt the two worlds and two lives in time and eternity. This is he who exclaims, "I am the link! I am the everlasting one! I am Horus who steppeth onwards through eternity" (Rit., ch. 42.) This was he who, in the words of the gnostic Paul, "broke down the wall of partition" and "made both one," "that he might create in himself one new man" and "reconcile them both in one body," even as the double Horus, Har-Sam-Taui, was made one when blended and established as one person in another mystery of Amenta (Rit., ch. 42).

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

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

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

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

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

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

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

Horus the child with finger to mouth is portrayed in the sign of the Scales at the autumn equinox, the point at which the sun begins to lessen and become impotent. This the Egyptians termed the "little sun," which when personified was infant Horus, who sank down into Hades as the suffering sun to die in the winter solstice and be transformed to rise again and return in all his glory and power in the equinox of Easter. This was matter of the solar mythos, also of life in vegetation and in the water of the inundation. In the eschatology Horus the child is typical of the human soul which was incarnated in the blood of Isis, the immaculate virgin, to be made flesh and to be born in mortal guise on earth as the son of Seb, and to suffer all the afflictions of mortality. He descended to Amenta as the soul sinking in the dark of death, and as the soul he was transfigured, changed, and glorified, to rise again and become immortal as a spirit perfected according to the teachings in the eschatology. A brief list will show how certain zoötypes that were founded in the mythological representation were continued in the eschatology:—

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

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

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

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

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

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

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

and when written down in hieroglyphics by the fingers of Taht-Aan for human guidance they supplied a basis for the Book of the Dead. It had been ordained by Ra that his words, such as those that bring about "the resurrection and the glory" (Rit., ch. 1), should be written down by the divine scribe Taht-Aan, to make the word truth, and to effect the triumph of Osiris against his adversaries; and it is proclaimed in the opening chapter that this mandate has been obeyed by Taht. The Ritual purports to contain the gnosis of salvation from the second death, together with the ways and means of attaining eternal life, as these were acted in the drama of the Osirian mysteries. Hence the Osiris says that freedom from perdition can be assured by means of this book, in which he trusts and by which he steadfastly abides. The object of the words of power, the magical invocations, the funeral ceremonies, the purgatorial trials, is the resurrection of the mortal to the life which is everlasting. This opening chapter is described as the "words" which bring about the resurrection on the Mount of Glory, and the closing chapters show the deceased upon the summit of attainment. He has joined the lords of eternity in "the circle of Osiris," and in the likeness of his own human self, the very "figure which he had on earth," but changed and glorified (ch. 178). Therefore the most exact and comprehensive title for the Book of the Dead now put together in 186 chapters would be "The Ritual of the Resurrection." The books of the divine words written down by Taht are in the keeping of Horus the son, who is addressed as "him who sees the father." The Manes comes to him with his copy of the writings, by means of which he prevails on his journey through Amenta, like Pilgrim with his roll. He exclaims: "O thou great seer who beholdest his father! O keeper of the books of Taht! Here am I glorified and filled with soul and power, and provided with the writings of Taht," the secrets of which are divine for lightening the darkness of the nether earth (Rit., ch. 94). With these the Manes is accoutred and equipped. The Word of god personified in Horus preceded the written word of god and when the words of power were written down by Taht the scribe of truth, they were assigned to Horus as the logia of the Lord, and preserved as the precious records of him who was the word in person; first the word of power as the founder, then the word in truth or made truth, as the fulfiller. The divine words when written constituted the scriptures, earliest of which are those ascribed to Hermes or Taht, the reputed author of all the sacred writings. And now we find that both the word in person and the written word, together with the doctrine of the word according to the ancient wisdom, are more or less extant and living still in the Egyptian Book of the Dead. The magical words of power when written down by Taht became the nucleus of the Ritual, which is late in comparison with the astronomical mythology and other forms of Sign-language, and belongs mainly to the Osirian religion.

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

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

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

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

and hereafter to ensure eternal continuity (Rit., ch. 15, hymn 3). The departing soul when passing away in death, or, as the truer phrase is, when setting into the land of life, clasps and clings to his roll for very life. As the book of life, or word of salvation, it was buried in the coffin with the dead when done with on earth. It showed the way to heaven objectively as well as subjectively, as heaven was mapped out in the astral mythos. The Manes enters Amenta with a papyrus roll in his hand corresponding to the one that was buried in his coffin. This contains the written word of truth, the word of magical power, the word of life. The great question now for him is how far he has made the word of god (Osiris) truth and established it against the powers of evil in his lifetime on the earth. The word that he carries with him was written by Taht-Aan, the scribe of truth. Another word has been written in his lifetime by himself, and the record will meet him in the Hall of Justice on the day of weighing words, when Taht will read the record of the life to see how far it tallies with the written word and how far he has fulfilled the word in truth to earn eternal life. The sense of sin and abhorrence of injustice must have been peculiarly keen when it was taught that every word as well as deed was weighed in the balance of truth on the day of reckoning, called the Judgment Day. The questions confronting the Manes on entering Amenta are whether he has laid sufficient hold of life to live again in death? Has he acquired consistency and strength or truth of character enough to persist in some other more permanent form of personality? Has he sufficient force to incorporate his soul anew and germinate and grow and burst the mummy bandages in the glorified body of the Sahu? Is he a true mummy? Is the backbone sound? Is his heart in the right place? Has he planted for eternity in the seed-field of time? Has he made the word of Osiris, the word that was written in the papyrus roll, truth against his enemies?

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

where he will be flourishing for ever even as he was on earth (Rit., 72, 9, 11). If chapter 91 is known, the Manes takes the form of a fully-equipped spirit (a Khu) in the nether world, and is not imprisoned at any door in Amenta either going in or coming out. Chapter 92 is the one that opens the tomb to the soul and to the shade of a person, that he may come forth to day and have the mastery over his feet. The book of giving sustenance to the spirit of the deceased in the under world delivers the person from all evil things (Rit., 148). There was another book wherewith the spirits acquired strength by knowing the names of the gods of the southern sky and of the northern sky (chs. 141-3). The Ritual was pre-eminently a book of knowledge or of wisdom, because it contained the gnosis of the mysteries. Knowledge was all-important. The Manes make their passage through Amenta by means of what they know. The deceased in one of his supplications says: "O thou ship of the garden Aarru, let me be conveyed to that bread of thy canal, as my father the great one who advanceth in the divine ship, *because I know thee"* (ch. 106, Renouf). He knew because, as we see by ch. 99, he had learned the names of every part of the bark in which the spirits sailed. Knowledge was power, knowledge was the gnosis, and the gnosis was the science of the mystery teachers and the masters of Sign-language. Ignorance was most dire and deadly. How could one travel in the next world any more than in this without knowing the way? The way in Amenta was indicated topographically very much in keeping with the ways in Egypt, chief of which was the water-way of the great river. Directions, names, and passwords were furnished in writing, to be placed with the mummy of the deceased. Better still, if these instructions and divine teachings were learned by heart, had been enacted and the word made truth in the life, then the Book of the Dead in life became the book of life in death. The word was given that it might be made truth by doing it as the means of learning the way by knowing the word. The way of life in three worlds, those of earth, Amenta, and heaven, was by knowing the word of god and making it true in defiance of all the powers of evil. According to this earlier Bible, death came into the world by ignorance, not by knowledge, as in the Christian travesty of the Egyptian teaching. As Hermes says: "The wickedness of a soul is ignorance. The virtue of a soul is knowledge" (Divine Pymander, B. iv., 27, 28). There was no life for the soul except in knowing, and no salvation but in doing, the truth. The human soul of Neferuben in the picture is the wise or instructed soul, one of the Khu-Akaru: he is a master of the gnosis, a knower or knowing soul, and therefore not to be caught like an ignorant fish in the net. Knowledge is of the first importance. In all his journeyings and difficulties it is necessary for the deceased to *know.* It is by knowledge that he is lighted to find his way in the dark. Knowledge is his lamp of light and his compass; to possess knowledge is to be master of divine powers and magical words. Ignorance would leave him a prey to all sorts of liers in wait and cunning enemies. He triumphs continually through his knowledge of the way, like a traveller with his chart and previous acquaintanceship with the local language; hence the need of the gnosis of initiation in the mysteries. Those who knew the real name of the god were in possession of the word

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

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

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

dramatis personæ in the Kamite mysteries. But now and again the beauty of feeling breaks out ineffably upon the face of it, as in the chapter by which the deceased prevails over his adversaries, the powers of darkness, and comes forth to the day, saying, "O thou who shinest forth from the moon, thou that givest light from the moon, let me come forth at large amid thy train, and be revealed as one of those in glory. Let the Tuat be opened for me. Here am I." The speaker is in Amenta as a mummy soul appealing to the father of lights and lord of spirits that he may come forth in the character of Horus divinized to delight the soul of his poor mother. He wishes to capitalize the desires of those who "make salutations" to the gods on his behalf. These in modern parlance would be the prayers of the priests and congregation (ch. 3) for his welfare and safety in the future life, otherwise for his salvation. In the chapter by which one cometh forth to day he pleads: "Let me have possession of all things soever which were offered ritualistically for me in the nether world. Let me have possession of the table of offerings which was heapt for me on earth—the solicitations which were uttered for me, *'that he may feed upon the bread of Seb,'* or the food of earth. Let me have possession of my funeral meals," the meals offered on earth for the dead in the funerary chamber (ch. 68).

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

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

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

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

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

of the aborigines. They also conform to the two souls of darkness and light that were imaged by the black vulture and the golden hawk of Sut and Horus, the first two of the total septenary of powers or souls. The shade, however, is but one-seventh of the series. The other self when perfected consists of seven amalgamated souls. Some of the Manes in Amenta do not get beyond the state of the shade or Khabit; they are arrested in this condition of mummied immobility. They do not acquire the new heart or soul of breath; they remain in the egg unhatched, and do not become the Ba-soul or the glorified Khu. These are the souls that are said to be eaten by certain of the gods or infernal powers. "Eater of the shades" is the title of the fourth of the forty-two executioners (ch. 125). The tenth of the mystical abodes in Amenta is the place of the monstrous arms that capture and carry away the Manes who have not attained a condition beyond that of the shade or empty shell. The "shells" of the theosophists may be met with in the Ritual. The Manes who is fortified with his divine soul can pass this place in safety. He says, "Let no one take possession of my shade [let no one take possession of my shell or envelope]. I am the divine hawk." He has issued from the shell of the egg and been established beyond the status of the shade as a Ba-soul. With this may be compared the superstition that in eating eggs one should always break up the empty shell, lest it should be made evil use of by the witches. There are wretched shades condemned to immobility in the fifth of the mystical abodes. They suffer their final arrest in that place and position, and are then devoured by the giants who live as eaters of the shades. These monsters are described as having thigh-bones seven cubits long (ch. 149, 18, 19). No mere shade has power enough to pass by these personifications of devouring might; they are the ogres of legendary lore, who may be found at home with the ghoul and the vampire in the dark caverns of the Egyptian under world. These were the dead whose development in spirit world was arrested at the status of the shade, and who were supposed to seek the life they lacked by haunting and preying upon human souls, particularly on the soul of blood. In its next stage the soul is called a Ba, and is represented as a hawk with a human head, to show that the nature of the soul is human still. This is more than a soul of shade, but it was not imagined nor believed that the human soul as such inhabited the body of a bird. In one of the hells the shades are seen burning, but these were able to resist the fire, and it is consequently said, "The shades live; *they have raised their powers*." They are raised in status by assimilating higher powers.

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

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

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

It is the Khu that is thus addressed in the tomb as the glorified one: "Thou shalt not be imprisoned by those who are attached to the person of Osiris [that is, the mummy], and who have custody of souls and spirits, and who shut up the shades of the dead. It is heaven only that shall hold thee." (Rit., ch. 92.) The shade of itself could never leave the tomb. For this reason it was commonly held that the shade remained with the corpse or mummy on the earth. But here the tomb, the mummy, and the shade are not on earth; they are in Amenta. Without the Ba-soul, the shade remains unvivified. Without the Sekhem, it lacks essential form or power of re-arising. Without the Khu-spirit the person does not ascend from the sepulchre or prison-house of the nether world. But when this has been attained the deceased is glorified. If chapter 91 is known, "he taketh the form of a fully-equipped Khu [spirit] in the nether

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

earth, or to the Manes in Amenta, it is presented by the giver to the Ka. Certain priests were appointed to be ministers to the Ka, and these made the offerings to the Ka of the deceased on behalf of the living relatives. This is because the Ka was the type of personality, seventh of the seven souls attained as the highest in which the others were to be included and absorbed. In the vignettes to chapter 25 of the Ritual (Naville, *Todt., Kap.* 25, vol. I, p. 36) the deceased is shown his Ka, which is with him in the passage of Amenta, not left behind him in the tomb, that he may not forget himself (as we might say), or, as he says, that he may not suffer loss of identity by *forgetting his name.* Showing the Ka to him enables the Manes to recall his name in the great house, and especially in the crucible of the house of flame. When the deceased is far advanced on his journey through Amenta, his Ka is still accompanying him, and it is described as being the food of his life in spirit world, even as it had been his spiritual food in the human life. "Thou art come, Osiris; thy Ka is with thee. Thou feedest thyself under thy name of Ka" (128, 6). When the Osiris has passed from the state of a shade to the stage of the Ka, he will become what the Ritual designates a fully equipped Manes who has completed his investiture. As a Sahu he was reincorporated in a spiritual body. As a Khu he was invested with a robe of glory. As a sacred hawk with the head of a Bennu he was endowed with the soul of Horus (ch. 78). It was here he exclaimed "Behold me; I am come to you [the gods and the glorified], and have carried off my forms and united them." But in chapter 92 he was anxiously looking forward to the day of reckoning, when he said, "Let the way be open to my soul and my shade, that I may see the great god within his sanctuary on the day of the soul's reckoning," "when all hearts and words are weighed." He is not yet one of the spirits made perfect, being neither judged nor justified. He has to pass his last examination, and is now approaching the great hall of judgment for his trial. He says, "I am come that I may secure my suit in Abydos," the mythical re-birthplace of Osiris. This is the final trial of the long series through which he has hitherto successfully passed (Rit., ch. 117, Renouf). He has now arrived at the judgment hall. It has been asserted that the deeds which the deceased had done here on earth in no wise influenced the fate that awaited the man after death (Maspero, *Egyptian Archæology,* Eng. tr., p. 149). But how so, when the new heart which was given to the deceased in Amenta, where he or she was reconstituted, is said to be *fashioned in accordance with what he has done in his human life?* And the speaker pleads that his new heart may *not be fashioned according to all the evil things that may be said against him* (Rit., ch. 27). He is anxious that the ministrants of Osiris in the Neter-Kar, "who deal with a man *according to the course of his life,"* may not give a bad odour to his name (ch. 30 B). And again he pleads, "Let me be glorified through my attributes; let me be estimated according to my merits" (ch. 72). It is plainly apparent that the future fate of the soul was dependent on the deeds that were done in the body, and the character of the deceased was accreted according to his conduct in the life on earth.

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

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

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

judge not to go against him, for he did the right thing in Tamerit, the land of Egypt. His heart is weighed in the scales of justice. He passes pure, as one of those who are welcomed by Horus for his own faithful followers, the blessed of his father, to whom it is said, "Come, come in peace." Horus the intercessor, advocate, or paraclete, now takes him by the hand and leads him into the presence of Osiris in the sanctuary. The Manes in the Judgment Hall is black-haired, as seen in the pictures of Ani (Papyrus of Ani, pl. 4). But when he kneels before Osiris on the throne his hair is white. He has passed as one of the purified and is on his way to join the ranks of the just spirits made perfect, who are called the glorified. The attendants say to him, "We put an end to thy ills and we remove that which is disorderly in thee through thy being smitten to the earth" in death. These were the ills of mortality from which he has now been freed in spirit. Here occurs the resurrection of the Osiris in the person of Horus, and it is said, "Ha, Osiris! thou hast come, and thy Ka with thee, which uniteth with thee in thy name of Ka-hetep" (ch. 128). An ordinary rendering of "Ka-hetep" would be "image of peace" = type of attainment; but as the word hetep or hepti also means number seven, that coincides with the Ka being an image of the septenary of souls, complete at last to be unified in the hawk-headed Horus.

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

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

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

He now enters the divine presence of Osiris-Ra to relate what he has done in the character of human Horus, Har-Tema, and Har-Makheru on behalf of his father which constitutes him the veritable son of god. When the Manes had attained the solar bark he has put on "the divine body of Ra" and is hailed by the ministrants with cries of welcome and acclamations from the Mount of Glory (ch. 133). In travelling through the under-world he had passed from the western horizon of earth to the east of heaven, where he joins the solar boat to voyage the celestial waters. There is a change of boat for the night. Hence the speaker says he is "coming in the two barks of the lord of Sau" (ch. 136 B, Renouf). There may be some difficulty about the exact position of the chapter numbered 110 in the Ritual, but there is no difficulty in identifying the fields of peace upon the summit of Mount Hetep as the lower paradise of two, which was the land of promise attainable in Amenta. This was the sub-terrestrial or earthly paradise of the legends. When the Manes comes to these elysian fields he is still in the earth of eternity, and has to prove himself an equal as a worker with the mighty Khus (Khuti), who are nine cubits high, in cultivating his allotment of arable land. The arrival at Mount Hetep in this lower paradise or heaven of the solar mythos precedes the entrance to the Judgment Hall which is in the domain of the Osiris below, and the voyage from east to west in the Matit and the Sektit bark of the sun, therefore it is not in the ultimate heaven or the upper paradise of eternity upon Mount Hetep. We see from the Pyramid texts (Pepi I, lines 192, 169, 182, Maspero, *Les Inscrip. Des Pyramids de Sakkarah*) that there were two stages of ascent to the upper paradise, that were represented by two ladders: one is the ladder of Sut, as the ascent from the land of darkness, the other is the ladder of Horus, reaching to the land of light. King Pepi salutes the two: "Homage to thee, O ladder of Sut. Set thyself up, O ladder of God. Set thyself up, O ladder of Sut. Set thyself up, O ladder of Horus, whereby Osiris appeared in heaven when he wrought protection for Ra." Pepi likewise enters heaven

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

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

birth to become or to be assimilated to the divine child in his rebirth. He tells the serpent Abur that he is the divine babe, the mighty one. Not a limb of him is without a god. He is not to be grasped by arms or seized by hands. "Not men or gods, the glorified ones or the damned; not generations past, present, or to come, can inflict any injury on him who cometh forth and proceedeth as the eternal child, the everlasting one" (Rit., ch. 42), or as Horus, the son of Isis. These divine characters are assumed by the Manes when he commands his enemies to do his bidding. According to the magical prescriptions, in fighting the devil, or the evil Apap, a figure of the monster was to be moulded in wax with the name inscribed upon it in green (Budge, *Proceedings Soc. of Arch.,* 1866, p. 21). This was to be spat upon many times, spurned with the foot, and then flung into the fire, as a magical mode of casting out the devil. When the Apap reptile is first encountered and addressed in the Ritual it is said, "O one of wax! who takest captive and seizest with violence and livest upon those who are motionless, let me not become motionless before thee" (Rit., ch. 7). This is because the presence of the devouring monster is made tangible by the image of wax which represents the power addressed, that is otherwise invisible. The ideal becomes concrete in the figure that is thus magically employed. It is in this magical sense that the opening chapters of the Ritual are declared to contain the "words of power" that bring about the resurrection and the glory of the Manes in Amenta. This mode of magic is likewise a mode of hypnotism or human magnetism which was universally common with the primitive races, especially the African, but which is only now being timidly touched by modern science. The power of paralyzing and of arresting motion was looked upon as magical potency indeed. Hypnotic power is magical power. This is described as being taken from the serpent as its strength. In one passage (Rit., ch. 149) the serpent is described as he "who paralyzes with his eyes." And previously, in the same chapter, the speaker says to the serpent, "I am the man who covers thy head with darkness, and I am the great magician. Thine eyes have been given to me, and I am glorified through them. Thy strength [or power] is in my grasp." This might be termed a lesson in hypnotism. The speaker becomes a great magician by taking possession of the paralyzing power in the eyes of the serpent. The description seems to imply that there had been a contest betwixt the serpent-charmer and the serpent, and that the man had conquered by wresting the magical power from the reptile. The Manes has much to say about the adversary of souls whom he meets in Amenta. This is the Apap of darkness, of drought and dearth, disease and death. It is the representative of evil in physical phenomena which was translated as a figure from the mythology into the domain of eschatology. In chapter 32 the "Osiris standeth up upon his feet" to face and defy the crocodiles of darkness who devour the dead and carry off the words of power from the glorified in the under-world. They are stopped and turned back when the speaker says: "I am Atum. All things which exist are in my grasp, and those depend on me which are not yet in being. I have received increase of length and depth and fulness of breathing within the domain of my father the great one. He hath given me the

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

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

Osiris had originated as a god in matter when the powers were elemental, but in the later theology the supreme soul in nature was configurated in a human form. Matter as human was then considered higher than matter unhumanized, and the body as human mummy was superior to matter in external nature. Also the spirit in human form was something beyond an elemental spirit; hence the god as supreme spirit was based, as already shown, upon the human ghost, with matter as the mummy. Osiris as a mummy in Amenta is what we might call the dead body of matter invested with the limbs and features of the human form, as the type to which the elemental powers had attained in Ptah, in Atum, and in the human-featured Horus, which succeeded the earlier representation by means of zoötypes. Osiris is a figure of inanimate nature, personalized as the mummy with a human form and face, whilst being also an image

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

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

in Child-Horus. The saviour who came by water was Ichthys the fish. The saviour who came in fruit as product of the tree was the Natzer. The saviour who came by spirit was the soul of the sun. This was the earliest rendering of the incorporation of Horus as the primary life and light of the world made manifest in external nature, before the doctrine was applied to biology in the human domain, where Horus came by blood, as the mode of incarnation in the human form. In the later myth Osiris is the deity who suffered as the winter sun, assailed by all the powers of darkness. He also suffered from the drought as imaged in the fire-breathing Apap-reptile, and in other ways as lord of life in water, vegetation, and in various forms of food. This suffering deity or provider was the god in matter. Ra is the god in spirit, Osiris in matter. Not only in the matter of earth, but also in the human form—the form assumed by Horus as the child of earth, or Seb. Osiris, the great sufferer in the dead of winter, was not simply the sun, nor was Osiris dead, however inert in matter, lying dumb in darkness, with non-beating heart. He was the buried life of earth, and hence the god in matter imaged in the likeness of a mummy waiting for the resurrection in Amenta. Such was the physical basis in the mythos of the mystery that is spiritual in the eschatology. Mummy-making in Egypt was far older than the Osirian cult. It was at least as old as Anup the divine embalmer of the dead. Preserving the human mummy perfectly intact was a mode of holding on to the individual form and features as a means of preserving the earthly likeness for identifying the personality hereafter in spirit. The mummy was made on purpose to preserve the physical likeness of the mortal. The risen dead are spoken of in the Ritual as "those who have found their faces." The mummy was a primitive form of the African effigy in which the body was preserved as its own portrait, whereas the ka was intended for a likeness of the spirit or immortal—the likeness in which the just spirit made perfect was to see Osiris in his glory. Both the mummy and the ka were represented in the Egyptian tomb, each with a chamber to itself. From the beginning there had been a visible endeavour to preserve some likeness or memento of the earthly body even when the bones alone could be preserved. Mummy-making in the Ritual begins with collecting the bones and piecing them together, if only in a likeness of the skeleton. It is at this stage that Horus is said to collect the bones of his father Osiris for the resurrection in a future life by means of transubstantiation. The same primitive mode of preparing the mummy is implied when it is said to the solar god on entering the under-world, "Reckon thou thy bones, and set thy limbs, and turn thy face to the beautiful Amenta" (ch. 133, Renouf). Teta, deceased, is thus addressed, "O Teta, thou hast raised up thy head for thy bones, and thou hast raised up thy bones for thy head." Also the hand of Teta is said to be like a wall as support of Horus in giving stability to his bones. Thus the foundation was laid for building the mummy-type as a present image of the person who had passed.

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

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

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

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

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

Also it is entirely false to represent the Egyptians as making the mummy and preserving it for the return of the soul into the old earthly body. That is but a shadow of the true idea cast backwards by Christianity. Millions of cats were made into mummies and sacredly preserved around the city of Bubastes, but not with the notion of a bodily resurrection. They were the totems of the great cat clan or its metropolis, the Egyptian "Clan Chattan," which had become symbols or fetishes of religious significance to later times when the totemic mother as the cat, the seer by night, was divinized in the lunar goddess Pasht, and the worshippers embalmed her zoötype, not because they adored the cat, but because the deess herself was the Great Mother typified by the cat. Both the mother and the moon were recognized beyond the cat, which was their totemic zoötype and venerated symbol. Osiris was the mummy of Amenta in two characters; in one he is the khat-mummy lying laid out with corpse-like face upon the funeral couch, in the other he is the mummy risen to his feet and incorporated in the glorious body. These two characters were continued as the *Corpus Christi* and the risen Christ in Rome. Hence in the iconography of the catacombs the Egyptian mummy as Osiris-sahu, and as Horus the new-born solar child, are the demonstrators of the resurrection for the Christian faith, where there is no testimony whatever to an historical event. Any time during the last 10,000 years the mummy made for burial in the tomb was imaged in the likeness of Osiris in Amenta, who, though periodically buried, rose again for ever as the type of life eternal. In making the mummy of Osiris the Egyptians were also making an image of the god who rose again in spirit as Osiris-sahu or as Horus divinized, the risen Christ of the Osirian cult. When the lustrations were performed with water in Tattu and the anointings with oil in Abydos, it was what may be termed a mode of Christifying or making Horus the child of earth into Horus the son of god who became so in his baptism and anointing that were represented in the mysteries. The first Horus was born of the virgin, not begotten. The second Horus was begotten of the father, and the child was made a man of in his baptismal regeneration with the water and with unction, with the oil of a tree or the fat of a bull.

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

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

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

"The mode of embalming," says Prof. Petrie, "was very singular. The body was shrunk, wrapped up in linen cloth, then modelled all over with resin (or tahn) into the natural shape and plumpness of the living figure, completely restoring all the fullness of the form, and this was wrapped round with a few turns of the finest gauze." (Petrie, *Medum,* Intro., ch. 2, pp. 17 and 18.) There was no coffin present in the tomb. The mummy thus invested with the tahn had been buried in this primitive kind of glass case, in which the form and features could be seen either directly or by means of the modelling. The tahn, gum or resin, as a natural product from the tree, preceded glass, and would be fashioned for the earlier monstrance. Remodelling the dead in the likeness of the living form by means of the pellucid tahn is a mode of making the glorified body on earth that was imaged by the sahu in Amenta, and thus the mummy here attains the twofold type of the Osiris Khat, or corpse, and the Osiris-sahu, or the glorified in spirit. In the Christian agglomerate of Egyptian doctrines and dogmas, rites and symbols, the pellucid tahn may, we think, be recognized in the sacred monstrance of the Roman ritual. This is a show-case in which the host or *Corpus Christi* is placed to be uplifted and exhibited. The eye of Horus is yet visible in the *lanula* or crescent-shaped crystal of the monstrance which holds the consecrated bread. The name of this show-case is derived from the Latin *monstrare,* "to show," and this had been the object of the mummy makers in employing the transparent tahn.

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

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

the Osiris-karast, and that the karast mummy risen to its feet as Osiris-sahu was the prototypical Christ. Unhappily, these demonstrations cannot be made without a wearisome mass of detail. And we are bound for the bottom this time. Dr. Budge, in his book on the mummy, tells his readers that the Egyptian word for mummy is *ges,* which signifies to wrap up in bandages. But he does not point out that ges or kes, to embalm the corpse or make the mummy, is a reduced or abraded form of an earlier word, karas (whence krst for the mummy). The original word written in hieroglyphics is krst, whence kas, to embalm, to bandage, to knot, to make the mummy or karast (Birch, *Dictionary of the Hieroglyphics,* pp. 415-416; Champollion, *Gram. Egyptienne,* 86). The word krs denotes the embalmment of the mummy, and the krst, as the mummy, was made in the process of preparation by purifying, anointing, and embalming. To karas the dead body was to embalm it, to bandage it, to make the mummy. The mummy was the Osirian *Corpus Christi,* prepared for burial as the laid-out dead, the karast by name. When raised to its feet, it was the risen mummy, or sahu. The place of embalmment was likewise the krs. Thus the process of making the mummy was to karas, the place in which it was laid is the karas, and the product was the krst, whose image is the upright mummy = the risen Christ. Hence the name of the Christ, Christos in Greek, Chrestus in Latin, for the anointed, was derived, as the present writer previously suggested, from the Egyptian word krst. Karas also signifies the burial-place, and the word modifies into Kâs or Châs. Kâsu the "burial place" was a name of the 14th Nome in Upper Egypt. A god Kâs is mentioned three or four times in the Book of the Dead, "the god Kâs who is in the Tuat" (ch. 40). This was a title of the mummy Osiris in the funerary dwelling. In one passage Kâs is described as the deliverer or saviour from all mortal needs. In "the chapter of raising the body" (178) it is said of the deceased that he had been hungry and thirsty (on earth), but he will never hunger or thirst any more, "for Kâs delivers him" and does away with wants like these. That is, in the resurrection. Here the name of the god Osiris-Kâs written at full is Osiris the Karast—the Egyptian Christ. Not only is the risen mummy or sahu called the karast, Osiris as lord of the bier is the Neb-karast equivalent to the later Christ the Lord, and the lord of the bier is god of the resurrection from the house of death. The karast is literally the god or person who has been mummified, embalmed, and anointed or christified. Anup the baptizer and embalmer of the dead for the new life was the preparer of the karast-mummy. As John the Baptist is the founder of the Christ in baptism, so Anup was the *christifier* of the moral Horus, he on whom the holy ghost descended as a bird when the Osiris made his transformation in the marriage mystery of Tattu (Rit., ch. 17). We read in the funeral texts of Anup being "Suten tu hetep, Anup, neb tser khent neter ta *krast*-ef em set" (Birch, *Funeral Text,* 4th Dynasty). "Suten hept tu Anup tep-tuf khent neter ha am ut neb tser *krast* ef em as-ef en kar

neter em set Amenta" (Birch, *Funeral Stele of Ra-Khepr-Ka,* 12th Dynasty). Anup gives embalmment, krast; he is lord over the place of embalmment, the kras; the lord of embalming (krast), who, so to say, makes the "krast." The process of embalmment is to make the mummy. This was a type of immortality or rising again. Osiris is krast, or embalmed and mummified for the resurrection. Passage into life and light is made for the karast-dead through the embalmment of the good Osiris (Rit., ch. 162)—that is, through his being karast as the mummy type. Thus the Egyptian krast was the pre-Christian Christ, and the pictures in the Roman Catacombs preserve the proof. The passing of the karast into the Christ is depicted in the gnostic iconography. It is in the form of a child bound up in the swathings of a diminutive Egyptian mummy, with the halo and cross of the four quarters round its head, which show its solar origin. It is the divine infant which has the head of Ra in the Ritual who says, "I am the babe; I renew myself, and I grow young again" (chs. 42 and 43). The karast mummy is the type of resurrection in the Roman Catacombs because the karast was the prototypal Christ. It is the Egyptian karast as thing and word that supplied and will explain the Greek Christ, Christos, Krstos, or Latin Chrestus, and account for the *Corpus Christi,* the anointed, the Saviour, doctrinally, typically, actually in every way except historically, and of that the karast, Krstos, or Christ is entirely independent. "Henceforth," said a dignitary of the Church of England the other day, "Christianity has done with the metaphysical Christ." But there is no physical Christ except the karast mummy, which was Osiris when laid out and lying down in death, and Horus of the resurrection standing up as Amsu risen from the sepulchre, having the whip hand over all the powers of darkness and the adversaries of his father.

The Mummy-Babe

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

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

into Horus the anointed son of god the father. "Extreme unction," the seventh of the holy sacraments, is indeed a Christian rite.

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

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

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

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

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

mummy or corpse which was his image in the human form. The first is in being made flesh and putting on the likeness of mortality, the second is in making his transformation into a spirit, as the type of immortality. The marriage of Cupid and Psyche is a fable that was founded on this union of the two souls which we have traced in the Ritual as the soul in matter, or the human soul, and the soul in spirit. Cupid, under another name, is Eros, whilst Eros and Anteros are a form of the double Horus, Eros in spirit, Anteros in matter, and the blending of the two in the mysteries was the marriage of Cupid and Psyche in the mystery of Tattu. Now here is another of those many mysteries which have no origin in historic Christianity. The agapé was celebrated in connection with the eucharist. This was not founded at the time of the Last Supper, nevertheless it was held to be a Christian sacrament. Paul in speaking of the love-feast at Corinth as a scene of drunken revelry (I. Cor. ii. 20-22), recognizes the celebration of two suppers, which he is desirous of having kept apart, one for the church, and one for the house. These two are the eucharist and the agapé. Ecclesiastical writers differ as to which of the two ought to be solemnized first, but there is no question that two were celebrated in connection with each other. In his attack on the licentiousness of the Christian agapé Tertullian asks the wives, "Will not your husbands know what it is you secretly take before other food?" and again, "Who will without anxiety endure her absence all night long at the Pascal solemnities?" "Who will without some suspicion of his own let her go to attend that Lord's banquet which they defame?" (Keating, Y. F., *The Agape and the Eucharist,* p. 70.) As Egyptian, we can identify the two, and thus infer the order in which they stood to each other. Whether both were called suppers or not, the Egyptians celebrated the last supper of Osiris on the last night of the old year, and the mesiu, or the evening meal, on the first night of the new year. And this duality was maintained by the gnostics and continued by the Christians. These are two of the Osirian mysteries, and in the list of the ten great mysteries there are two nights of provisioning the altar—that is, two nights of a feast or memorial supper. One is held in Annu, the other in Sekhem, with the resurrection in Tattu coming between the two. In Sekhem the blind Horus receives his sight, or his beatific vision of the divine glory, which was seen when he had pierced the veil hawk-headed in the image of Ra. Provisioning the altar in Sekhem is designated "dawn upon the coffin of Osiris" (Rit., ch. 18). The eucharist was a form of the mortuary meal in which the death of Osiris was commemorated by the eating of the body and the drinking of the blood. The agapé, or phallic feast, was a mode of celebrating the re-arising of Horus, Prince of Sekhem, as portrayed by the re-erection of the Tat. This accounts for the sexual orgie of the agapé, a primitive form of which was acted by the Eskimo in the festival of reproduction. In their mysteries this was the reproduction of food. In the Egyptian it was the regeneration and resurrection of the soul that was celebrated at the agapé. The death, of course, came first. This was on the night of the great sacrifice, and the eucharist was

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

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

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

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

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

Amenta, the earth of eternity, is the land of the mysteries where Taht, the moon god, in the nether night was the great teacher of the sacred secrets together with the seven wise masters. The passage through Amenta is a series of initiations for the Osiris deceased. He is inducted into the mysteries of Rusta (1, 7, 9), the mysteries of the Tuat (130, 27), the mysteries of Akar (148, 2, 3). He knows the mysteries of Nekhen (113, 1). Deceased invokes the god who dwells in all mysteries (14, 1); deceased learns the mystery of the father god Atum, who becomes his own son (15, 46); he is the mysterious of form (17, 91) and the mysterious of face, like Osiris (133, 9). "I shine in the egg," says the deceased, "in the land of the mysteries." Chapter 162 contains the most secret, most sacred, the greatest of all mysteries. Its name is the book of the hidden dwelling—that is, the book of Amenta or the ritual of the resurrection. Obscure as these mysteries may seem, on account of the form—that of dramatic monologue and soliloquy—and the brevity of statement, we can recognize enough to know that these are the originals of all the other "mysteries," Gnostic, Kabalistic, Masonic, or Christian. The dogma of the incarnation was an Egyptian mystery. Baptismal regeneration, transfiguration, transubstantiation, the resurrection and ascension, were all Egyptian mysteries. The mystery of an ever-virgin mother; the mystery of a boy at twelve years of age transforming suddenly into an adult of thirty years, and then becoming one with the father, as it had been earlier in the mysteries of totemism; the mystery in which the dead body of Osiris is transubstantiated into the living Horus by descent of the bird-headed holy spirit; the mystery of a divine being in three persons, one of which takes flesh on earth as the human Horus, to become a mummy as Osiris in Amenta, and to rise up from the dead in spirit as Ra in heaven. These and other miracles of the Christian faith were already extant among the mysteries of Amenta. But the meaning of the mysteries could only be known

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

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

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

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

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

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

Horus the saviour, who was brought to birth
As light in heaven and sustenance on earth.
Horus in spirit, verily divine,
Who came to turn the water into wine.
Horus, who gave his life, and sowed the seed
For men to make the bread of life indeed.
Horus the comforter, who did descend
In human fashion as the heavenly friend.
Horus the word, the founder in his youth.
Horus, fulfiller as the word made truth.
Horus the lord and leader in the fight
Against the dark powers of the ancient night.
Horus the sufferer with his cross bowed down,
Who rose at Easter with his double crown.
Horus the pioneer, who paved the way
Of resurrection to eternal day.
Horus triumphant with the battle done,
Lord of two worlds, united and made one.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

to the Egyptian doctrine, the development would be arrested and the soul from the earthly body might remain a wretched shade that was doomed to extinction, or, in the Christian perversion, was damned eternally. It was in Amenta that the dead were raised to inherit the second life. The resurrection had no other meaning for the Egyptians. And in the resurrection the Osiris is thus greeted: "Hail, Osiris! thou art born twice! The gods say to thee: 'Come! come forth; come see what belongs to thee in thy house of eternity' " (ch. 170). It is then that he is changed and renewed in an instant.

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

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

The Christians prattle about the divine "sonship of humanity," manifested in the historical Jesus. But they have no divine daughtership, no origin for the soul as female and no female soul. The Jews did all they could to get rid of the female part of the divine nature, and the exigency of the Christian history has suppressed the feminine element altogether in the human type that represented both sexes in humanity as it was set forth by the Egyptians in the mysteries. Finally, it has been frequently asserted that only through the Gospel Jesus has a god of the poor man ever been revealed—a statement most profoundly false. A god of the poor and suffering was personified in Horus the elder. But there is a corollary to the character. He is likewise an avenger of the sufferings. Horus at Edfu is said to protect the needy against the powerful. Also, in the great Judgment Hall the Osiris deceased upon his trial says, "I have not been a land-grabber. I have not exacted more than should be done for me as the first fruits of each day's work" (Rit. ch. 125). Various other statements tend to show that the unjust capitalists of those times had a mortal dread of facing Osiris the divinized judge, who was likewise god of the poor and needy. In an Egyptian hymn the one god, Atum the maker of men, is described as "lying awake while all men lie asleep, to seek out the good of his

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

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

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

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

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

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

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

physical phenomena, becomes the dark-hearted evil one, and is then described as causing storms and tempests, going round the horizon of heaven "like one whose heart is veiled" (Rit., ch. 39, Renouf), as the adversary of Osiris the Good Being. The darkness, fire, and chains are all Egyptian. Darkness was mythically represented by the Apap dragon, also as the domain of Sut in the later theology. Darkness in the nether world is identical with the tunnels of Sut in Amenta. The chains are likewise Egyptian, but not for human wear. Apap and the Sebau, Sut and the Sami are bound in chains. It is said to the pre-anthropomorphic devil, "Chains are cast upon thee by the scorpion goddess" (Rit., ch. 39). Sut is also imprisoned with a chain upon his neck (ch. 108). As already explained, the Sebau and the Sami represent the physical forces in external nature that made for evil and were for ever opposed to the Good Being and to the peace of the world. These were always rising in impotent revolt as the hosts of darkness and spawn of Apap, headed by the evil-hearted Sut. They had to be kept under; hence the necessity for prisons, bonds, and chains. The mythical imagery has been continued in the Christian eschatology, and the sinners put in the place of the Sebau, whereas in the Egyptian teaching the sinners, once human, who were irretrievably bad, were put an end to once for all, at the time of the second death, in the region of annihilation (Rit., ch. 18). Coming to an end for ever was, to the Egyptian mind, a prospect worse than everlasting pains, so profound was their appreciation of life, so powerful their will to persist. They represented evil as negation. Apap is evil and a type of negation in the natural phenomena that were opposed to good. In the eschatology Sut represents negation as non-existence. Evil culminated in annihilation and non-being for the Manes, and the negation of being, of life, of good, was the ultimate form of evil. The Egyptian purgatory, called the Meskat, is a place of purgation where the primitive mode of purifying may be compared with that of Fulling. It is effected by beating. Hence the Meskat is the place of scourging. The Manes pleads that he may not fall under the knives of the executioners in the place of extermination, as he has *"passed* through the place of purification in the middle of the Meskat." In chapter 72 the Manes prays that he may "not be stopped at the Meskat," or in purgatory, but may pass on to the divine dwelling-place prepared for him by Tum "above the earth," where he can "join his two hands together," and eat the bread and drink the beer upon the table of Osiris. The same plea, "Let me not be stopped at the Meskat," or kept in purgatory, is also uttered by the speaker in chapter 99. The enemies of the Good Being were likewise pilloried. Hence the Manes says, "Deliver me from the gods of the pillory, who fasten (the guilty) to their posts" (ch. 180).

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

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

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

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

It may look like taking a flying leap in the dark to pass from the Egyptian Book of the Dead to Bunyan's *Pilgrim's Progress,* but whencesoever Bunyan derived the tradition, the *Pilgrim's Progress* contains an outline of the matter in the Egyptian Ritual. Christian personates the Manes on his journey through the nether earth, with the roll in his hand containing the word of life. The escape from the City of Destruction may be seen in the escape of the deceased from the destruction threatened in Amenta, when he exclaims, "I come from the lake of flame, from the lake of fire and from the field of flame" (ch. 98). The wicket-gate corresponds to the secret doorway of the mysteries; the "Slough of Despond" to the marshes in the mythos; the "Hill of Difficulty" to the Mount of Ascent up which the Osiris climbs with "his staff in his hand." The Manes forgets his name; Christian forgets his roll, the roll that was his guide book for the journey and his passport to the celestial city. The prototypal valley of the shadow of death is the Aar-en-tet in Amenta. This is the valley of darkness and death (Rit., ch. 19; 130, 6). The Ritual says, "Let not the Osiris advance into the valley of darkness" where the twice-dead were buried for ever by the great annihilator Seb. The monster Apap is the original Apollyon. The equipment of Christian in his armour for his conflict with Apollyon in the Valley of Humiliation is one with the equipment of the Osiris, who enters the valley "glorious and well equipped" for the battle with his adversary the dragon. The fight of Christian and Apollyon is identical with the contest between Ra and Apap. All the time of his struggle Apollyon fought with yells and hideous roarings; Apap with "the voice of strong bellowings" (Rit., ch. 39). Christian passes by the mouth of hell; the Osiris passes by the ten hells, with all of them, as it were, making mouths at him for their prey. There are two lions at the gate of the Palace Beautiful, and in the Ritual the two lions crouch at the beautiful gate of exit from Amenta (Vig. to ch. 18). The waters of the river of life, the green meadows, the delectable mountains, the land of Beulah, the paradise of peace, the celestial city on the summit, all belong to the mythology of Hetep or the Mount of Glory—a bare outline, the mere skeleton of which has been clothed at different times in various forms, including this of the *Pilgrim's Progress.* Possibly Bunyan the tinker derived the tradition from those travelling tinkers the gipsies. However this may be, the Egyptian Ritual is the verifiable source of Bunyan's *Pilgrim's Progress.*

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

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

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

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

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

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

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

In the Egyptian mythology Horus is the blind man, or rather he is the child born blind, called Horus in the dark. He is also described as the blind Horus in the city of the blind. In his blindness he is typical of the emasculated sun in winter and of the human soul in death. At the place of his resurrection or rebirth there stands a tree up which he climbs to enter spirit life. And we are told that "near to Charlotte Waters is the tree that rose to mark the spot where a blind man died." This tree is called the *apera okilchya*—that is, the blind man's tree, and the place where it stands was the camp of the blind, the city of the blind, the world of the dead, in which the tree of life or dawn was rooted (*N.T.,* p. 552). Should the tree be cut down the men where it grows will become blind. They would be like Horus in the dark, this being the tree of light or the dawn of eternal day. In one of their ceremonies the Arunta perform the mystery of the oruncha which existed in the Alcheringa. These were evil spirits or "devil-devil men," malevolent and murderous to human beings, especially to the women after dark (*N.T.,* p. 329, 331, 390-1). In this performance they are portrayed as prowling round, crawling, peering about, and seeking whom they may devour. They run backwards and forwards on all fours as beasts of prey, growling and pretending to frighten each other. The oruncha are the creatures of the dark, with horns like the mediæval devil, and they correspond to the Sebau fiends or evil spirits of the Egyptian mythos who are the enemies of the good Osiris in Amenta. These devil-devil men made war upon the lizard men, the men of the lizard totem, but there were two brothers who rushed upon them as avengers, and slew the whole of the oruncha. The evil powers were the creatures of chaos, the spawn of darkness, the devils of drought, with whom there was no law or order. The two brothers = brotherhoods belonged to the lizard totem, together with their wives. This was the earliest totem of the Arunta.

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

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

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

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

THE SIGN-LANGUAGE OF ASTRONOMICAL MYTHOLOGY

BOOK V

(THE PRIMITIVE AFRICAN PARADISE.)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The mythology, religious rites, totemic customs, and primitive symbolism of Egypt are crowded with survivals from identifiable Inner African origins. The Egyptian ka or image of a spiritual self was preceded by various rude but representative images of the dead. Livingstone tells us that the natives about Lake Moere make little idols of a deceased father or mother. To these they present beer, flour, and bhang; they light a fire for the spirits to sit round and smoke in concert with their living relatives. The Ewe-speaking natives of the Gold Coast also have their kra or eidōlon, which existed from before the birth of a child and is exactly identical with the Egyptian kra (Ellis, A. B., *Ewe-speaking Peoples,* p. 13). It is a common practice with the Bantu tribes described by the author of *The Uganda Protectorate* for the

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

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

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

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

The Egyptian record when correctly read will tell us plainly that the human birthplace was a land of the papyrus reed, the crocodile, and hippopotamus; a land of the great lakes in Karua, the Koloë of Ptolemy, or in Apta at the horn point of the earth—that is, in Equatoria, from whence the sacred river ran to brim the valley of the Nile with plenty. The track of civilization with cities springing in its footprints is seaward from the south, not upward from Lower Egypt, which was a swamp when Upper Egypt was already the African home of civilization. The Egyptians always gave priority to the south over the delta in the north. Also the south was and is the natural habitat of the oldest fauna and most peculiar of the sacred zoötypes. It is in vain we judge of the race by the figures and faces of the rulers portrayed in monumental times. Primary data must be sought for amongst the Fellaheen and corroborated by the skulls. Captain Burton wrote to me in 1883, saying, *"You are quite right about the African origin of the Egyptians, and I have sent home a hundred skulls to prove it."* (Does anyone know what became of these skulls?)

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

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

Hor-Apollo says of the Egyptians, "To denote ancient descent they depict a roll of papyrus, and by this they signify *primeval* food" (B. 1, 30). This is the same as with the Zulus. The papyrus reed, Uat, was turned into a symbol of most ancient descent precisely because it had been the primeval food of the most ancient people, a totem of the most ancient mother of the race when called Uati in Egypt, and a type of the African paradise. As the symbolism shows, people were sometimes derived from and represented by the food on which they lived. Thus the papyrus reed that symbolizes ancient food and long descent would be the sign of the people who once lived on or who ate the shoots of the water plant. The Egyptians continued to be eaters of the lotus and papyrus shoots. Theirs was the land of the reed, and they, like the Zulus or the Japanese or the Pueblos, were the reed people in accordance with the primitive mode of heraldry, just as with the Arunta tribes the witchetty-grub people are those who live on the witchetty-grub as their special totemic food. In later times the papyrus plant was eaten by the Egyptians as a delicacy. Its shoots were gathered for that purpose annually. Bread made from the roots and the seed of the lotus was the gourmand's delight. Lily loaves are mentioned in the Papyrus Anastasi. It is said in the Hymn to the Nile that when food is abundant the poor man disdains to eat the lotus or papyrus plant, which shows that it had been his diet when other food was scarce. The lotus and the papyrus are the two water plants worn as a headdress by the two figures that represent the Nile south and north, and who are often seen binding the flowers to the Sam symbol of Upper and Lower Egypt, as if joining the two countries together as the one land of the reed. Uthlanga is not irrecoverable. We glean from other Zulu legends that this was the African birthplace in the bed of reeds, where the two children, black and white, were born of dark and day, and where the race of the reed people broke off in the beginning. This cradle of creation is repeated mythically with Child-Horus in his nest of reeds or bed of the papyrus plant, when the field of reeds was figured in the heavens as the primitive paradise of food and drink.

In the so-called "cosmogony" of the Japanese it is set forth that the first thing in which life appeared on earth at the beginning was the reed, and the earliest land or "country-place stand" (Kunitoko tachi) was *the land of the reed.* Japan was named as the central land of the reed expanse from the fields of reed, whether geographical on the earth or astronomical in the fields of heaven. The "great reed" of the Japanese mythos is identical with the papyrus reed that represented the Mount of Earth in Egypt or the lotus of Meru in India. Any country figured as being atop of the reed would be the midland of the world, as Japan is said to be, and the Kamite reed will explain why the land of the Kami should be called Ashi-hara, the plain of reeds, when the reed is identified with the papyrus plant. *Ashi-hara no naka tsu Kuni,* "the Middle Kingdom of the Reed Plain," which

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Maspero says the Great Oasis had been at first considered as a sort of mysterious paradise to which the dead went in their search of peace and happiness. It was called Uit or Uat. As late as the Persian epoch the ancient tradition found its echo in the name of the "Isles of the Blessed" (Herod., III, 26), which was given to the Great Oasis. "So soon as the deceased was properly equipped with his amulets and formulas, he set forth to seek 'the field of reeds'" (*D. of C.,* Eng. trans., p. 183). The "field of reeds" was the field of Uat, the papyrus reed, which had been repeated in the heavens, from the Uat of Egypt; the Uat of the oasis, the Uat of the reed land that was in the beginning. For those who lived on the papyrus shoots, when this was a primeval food, there was a world of plenty in the region of the lakes, which would be looked back to as a very paradise by those who wandered forth into the waterless deserts and suffered cruelly from thirst and hunger midst the arid wastes of burning sand. In seeking "the field of reeds" the deceased was going back in spirit to Uthlanga, the cradle in the reeds, or to Karua, the land of the lakes; to Apta, the starting-point; to Puanta, the ever-golden; to Merta, the land of the two eyes, or some other form of the primitive paradise, where, as the Ritual has it, he would drink the waters of the

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

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

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

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

Josephus has preserved a tradition concerning two pillars that were erected in the land of Siriad. He tells us that the children of Seth (Egyptian, Set) were the inventors of astronomy, and in order that their inventions might not be lost, and acting "upon Adam's prediction that the world was to be destroyed at one time by the force of fire, and at another time by the violence and quantity of waters, they made two pillars, the one of brick, the other of stone; they inscribed their discoveries upon them both, that in case the pillar of brick should be destroyed by the flood, the pillar of stone might remain and exhibit those discoveries to mankind, and also inform them that *there was another pillar of brick erected by them*. Now this remains *in the Land of Siriad to this day."* (*Ant.,* B. i. ch. 2.) Plato likewise speaks of these two columns in the opening of Timæus. The place where the two pillars, or one of them, traditionally stood was in the land of Siriad. Where that is no mortal knows, but Seri in Egyptian is a name for the south. Seri is also the mount that is figured as the twofold rock which is equivalent to the pillars of the two horizons, south and north. Seri is also the name of the giraffe, a zoötype of Sut, the overseer. Siriad, then, we take to be the land of the south where the pillar "remains to this day." According to John Greaves, the old Oxford astronomer, "these pillars of Seth were in the very same place where Manetho placed the pillars of Taht, called Seiread" (*English Weights and Measures*).

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

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

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

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

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

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

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

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

EGYPTIAN WISDOM.

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

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

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

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

The principle of representation was similar to that of the modern teachers who draw their diagrams upon the blackboard. In like manner the mystery teachers of the heavens approximately shaped the constellation figures on the background of the dark, to be seen at night and to be expounded in the mysteries. For example, if they were desirous of memorizing some likeness of the old primeval home in Apta at the horn-point of the earth, this would naturally be done by repeating the especial imagery of the equatorial regions at the highest point of beginning in the northern heaven as seen in Egypt. Or, if they wished to show that the river of the inundation issued from an abyss of water in the remotest south, this could be accomplished by constellating the course of the stream in heaven on its long and winding way from the star Achernar to the star Rigel at the foot of Orion. Hence the water of the inundation was depicted in and as the river Eridanus. The contest between Horus the lord of light and the serpent of the dark was made uranographic in the "Serpent-Holder." The conflict betwixt Horus who came by water and the dragon of drought was exhibited by the Apap-reptile being drowned in the inundation as the monster "Hydra." The scene configurated in the southern heaven where the conqueror Orion rose to bruise the serpent's head or crush the dragon under foot is also represented in the Ritual when Apap is once more put in bonds, cut up piecemeal, and submerged in the green lake of heaven (ch. 39). Other imagery in the planisphere bears witness to the drowning of the dragon Apap in the waters of the inundation. The monster imaged in "Hydra" is treated as carrion by the crow that is perched upon it, pecking at its dead body. Or, if we suppose the mystery teachers of the heavens wished to constellate a figure of the *mount of earth* amidst the waters of surrounding space, and that this was in the time of the most primitive mound-builders, when no conical pillar could as yet be carved in wood or stone, how would they figure the object-picture forth as a uranograph? The earth was thought of as a mount amid the firmamental water, and to image this they would naturally raise a mound of earth. At the same time the heap of earth had acquired a sacred character in relation to the dead, and had become a kind of altar mound piled up with offerings of food. And such a figure we find in Ara, the southern altar or the altar mound. The earliest altar raised had been the mound of earth, and this was used to typify the mount of earth. Aratos, speaking of "the southern altar's sacred seat," calls this constellation "a mighty sign." Manilius says of the constellation, *"Ara mundi templum est"* (*Astron.,* I, 427). It is traditionally connected with the war of the earth-born giants or elemental powers which were succeeded by the glorious ones or khuti in the astral

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

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

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

In the Cuthean legend of creation we are told that the great gods created "warriors with the body of a bird" and "men with the faces of ravens." "Tiamat gave them suck." "Their progeny the mistress of the gods created." "*In the midst of the* (celestial) *mountains they grew up and became heroes*" and increased in number. "Seven kings, brethren, appeared as begetters"—who are given names as signs of personality (*Babylonian Story of Creation: Records of the Past*, N.S., vol. i. p. 149). Now the seven children of the great Mother as Egyptian were produced as two plus five. The Sut and Horus twins were born warriors or fighters. They are portrayed as two birds, the black vulture or raven of Sut and the gold hawk of Horus. These, the first two children imaged as two birds, one of which is black, will or may account for the two bird races, one of which had the face of a raven and were a black race, or were the "black-heads" in Akkad. The Sut and Horus twins were succeeded by five other powers, so that there were seven altogether, all brothers, *all males or begetters*—the seven which constituted a primary order of gods, as *fellow-males* who were the "Nunu" of Egypt, which became the Anunas or primordial male deities of ancient Babylonia. But the seven nature powers evolved in the Egyptian mythos were the offspring of the great Earth-mother, not the progeny of Apap. They were native to the nether earth, but were not wicked spirits. They are spoken of in the Ritual (ch. 83) as "those seven Uræus-deities who are born in Amenta." The serpent type is employed to denote the power, but it is the good serpent, the Uræus-serpent of life and of renewal, not the evil reptile Apap. These the Euphrateans changed into the seven evil spirits or devils of their theology. The spawn of Apap in Egypt are the Sebau, which were numberless in physical phenomena and never were portrayed as seven in number. The Euphrateans turned the evil serpent Apap into Tiamat, the old Great Mother in the abyss of birth, where she has been supposed to have brought forth the seven powers of evil and to have been herself the old serpent with seven heads. In Egypt, happily, we get beyond the rootage of mythology in Babylonia and Akkad. The goddess Rannut was a form of the Earth-goddess as the serpent-mother. The serpent brood or dragon progeny of Rannut are mentioned in the Ritual, where they have become a subject of ancient knowledge in the

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

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

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

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

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

In Babylonia the tree of life was changed into a tree of death. The serpent in the tree that offers fruit for food, as Rannut, the giver of food and representative of Mother-earth, was transformed into the evil serpent that "brought death into the world and all our woe," but which had originated as a beneficent figure in the Kamite representation of external nature. The transmogrifying of Tiamat, the mother of all and suckler of the seven elemental powers, into the dragon of evil might be followed on other lines of descent, as in the conflict of Bel-Merodach and the dragon. In the Egyptian representation Apap the dragon of drought is drowned in the water by Horus of the inundation, whose weapon therefore is the water flood. Now in warring with Tiamat the deluge is the "mighty weapon" wielded by Bel. "Bel (launched) the deluge, his mighty weapon, against Tiamat, inundating her covering," or drowning the dragon of drought. Thus Tiamat is destroyed by Bel with the deluge, where Apap was drowned by Horus in the inundation. This again shows that the great Mother Tiamat, the suckler, as the giver of water, had been converted into the evil dragon of drought. The good crocodile has also been transmuted into the evil dragon and portrayed as falling down head foremost from the starry summit of heaven to be trodden under foot and crushed beneath the heel of Horus, who is Herakles in Greece, Krishna in India, Merodach in Assyria. It was the same with other fauna. The pregnant hippopotamus was changed for the always female bear or the pregnant woman. The two dogs have been substituted for the two jackals of the south and north, the first two openers of the roads in heaven. The eagle of Zeus takes the place of the hawk of Ra, and the raven, the black Neh of Sut; the legend follows, and the conflict betwixt the eagle and the serpent is substituted for that of the warring hawk and serpent in the Egyptian mythos. The huge Apap-reptile of drought and darkness has been supplanted by the chimerical monster that is slain by Gilgames the solar god. And when the totemic matriarchate has been followed by the patriarchate, and the goddess of the "living word" in heaven has been changed in the Euphratean system for the lord who is "the voice of the firmament"; when the waterman has replaced the multimammalian wateress, the cow or sow of an earlier system of signs; when the heroes, or mighty ones, have been superseded by simple shepherds of the heavenly flocks—it becomes a question of very minor import who made the changes and forged the counterfeits, or whether the originals were deliberately disguised by the Akkadians or Babylonians, Phœnicians or Greeks.

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

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

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

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

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

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

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

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

The Tuat in the recesses of the south is likewise identified in the hymns as the secret source of the river Nile, which is thus traced to the abyss. Such was the birthplace of the beginning, the birthplace of water in the beginning from which the papyrus plants arose as the primeval food, and as the fact is registered in the Ritual. In the Magic Papyrus the abyss is comprehensively spoken of as "the water's well." It is the habitat of the dragon called "the crocodile coming out of the abyss." It is also the lair of the Apap-monster, of whom it is said by Shu, "If he who is in the water opens his mouth, I will let the earth fall into the water's well," being the "south made north, or the earth turned upside down" (*Records,* vol. x.). Here the two dragons can be identified together as the crocodile-dragon of water and the Apap-dragon of drought, that were at war from the beginning as antagonists in the abyss. The strife in the abyss was betwixt the crocodile of water and the fiery dragon of drought, the two dragons of good and evil, Sebek-Horus and the dragon or reptile of Apap. Both were born of the abyss; hence the Scholia on ch. 17 of the Ritual add, "The devourer comes from the lake of Puanta," or the water of the abyss which the Egyptians traced to the "recesses" in the south. The beginning in heaven, as on earth, was with water. Water was the first thing rendered urano-graphically, not created, in the southern hemisphere. This when "gathered into one place" was localized as *"the water."* The

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

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

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

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

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

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

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

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

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

In various legends there is a beginning with a world all water. This is one with the Egyptian Nu or Nun. In the beginning was the Nun. Thus saith the primordial word. Not in the beginning of the heavens and earth, but in the beginning of the uranographic representation or entification in the astronomical mythology. The Nun is a name in Egyptian for the firmament when imaged in the similitude of water, the world that was all water at the intellectual starting-point. There is a relic of the ancient wisdom on one of the Assyrian tablets, the gnosis of which we hold to be Egyptian, and that as such it can be unriddled and read. As it is said, "the heaven was created from the waters." The earth was pre-existent. This is called the work of "Ansar and Kisar," who "created the earth," *i.e.,* when "creation" had been rendered cosmogonically. But "the heaven was created from the waters" which were firmamental and uranographic. The non-Semitic legend of Cutha describes the beginning with a condition of non-entity or pre-entity; there was nothing but an amorphous world of water. As it is said, "the whole of the lands were sea"; "the abyss had not been made" below, nor was there any seat of the gods above. There was no field of reeds; no tree of life had been planted in the midst of an enclosure. There flowed no stream from the abyss "within the sea" of the celestial water (Pinches, T. G., *Records of the Past,* 2nd Series, vol. vi. p. 107; Sayce, *Assyrian Story of Creation*, New Series, vol. i. pp. 133-153). This, when bottomed, means that configuration of the signs in the astronomical mythology had not as yet begun. But as space the firmamental water was extant, and dry earth itself had stood for ever in the midst thereof; earth and water were the uncreated substance which had no beginning, any more than they had in the Egyptian Nun. The monsters born of Tiamat had their home in the ground of earth. It was there she suckled

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

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

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

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

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

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

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

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

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

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

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

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

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

The two waters of earth and heaven are both recognizable in the double source assigned to the river Nile. In some of the traditions it is described as emanating from the abyss of earth, in others as falling from the skies. Both origins are mentioned in the Hymn to the Nile. In the first stanza the water is said to descend from heaven. In line thirteen we are told that "the Nile has made its retreat in Southern Egypt. Its name is not known beyond the Tuat." Thus the retreat of the Nile in the south is identifiable with the abyss as the earthly source of the inundation, and its name is not known beyond the boundary of that other world from whence it issues. In Inner Africa the rains came from the cool heaven (Kabhu) of the north, and therefore in that quarter (or half) was the creatory and source of the celestial waters, as the fact was figured for ever in the constellation of the Water-Cow. In the hymns of adoration to the Nile the river is addressed as coming forth and bringing all good things to Egypt from the north, whereas the geographical Nile came with the inundation from the south. The Nile that issued from the two lakes of a double source was celestial in the north. The Nile that "made its retreats in Southern Egypt" (hymn 13) was the mundane Nile which came from the north to the south above, and from the south to the north below. As Hor-Apollo shows, two of the Egyptian vases denoted water from a double source, one being the earth as generator of water, the other heaven when the rains fell in the southern parts of Athiopæia (B. I, 21). The urn was a figure of the inundation. Aquarius was called the constellation of the Urn by the Arab astronomers. We shall understand the sign of "Krater" better if we take it as an extra-zodiacal image of the urn, which not only represented the inundation and its bounty, but also the abyss of source from which the welling waters came. The two urns are followed by the two vases at a later stage. Howsoever poured out, water was the primary means of fertilization. When the goddess pours out a libation from her vase—or two divine personages from two vases—on the water plant or shoot of palm, the signification is the same as when the wet-nurse Hathor suckles Horus as a child or Neith the crocodile as a calf. According to the most primitive imagery in Egypt, the waters of the inundation issued from the Mother-earth as the water-cow, the wateress in the primordial abyss or water source. But when the sky was looked to as a source of water, heaven was represented as the milch-cow, and the river flowing from the highest source was imaged as the Milky Way. Thenceforth there were two cows. The cow of earth was the water-cow, and the milch-cow was the cow of heaven. The water-cow of earth was constellated in the stars of the Great Bear, the milch-cow of heaven in the group now known as Cassiopœia, or the Lady in the Chair, which

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

THE DROWNING OF THE DRAGON

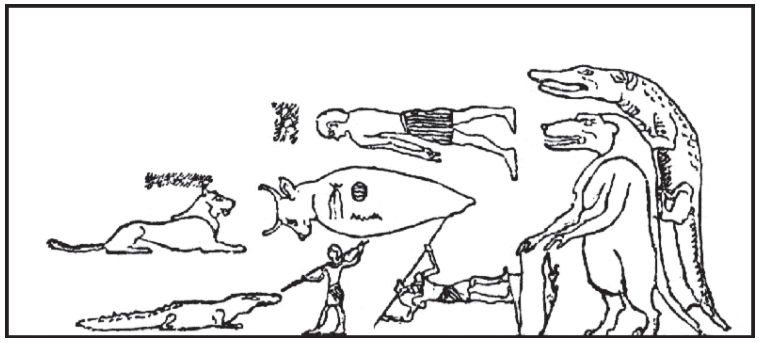
The "mystery of evil," about which theologians ignorantly prate, was very simple in its origin. Water, food, and light were naturally good. Their opposites—thirst, hunger, darkness, and disease—were as naturally bad. In this way the origin of evil had its rootage in the conditions of external nature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

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

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

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

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



The Meshken, or Birthplace.

who in one form is a crocodile, has just given birth to her child, Horus, Har-Ur, as the young crocodile poised on end in front of her. It is a picture of the young child that was brought forth annually from the water by the mother, who was constellated as the Crocodile or Hippopotamus at the northern centre of the planisphere. The history of Horus is depicted in the heavens as if upon the walls and windows of some vast cathedral of immensity. This was the subject of subjects in the astronomical mythology. He was conceived of a virgin mother in the sign of Virgo. His birth or advent was announced by the star Phact in the constellation Columbia. The

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

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

rising from the river and wielding the insignia of his sovereignty. His weapon is the club of Herakles in Greece; it was the whip of ruling power as the Egyptian khu. He rises from Eridanus as conqueror of the hydra-dragon that is overwhelmed beneath the waters when the drought was put an end to by the lord of life with the water for his weapon. Here is a motive for the war betwixt the dragon and the infant that was born to universal rule or predestined to be king. Horus also came as conqueror of the dragon of darkness. But it is of more importance to know that the evil reptile Apap represented drought and famine, disease and death. This was the mortal enemy of man that drank up all the water in the world; hence the battle for the water. All the earth round the warfare of the hero with the monster is for water as well as for light, because the monster is representative of drought as well as darkness. At first it is the water-reptile in the African lake; then the "hellish snake Apap" drinks up the water of the Nile. In Australia it is the monstrous frog that drinks up all the water. It is also the chimerical, malignant wild beast that is slain by Gilgames. This struggle, as some of the drawings show, is literally *over the water*. Lastly, it becomes the sea-monster of the Greek mythology, whereas the original conflict was for drinking water.

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

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

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

The powers of good and evil, represented in the mythos, were also figured in the stars and portrayed in the religious drama as the eternal conflict of the twins Sut and Horus, of Shu and the impious rebels, of Ra and the Apap-reptile. In the earliest mythos Horus precedes Ra as the eternal antagonist of the dragon or serpent. This is the first Horus who was the seed of the Great Mother, whom the Semites call "the woman." He bruised or pierced the serpent's head at one season, and was bitten by the serpent in the heel at another. One was the season of renewal for the waters, for food, for the growing light, and for the breezes of the north. The other was the season of drought, of sterility, of darkness, and for the withering blast of the desert. "In Upper Egypt," says Maspero, "there is a wide-spread belief in the existence of a monstrous serpent that dwells at the bottom of the river Nile" (*Dawn of Civilization,* Eng. trans., p. 90). This is the Apap-dragon of evil, especially of drought. Hence the crumbling of the banks and the falls of earth in the dry season are attributed to the great serpent which lies at the bottom of the river, where it was drowned by the inundation with great rejoicings of the people every year. It is as the fiery dragon of drought that the Apap is spoken of in an inscription of Amenhetep III. In this, vengeance is threatened on those royal secretaries who neglect their duties to the Theban god Amen-Ra, and it is said, "*They shall become like the hellish snake Apap on the morning of the new year; they shall be overwhelmed in the great flood*" (Brugsch, *Egypt,* p. 210, Eng. trans. in one vol.). The morning of the new year was at that time determined by the heliacal rising of Sothis as announcer of the inundation in which the Apap-dragon of drought was drowned. This picture is to be seen in the planisphere with the figure of the fiery Hydra overwhelmed in the water of the inundation. It was represented in the mythology that when Horus had conquered Apap in one of his great battles the reptile sank, pierced with wounds, into the depths of the waters, and this event was said to have occurred at the very moment of the new year (cited by Maspero from Birch and Chabas, *The Dawn of Civilization,* Eng. trans., p. 159). This is the exact position of Hydra in the waters of the south, as still shown on the celestial globe. Thus Hydra, as the drowned, dead reptile, forms a fellow picture in the planisphere to that of Apap drowned in the lake of heaven, according to the description in the Ritual (ch. 39).

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

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

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

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

glance at the river constellated on the celestial globe, we see that Eridanus runs one way, from the foot of Orion to the star Achernar, which has been called "the end of the river." But, if looked at the other way, Achernar marks the point of departure from the south towards the north. And if this river represents the earthly Nile, the replica would naturally run the way of the original. That alone will explain the course of the water and its ending at the foot of Orion, who rises from the river as did Horus of the inundation coming "out of Æthiopia" (or Equatoria), or from that ancient south in which the tepht of source was localized at first as *"the water,"* and afterwards configurated in the stars that indicate the river of the inundation winding on its northward way. Other stars announced the coming of the Nile, or the birth of Horus in the water of the inundation. The star Phact, says Lockyer, "so little familiar to us northerners, is one of the most conspicuous stars in the southern portion of the heavens, and its heliacal rising heralded the solstice and the rise of the Nile before the heliacal rising of Sirius was useful for the purpose. In Phact we have the star symbolized by the ancient Egyptians under the name of the goddess Tekhi, whose figure leads the procession of the months" (*Dawn of Astronomy,* p. 224). In the Arabic names of the stars the star Phact is named from a word that signifies "the thigh," and the thigh was an Egyptian type of the birthplace, as we shall find it also figured in Egypt as well as in the northern heaven. Here it denotes a place of birth and a goddess in the southern heaven. Now, the so-called sacred year of the Egyptians opened at a certain starting-point on the first of the month Taht, or Tehuti, equivalent to our 20th of July. But this month in an earlier star calendar is called the month of the goddess Tekhi. Tekh or tekhi is an Egyptian word for liquid, to supply with drink, and Tekhi is the month of the inundation. But the month Tekhi, or Taht, was not named from the first beginning of the inundation. The previous month, the last of the twelve in the sacred year, was named Mesore, or Mesuri, from mes, for birth, and uri, later eri, the inundation. Thus the actual birth of the river (in one place or other) is marked in the last month of the Egyptian year instead of the first, the question being, *At what point of the course did the actual birth take place?* The birth of water, of Horus as Ichthus, had been indicated by the star Fomalhaut at the Fish's mouth; the star Phact was a herald of Horus in the inundation; Canopus, the pilot of *Argo Navis,* showed that Horus was on board the ark, or on his cradle of the papyrus plant; and the dog-star Sothis was the later guide to the watchers of the heavens in Egypt. If the arrival of the inundation at some particular point is dated by the heliacal rising of the dog-star in the month of Tekhi or Taht (July), the name of the previous month shows the birth of the waters was reckoned to be earlier. This is the month Mesore or Mesuri, and Mesore answers roughly to the month of June. In the sacred year the 1st of Mesore corresponds to our June 15th and to July 25th in the Alexandrian year. Obviously the name of Mesore refers to the birth of the waters *farther south,* which was announced by the herald star Fomalhaut, Achernar, Canopus, or Phact, according to their position and to the stage of high water at the different times along the route.

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

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

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

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

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

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

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

The scorpion was not a type of evil in the zodiac. It represented Isis-Serkh who fought for Horus when the birthplace was in Scorpio. A fragment of the myth survives in the Ritual. It is the merest allusion, but suffices to show that in the wars of the solar god (Horus or Ra) with the enemy Apap, Isis-Serkh joined in the battle and was wounded. The passage is confused but, as rendered by Renouf, it runs: "Apap falleth; Apap goeth down. And more grave for thee is the taste (tepit) than that sweet proof through the scorpion-goddess (Isis-Serkh) which she practised for thee, in the pain that she suffered." When the summer solstice was in the sign of Leo the autumn equinox occurred in Scorpio, and it would be then and there the scorpion-goddess gave proof of her sympathy and suffering on behalf of Horus or of Ra in the latter mythos. It is evident that Scorpio was the sign at one of the cardinal points, for it is said of Apap in this battle, "Apap is in bonds." "The gods of the south, the north, the west and the east have bound him." These include the goddesses as helpers. Hence it is said to Apap: "Thy whole heart is torn out by the lynx-goddess. Chains are flung upon thee by the scorpion-goddess. Slaughter is dealt upon thee by Maati." (Rit., ch. 39.) About the time of the autumn equinox the water of the inundation began to subside. At this point the power of Horus in the light was on the wane, and both were represented now by him who was born to die down in the dwindling water and the lessening light. The word Serkhu, which is the name of Isis as the scorpion-goddess, signifies to breathe, and to supply breath. Thus Scorpio is the sign of a breathing-space which followed the water-season. Whilst the sun was in the constellation Libra (or the tortoise) the waters had attained their height and were resting at the equipoise. Then it entered the sign of Scorpio. The scorpion lived in dry earth, and was only to be seen when the waters had subsided.

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

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

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

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

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

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

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

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

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

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

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

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

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

Virgin Mother in one character who conceived, and the Great Mother as bringer-forth in the character of gestator. The planisphere contains a whole pantheon of Egyptian deities. They are the gods and goddesses of Egypt, the mythological personages and zoötypes that make up the vast procession which moves on for ever round and round according to the revolutions of the earth or the apparent revolution of the sphere. Taking the same order in which the sings on the ecliptic are read to-day when Aries has become Princeps Zodiaci, we can identify at least a dozen deities of Egypt with the twelve signs. (1) The ram-headed Amen with the constellation Aries; (2) Osiris, the Bull of Eternity, with the sign of Taurus; (3) the Sut-Horus Twins with the Gemini; (4) the beetle-headed Kheper-Ptah with the sign of the Beetle, later Crab; (5) the lion-faced Atum with the sign of Leo; (6) the Virgin Neith with the constellation Virgo; (7) Har-Makhu of the Scales with the sign of Libra; (8) Isis-Serkh, the scorpion goddess, with the sign of Scorpio; (9) Shu and Tefnut figured as the Archer with the sign of Sagittarius; (10) Num, the goat-headed, who presided over the abyss with the sign of Capricornus; (11) Menat, the divine wet-nurse, with the sign of Aquarius; (12) Horus of the two crocodiles with the sign of Pisces. Enough to show that the zodiac was a lower gallery in the pantheon of the Egyptian planisphere. And it is not humanly conceivable that all these gods and goddesses and nature powers of Egypt were constellated as figures in the starry vast by any other than the Egyptian "mystery teachers" of the heavens.

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

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

become the central summit of the starry system. The south was the scene of so-called "creation." The creation which as Egyptian literally signifies "of the first time." And as we learn from the inscription of Tahtmes on the stele of the Sphinx, the first time goes back to the days and domain of Sut; Sut who is traditionally "the inventor of astronomy," and who as such had erected the pillar of the pole star. The domain of Sut was in the south. And it is shown by the ancient legends and the primitive constellations that the beginnings of the astral mythos were in equatoria looking south. The abyss of water was figured in the south. The earth-mother in the abyss is in the south. The monsters representative of her hugeness were constellated in the south. The tree first planted in the abyss was in the south. The fore-world that sank down beneath the waters of the deluge was in the south, and according to the legend lies to-day beneath the waters of Tanga, or the Thigh, in the lake of the birthplace, Tanganyika. Egypt was set in heaven as the upper land, and lower Egypt was repeated in Amenta. The name of Egypt is at root Egyptian. It is derivable from Kep, later Kheb, whence Khept, or Khepti, is a plural for the double land. Kep-Kep, another dual form, had been a name of Nubia. Kep, or Kheb, signifies the chamber, the womb, the birthplace. It is likewise a name of the water-cow that was configurated as a type of Egypt in the planisphere. The hieroglyphic "Khept" is a symbol of the birthplace. This is the Thigh, the Haunch, or Meskhen of the Mother Khept (or Apt). Thus the Egyptian Nome of the "haunch" was the Nome of the birthplace in Khept, Khebt, or Egypt. When the anthrotype had succeeded the zoötype we find that Egypt was figured as a female lying on her back with feet to the northward pointing in the direction of the Great Bear constellation. This was the motherland in the likeness of the human mother who had taken the place and position of the African water-cow, an image of the birthplace and abode being thus palpably continued (Stoboeus, *Ecl. Eth.,* p. 992, from a fragment of Hermes) as a figure of Egypt thus identified by nature and by name as the birthplace and bringer-forth. The "haunch" or thigh is an ideographic sign that was constellated in the northern heaven as a figure of the birthplace, and if so in the celestial chart, assuredly it had the same significance for a birthplace on the Libyan bank of the river Nile, hence its elevation to the sphere as a uranographic symbol of locality. A place of settlement is still called the seat, and the "haunch" in sign-language was the seat. Primordially it was the natural seat of the squatters who sat with heel to haunch. And the same symbol was figured in the northern heaven to denote the astronome of the "haunch" as a seat or birthplace above, whatsoever the birth and whosoever was the divinized Nomarch. We may be certain it was not without intention that the great pyramid of Gizeh was founded by King Kufu in the nome of the "haunch," the seat of the Great Mother, Khebt, or Egypt. The inhabitants of lower Egypt also remained faithful to the Tree as a twofold sign which is the sycamore of Hathor in the south, and the sycamore of Nut in the north. There was a territory of the upper and lower Oleander, also of the upper and lower Terebin tree. As Maspero remarks, "the principality of the Terebin (tree) occupied the very heart of Egypt, a country well suited to be the cradle of an infant civilization" (*Dawn of Civilization,* p. 71, Eng.

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

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

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

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

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

Thus, according to the present reading of the astronomical mythology, the imagery configurated in the stars was African in origin, and the teachers of its primitive mysteries were Egyptian. The seven astronomes in the celestial heptanomis of the seven Egyptian nomes, we hold to have been figured first on earth, and subsequently imaged in the heavens. Following the totemic sept of the sevens Egypt appears to have been mapped out first in seven nomes, and this heptanomis below to have been repeated in the planisphere. Seven nomes are said to have been, according to a later transliteration of names, those of the Memphites, Heracleopolites, Crocodileopolites, Aphroditopolites, Oxyrhynchites, Cynopolites, and Hermopolites. The great and lesser oases were considered to be parts of the heptanomis (Budge, E. A. W., *The Mummy,* p. 8). The goddess of the Great Bear, Khebt or Apt, was mother of the fields of heaven when they consisted of the seven astronomes. Those fields of the papyrus reed were figured within the circle made by the annual turn round of the seven stars about the north celestial pole. This, in the mythos, formed the enclosure of the typical tree, which was planted in the midst of the garden—the tree of life or food in the celestial waters, otherwise the tree of the pole in the astronomical mythology. The constellation of the female hippopotamus (or Great Bear) was the mother of the time-circles. It was a clock or horologe, on account of its wheeling round the pole once every four and twenty hours. This, or the "haunch," is obscurely referred to in the text from the Temple of Denderah, as the clock or instrument by which the moon-god, Tehuti, measured the hours. Hence, the hippopotamus remained a hieroglyphic sign for the hour (*Hor-Apollo,* B. 2, 20). The Great Bear was also a clock of the four quarters in the circle of the year, as is witnessed by the saying of the Chinese: when the tail of the Great Bear points to the east it is spring; when it points to the south it is summer; when it points to the west it is autumn; when it points to the north it is winter. In Egypt, when the Great Bear pointed to the south, or, astronomically, when the constellation had attained its southernmost elongation, it was the time of the inundation, the birthday of the year, which was also called the birthday of the world. Now, this is the particular point at which apparently the planisphere, or orrery, was set at starting, whether two thousand or twenty-eight thousand years ago. As the celestial globe has come to us it looks as if a starting-point in time might still be made out in the year of the Great Bear and the inundation with the tail-stars of the Bear as pointers to the birthplace of the waters, coming from the south with their salvation, and with Horus in the ark as the deliverer from the dragon of drought and thence doctrinally as the saviour of the world. It is a common assumption that the earliest Egyptian year was a year of 360 days based upon twelve moons of thirty days each. There was such a reckoning, and

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

One of the old Egyptian legends, briefly repeated by Plutarch, may afford us a hint concerning this beginning of the year with the annual revolution of the Great Mother in Ursa Major as the hippopotamus or crocodile. According to this the solar god discovered that the Great Mother, Rhea, had been cohabiting secretly with Saturn. He consequently laid a spell upon her that she should not bring forth a child in either a month or a year. Then Hermes being likewise in love with the goddess copulated with her, and afterwards playing counters with the female moon he won from her the seventieth part of each one of her lights. Out of the whole he composed five days, and added these to the three hundred and sixty, which days the Egyptians call the additional days. Who then were the Kamite originals of the Greek Rhea, Saturn and Hermes? Rhea, like Apt, or Nut, was the mother of the gods.

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

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

that sign, the vernal equinox was passing through the sign of Taurus. Now, the earliest year we read of in Babylonia is that which opened with the vernal equinox in the sign of the "directing bull." This was the same year or cycle, sign for sign, as the Egyptian sacred year with the solstice in Leo, but with a different point of commencement, the Egyptian starting from the solstice; or rather from what had ever been the fixed point of the inundation; the Babylonian from the vernal equinox. Khebt, the goddess of the Great Bear, was said to "preside over the birth of the Sun." In the stellar mythos she had presided over the birth of Horus in the inundation. But when solar time was established the child was solar too, and the sun-god Horus Har-Makhu superseded Sebek of the inundation. His place of birth was shifted to the vernal equinox, and the birth itself was thenceforth timed no longer to the inundation. Horus, the Child or Messu of the inundation, on his papyrus, was now brought forth by Hathor, with Sothis as the Star of Annunciation. The birth took place in "Sothis," the birthday being determined by the heliacal rising of the star, as well as by the Tail of Ursa Major. Khebt, or Apt, the Old First Mother, still presided, as great correlator over all, as if she were the midwife or meskhenat in attendance at the birth when Hathor had become the mother. The goddess Hathor was termed the mistress of the beginning of the year in relation to the rising of Sothis; and Hathor was a form of the hippopotamus-headed mother of the beginnings in the Great Bear, with the milch-cow substituted for the water-cow; both being types of the wet-nurse and giver of the precious liquid of life. And when the celestial figures of the astral Mythology were constellated in the *northern heaven* the ancient Genetrix had been portrayed already in the three characters of mother-earth, the mother of water, and the mother of breath. But before we have done with the Great Bear Constellation in the northern heaven we have to point out a primitive symbol of her who was figured as the mother of beginnings by nature and by name.

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

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

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

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

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

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

Hippopotamus and Haunch.

which has been identified with the lady of the seat. Hence, "above the leg" is equivalent to "over the pole" (Ritual, ch. 7, 74, and 98, Renouf).

Heaven as a source of liquid life that dropped in dew and rain upon the earth was likened to a cow, or, in sign-language, was *the cow*. Apt is the cow of earth and Nut the cow of heaven. Apparently the cow of heaven, or Nut, supplied the earliest foundation for the pole which, as the figure of the cow dislimned, was represented by the leg of Nut (otherwise called the "thigh," the "haunch" or "seat") as the central figure of support in heaven. The cow being primary, it follows that the "leg of Nut" was an earlier image of the pole than the "leg of Ptah," the staff of Anup, or the backbone of Osiris—which were also figures of fixity whether at or as the pole of Heaven. The leg or haunch of the cow was then left standing in the midst of the Milky Way. The speaker in the Ritual thus addresses it, "Oh, thou leg in the northern sky, and in that most conspicuous but inaccessible stream," which is elsewhere termed the canal. In the pyramid texts it is called *"the leg (Uarit) of the Akhemu-Seku,"* the stars that never set—the eternals, as a type of stability (Pepi I, 411). Cassiopoea, the lady in the chair, also sits in the midst of the Milky Way. Thus the "seat" remains, if only as a chair; the white river flows, with nothing to account for it; and the lake of milk, the cow, the haunch, thigh or leg of Nut are all dislimned or have passed away.

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

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

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

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

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

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

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

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

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

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

Shu the Kneeler.

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

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

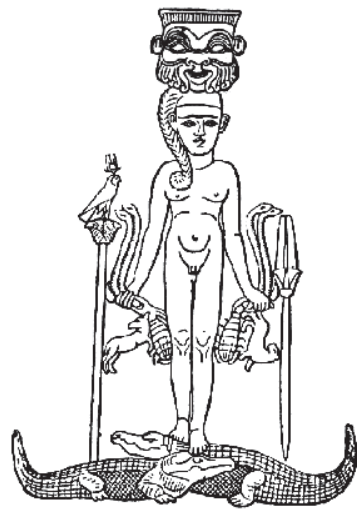
command over the celestial water he says, "Collector of souls is the name of my Bark. *The picture of it is the representation of my glorious journey upon the canal.*" The bark of salvation in which the souls of the glorified were gathered, we repeat, was solar, whilst the picture shown by night was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

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

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

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

They have to go a long way round to work who would understand the scientific grouping of the stars according to the principles of astro-mythology. For instance, Orion as the hunter and Lupus the hare are two southern constellations. But Orion does not mean that a scriptural character was taken out of the Bible and constellated as a typical sportsman, and the mighty hunter of a miserable hare. It is an almost universal representation that the sun or solar god pursues the moon for ever daily and nightly in a never-ceasing chase. This is how the story was configurated by the mystery teachers of the heavens in the grouping of the stars. Such a chase implies the character of the hunter, and Orion, as representative of the solar Horus, is the hunter. The pursuit of the moon is signified by the stellar symbol of the hare. In sign-language, and in many lands, the hare has been a lunar zoötype as the wide-eyed leaper that was followed night by night, day after day, by the solar hunter in his perpetual round. Thus the hare, known as a symbol of the moon over half the world, is shown to have been a totemic type of the nome, and a figure of the lunar deity in Egypt. The hare was imaged as a primitive constellation at the feet of Orion, who in one character was the mighty hunter. But he is not the hunter of so insignificant an animal as the hare. Neither was Orion the hunter only a figure of the sun pursuing the moon, or the hare. He was the mythical hunter in other characters. In the stellar mythos he was the hunter of the powers of darkness with the dogs of Horus, Kyon and Prokyon. On coming forth from the darkness of Amenta in the resurrection, the Osiris says: "I come forth as a Bennu (a type of Sothis) at dawn." "I urge on the hounds of Horus" (Rit., ch. 13). He was the hunter of the powers of darkness on behalf of Horus in the solar mythos, and likewise in the phase of eschatology as Sahu-Orion, or Orion as the Sahu, that is Horus in his glorious body. We may look on Horus, the original of Herakles, as the earliest child that ever strangled serpents. He is portrayed in this character as the child standing upon two crocodiles and crushing the serpents with both hands. In later legends told of Herakles the Greeks have added the cradle as a further illustration of the children's story. But, ages earlier, before the figures were humanized, Horus pierced the serpent of evil when he was represented in the form of a hawk fighting with a serpent on the back of a hippopotamus at Hermopolis (Plutarch, I. and O., p. 50). He also fought the



Horus strangling Serpents.

serpent as an ichneumon or mongoose, and as a cat, each of which preceded the anthropomorphic type of an infant in the cradle. The wars of Apap and Horus, or Ra, also of Sut and Osiris in the eschatology, were thus dramatically rendered in the astronomical mythology. The grapple first began with Horus and the reptile Apap. This is repeated by Horus the little hero crushing the serpent in the constellation of "Ophiuchus," that is by Horus in the character of conqueror who triumphed over drought, darkness, decay, and finally of death. In a scene copied by Maspero from the zodiac of Denderah, Horus, on his papyrus, rises from the waters, and is preceded by Orion in his papyrus bark. Orion was a figure of the stellar Horus, or Horus of the inundation. But Horus represented by the sparrow-hawk has become the solar god now born of Hathor the milch-cow. All three appear together in this scene (*Dawn of Civilization,* Eng. tr., p. 97). Now if we turn to the celestial globe we find Orion standing club in hand as the mighty warrior with one foot on the waters of the river Eridanus = Horus of the inundation invested with the majesty and power of the solar god. In the Egyptian drawing the two characters are distinct, but in the Greek compound these are blended in the one hero known as Herakles the slayer of serpents as an infant in his cradle.

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

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

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

The descent of Herakles into Hades to grapple with the triple-headed Kerberus was preceded by the descent of Horus into Amenta, where the devourer is triple-bodied if not three-headed. The speaker in this character (Rit., ch. 136B) says, "Grant that I may come and bring (to Osiris) the two jaws of Rusta," the outrance from Amenta. Herakles in the lion's skin is identical with Horus in the lion-sign, and his fight with the Lernean hydra of the Hesperides and the great wild boar is a repetition of the battles that were fought by Horus with the Apap hydra and the black boar Sut. The same speaker at the same time says, "I have repulsed the Apap reptile and healed the wounds he made," which is equivalent to the struggle of Horus with the monster hydra. The twelve legends of the solar hero Gilgames relating to the twelve signs and the twelve labours of Herakles are, of course, comparatively late, as they are based upon the zodiac of twelve signs which belongs to the final formation of the heaven that was preceded by the heaven in ten divisions, and earlier still by the heptanomis in seven. But the twelve labours of Herakles are zodiacal, and the first of these was at a point of commencement in the lion-

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

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

THE SIGN-LANGUAGE OF ASTRONOMICAL MYTHOLOGY (PART II)

BOOK VI

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Great Mother and her first three sons or elemental powers; the powers represented in her portrait by the water-cow, the crocodile, and lioness. The mother being indicated by the pregnant womb. The same group is also Japanese, consisting of the three (out of seven, or the eight) Kami, with their sister Izanami. The three Kami, called the "All-alone-born Kami," our stellar Trinity, were gods of the beginning, and are connected with the sister in the raising up of heaven (Satow, *Pure Shinto,* p. 67; Chamberlain, *Kojiki,* p. 19). And when the Christian divinity of a triune nature is portrayed with a triangular aureole upon his head, that figure relates the deity once more to the phenomena in which a god of the Triangle had originated. The god of the Triangle was of a threefold nature in the trinity of Sut, Horus, and Shu, which three were one with the mother in the heaven of the Triangle, the mount with the triple peaks, the Ecliptic in three divisions, the year in the three seasons, the month in three weeks. The Triangle, like the Oval, is a figure of the female, as it was on the Goddess Nana in Babylonia. The trinity of three males associated with one female, who was originally the Great Mother, survives in two ways still, for whilst they are performing in church four more primitive representatives of the same *dramatis personæ* still keep it up in the pantomime, as in the dumb show of the more ancient mysteries, in the characters of columbine, clown, harlequin, and pantaloon. Harlequin is Har (or Horus) the transformer. We might say the double Horus, one with and one without the mask. The clown is Sut, the sly and cunning one, whose zoötype was the jackal. Pantaloon and his crutch are the remains of Shu and his celestial prop of the pole. Columbine corresponds to Tefnut, the sister of Shu, which explains her peculiar relationship to pantaloon, whom she rejects in favour of harlequin. Now these four appear upon Mount Hetep when the later heaven is portrayed in the ten divisions that preceded the final twelve as a trinity of primeval powers united with the Great Mother, who was the abode as Triangle when the heaven was not yet builded on the square (Rit., ch. 110). The other four brothers who make up the group of seven great gods (at least in one form) are Amsta, Hapi, Tuamutef, and Kabhsenuf, who stand on the lotus or papyrus, and are the four gods, paddles or eyes of the four quarters. Thus, the seven are (1) Sebek-Horus, the crocodile; (2) Sut, the water-bull; (3) Shu, the lion; (4) Hapi, the ape; (5) Tuamutef, the jackal; (6) Kabhsenuf, the hawk; (7) Amsta, the man, who, together with the Great Mother, were the founders of the zodiac—three in the Triangle and four in the Square.

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

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

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

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

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

HORUS OF THE DOUBLE HORIZON.

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

Until the time of Har-Makhu the fatherhood of god had not been individualised in Ra. Har-Makhu was the mother's child when she was a virgin, represented by the white vulture of Neith, or the sacred heifer of Isis. The child could be self-generated as the spirit of life in vegetation, or in light, the phenomena being pre-human from the first. Child-Horus in the solar mythos was the little autumn sun conceived upon the western mount as the calf or child. Adultship was attained upon the horizon east with what was termed the double force. The cult was that of Hathor and Horus, the mother and the child, who was the calf on one horizon and the bull of the cow upon the other. In these two characters he was the double Horus, or the "double Harmachis," the solar god of both horizons, and fulfiller annually in the double equinox. The power of evolution was portrayed in Kheper, the transformer. Kheper showed the old beetle changing into the young; the tadpole transfiguring into the frog; the human embryo developing in utero; the enduring spirit emanating from the mortal mummy. Kheper was a form of Har-Makhu, as we learn from the inscription of the Sphinx. From Har-Makhu, the father-god, Ra-Har-Machis was developed in the mythology which preceded the Egyptian eschatology. Atum was Ra in his primordial sovereignty. The divine fatherhood was developed from Har-Makhu, who became the great god Ra in his primordial sovereignty. Har-Ur, the elder, first-born Horus in the mythos, was the child of the mother when she had no husband, and he had no father; hence she was the virgin mother who conceived but did not bring forth. There was nothing human in the transaction except the terminology. Horus in the eschatology was he who died and was buried, and who rose again in spirit at his second advent. This time he was imaged in the likeness of the father as the beloved only begotten Son of God, who manifested as the fulfiller of his word and doer of his will. Two types in this way were deposited and made permanent in Horus, the child of twelve years, and Amsu-Horus, the man of thirty years. Both characters were united and made one as solar in Horus of the double horizon. This character of Horus, as Repa or Heir-Apparent, may be traced historically at a later time as that assigned to a Pharaoh of the 12th dynasty, who represents the double Harmachis, the sun-god of the twofold horizon. He claims a divine origin as the virgin's child that was not begotten by God the Father. As an infant "in the egg," he was exalted to be "the Lord of both parts," or both horizons, like Har-Sam-Taui. Speaking of the god he says "he anointed my forehead as Lord of men, creating me as chief of mortals. He placed me in the palace as a youth not yet come forth from my mother's womb." He was born in the likeness of elder Horus to be king, or to become the royal Horus in the horizon of the vernal equinox, where

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

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

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

[1] See fig. of Horus, p. 317.

and be buried; to transform and to rise again. In the zodiac of Denderah, the sign of the "Scales" contains a portrait of Har-pi-Khart, or Horus the child, who was conceived or incorporated in that sign as Horus of the double equinox called Har-Makhu. The name identifies Child-Horus with the sign. The word for the scales or balance in Egyptian is Makhu. Further, the scales denote the equinox, as the point of equipoise. The Greek name of Harmachis is derived from the Egyptian word Makhu, for the balance or scales, and thence for the level of the equinox, where the balance was erected on the day of weighing words and of reckoning the years. The Horus of the double equinox was also termed "the double Harmakhu" (*Records,* v. 12, p. 53), and this duality was also imaged in the twofoldness of the Sphinx, with its tail to the west and its head to the east, pointing to the equinox each way. But how was the crossing from west to east effected at the time when no Amenta had as yet been opened in the under world?

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

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

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

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

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

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

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

There had been a sort of hollow under-world made out before Amenta was established as "the earth of eternity" by the opener Ptah. This was the Akar, Khar, or Kar, over which the Sphinx presided brooding in her mysteries of birth—the birth of light, of water, of food, of the young solar god, and, lastly, of an ever-living soul. We learn from the Ritual that the mystery of the Sphinx originated with the mount of earth as the place of passage, of burial, and re-birth for the solar god. An ancient Egyptian name for the Sphinx is Akar. This also was a name for the hollow of the under-world. The speaker, in the character of the newly-risen solar god, exclaims, "I am the offspring of yesterday. The tunnels of the earth have given me birth, and I am revealed at my appointed time" in the coming forth to day (ch. 64, Renouf). It is said that the very bones of the deities quake as the stars go on their triumphant courses through the tunnels of the Akar (Pyramid Texts, *Teta,* 319). It is demonstrable that a passage through the mount of earth, the same that was made through the Cow, was followed by the passage through Akar, the Sphinx, which was built for the god Har-Makhu, the Horus-sun that was immeasurably earlier than Ra. The speaker is in Akar, which is represented by the goddess Akerit because it was the place of burial and re-birth. The tunnel through the mount of the Sphinx is oblong; and it is noticeable that the oldest known pyramid in Egypt, that of Medum, is neither conical nor quadrangular, but oblong. To understand the nature of the Akar, says Renouf, we have to imagine a tunnel starting from the spot where the sun sets and extending through the earth as far as where the sun rises. Each end of the tunnel has a sphinx-like form. A human-headed lion couches at the entrance and also at the end. It is through the paws of this double sphinx that the galley of the sun-god enters on the western horizon and comes out on the eastern mount. In the picture, Plate 14, taken from the tomb of Rameses IV. "Fair entrance" (Aka Nefer) is written at one end of the tunnel, "Fair exit" (Par Nefer) at the other (*Proceedings, Society of Biblical Archy.,* vol. xv. Pt. 8, p. 385). These two gates of entrance and exit on the horizon were called the gates of Akar, and sometimes the gates of Seb, the god of earth. They were the two gates of earth for the sun in the mythology, and the two gates of Akar for the manes in the eschatology. Thus the twofold horizon was imaged for Har-Makhu in the figure of the double Sphinx. The traditions lead one to think that profound secrets were buried in the building of the Sphinx, as was the way with these builders, who put all they knew into all they did. We gather from the stele of Tahtmes that the monument was built to commemorate the sacred place of creation, or, literally, "*of the first time*," an Egyptian expression generally used for the creation or "in the beginning." This sacred site is said to go back to the days of the masters of Kher or Kar, which as a divine locality was the Neter-Kar of the under-world or the abyss. Kher is likewise an ancient name of the Egyptian Babylon, old Cairo. Like Babylon, this was the gate or pathway of the gods—the place of exit, as we read it, for the seven elemental powers who issued from Amenta, as the uræus-deities, or seven spirits of earth. (Rit., ch. 83.)

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

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

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

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

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

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

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

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

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

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

Fig. 58. The tree standing betwixt two lions (from the Cathedral of Torcello).
Fig. H, Pl. 4. The tree betwixt two lions (from a bas-relief of Bharhut).
Fig. 35. Gilgames flanked by two lions, which he holds at arm's length.
Fig. 65. The tree between two goats (Assyrian cylinder).
Fig. A, pl. 4. Tree between two cherubs (Chaldean art).
Tree betwixt two winged unicorns (bas-relief of Nineveh).
Fig. B, pl. 4. Tree between two cherubs (from a Phœnician bowl).
Fig. D, pl. 4. Tree between two rams (from a bowl).

Fig. 67. Tree betwixt two giraffes (vase from Curium).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Whatsoever the type, the double equinox was indicated by the twofold figure. Thus, if a tree were the symbol, then two trees were the sign of the double equinox, and when Horus of the resurrection rises, let us say, as the good shepherd betwixt two trees, it is, as now suggested, a portrait of Har-Makhu, the connecting link between the two horizons or two lives. Now, one of the commonest scenes in the Roman catacombs is this of the two trees betwixt which rises the so-called Good Shepherd, who is sometimes a goatherd. There is a scene from the Roman catacombs in which the good shepherd is the central figure betwixt the two trees, two birds, and also the lamb and ram, by which the resurrection is to be identified with the vernal equinox in the sign of Aries (Lundy, fig. 76). In another of the pictures from the catacombs the good shepherd is accompanied by both the lamb and the ram, which are at least equivalent to the dual type of the equinox in Aries. He carries the lamb upon his shoulders, whilst the ram is resting at his feet (Lundy). Horus was the lamb upon the western and the ram upon the eastern horizon, both being united in a figure of the double power. A kindred representation is portrayed upon a gnostic stone now in the British Museum. This *is* Horus the Gnostic Jesus as Ichthus the fish. That the scene occurs in the sign of Pisces is shown by the two fishes, one of which is over the head of Horus, the other under his feet. The latter also repeats the ancient type of the crocodile on which the divine child was supported in the Cippi of Horus. There is also an image of the Palmyrene at Rome which has the image of the solar god on one side, and on the other a conical cypress tree, the foliage of which exhibits *a child carrying a ram upon its shoulder* (d'Alviella, *Mig. of Symbols*), which shows a singular reversal in the position of the child and adult. But it was the child = the lamb that issued from the maternal tree, to be followed by the adult as the ram. When Horus rises from the dead in the Egyptian tombs it is as the good shepherd. The crook and whip (or flail) of rule are the insignia of his sovereignty. According to the Ritual (ch. 109), he rises up between two trees called the "two sycamores of emerald." Thus he is the perfect prototype of the good shepherd in the Roman catacombs. The god who rises in this character is Horus of the double equinox in the mythology, and Horus in spirit in the eschatology, who by his resurrection joined the

Horus in Pisces.

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

The doctrines of the incarnation and the resurrection had already been established in the cult of Har-Makhu, the Horus of the double equinox. Horus the child in one equinox, who was Horus the adult in the other, constituted the double Harmachis, one as the founder and one as the fulfiller—one as Horus of the incarnation, the other as Horus of the resurrection. The doctrine was at first solar, and next eschatological. In both phases it was earlier than the fatherhood of Ra. The incarnation was at least as ancient as the virgin in the zodiac, who conceived in Virgo, and the mother whou brought forth in Pisces, which we calculate may have been some six-and-twenty thousand years ago. The solar god who united the two horizons was the fulfiller of the annual circle, and came to reign as the king of one year, first in the inundaiton, then in the zodiac. He also came in the characte of the great judge to see that justice should be periodically administered. In the stellar mythos Anup had been the judge, with the seat of judgement at the place of equipoise, which was then at the celestial pole. In the solar mythos this was shifted to the vernal equinox, and the mount of glory to the east. An ideal of justice, truth, and righteousness, imaged by the balance or scales, was postulated as established and central in the heavens as the reign of law, and there was an annual attempt to make that justice visible and veritable on earth. Har-Makhu came as the great judge, accompanied by the seven great spirits who were his executioners, called "the seven arms of the balance." The balance was erected as a figure of the equinoctial level, for the weighing of hearts and of words. The unjust were punished, wrongs were righted, restitution was enforced. The judgement day in the Easter equinox was similar in point of time to what we in Europe call the "March Assizes." This was represented as the judgement in Amenta.

THE MAKING OF AMENTA

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

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

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

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

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

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

In the mythology, Amenta is the subterranean country of the sun by night. The dawn and sunset were its gates of glory. It is called the beautiful Amenta, the earth of eternity. It was the passage of the sun that made the pathway of the solar circle which was completed in the eastern equinox. Hence it is said of the sun-god, "The junction of the double earth is the head of the coffin of Osiris, the beneficent soul in Sutenkhen, who hath determined the paths of eternity," that is in completing a circle by making the passage through Amenta (Rit., ch. 17, Renouf). The road to heaven for the manes *now* began with a pathway through the nether earth, from the place of sunset to the gate of sunrise. Previously the way to heaven was up the mount which was a figure of the north celestial pole. There was no solar passage through the nether regions in the stellar mythos; the sun went round the mount of earth, not through it. Ptah the opener added earth to earth and heaven to heaven, the solar mythos to the stellar. The sky upraised by him is indicated by the figure of heaven reversed. It is called the firmament of Ptah. Hence it is said by the Osiris in Amenta, "Mine is the radiance in which Ptah floateth over his firmament" (Rit., ch. 64), his firmament

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

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

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

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

The garden of Aarru or paradise of the eight great gods, whom we identify as a group with the seven in the Lesser Bear, *plus* the deity of the pole-star, was in the north. Not on the horizon north, but at the celestial pole that was figured as the summit of a very lofty mount, the mythical mountain of the north, diamond-pointed at the apex with the polar star, whereas the Semitic Eden is the garden eastward. This is relatively late, because it belongs to the solar and not to the stellar mythos. It is not the circumpolar paradise of earlier tradition. That may be the reason why the mount is omitted from the book of Genesis. It is not Am-Khemen, the paradise of the eight great gods. It is the enclosure of the pair who in the solar mythos were Atum = Adam and the Great Mother Kefa = Chavah.

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

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

back to the origin in digital reckoning, as it is derived from the two hands clasped and cut off at the wrists. The Mexican figures therefore repeat the Egyptian at the value of $10 \times 14 = 140$, whatsoever the numbers may mean (Kingsborough, 1, pt. 3, p. 10, fig. 218).

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

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

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

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

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

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

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

When it was discovered that the earth rotated on its axis and was afloat in space, it was known to revolve on the double poles, and what we call the two poles of the earth were signified by the twofold tat-pillar of Ptah. The tat is a type of stability. The double tat is the sign of tattu as the place of establishing for eternity, and tattu, like other mythical localities, was doubled when Amenta was founded. It is noticeable that when Queen Hatshepsu had erected her two pillars she says she has made two obelisks for him who is the lord of the thrones of the two worlds, or, as we should say, of earth and heaven (*Records,* vol. II, p. 132; 2, *Pap. of Ani,* Pl.). This touches the origin of the well-known double pillar, the significance of which is not known. The double obelisk is a co-type with the twofold mount, and the two pillars of Tattu, the place where it was shown that earth was fixed and heaven made stable for ever, on the two pillars of Sut and Horus, which had been the two poles in Equatoria. The two obelisks then, imaged the thrones of two worlds, the double earth, or earth and heaven; and in Amenta the two pillars form the doorway from the one world to the other. So in the Japanese mythology the divine pillar of earth, Kuni-no-mi-Hashira, was added to the divine pillar of the heavens, Ame-no-mi-Hashira (*Kojiki,* Chamberlain's Version, p. 19). How it was added can be explained by the Egyptian wisdom. The pillar of heaven was first erected. Shu-Anhur lifted up the heaven from the earth with that which constituted the divine support as prop, pillar, or lion-like strength in sustaining the paradise above.

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

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

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

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

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

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

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

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

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

When the solar mythos had been added to the stellar, the pathway to paradise was through the nether-world. The road of the sun in the mythos now became the road of souls in the eschatology. The entrance to the under-world was consequently in the west. The maker of the road was the nocturnal sun as the bull or god of the west. One name of the western hill is Manu. It is said to Ra when setting, "Wake up from thy rest; thine abode is in Manu" (Rit., ch. 15). This apparently survives in the Samoan Mane. At death, the soul went to a paradise in the western horizon called Mane = Manu. "The dying," says the missionary Turner, "were urgent in begging those around them to see and make the tapunea or pessomancy go all right, and so secure an entrance to the Mane paradise" (*Samoa,* p. 294). If the pebbles used for divination turned out odd instead of even it was thought that the soul would be caught and crushed between *two great stones* at the entrance to the mount. The "hollow pit" was a name of the Samoan Hades. At the bottom there was a running stream which floated the spirits away to the Hades of Polotu. They were but little more than alive and only half conscious until they reached Polotu, where there was a bathing-place called Vaiola or "the water of life." In this water all infirmities were washed away and the aged recovered their lost youth. Their new bodies were singularly volatile, like the Egyptian sahu. They could ascend to earth at night, become luminous sparks or vapour, revisit their old homes and retire at early dawn to the bush or to Polotu (Turner, *Samoa,* pp. 258, 259). The subterranean world of the Lapps is identical with the Amenta of the Egyptians. Jabma-Aimo is the house of the dead in the nether-earth, which is a place of transition for those who have their bodies renewed, who pass on and are taken up to heaven. Their home of the gods, Taivo Aimo, also answers to the upper Aarru-paradise of the Ritual. The jackal or dog is the guide of the dead through the paths of darkness in the nether-earth, and the Inoit dead are said to descend by the "dog's path" into their under-world. This is a most obscure road, answering to the path of darkness in Amenta. The subterranean region described at times as being

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

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

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

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

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

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

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

The sun-god made his passage through the mount of earth, or the sphinx, for his rebirth and resurrection on the eastern side, and the opening in the rock was at the end or at the summit, in the Tser hill, the rock of the horizon. In the Russian märchen Prince Ivan = Horus the prince, climbs up the magical ladder to get into the "great house" of the "tremendously high steep mountain." His sister = the princess, or lunar lady, calls to him from the balcony. "See, there is a chink in the enclosure. Touch it with your little finger and it will become a door!" This he does, and obtains entrance into the mountain of Amenta. (Ralston, *Russian Folk-tales,* 102.)

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

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

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

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

his pygmy workers hollowed out the under-world. Amenta was based upon the mine. It was the secret earth in which the treasures were concealed. These were guarded by the dragon, but they were likewise known to the dwarfs, the wee folk, the fairies, the Tuatha de Danan. Amenta was the land of precious metals and the furnace of the solar fire. Hence Ptah, the miner, became the blacksmith of the gods, the Kamite Vulcan. Some missing details respecting the work of Ptah the metallurgist may be found in the Greek rendering of this god as Hephaistos. Ptah, working in concert with the goddess Maati, built the great double hall of Truth and Justice, which was gilded and glorified with his precious metal. Hephaistos is the architect of the house of the gods. As a proof that his place and work are in the nether earth, Hephaistos does not know what occurs until he learns it from the coming sun.

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

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

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

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

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

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

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

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

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

Amenta, and the ladder of Horus for the ascent to heaven. A bark that can *ascend the stream* awaits the voyagers. This picture of the bark that made its glorious journey upward to the circumpolar paradise was obviously constellated as the *Argo Navis,* which is figured in the position of ascending backwards on the white waters of the Milky Way. The cavern and gulf of Putrata no doubt existed when there was as yet no boat or bride extant. Hence in various legends the manes have to spring from one side of the chasm to the other. The "jumping-off place" for departed spirits is known in several legends of the aboriginal races, and this was the rock on the western side of the mount. There is a stone at the west end of Upolu called "the leaping-stone," from which departed spirits in their course leaped into the sea, swam to Manono, sprang from another stone on that island, crossed to Savaii and went overland to the Fafā, at Falealupo, as the western entrance to their other world is called. (Turner, *Samoa,* p. 257.) With the Greeks, "to leap from the Leucadian Rock" was a proverbial equivalent for death. In the Khond representation, the souls of the dead "have to jump across the black unfathomable gulf to gain a footing on the slippery leaping rock, where Dinga Pennu, the judge of the dead, sits writing his register of all men's daily lives and actions." The Guinea negroes tell of a divine judge whose judgment seat was on the other side of the water that spirits crossed in death, analogous to the Egyptian maat in the circumpolar region. Those who had religiously kept the laws of tabu were conducted into paradise, whereas those who had not were sunk headlong in the waters like the damned that went down headlong in the waters of Putrata. (*Bosman,* Pinkerton, vol. xvi, p. 401; Rit., ch. 44.)

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

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

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

In one form the polar mount was called the white mountain. It was Mont Blanc in heaven. The Koreans term it "mount everwhite." As a house it was the white house. As a city it was the city of the white wall. As the seat it was the great white throne of the eternal. As a country it is the land of the silver sky. It is also known as the mountain of white limestone, the stone of Sut. The house constructed by Ptah was double-storied, a house of the lower and upper paradise combined in one. Finally, the heaven of astronomical mythology was figured as the great house of Osiris. This included all the previous formations: the circle of the Bear; the heaven of Sut and Horus, south and north; the triangular heaven of the ecliptic; the heaven built on the square; the double house of Amenta below the earth, and the eternal dwelling-place above, whence the house of Osiris at Abydos, called the mansion of Seb and Nu, or earth and heaven, was built in two stories. (*Magical Texts,* p. 6; *Records,* vol. vi., p. 118.) "In the year 22 of the reign of King Aahmes, his majesty gave the order to open the rock-chambers anew, and to cut out thence the best white stone (limestone) of the hill-country (called) Annu, for the houses of the gods," including the house of Ptah at Memphis (Brugsch, *Egypt under the Pharaohs,* Eng. trans. in one vol., p. 130). The mountain of white limestone was an actual fact on earth to the Egyptians. It was in a spur of the Arabian range which projected in a straight line towards the Nile as far as the village of Troiu, and contained an inexhaustible supply of the finest and whitest limestone. The Egyptians had quarried the white limestone mountain from the earliest ages to obtain materials

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

Entrance into the eternal city was preceded by baptism, with Anup, father of the inundation, as the baptiser and sprinkler both in one. On approaching the two lakes the speaker says, "Lo, I come that I may purify this soul of mine in the most high degree. Let me be purified in the lake of propitiation and equipoise. Let me plunge into the divine pool beneath the two divine sycamores of heaven and earth." (Rit., ch. 97, Renouf.) This precedes the sacrament or eating of the sacrifice consisting of bread, beer, and meat. He also

says, "Give me bread and beer. Let me be made pure by the sacrificial joint, together with the white bread," that is, by partaking of the sacrament. (Rit., ch. 106, Renouf.)

Heaven as a house had been founded by Sesheta or Sefekh, a form of the old First Mother as co-worker with Taht in the lunar mythos. Atum-Ra was also a builder of the house in the solar mythos. His son Iu-em-hetep, the Egyptian Solomon, was the builder or designer of the temple to whom *The Book of the Model of the Temple* is ascribed (Dümichen, *Temple Inschriften,* vol. I, pl. 97). It was the temple in heaven that was built without the sound of workmen's tools; "there was neither hammer nor axe nor any tool of iron heard in the house while it was building" (I Kings vi. 7). This only applies to the mythical building, which was astronomical, and which is still continued in esoteric Masonry. When such language is applied to building on earth it has no direct meaning. The eternal city was preceded by the place of assembly. Before the time of building on the mount there was a gathering-place under the tree that represented the roof of heaven. This was the Egyptian maat or judgment seat when it consisted of a stone beneath a tree. The seat of assembly, the seat of judgment on the summit of the mount, was continued as a sacred tradition by races who never saw the pole star of the northern heaven. The Australian blacks have no north pole to look to for their paradise. It sank out of sight for them long ages since, when they were emigrants from the old world, nor have they replaced it with the southern pole. But they still turn to a mount of the north as the gathering place for the souls of the departed. The Tundi, a judicial assembly of the tribe, is there—an equivalent in its way for the Egyptian maat. When an old Australian aborigine was dying he pointed upward and said, "My Tundi is up there!" (Taplin, *Native Races of South Australia,* p. 36). The great pyramid was built as a replica of this eternal home. One name of this is khut, a word which does not merely signify "light," or the horizon. It was the mount of glory permanently fixed in stone; a type of heaven perfected which included all the mansions in the great house of Osiris. Earth being figured as a mount or island in the abyssal water, it seems probable that the island in the water mentioned by Herodotus (B. ii. 127), where they say "the body of Cheops is laid," was imaged in the subterranean chamber of the great pyramid. And if so, it follows that the pyramid itself is a figure of the mount that stood amidst the water of surrounding space. For example, the "Queen's Chamber" is seven-sided, and therefore a figure of the Heptanomis. Of the "King's Chamber" Sandys says, "The stones are so great that eight floor it, eight flag each end, and sixteen the sides." It is therefore a figure of the lunar octonary, or the heaven of Am-Khemen. The Amenta of Ptah was imaged below as the abyss or well of the nether world. The steps or pathway to heaven were figured in the passage looking upward to the pole. In such monuments the architecture of the heavens found its supreme expression on the earth. He whom Herodotus calls "the priest of Vulcan" is obviously the deity Ptah. The Greek writer speaks of the temple of Vulcan at Memphis (ii. 153), when he means the temple of Ptah. Thus the reign of the priest of Vulcan refers to the dynasty

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

THE IRISH AMENTA

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

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

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

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

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

In the opening of the Ritual (chs. 3 and 4) the hero enters the vessel of the Kamite Charon and addresses the helmsman and sailors. He is in search of his father, Osiris, who has been murdered by Sut, and says: "I am the beloved son. I have come to see my father, Osiris, to pierce the heart of Sut," and to slay the conspirators (Rit., ch. 9, Renouf), Horus being, like Maelduin, the avenger of his father (Rit., chs. 1, 17, 92, Renouf). Amenta is the land of life (ch. 15); the sun sets into the land of life; it is the land of the tree of life and the water of life, in which the dead become the living, resting in the land of life. The mount in the west is called Mount Ankhu, the mountain of life. One name for the mount (otherwise the horizon) in Egyptian is Sut or Set, or , the rock, hill, or mount, which agrees with the Irish Síd for the hillock and the mound of the unseen world. The mounds were made as dwellings for the dead, and in the Irish legends the people of the other earth, the *Tuatha de Danan,* the wee folk and fairies, are dwellers in a world that is represented by the hillock or mound. "'Tis a large Síd in which the *Aes Síde* dwell," therefore equivalent to the mount, and their hollow in the mount is one with the Kamite Amenta. There is no consciousness of time in this happy other-world. Those who have dwelt there for centuries seem to have been there no time. This is one way of identifying the land with the earth of eternity. The Irish

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

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

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

is lord. There is also a man on guard at the tree with shield and spear and sword, who corresponds to Ra, the guardian who defends the persea tree (Rit., ch. 17) against the devouring monster Apap. The passage over the pellucid water with the monster lurking darkly down below is described in the Ritual. "O thou who sailest the ship of heaven over the gulf which is void, let me come to see my father, Osiris" (Rit., chs. 44 and 99). Horus and his companions had to cross the abyss of Apap, and the insubstantial element of the Irish version answers to the hollow void of the original.

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

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

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

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

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

voyage he came to an island on which there stood at the centre of it —a single apple tree, very tall and slender. Its branches were likewise slender and exceeding long, so long that they grew up over the circular high hill and down to the sea that bounded the island." (Joyce, *Celtic Romances,* "Voyage of Maelduin," ch. 8.) So long were the branches that for three days and nights, whilst the ship was coasting the island, Maelduin held a branch all the time, letting it slide through his fingers, till, on the third day, he came to a cluster of apples at the very end. This was the fruit of the tree of life.

Alfred Nutt remarks on the gigantic stature of the people who are met with by Finn and his men in the land of marvels, but does not think the trait has any traditional significance (Bebind Story). But the giants of the promised land are identical with those in the Hebrew märchen, and the prototypes of both are to be found in the Kamite mythos. One origin will account for all. There are two classes of giants in the Ritual, the glorified and the wretched giant shades. The glorified ones are those who reap the fields of divine harvest in the lower Aarru and in presence of the powers of the east. These are said to be each nine cubits in height, *i.e.,* fifteen or sixteen feet. The giants of the fore-world were not magnified men, but representatives of the elemental powers, like the gigantic Apap of darkness, the hippopotamus of Sut, the crocodile of Horus, the giant ape of Hapi, the lion of Shu, in the pre-anthropomorphic phase. This was the race of giants that preceded the pygmies of Ptah in the Egyptian mythology. So in the Irish legends the Brobdingnagian race of the Fena, the mighty heroes of enormous stature, passed away and were followed by the little men who were Lilliputians in comparison; there are also dwarfs as denizens of the land beneath the waters. (Joyce, *Old Celtic Romances,* "The Last of the Fena.")

Africa, the home of the pygmies, is presumably the birthplace of the dwarf races now represented by the diminutive wee folk of the Dark Continent. The earliest emigrants who made their way out of that land and wandered over Europe would be akin to these in stature, like the Lapps who follow them at a short distance. These were the wee folk in human form. But there is another factor to be taken into account before we can ascertain the origin of the wee folk as spirits in a tiny fairy shape. These do not simply represent the pygmy race of human beings, but are the same primitive people translated into spirit-world, from the time when the race was of the pygmy stature. We gather from the secret wisdom that the earliest beings who entered the nether earth were dwarfs or dwarfish people. The god Ptah, who opened the under-world by tunnelling the mount of Amenta, is himself a dwarf. The seven Knemmu that assisted him were pygmies. First come the African pygmies. Second, the mythical pygmies of Ptah. Third, the human souls that are the same in stature. Fourth, the wee folk of the legends, who inhabit the mounds, who work the mines, who dwell beneath the sea, the natural, the mythical, and spiritualistic dwarfs being somewhat mixed up together. The märchen or folk-tales of the Asiatic and European races are the *débris* of Egyptian mythos. Fairyland is no conception of the Kelt, nor original product of the Aryan imagination; it is *the Kamite earth of eternity in the lower world of the mount of earth*

which was excavated by the pygmies of the opener Ptah. From no other land or literature than the Egyptian can we explain the wee folk in the fairy mound or Síd. (Síd, pronounced shee. Cf. the Egyptian she or shu, for the hollow, the void, and sheta, the sarcophagus.)

Various episodes of the passage through the nether earth and over the waters to the upper paradise that were represented in the drama of the mysteries and detailed in the mythos have been reduced to mere allusions in the Ritual. For example, there is a land of weeping, a dwelling-place of the god Rem-Rem, or Remi the Weeper. (Rit., ch. 75, and Litany of Ra, line 21.) The manes on his way to Annu says, "I have come out of the Tuat. I am come from the ends of the earth. I pass through the noble dwellings of those who are coffined. I open the dwelling of Rem-Rem, that is *the place of weeping.* (Rit., ch.75, Renouf.) In the Irish legendary "Yarn" the voyagers come to the Island of Weeping. This island is large and "full of human beings black in body and raiment, and resting not from wailing and weeping. Whosoever lands in this place falls a-weeping." This lot happens to one of Maelduin's foster-brothers and others of the wanderers who are sent to bring him off. The coffined ones in the Ritual, chief of whom was Osiris in his coffin, offer a *raison d'être* for the weeping in Rem-Rem (as a place).

In their thirty-first adventure Maelduin and his companions come to an island of which it is said, "Around the island was a fiery rampart, and it was wont ever to turn around and about it." This was evidently the revolving sphere. "Now, in the side of that rampart was an open door, and as it came opposite them in its turning course, they beheld through it the island and all therein, and its indwellers, even human beings, beautiful, numerous, wearing garments richly dight, and feasting with golden vessels in their hands. The wanderers heard their ale-music, and for long did they gaze upon the marvel, delightful as it seemed to them." This is a glimpse of the pleasant plain, the promised land, the land of heart's delight and ever-living women, with their lure of love—in short, the Aarru-paradise. There was a protecting rampart reared around this garden, the lower paradise in the earth of eternity. "A divine domain hath been constructed for me; the name of it is the garden of Aarru. I know the garden of Aarru; the wall of it is steel" or the bright shining ba-metal. (Rit., ch. 109.) Inside the rampart were the glorified ones, "each of whom is nine cubits in height." Also the manes were there as workers in the human form, who cultivated each their field of corn and fed upon the food and drank the beer that were made from it and divinized as sustenance for souls.

The twofold paradise, terrestrial and celestial, is also extant in Irish legendary lore. Not as an Irish conception, pagan or Christian, not as a "vision of the great young godland-haunted Irish imagination," but as a survival from the Kamite source that once supplied the world with a system of representation, mythical and eschatological, which remains almost intact as Egyptian, whilst it has gone to wreck and sea-drift elsewhere on other shores. The typical mount of earth with its hollow of the under-world has its representative in the Irish mound of the Síd, and the elysium across the sea is one with the paradise of Hetep over the celestial water.

Alfred Nutt points out the difference betwixt the Irish paradise in the hollow hill and their paradise that is over-sea. "In the hollow hill type (The Wooing of Etain) the wonderland is not figured as lying across the sea, but rather . . . . within the Síd or fairy hills. No special insistence is laid upon the immortality of its inhabitants," nor is there any portion of this land in which the amorous women dwell alone, as in the elysium over sea. (Nutt, *The Voyage of Bran. The Happy Otherworld,* ch. 9.) This is exactly as it would be if derived from the Kamite original. The lower paradise of two is in the mount of earth, also called the funeral mount of Amenta. The departed are not born immortals in that land; immortality is conditional. They have to fight and strive and wrestle with the powers of evil to compass it. These, like the Irish manes dwelling in the Síd or hollow hill, were the "folk of the goddess," who was Hathor in the mount; whereas the spirits made perfect in the upper paradise are more expressly children of the supreme god, who was Horus, or Ra, or Osiris, according to the cult. We can trace the voyagers on the water way to this *upper paradise.* When Horus, or Ra, and his companions have conquered Apap, the Sebau, and other monstrous progeny of darkness, the solar bark emerges from the under-world upon the horizon of the orient heaven, and enters the water of dawn which is designated the "lake of emerald." The speaker says, "O ye gods in your divine cycles who travel round the lake of emerald, come and defend the great one who is in the shrine from which all the divine cycle proceedeth"—that is, the god on board the solar bark. So in the voyage of Maelduin, after passing the islands of monstrous animals, the giants and devourers, the companions come to a sea of green crystal sparkling in the sunlight, and so transparent that they could see the sand quite clearly at the bottom. In this water they saw neither monsters nor any ugly animals. In like manner the crystal water is described in the Ritual as having neither fishes nor snakes in it. (Rit., ch. 110; *Voyage of Maelduin,* ch. 22, Joyce.)

The "Isle of Truth" is a name of the divine land across the waters, "Whosoever set foot on it was unable to tell a lie." A naif way of indicating its truth-compelling influence. Surely this must be the Egyptian Maat, the land of truth. In starting on his voyage over sea it is the desire of the speaker to "attain the region of Maat" (Rit., ch. 1), which may be the region of truth, law, or righteousness. The celestial bridge betwixt the two is described in the *Voyage of Maelduin* as a bridge of crystal leading to a palace (ch. 18, Joyce). It also appears in the form of a solid arch of water which spans the elysian island from side to side. Under this the travellers walked without ever getting wet. (ch. 25, Joyce.) This in heaven is the archway of the galaxy that was represented as the river overhead. It is related that when the voyagers came at last in sight of land it was a little island with a large palace on it. Around the palace was a wall white all over without stain or flaw, as if it had been carved out of one unbroken rock of chalk, and it was so lofty that it seemed almost to reach the clouds. "A number of fine houses, all snowy white, were ranged round the inside, enclosing a level court in the middle on which all the houses opened." (Joyce, *Old Celtic Romances,* pp. 131-133.) This in the Egyptian is the city of the white wall of the

celestial Memphis that was seen in the northern heaven at the summit of the mount. The Osiris looking up to this, his journey's end, exclaims "May Sekhet the divine one (consort of Ptah) uplift me so that I may arise in heaven and issue my behests in Memphis, the city of the white wall." (Rit., ch. 26.)

The mount or rock of Anup, also called his cliff (Rit., ch. 31), survives as the rock or fortress of Manannan in the land of promise. One title of the Irish mount is "the hill of two wheels in the pleasant plain of the Land of Promise." (*Clidna Dinnshenchas,* Nutt, *Voyage of Bran,* p. 197.) This promises to shed light on a crux in the Ritual. In the description of the mount and the two portions of Sut and Horus the sign **O** is employed ambiguously. (See Book of the Dead, Renouf, pp. 193-199.) But if the halves of night and day were figured as two cycles or circles of time the reading would be perfected, and the mount of Hetep would also be the hill of two wheels in the pleasant plain. It is said in the Rig-Veda (ch. 3, p. 6), "the two adorable Krishnas successively revolve." It is also said, "the dark day and the light day revolve alternate." The table-land which is called the plain of joy, the great plain, is one with Hetep, the table of the mount, in the Kamite paradise. The bathing on the great table-land in the island of the amorous queen is particularly noticeable. All who reach that summit bathe. Cormac was bathed, "though there were none to bathe him." This answers to the place of final baptism in the lake of propitiation and of *equipoise,* where souls are purified "in the most high degree" (Rit., ch. 97). The tree of food in the midst of the garden of Hetep grows the fruit on which the gods and the assembled multitude of the manes feed and live. This, as aforementioned, is repeated in the Tale of Teigue as a "thickly-spreading apple-tree bearing fruit and ripe blossom alike." This tree is to "serve the congregation that is to be in the mansion." It also bore a fruit for the gods and spirits. Beer is the divine drink of the beatified, not only in Amenta, but also in the upper paradise. Osiris in the mythical Memphis, Hat-Ptah-Ka, says "O thou God of nutriment, O Great One who presidest over the mansions on high, give me bread and beer" (Rit., ch. 106). And beer was supplied in overflowing abundance. In the Wooing of Etain, Mider the lover sings of beer as the divine drink in the earthly paradise. "Heady to you the ale of Erin, but headier is the ale of the Green Land." "When thou comest, Woman, to my strong folk, fresh swine's flesh and beer shall be given thee by me, O white-skinned Woman." It is also said of this wonderland, "When it rains, 'tis beer that falls." Now, the beer that rained in the Irish paradise is identical with that which came down from the Egyptian heaven.

Notwithstanding the difference betwixt the number of attendants on the amorous queen and the number of Hathors, the seven have been correctly preserved in their primitive shape and character as the seven cows in the Irish paradise, the same as in the meadows of the Egyptian Aarru. In the adventures of Cormac in Faëry, the old wife tells the true tale of her seven cows, the milk of which is plentiful enough to supply all the inhabitants of the land of promise with nutriment. These are the cows of the Elysian Fields in the Ritual who are called the seven cows, providers of plenty. They are por-

trayed along with the bull who is personified as the hero in the folktales (*Papyrus of Ani.,* pl. 35; Rit., ch. 148), and are invoked by the spirit of the Osiris to give him food and drink and sustenance for ever. Thus the "Irish version of the happy otherworld" becomes a dim-eyed memory of the old Egyptian astronomical mythology and eschatology. And as it is in Ireland so was it in Babylonia, India, China, Greece, Britain, and other lands that were lighted by the rays of Egypt's wisdom that went down as the sunset of an ancient world, and rose again unrecognized by name as dayspring of the new. And thus the nearness to nature in its tenderest traits, the nobility of manners, the serene placidity, to be found in the Welsh and Irish fragments of the antique lore, were not necessarily native to the soil, but may have belonged to the higher civilization that was elsewhere developed, as now we know it to have flourished in the valley of the Nile. Neither was the painted Pict or woad-stained Briton the source of all this gentilesse and chivalry imported in the mythos and replanted in the islands by the "men of peace." Such characters as Arthur and his twelve knights were not the products of men who dwelt in caves and wore the skins of animals. His mother Arth was goddess of the Great Bear—she who was Ta-Urt, the oldest form of the Great Mother in the astronomical mythology of Egypt. And as the characters were imported in the mythology, so likewise were the traits of character, and therefore these would not be indigenous to the islands of the north.

THE UPPER MOUNT OF GLORY.

Whatsoever shape was taken by the eternal dwelling-place on high, it was only attainable at the summit of the mount that reached up to the never-setting stars. And there is a consensus of widely-scattered evidence to show that the paradise of peace and plenty, of reunion and rejoicing, which is the object in view of "the Osiris" all through his journey outlined in the Ritual, is the upper paradise of a legend that is universal, the origin of which can be discovered in the astronomical mythology of Egypt. The general tradition is that this paradise was a primæval place of birth, and that it was in the north, upon the summit of a mount now inaccessible to the living anywhere on earth. This circumpolar paradise is known to the oldest races in the world as an initial starting-point for gods and men.

We have sought to trace an origin for the primitive paradise of this universal legend to the human birthplace on *the mount of earth,* or Apta, with the beginning in the time and the domain of Sut, which was commemorated as a secret of the Sphinx. This place of birth, as we suggest, was thus repeated as a place of rebirth by the Egyptian mystery-teachers in the astronomical mythology, from which the universal legend spread around the world.

The Namoi, Barwan, and other tribes on the Darling River, in Australia, point out a paradise up the Milky Way to which the spirits of the righteous are welcomed by Baiame, who corresponds to the Kamite god of the polar paradise. He is called "the great master"

and is the maker. It is he who sends the rain; and it was he who initiated the black-fellows into their mysteries (Brough Smyth, vol. ii. p. 285). The aborigines of New Holland describe the dwelling-place of "Bayma" as a paradise to the north-east in a beautiful heaven. His throne is a crystal mountain of vast magnitude, the base of which is fixed in the great water, and its stupendous summit rises to the stars. In addition to this upper paradise upon the mount they also have an earthly paradise below. Moodgeegally, the first man, who lives in this nether paradise, is alone immortal; the same as human Horus in the lower paradise of Amenta. He has the power and privilege of visiting the upper heaven of Ballima, which is a three days' journey from the happy land below. He climbs up to the heaven north-east by a lofty and precipitous mountain covered with beautiful trees. His ascent on foot is made easier by a path winding round the mountain which he ascends. A ladder or flight of steps erected at top of this mountain, leads up to heaven itself. Ballima, where the sun shines by night beneath our earth, is the Egyptian Hades. The exceeding high mountain is the mount of Amenta, and the great water out of which it rises with the steps up to heaven is the Egyptian Nun. But neither the aborigines of New Holland, nor the missionaries, nor Mr. Manning knew anything of the Egyptian Book of the Dead, or of the Nun, or the mount of Amenta, or the Aarru-fields, the double paradise, or the steps that led up to the solar boat. Yet these and other features of the Kamite mythos are all identifiable in the version here recovered from the aborigines of New Holland. (Notes on the Aborigines of New Holland made by James Manning in 1844-5. Copy presented by the author.)

The mount of the gods and the glorified is common in Africa, where, as we hold, the foundations of Egyptian mythology were laid; and there, as in other lands, it is a point of departure in the beginning for the race. Duff Macdonald says of the Yao tribes: "Some distinctly localize Mtanga as the god of Mangochi, the great hill that the Yao people left. I regret much that I did not see this hill before leaving Africa, as I have heard so much of it . To these people it is all that the many-ridged Olympus was to the Greek. The voice of Mtanga, some hold, is still audible on Mangochi. Others say that Mtanga never was a man, and that Mtanga is another word for Mulungu (god or spirit). He was concerned in the first introduction of men into the world, and he is intimately associated with a year of plenty." Thus we find the main features of the mythical mount extant in Inner Africa, which culminated in Mount Hetep as Egyptian. It is the seat of the gods and the glorified. It is the primæval birth-place. It is the land of promise, of peace and rest, of water and eternal plenty, the scene of the Golden Age. It is the primitive paradise of the aborigines (*Africana,* I, 71). The god whose seat or station was the pole is the power that gives the water of heaven to our world. Anup in Egypt is the master of the inundation (Rit., ch. 97). The pole was imaged by the mount, the cone, the round hillock, the artificial mound. Now the Gold Coast Africans worship a deity or nature-power named Bobowissi, whose seat or stool is the conical hill near Winnebah known as the Devil's Hill, a title given by the Portuguese. He is the maker and sender of rain, which

descends in a devastating deluge when he is provoked to anger by those who break his law. Bobowissi also appoints the local deities, even as Anup assigned their places to the seven on the opening day of creation in the Egyptian solar mythos (Rit., ch. 17; Ellis, *The Tshi-speaking People,* p. 22).

The heaven of the western Inoits, in which good spirits dwell, is a paradise above the firmament. This revolves about a mountain of prodigious magnitude and majesty, a Meru that is situated in the remotest part of the polar regions. Here, as in the Egyptian circumpolar paradise, the spirits whose innate excellence has been proved by an extraordinary activity for good go to mingle with the never-setting stars. Various other features of this heaven are Egyptian. Mount Hetep as the land that is blest with water and the breezes of the north is an African, but not an Esquimaux, ideal. The god, as Num, is the breath of those who are in the firmament. The Inoit supreme being Torngarsuk, the Great Spirit, is the "lord of the breezes." Still more remarkable is the fact that the souls of the Inoit are drawn from *an atmospheric reservoir of soul,* to which in death the spirits of the just return. This is identical with the Egyptian lake of Sa, one of the two lakes in the polar paradise, which is the source of spirit-life and of life to the gods and the glorified. They also have the earthly and celestial paradise, one at the root of the mount, the other at the summit; the same as the Egyptian Aarru in Amenta below, and Aarru in the polar paradise of the northern heaven (Réclus, *Primitive Folk,* Eng. Trans., p. 106). This upper world of the Esquimaux, says Dr. Rink, may be considered identical with the mountain about the summit of which the vaulted sky for ever circled round. This is the celestial mountain as a figure of the pole. It was their mount of glory lighted with the aurora borealis.

The Egyptian Ta-Nuter or divine land of the gods is usually described as being in the Orient. But there was also a Ta-Nuter Meh-ti, which is rendered by Brugsch, "das nördliche Gottesland" (Brugsch, *Astron. and Astrol. Inscript.,* p. 179). This was the land of the gods in the north—that is, the polar paradise in heaven, not an elevated part of our earth. The breeze of the north was the breath of life to the Egyptians. It is synonymous with blessedness. The paradise of Hetep is the garden blessed with breezes. The breeze of the north, however, would not represent heaven to the dwellers in the northern quarter of the world. But the paradise was figured in the north originally, and there it remained in every land to which the wisdom of Old Egypt went. This will explain the paradise of Airyana Vaêjô described in the Avesta. Ahura-Mazda tells Zarathustra that he has created a delectable spot which was previously unapproachable or nowhere habitable. But in this first of regions and best of countries there was *winter during ten months of the year.* "Ten months of winter are there, two of summer, and these (latter) are cold as to water, cold as to earth, cold as to plants; then as the snow falls around there is the direst disaster" (Vendidad, Fargard i.). The good god made the good creation, and Angro-Mainyus, the dark and deadly, is said to have formed a mighty serpent and brought on the frost that was created by the Dævas, who correspond to the Sebau in the Ritual as agents of evil in physical phenomena. It is also said in

the Minokhird (p. 322, ff.) the Dev of winter is most vehement in Airyana Vaêjô. Which does not mean that the primal paradise was created at the northern pole of the earth, to be overtaken by the glacial period. The true interpretation is that the legendary paradise was astronomical, and that it was an enclosure at the north celestial pole, and not in the northern regions of the earth. In the Vendidad version it has been made geographical and rendered according to climate in some northern region of the earth; the evils of a winter world being then attributed to the devil, or the opposition of the black mind, Angro-Mainyus. There was no frost or winter in the circumpolar paradise, nor in the African birthplace of the legend in the oasis, whereas frost and winter were both met with in the highlands of the north, whether in Asia or in Europe, and this leads to a paradise in which there are ten months of bitter winter weather, which is the result of rendering the celestial by the terrestrial north. In a supplement to the first Fargard of the Vendidad the time has been changed to suit a milder climate: "Seven months of summer are there; five months of winter were there," which is in direct contradiction to the original text, and also opposed to the prototypal paradise with the life-giving breeze of the north in Africa, but is suitable to a milder climate, although one that is still in the cold north. The Chinese paradise, like the Egyptian, is at the north pole, the apex of the celestial mount. The summit is the seat of the gods. Heaven divided into the ten regions of space is identical with the Kamite heaven at the summit of Mount Hetep, that was divided into ten divine domains (Rit., ch. 110) which followed the celestial heptanomis and the enclosure of Am-Khemen, and preceded the zodiac with twelve signs. In no country is the mount of the north more sacred than in China. For thousands of years the Chinese emperors have ascended the holy mountain T'ai to offer sacrifice to heaven. This mount is designated "Lord of the World." To the north there is nothing but hills upon hills. It has 6,000 steps of hewn stone, each fifteen feet in length, leading upward like a staircase to the skies, exactly the same as the throne of Osiris, who "sits at the head of the staircase."

The pole-star determined the one visible fixed centre of the starry universe, and the name of the Ainu as Ai-no-Ko is said to signify the "offspring of the centre." That centre was the circumpolar paradise. The Japanese god of the pole-star, Ame-no-mi-naka-nushi-no-Kami, is likewise "the lord of the centre of heaven." The tradition of the Ainu is that they came from the northern summit of the world. So high and inaccessible are those lofty tablelands that none of the living can attain them now. But the ancestral spirits go back to them after death. This, of course, identifies the circumpolar paradise of all the legends that had but one and the same origin—in the astronomical mythology. The region is identified still further by the bears. The ancestors of the Ainu are said to have married the bears of the mountains in this high homeland of the north (Griffis, *The Mikado's Empire,* pp. 27-29). We have the bears to-day, seven in the lesser and seven in the larger constellation, still revolving round the stellar mount of glory.

The Koreans possess the same tradition of the human birthplace in the circumpolar paradise. Their first man, as ruler of Korea,

descended from the great white mountain Tê Pek San. This also was the point of migration or beginning for the race, as it is in various other versions of the primeval tradition (Lowell, Percival, *Choison,* p. 209). The Badagas say that in the north arises Mount Kaylasa, their Meru. In the north infinity opens on the kingdom of the shades. If four men be dispatched to the four cardinal points, three will return, but never will he who has walked beneath the rays of the polar star. He makes the ascent of the north, which is not a quarter, but the summit to a mountain, as in Egypt. All that is great and powerful comes from the north. The mother of the cow-goddesses dwelt on the Amnor, and the ancestors of the Badagas followed the cow. They came from the paradise of the north. Between the invisible mountains of Kaylasa and Kanagiri flows the dread river that divides the world of the living from the world of the dead. That is the celestial water, the river of souls, which runs betwixt Mount Manu and Mount Hetep on the Egyptian map of heaven. This is not the north of the geographers. At the top of Mount Kaylasa is the palace of souls, the home of the blessed, in which their efforts are crowned with final success. This palace of souls answers to the royal palace referred to in the Ritual, where the speaker says, "I have made my way into the royal palace, and it was the bird-fly (or Abait) who brought me hither" (Rit., ch. 76, Renouf).

Montezuma the elder, in repeating an ancient tradition to Cortez, said, "Our fathers dwelt in that happy and prosperous place which they called Atzlan (a word that signifies whiteness). In this place there is a great mountain in the middle of the water which is called Culhuacan, because it has the peak turned somewhat over toward the bottom; and for this cause it is called Culhuacan, which means 'crooked mountain.' " The rest of the description of this delightful country shows that it was the circumpolar paradise upon the summit of the mount. And when it is identified with the mount of Hetep we may surmise that it became the mountain with its apex leaning over because it imaged the pole; so that when the pole-star changed, the bent posture of the summit would become the curved figure by which Culhuacan was portrayed. In an Assyrian prayer this celestial mount is called the silver mountain. It is said, "Grant ye to the king, my lord, who has given such gifts to his gods, that he may attain to grey hairs and old age! And after the life of these days, in the feasts of the silver mountain (at the white summit of the pole), the heavenly courts, the abode of blessedness; and in the light of the happy fields may he dwell and live a life eternal, in the presence of the gods" (*Records,* vol. iii. pp. 133-4). Gwynnwesi, the blissful white abode of the Welsh, is another form of the paradise on the summit of the celestial mount in the north, which answers to the white mountain of the Koreans, the city of the white wall, the peak of pearl, and the Assyrian land of the silver sky. Another form is Gwasgwyn, the white mansion, which is the happy abode of the beatified dead. The imagery survives in the legends of Merlin, where we meet with the glass house, the bower of crystal; the tower without any wall, or without any "closure"; the transparent prison that was aerial as "a smoke of mist in the air." Also the typical tree appears as a noble whitethorn, all in bloom—a figure, as we take it, of the starry pole.

When Merlin died he is said to have taken with him the thirteen treasures of Britain, as he passed into the house of glass (Guest, *Mab.,* II, p. 354). The ancient British Avalon was represented as an island in the north on which the "Loadstone Castle" stood. This identifies the island with the celestial mount and the magnetic pole of the north. Another local figure of the same significance is the Monte Calamitico, a magnetic mountain in the sea to the north of Greenland (Humboldt, *Cosmos,* vol. ii. p. 659, Bohn's Ed.). In the Apocalypse of Zosimas the Hermit there is a description of the paradise in which the blessed dwell. The seer was conveyed across the water that divides our earth from heaven by means of *two trees* which bent down and lifted him over in their arms (James, *The Revelation of Peter,* p. 69). The two trees are Egyptian, but as usual in Christian documents, the miracle has been added. "Lo, I come," says the seer in the Ritual. "Let me plunge into the divine pool beneath the two divine sycamores of heaven and earth," when he is about to ascend that "most conspicuous but inaccessible stream," the Milky Way (chs. 97, 98).

One ideograph of Hetep, the mount of glory, is a table heaped with provisions as the sign of plenty. In the mythical rendering it is a table-mountain. This will explain the round table of King Arthur and that table of the sun which was said to exist among the Ethiopians as described by Herodotus. "There is a meadow in the suburbs," he says, furnished with the cooked flesh of all sorts of quadrupeds. It is filled with meat at night, "and in the day time whosoever chooses comes and feasts upon it. The inhabitants say that the earth itself from time to time produces these things." Such is the description given of what is called the table of the sun. (Book iii. 17, 18.) This table of the sun is referred to in the Ritual (rubric to chs. 1 and 72). If the deceased has kept the commandments, it is said that there shall be given to him bread and beer and flesh upon the table of Ra—that is, the table of the solar god, which was the table-land upon the summit of Mount Hetep, the mount of peace and plenty, where the followers of Horus as the spirits of the just made perfect gathered together at the table of the Lord for their eternal feast. When the beatified spirit attains the meadow of Aarru and the "table of the sun," he says, *"I rest at the table of my father Osiris"* (Rit., ch. 70). The deceased asks that he may be made strong with the "thousands of loaves, beer, beef and fowl, and the flesh of the oxen and various kinds of birds upon the table of his father" (ch. 69). Thus, as the Egyptian Ritual of the Resurrection shows, "the Lord's table" was an institution in the Osirian mysteries which did not wait to be founded at the beginning of the present era. It has, of course, been remarked that the fellowship of Jesus with the twelve in the Gospels is a table-fellowship, and that he uses the image of a supper to symbolize the meeting in his father's kingdom. The gorging in a paradise of plenty described by later legends is indicated in the Pyramid Texts (Pepi I, 432; Merira, 618). When the deceased is on his way to the mount of glory, he is borne to a region where he is filled with food by being fed from evening until daybreak, and then he is said to seize upon the god Hu, the god of aliment, of corn, of food—in short, the

bread of life in a spiritual sense. The gorging and guzzling which are customary accompaniments of the Christmas festival in the north are a survival from the time when the primitive paradise was portrayed as a place of the grossest plenty. Even the more refined Egyptian gloried in the prospect of the earthly abundance being repeated for ever in heaven. This is what he says on sitting down at *the table of the Lord*: "I sit down in the midst of all the great gods of heaven. The fields lie before me; the produce is before me; I eat of it. I wax radiant upon it, I am saturated with it to my heart's content." (Rit., ch. 77.)

The mount or altar in Hetep which is imaged as a pile of plenty, a table of offerings, a mountainous heap of food, is the prototype of those artificial mountains exhibited, for example, in Naples at the public festivals, from which all kinds of eatables are distributed in the wildest profusion among the people, whilst the goddess Tait, who is the cook of divine dainties in that land of Brobdingnagian abundance, will account for the paradise of cooks and cookery which survives in various versions of Le Pays de Cocagne, where the most delicious food already cooked is spontaneously produced like fruit upon the tree of life. A version of this promised land is current in the Southern States of America, amongst the Negroes, who preserve the tradition of a tree of life, on the branches of which hot buck-wheat cakes hang over a lake of molasses that takes the place of the Kamite lake of the waters of life. This land of the goddess Tait, the cook of the cakes and joints of meat already cooked, is the Kamite original of Cockaigne, the land of laziness and luxury, in which the streets were paved with pastry. The name is probably derived from the cookery: *coquo,* in Latin, to cook; *Kuchou,* in German, for a cake; and *cocaigne* in Old French, signifying abundance. The witches' Sabbath, however degraded, was a mode of celebrating this great festival according to the most primitive ideal of a paradise which overflowed with food and drink, and the glory of the sex was celebrated with Titanic women, fierce as Sekhet, in evoking and matching the animal passion of primitive men. Even in the Rig Veda (ch. x. p. 154) it is said of the man who wins this heaven of blessedness, "Non urit ignis membrum virile nec arripit deus Yama semen ejus" (much womankind shall be his in heaven). The witches' festival was held on the hill-top or high place, which is Mount Hetep in miniature. Each one brought an offering of food and drink to the feast, and Mount Hetep is an altar, heaped with oblations and offerings for a feast that was to last for ever. The food was brought in raw for this celestial banquet. The speaker says, "I net the ducks and I eat the dainties. I take care to catch the reptiles." With these we may compare the reptiles in the witches' cauldron. There is also a gruesome witch-like Kamite goddess Tseret, with long, flowing red hair, who is armed with horns. The divine drink that was brewed in Hetep as beer is imitated by the witches as a product of the magic cauldron, the cauldron of Keridwen in the ancient British mysteries, which survived to some extent in the witches' Sabbath.

The milk of seven rich-uddered cows was typical of eternal plenty in the green pastures of this African paradise; or, in the later anthropo-

morphic imagery, seven women, young and beautiful as Hathor the goddess of love and loveliness, of music and dancing and sexual delight, were the figure of infinite felicity in this heaven which Mohammed so successfully adopted for the Turks. In both phases the seven were seen as the seven great stars of Ursa Major that were in attendance on "the bull of the seven cows," or the spirit of the glorified deceased who had risen to heaven in the image of Amsu-Horus. The Hebrew paradise upon the summit of the mount in the promised land is the same ideal of primitive blessedness. "In this mountain," says the prophet Isaiah, "shall the Lord of Hosts make unto the people a feast of fat things, a feast of wines on the lees, of fat things full of marrow; of wines on the lees well refined" (Is. 25, 6). Papias, that ignoramus of a primitive Christian, also recounts how "the elders who saw John, the disciple of the Lord, related that they had heard from him how the Lord used to teach in regard to these times, and say: *The days will come, in which vines shall grow, each having ten thousand branches, and in each branch ten thousand twigs and in each true twig ten thousand shoots, and in each one of the shoots ten thousand clusters, and on every one of the clusters ten thousand grapes, and every grape when pressed will give five and twenty metretes of wine. And when any one of the saints shall lay hold of a cluster another shall cry out, 'I am a better cluster; take me: bless the Lord through me.'* In like manner (the Lord declared) *'a grain of wheat would produce ten thousand ears, and that every ear should have ten thousand grains, and every grain would yield ten pounds* (quinque bilibres) of clear, pure, fine flour; and that all other *fruit-bearing trees, and seeds and grass, would produce in similar proportions* (secundum congruentiam iis consequentem). *And these things are borne witness to in writing by Papias, the hearer of John, and a companion of Polycarp, in his fourth book, for there were five books compiled* (syntetagmena) *by him.* And he says in addition, *'Now these things are credible to believers.'* " (*Irenæus,* B. 5, ch. 33, 3-4, Ante-Nicene Library.)

The Kamite paradise was the place of plenty and of strong drink. The Indian's idea of future felicity, which consisted in being eternally intoxicated, is but an extension from this primary basis. The "cauldron of regeneration for spirits" was derived from the brewing-vat. Also it is noticeable that the Egyptian garden of Aarru or Allu, in the Ritual, has the same name as the grape, the vine-branch, and the wine. Hetep was the land that flowed with milk and honey, and the imagery is demonstrably Egyptian. It flowed with honey because the flowers were always in bloom. A curious illustration of this land of honey and its Egyptian origin may be drawn from the Ritual. There is a typical conductor that leads the spirits to their home in the Egyptian fields, called the abait or bird-fly, which in one form is the praying-mantis and in another the honey-bee. This divine guide is called in ancient texts the tiller of the rudder of the neshemit ship of Osiris in which the spirits made their voyage across the waters to the land of honey, guided by the bee (Rit., chs. 76 and 104). The land flowing with milk is indicated by the seven cows of plenty, whilst the heavenly Nile would represent the honey, as it was the water that was likened to honey for sweetness. Indeed, there is a tradition that

in the time of Nefer-Ka-Ra the Nile ran with honey or the taste of it for eleven days. (Brugsch, *Egypt under the Pharaohs,* Eng. trans. in one volume, p. 30.) The Egyptian paradise of Hetep is mapped out in ten divine domains which correspond to a heaven in ten divisions. These ten divisions were lost, or superseded, like the ten islands of the lost Atlantis, when the zodiac of twelve signs was finally established. And naturally there would be ten populations lost, as in the Assyrian deluge. It follows that the ten tribes of Israel, who preceded the twelve, were lost at the same time and in the same way, the legend being one as astronomical, wheresoever met with in the märchen. There is a tradition that they will be found again in the Aarru-Hetep or Jerusalem above, the promised land which they attained at last. In the Æthiopic "Conflict of Matthew" it is said that the ten tribes "feed on honey and drink of the dew." "The water we drink is not from springs, but from the leaves of trees growing in the gardens" (James, *Texts and Studies,* 70). These were they who passed in death like all the rest across the waters "into a farther country where mankind never dwelt," because it was in the spirit-world. (2 Esdras xiii. 40-42.)

The 110th chapter of the Ritual suffices of itself to prove the Kamite origin of the mount of glory and the circumpolar paradise. This is the chapter of coming forth from the nether-world by day, or with the sun, and arriving in the garden of Aarru, on the mount of resurrection in Hetep, and at "the grand domain, blest with the breezes." This was the heaven lifted up by Shu of old as the summit of attainment. It is called "the beautiful creation which he raiseth up," the mansion of his stars which had been again and again renewed in the heaven of astronomy. In the eschatology it was the heaven of reconciliation, reunion, and of rest. It had been the heaven of Abydos, of Annu, Thebes, Memphis, Hermopolis, and other cities on earth, and now it was the heaven of eternity, the heaven of spirits perfected; also the heaven of Chaldean, Hebrew, Hindu, Japanese, Greek, and all the others who repeated the astronomical imagery and founded their religious teaching on the wisdom of ancient Egypt. The summit of Hetep was the seat of Hathor, queen of heaven and mother of fair love on earth. She who had drawn the world in offering her full breast as nurse to Horus now offered it upon the mount of glory to the weary spirits whom she gathered in her motherly embrace. She was also represented by those seven cows or meris, as the giver of plenty in the meadows of Aarru, so abundantly that the river called the Milky Way was as the overflowing plenitude from this perpetual source. On a tablet in the Louvre (ch. 14) this divine mother of gods and men is asked for "the white liquor that the glorified ones love." This is distinctly called milk upon a Florentine tablet (2567), and vases of her milk are mentioned in the inscriptions of Denderah (Rit., ch. 110, note 9, Renouf). Hesit the cow is identified with Hathor the divine mother, the fair nurse, the mistress of heaven and sovereign of the gods. She was the cow-mother, and her child was the calf who became her bull as fertilizer. Hence the deceased as Horus in Hetep exclaims, "I am the bull, raised on high in the blue, lord of the bull's field" (Rit., ch. 110, Renouf), whose cow or nourisher is Hesit. (Dümichen,

Resultate, 27, 6.) In this way the cow of heaven supplied not only milk for the infant Horus, but for all who were reborn as babes in the new life, and the heaven of plenty and of rest was tenderly pictured in the welling bosom of the motherhood, thus divinized upon the mount. When the departed have reached the summit of life upon the mount of spirits perfected, they emerge in the garden of Hetep or paradise of Aarru. Here they attain the land of promise in the highest sense of spiritual fulfilment. They eat of the fruit of the tree and drink the water of life, or the milk of the old First Great Mother, who yields it in the form of Hesit the cow: the ancient mother of gods and men to whom the Egyptians assigned a foremost station in the starry heavens. Here the beatified spirits who sat upon their thrones of ba-metal, "raised on high in the blue," among the never-setting stars, extended the hand of welcome to the coming generations of human beings. Three classes of human beings are recognized in the past, present, and future of existence: the *Pait* are those of the past, the *Rekhit* are the living, and the *Hamemet* are the future generations. In one of her inscriptions Queen Hatshepsu appeals to these latter as future witnesses to the glory of her present work. She says, "I make this known to the Hamemet, who will live in times to come." (*Records,* vol. xii. pp. 131-136.) The name denotes the unembodied, or, more literally, the un-mummied, from *Ha,* before, and *mem* or *mum,* the mummy. These are the future beings to whom the glorified spirits extend their welcome in the garden of beginning and rebirth; and it is in this enclosure or paradise that we shall at last discover the garden on the summit of the mount in the north that has become a traditional cradle and creatory of life itself as the rebirthplace of the glorified. It is said to Ra, who had become the highest god, "Glory to thee upon the mount of glory. Hail to thee who purifiest and *preparest the generations yet unborn,* and to whom this great quarter of heaven offereth homage." (Rit., ch. 130.) This great quarter was the northern summit in the region of the two lakes of Sa and of Purification. The divine rebirthplace of the soul constellated in the meskhen was converted by the later races, Asiatic, European, American, Polynesian, into the primeval place of human birth, from whence the successive migrations were supposed to have issued forth, because the localities and the scenery of earth had been substituted for those of the divine or mythical world of the Egyptian eschatology. The "original Aryan home," the Iranian paradise, the Semitic garden of Eden, the Greek elysian fields are each derived from the Egyptian Sekhet-Hetep, the fields of peace and plenty, or the Sekhet Aarru, where amid the still waters are portrayed the islands of the blessed, the amaranthine meads and pastures ever green. When Assyriologists speak of Urdu the mountain of the world as the primitive cradle of the human race (*Trans. Soc. Bib. Arch.,* vol. vi. p. 535), they are oblivious of the fact that there are fifty or a hundred such cradles of the race. Hence over eighty different sites have been assigned to the garden of the beginning, called Edin or Eden by the Semites. The Akkadian Urdhu is one with or corresponds to the Egyptian Urtu, a name both for the ascent or mount and the thigh or haunch, as a figure of the birthplace, human or divine. The

emigrants from Urdhu, like the Meropes, were the people of the thigh. The Hyperboreans were reputed to dwell above the north wind, as Festus says, "supra aquilonis flatum," which gives us an astronomical hint. Apparently the bird aquila represents the Egyptian vulture mut, which is described in the Ritual (ch. 149) as being on or above the leg constellation: "I am the divine vulture who is on the uarit." But whether it does or does not, the Hyperboreans are localized above Aquila in the northern heaven in the celestial pole-land, where dwelt the ancestors of the Ainu, and the Hamemet of the Egyptian theology. Again, the constellation of the thigh, as sign of the meskhen, womb, or birthplace, will show us the origin of the Meropes. The word μέροπες (or people of the thigh) was a sacred expression used by the Greeks to denote mankind. It is said of the Hyperboreans by Hellanikos (fragment 96) that they dwelt beyond the Ripaian mountains, and were the teachers of justice, and ate the fruit of trees. This identifies them with the glorified spirits in the polar paradise by two unmistakable determinatives of locality. One is the tree, or wood, of life, on the fruit of which the gods and glorified were fed; the other is the maat or judgment seat upon the summit of the mount, where sat the great judge as Anup, or Atum, or Osiris, in succession according to the reigning dynasty of gods, that were stellar, lunar, or solar.

Mythical monsters like the Cyclops have descended from this birthplace of the beginning. According to Hesiod, the Cyclops were Titans, and the Titans are the giants who were properly a group of seven in later tradition. They were the assistants of Haphæstus, the worker in fire, who was the Greek Vulcan. This tends to identify them with the seven Knemmu, who were the assistants of Ptah, the metallurgist; the seven who were the giants of an earlier time as turners of the sphere in huge and monstrous form. Homer calls Mycenæ, the ark-city on the summit, the altar of the Cyclops; and the altar is a final form of the mount which was figured in the constellation "Ara." In one character the seven powers that were grouped in the Lesser Bear were the giants, and the giants as Cyclops had but one eye between them. Naturally Polaris as the one eye to the seven was said to be the one eye of the seven, and the giants were then said to have been one-eyed. This would account for the Arimaspoi and other one-eyed people as dwellers in the uttermost vertical north. All was golden in the primal paradise, and according to Hesiod there was a "golden race of men." These were they who came the first. This race was stellar, like the gold that made the circumpolar heaven golden. They were the glorious ones, the never-setting ones, the born immortals in the everlasting "golden-hued region whose food never fails," described in the Vendidad (Fargard ii. line 103).

Now, the question for those who looked up longingly to this paradise of peace and plenty as the summit of attainment for another life was how to reach that landing-place of souls and haven of supreme desire. There was heaven, but by what means could the height be climbed or the water crossed when as yet there were no boats or bridges built? Clearly there was nothing for it, from the first, but to leap or swim the waters flowing twixt the mount that was

mundane and the mount of glory. Hence the Great Mother Apt and Sut her son were figured as totemic hippopotami, and Sebek as the crocodile, for the passage of the water. This was in a mythical representation of natural phenomena, the same mode of progression being continued in the eschatology. When the deceased is about to cross the water betwixt the two worlds he says, "It is I who traverse the heavens. May I have command of the water." (Rit., ch. 62.) But, previous to being self-invested with the necessary power, he prayed to be carried across by the Great Mother, who was imaged as the pregnant hippopotamus in the constellation of the bear, or as the milch-cow in the meskhen, or the moon. For this reason the Great Bear was also called the coffin of Osiris, as the typical place of rebirth. She is the ark of souls who saved them from the waters in the cabin which was uterine. The mother of life as Apt the water-cow was followed by Hesit the milch-cow, and in a later though very ancient representation it is the domesticated cow that carries the dead across the waters to the summit of the mount. But the earliest carrier of souls across the waters in death is Apt, the most ancient mother of life. In the astronomical phase she is the goddess of the seven stars in Ursa Major and mother of the seven typical eternals who were safe for ever from the deluge in the never-setting stars (Rit., ch. 17). In lands of lower latitude than ours the Great Bear, *i.e.,* the female hippopotamus, set at times beneath the horizon or was hidden behind the mount of earth, to rise again as the bringer-forth of life from the waters, because the reproducer of souls for a future life. It is as the bringer of human souls to their rebirth that she, the hippopotamus, is portrayed as human in her abundant breasts and procreant womb. In that guise she was the womb of life, great with the souls she carried across the waters on their way to the upper paradise, when there was neither boat nor bride extant. This is generally represented by the mummy being borne upon the back of the cow that carries it off full speed by land or water till the islands of the blessed are in view. In these scenes the dead are carried outside the cow, whereas with Apt the souls were carried in the uterus or meskhen. In the mysteries of the Ritual (ch. 64) when the Osiris (deceased) is crossing the waters that have burst forth in a deluge, he exclaims, "Anup is my bearer." In this instance the jackal is the carrier, the psychopompus, because it represents the power of the pole as the support of the soul in death. In consequence of being raised up by Anup, the guide of roads (Ap-Uat), the deceased also exclaims, "I hide myself among you, O ye stars that never set." Which shows that he was raised to the region of the eternals, the Akhemu-Seku, or non-setting stars (ch. 33) whose position was fixed for ever as the most ancient lords of eternity, with Anup at their head. When the concept of an atmosphere succeeded the likeness of water, the birds of air could be employed as types. The sun was represented by the golden hawk, the moon by the black and white ibis; the stars, that did not set, as beautiful white birds a-floating on the lake in the paradise of Aarru on the summit of the mount. The deceased also exclaims, "I am the swallow! I am the swallow!" as one particular form of a bird of passage, on his way to the celestial country (ch. 86). Or he assumes the power of the bennu-bird, or the

shen-shen, both of which ascend the air to a great height in spiral whirls. The deceased in this character prays that he may "wheel round in whirls" and circle heavenward with the spiral motion of the bennu, *i.e.,* the typical phœnix (ch. 83). It was in this guise the soul of Osiris rose again to ascend the tree of life or of dawn, hence the soul of *the* Osiris does the same. The moon was imaged also as the ibis on whose wings the orb made its celestial ascent. The Osiris pleads that he may ascend to heaven in the disc of the moon, or in the power of Taht, the lunar god who showed the way by night. The ibis now bears off the deceased across the water on its wings, and does battle with Sut, the power of darkness, for a passage.

The natives of Torres Straits Islands have a tradition that at death the spirits of their departed wing their northward way in the shape of flying-foxes to the polar paradise of all the aboriginal races. The power of wings is thus added to the spirit as the superhuman mode of flight. Swimming and flying are the two modes of locomotion here illustrated, until we come to the tree as means of climbing. The natural human way of ascent is climbing. But by no direct means could the helpless watchers climb the heavens with their hands and feet, and they had no wings of their own. As they were frugivorous, they could climb the tree, and the tree supplied a mental means of ascent for those who climbed the heavens as the souls of the departed. Dawn on the summit was imaged as a great green tree upon the mount. Thus the ascent was represented by both the mountain and the tree. Both were means of the ascent at the coming forth by climbing from the dark land of Amenta. It may be premised that the papyrus-reed which rose from out the water was an earlier type of climbing heavenward than the tree. Child-Horus on his papyrus was a figure of this ascent by means of the plant or stalk. When the Messu came by water it was by climbing up the stalk like little Jack. The pedestal of Horus, made of stone, was based on the papyrus-plant emerging from the water, and when this was buried with the mummy it was a type of the ascent to heaven. The ascent emerging from the deep, as Mount Meru in India, was called "the lotus (= papyrus) of immensity," which also shows the water-plant to be a co-type with the mount or tree as the figure of the ascent. The tree is portrayed as a means of salvation amid the overwhelming waters which had to be crossed by the manes in the Ritual. The tree, then, like the mount and steps, was a typical means of ascent to heaven by which spirits attained the polar paradise. It was a natural ladder. There is no race so primitive but has a tree-type of the ascent to heaven. With the Mbocobis of Paraguay the souls of the dead ascend the llagdigua tree, which is a connecting link betwixt their earth and heaven (Humboldt). The same water and tree occur in the Rig-Veda (II, 66 and 183), when Bhuggu, son of Tugra, has to cross the great waters and is "cast headlong into the deep and plunged into inextricable darkness." He likewise clings for support to the tree "stationed in the midst of the ocean." The Australian natives make use of the tree as a mode of ascent to heaven for the spirits of the departed. The wizards also profess that they go up to consult the spirits of the dead by ascending a tree. Some of them make a pathway for the spirits to ascend and descend the tree of earth and

heaven by cutting out a strip of bark, taken spirally from the top of a large tree down to the ground. (Howitt, *On some Australian Ceremonies of Initiation.*) The tree or pole as means of climbing is variously illustrated. The Yao-Miao people bind their dead with withies to a tree for the soul to make the ascent. At other times the branch of a tree or bamboo pole is stuck in the grave for the soul of deceased to climb by (Colquhoun, A. R., *Across Chrysê,* vol. ii. p. 369). The Guarinis of Brazil were the worshippers of the god Tamoi who ascended the tree of dawn, like Tum his Egyptian prototype. Up this the spirits were to follow in his wake, and he would welcome them to paradise when they attained the summit of the tree. The Polynesians tell of the tree that reached up to the moon. When the deluge of Raitea occurred and the world of the seven divisions was submerged the survivors were saved by the tree that reached up to the moon or on an island (the mount) named Toa-marama, the moon-tree or the tree reaching to the moon (Ellis, *Polynesian Researches,* vol. ii. p. 58). So that both the mount and tree are here described together under one name. The Samoans have various legends of the way to heaven. One of these describes it as a mount, the summit of which reached up to the skies. Another tells of the tree that measured sixty miles in height. According to one account, when the topmost branches of the tree were reached the climbers had to wait for a high wind which swayed them to and fro for a while and all of a sudden slung them into paradise. The Samoans also had a tree with steps that formed a sort of ladder up to heaven. Thus the mount, tree, and ladder were all extant in one group amongst the people of the Pacific islands (Turner, *Samoa,* pp. 199, 200). Both the mount and tree were modes of ascent in thought, and physical means of reaching a little higher towards heaven in making offerings to the powers. In Africa the prayer-tree is a common institution. The Yao people lay their offering of first-fruits at the root of the prayer-tree before they themselves begin to eat the new crop of maize or pumpkins. In another widespread custom the offerings were hung upon the branches of the tree. The Molucca Islanders have the typical tree of ascent to heaven. This tree stood at the place of sacrifice where the offerings were made. Thus with them, as with various other primitive races, the tree was the first natural altar and stairs that figured the way and means of ascent to heaven. The Kasia of Bengal hold the opinion that the stars are souls which once were men who climbed up to heaven by means of the tree, and were left aloft in the branches when the trunk was severed below. In the Huron version given by Brebeuf, the tree of ascent to the upper world has passed into the trunk of a tree that enables the departed to cross the water of death. Here, too, we find the guide of roads for the spirits as the dog that is both the guardian and the guide of souls. In the Choctaw rendering the tree has become a log of pine stripped of its bark—that is, a kind of slippery pole by which men cross or climb to paradise or else fall off into the chasm that awaits the wicked down below.

Then the tree type passes into the pole and staff. But the most tangible figure for mental foothold in climbing based on natural fact was the mount. In almost every land there is a mountain known as the mount by which the souls of the dead ascend to the paradise first

mapped out astronomically at the celestial pole. This in mythology is the mount of the north, the mount of the cow, of the haunch, the navel, the womb, the leg, the meskhen and other images of the birth-place on earth applied to the place of rebirth in heaven. In Borneo the native guides pointed to the summit of Mount Kina-Balu as the landing-place of the ancestral souls. They showed the meat on which the spirits fed, but did not dare to pass the night in this abode of the re-arisen dead, or rather the local likeness of the celestial mount. In the Rocky Mountains, near Denver, is the "Garden of the Gods" and the mount of ascent up which the manes climb to attain the summit of life and happiness. So is it in West Java, where the mountain Gunung Danka is described as being the site of paradise, which means, here as elsewhere, that the paradisaical mountain was the earthly local representative of the celestial mount of glory.

"The Path of the Shades," by Basil Thomson, in the *New Review,* April, 1896, p. 417, contains an account of the Fijian sacred mountain Nakauvandra, together with the motive for rearing it. According to local tradition, the ghosts of the dead were great disturbers of the living. They were willing to leave this earth if they could but make their way to the sacred mountain by which the heaven of rest was reached. The tribes then banded together to make a road for the ghosts to travel over on their last journey, so that they might trouble the living no more. In the year 1892 a surveyor employed to traverse the boundaries of native lands in Fiji re-discovered this most ancient Via Sacra, or pathway of the shades. He was taken by his guides along the crest of a high ridge, the water-shed between the Rewa river and the eastern coast of the island of Vitilevu. Cutting a way through the undergrowth, he found that the path on which he walked was level, and was seldom more than two feet wide; that hill top was joined to hill top by a razor-edged embankment. He reflected that nature never works in straight lines with so soft a material as earth: that natural banks of earth are always washed into deep depressions by the rains until they become mere rounded uneven slopes. And when his guides had cleared away a patch of the undergrowth, he came upon unmistakable proof that the embankment on which he stood was artificial. The little glens had been bridged with causeways, thirty or forty feet in height in the deepest parts, tapering to a feather-edge at the top, so as to form a winding path along the line of the hill tops that extended, so the natives said, clear to Nakauvandra, the sacred mountain, forty miles away. For a people without spades or picks, the piling of this embankment must have been a gigantic task. Every pound of earth must have been carried up laboriously in little cocoanut-leaf baskets, and paid for in daily feasts to the workers. And all to represent the road to heaven.

Whatsoever the means of ascent, the toil of climbing up to heaven was stupendous. The Mexican Mount Culhuacan, for instance, is a Hill Difficulty indeed. The upper part is formed of sand so fine that it offers no foothold for any mortal tread. This is a mode of showing, not merely saying, how hard it is to climb, and none but righteous spirits could attain the paradise upon the summit.

Naturally the staircase, as the work of human hands, is comparatively late. But it follows, as the pathway from the tomb. At

Abydos, the seat of Osiris as god in the highest is at the head of the staircase, when he was the power presiding over the pole of heaven (Rit., chs. 7 and 22). Thebes was another city in which the celestial staircase was imaged. As it is said in the inscription of Queen Hatshepsu, "Thebes is a heaven upon earth. It is the august staircase of the beginning of time. It is the Utat of the universal Lord, his heart's throne, which sustains his glories and holds within it all who accompany him" in the circle of Osiris, who presided at the top of the steps above the pole of heaven. (Rit., ch. 7; *Records,* vol. xii. p. 133.) The mound or stairway with the seven steps was permanently figured in the seven-stepped pyramid of Sakkarah as an image of the mount with steps that showed the way to heaven in the astronomical mythology. The ambition of the Babel-builders, described in the book of Genesis, is to erect "a tower whose top may reach to heaven" (Gen. xi. 4). Here the tower with seven tiers takes the place of the mount with seven steps or tree of seven branches, or the ladder, as a mode of reaching the summit of attainment.

The pillar follows the mount as a co-type of the pole, first as a pillar of wood, then as a pillar of stone, or metal, or of glass. In various legends the celestial pole is imaged as a pillar of glass or other slippery substance, which also indicates the difficulty of getting to heaven. This is the pillar by which the manes make their ascent every Sabbath day from the lower to the upper paradise; and having got a glimpse of all the glory, they slide down again into the subterranean world (Yalkut Kadash, f. 57. c. 2, Stehelin, vol. ii. p. 25).

It is related in a Taoist work that once upon a time a Chinese king endeavoured to climb up to heaven by a pillar of enormous height, but it was so slippery that he always slid back again to the ground (*Chinese Repository,* vol. vii. p. 519). And without doubt this slippery pillar still survives as the greasy pole of the British pastimes, which are not continued for their grossness, but because they once had a sacred significance. In this, the heaven of eternal plenty on the mount is represented by the leg of mutton at the top of the pole.

The slippery pole or pillar of glass can be paralleled in the Odyssey. "One rock reaches with sharp peak up to the wide heaven, and a dark cloud encompasses it. No mortal man may scale it or set foot thereon, for the rock is sheer and smooth as if it were polished."

This is not the mundane mount where mortals find their foothold, but the celestial mount, which none but spirits ever scaled in any form of the mythology. When glass began to be manufactured it would supply the material for a very perfect likeness to the aërial mount of heaven. The tower of glass would succeed the tower of brick and the mound of earth. There is a story told by Nennius in his *Historia Britannium* of "Nimeth the second who came to Erin," and who, in sailing the ocean with his thirty vessels (luni-solar month), sees a glass tower in the midst of the waters, with men on it who give no answer when they are addressed. This seems to have been because of its height. So in Taliessin's account of the glass fort of Arthur, "three score hundreds stood upon the wall; it was hard to converse with the watchmen." Nimeth attacks the tower, and all his thirty vessels are sunk or wrecked. (Rhys, *Hibbert Lectures,* pp. 263-264; Skene,

Book of Taliessin, vol. ii. 155.) Taliessin the Bard professes to have been in the tower of glass as well as in Amenta or Hades. This juxtaposition of the tower with the nether-world shows that the dome of glass was a form of the celestial summit. There is a glass hill in the Norse folk-tales. The princess is only to be won by the youth who can ride up the hill of glass. The ash-lad, a male counterpart of Cinderella, is the only one who at all succeeds. At the first trial he rides a third of the way up, and the king's daughter rolls a golden apple down to him. On the second day he rides two-thirds of the way up, and wins a second golden apple. On the third day he ascends to the top of the hill, and takes the third apple from the lap of the princess. Of course he wins the daughter of the king and half the kingdom besides. In this version the glass hill is the mount of the pole. The king in these märchen is Ra in the Egyptian mythos. The princess was Hathor, goddess of love. The kingdom in two halves was the double earth. Horus wins the second half, and unites the two into one kingdom by climbing the hill of glass and winning the princess as his wife. The tree on which the golden apples grew is the tree of dawn, the tree of Hathor the princess. The hero, who is the king's son, sometimes lives as a kitchen-lad beneath the stairs; and in the mythos the staircase is a co-type with the mount or hill of glass. This shows that the stairs stand in the lower world, where the fire of old suns and moons will explain the ashes in which the cinder-girl or ash-lad proverbially sit in their poor and lowly estate when the moon and sun are in the nether earth.

One typical mode of rising to heaven was by means of a dense column of smoke! This was acted by kindling a fire on the grave of the deceased, so that the spirit might ascend as it were in a chariot of cloud. (*Samoa,* Turner, pp. 199 and 335.) The Samoans explained that this was done to save the soul from sinking into the pit. The same type was obviously continued in the smoke of incense rising from the altar. Other illustrations might be cited to show that the ladder by which the wizard, witch, or conjurer sought to reach the land of spirits was imaged by means of something drawn out of or in some way emitted from his mouth, a mere thread, a film, a substance like gossamer, which probably represents the spirit in a filamental form, when the soul was identified with the breath or under the same name as it is in the Egyptian word "nef" for breath and spirit. Thus the substance drawn from the mouth of the wonder-worker represented a kind of ladder as the visible mode of ascent for the soul exhibited in primitive mysteries. The mystery is still extant and still performed to a gaping crowd in the English market-place, when the conjurer, who is now an acrobat, draws from his mouth a ladder or spiral pole made of shavings, or shall we call it the cone of the pole, which was once a figure of the ascent to heaven, that was followed by the ladder and the steps, the pyramid, the Babel-tower, the minaret and spire, until its final form upon the lowermost line of descent became the pinnacle made in spiral coils of shavings proceeding upward from the conjurer's mouth by dexterous sleight of hand, as the great mount of god, the staircase of Osiris, the figure of the pole at its final vanishing point. Thus the conjurer's twist of shavings drawn from his mouth may illustrate a mode of the mysteries when it

was taught that the soul of breath came forth from the mouth as its own ladder or means of ascent to the upper world.

Another illustration of the difficulty in climbing up to heaven may be seen in the ladder formed of knives which is made use of by the Taoist jugglers in China. This is constructed of two upright bamboos, with knives or sword-blades set between, edge uppermost, for steps. The ladder was a co-type with the mount and steps of ascent. The Japanese have a mythical mountain called Kurahashi, the dark ladder. The speaker, in a passage quoted by O'Neil, says he climbs this vertical ladder by the aid of his sister. "Steep though Kurahashi be, steep it is not when I climb it with my sister" (*The Night of the Gods,* vol. II, p. 1015). The sister is a goddess whom we look upon as lunar. There was also a ladder-mount near Ptolemais which is mentioned by Josephus (*Jew. War,* II, 70). Certain sacred hills in England, called the "Step Hills," repeat the ladder of ascent to heaven. There is one near Ivinghoe (Bucks) which is evidently an artificial formation. Cader Idris is reputed to have had 365 steps from bottom to summit. The Egyptians solemnized a feast of the dead or festival of the steps, by which they celebrated the ascent of the manes from the valley of Amenta to the summit of the mount.

When bridges were built, a bridge supplied the typical means of crossing the celestial waters. The earliest figure of a bridge in heaven was probably the rainbow. This was the Norse bridge made by the gods that reached from earth to the height of heaven and down again to the earth, and was therefore a visualized way for the coming and going of souls. In the *Prose Edda,* Gangler asks, "Which is the path leading from earth to heaven?" The answer of Har is, "Hast thou not been told that the gods made a bridge from earth to heaven and called it Bifrost? But perhaps thou callest it the rainbow." (*Prose Edda,* 13.) The name of Bifrost denotes the evanescent aërial bridge. The rainbow is certainly a form of the celestial bridge, though possibly the type may not have been Egyptian. It is a pathway for spirits to the Brahmanic Svarga. It is the snake-bridge that crosses the river of the dead to the dwelling beyond in a North American Indian version of the mythos. Also, the souls of Maori chieftains are supposed to mount heavenward by means of the rainbow. The Samoans called the rainbow Laa Maomao, the great step or the long step of the god (Turner, *Samoa,* p. 35). Wang-liang, or the king's bridge, is a constellation in the Chinese planisphere which is described as the bridge that spans the moat of the ruler's castle. This is crossed by kings and chieftains when they go to pay their homage to the monarch. The moat was also crossed by boat. This moat corresponds to the waterway of the Egyptians, and to the "way which is above the earth"; in short, the galaxy on which the souls of the dead were carried in the bark of Ra (Rit., ch. 4). The bridge, boat, and water, together with the tree of life, and other symbols of the garden of peace, including the kissing doves, may be seen portrayed upon the ordinary willow-pattern china plate. The bridge survives in some old British ballads as the "Brig o' Dread." One of these is called "a lyke-wake dirge," in which the journey of the dead is described. In "Lady Culross's Dream" it is "a narrow bridge of tree" suspended over an unfathomable gulf. But, as Scott

points out, the most minute description of "the Brig o' Dread" occurs in the legend of Sir Owain, who, after many frightful adventures in St. Patrick's purgatory = Amenta, arrives at the bridge which, in the legend, is placed between purgatory and paradise.

> " Lo! Sir Knight, see'st thou this?
> This is the Bridge of paradis.
> Here over thou must go.
> Whoso falleth off the Brigge adown,
> For him is no redemption."

He falls into the void of Apap, or the lake of outer darkness. The moral of the dirge is that whatsoever good works have been done on earth will be waiting at the bridge and help the deceased to cross the gulf. (Scott, *The Minstrelsy of the Scottish Border*.)

The pyramid is an artificial figure of the mount as means of the ascent to heaven. And now, if we place ourselves with the mummy at the bottom of the Well, we shall see that the tubular shaft of the great pyramid at Gizeh represented the way to heaven as it was imaged to Egyptian thought. The Pharaoh resting at the foot might scan not merely the starry vast, but could fix his gaze in death upon the heaven of spirits at the summit of the mount, the paradise of peace, the enclosure that was finally configurated in the circle of the seven pole-stars that crossed his telescope (the passage pointing northward) one by one in the circuit of precession, or the heaven of eternity. The pole-star, *α Draconis,* was not the only one that would come within range of that great tube. The great pyramid was founded on the Egyptian astronomy, but was not built simply to register the fact that *α Draconis* was the fixed point and polar pivot of all the stellar motion during some 3,700 years in the vast circuit of precession. The ceilings of the pyramid chambers were sprinkled over with stars to resemble the face of the sky by night. Astronomical tables gave the aspect of the heavens *tenat* by *tenat* throughout the year. So that the manes "had but to lift their eyes" and see in what part of the firmament the course lay night after night. Thus, lying in his sarcophagus, the dead man found his future destinies depicted thereon, and learned to understand the blessedness of the gods. (Maspero, *Egyptian Archy.,* Eng. trans., pp. 158-160.) The chief course was mapped out along the river of the Milky Way, as is shown in the Ritual, by the boat of souls ascending to the polar paradise. The deceased, who is about to rise again and set his legs in motion, prays that he may "go up to Sekhet-Aarru, and arrive in Sekhet-Hetep." Lying as the mummy in Amenta, he says "I shine above the leg as I come forth in heaven, but (here, meantime) I lie helpless with a corpse-like face. I faint. I faint before the teeth of those whose mouth raveneth in the nether-world." (ch. 74, Renouf.) The cynosure of the watcher is a point above the constellation called "the leg" by the Egyptian astronomers. This was a constellation in the northern sky which has been identified by Renouf with the group of Cassiopeia, and which the Egyptians named the meskhen or creatory of the cow. The earliest figure of an ark in heaven, or on the waters of the Nun, was that of Horus on his papyrus-reed, who issued as the soul of life in vegetation from the abyss. As the sacred bark borne heavenward in the mysteries shows, this was a figure of the papyrus-

flower which had been the cradle of Child-Horus previous to its being imaged in the eschatology or astronomy. When the boat was built the souls of the deceased were ferried over the waters in the mythical bark which was at first stellar, next lunar, and lastly solar. There is a bark that voyaged round the pole as Ursa Minor, with seven souls or glorious ones on board, seen in the seven stars that never set, a primary type of the eternals. In another text we find a prayer for the deceased, "that he may reach the horizon with his father the sun, in the solar bark; that his soul may rise to heaven in the disc of the moon; that his Sahu (or celestial body) may shine in the stars of Orion, on the bosom of heaven" (*Book of Sen-Sen, Records,* vol. iv. p. 121). Here are three forms of the boat of souls, one in the stellar, one in the lunar, and one in the solar representation, at three different stages of the mythos. Modern astronomy speaks of the starry vast as a revolving sphere, where the ancient wisdom called it the ship of heaven or the bark of eternity. At first the superhuman force that hauled the system round was thought of as a mighty monster swi}ming the celestial lake—a hippopotamus or a crocodile, or a compound of both. This was the Great Mother of the revolutions, who was constellated as the *primum mobile,* the goddess Apt depicted in the Great Bear as the procreant womb of life, the mother and nurse of universal life. Seven powers were born of her, and represented under different types as hippopotami, crocodiles, jackals, apes or uas-eared animals. Seven such were figured as the pullers round the pivot of the pole. When the boat was launched the seven were grouped as seven kabbirs or sailors in the Lesser Bear that made the voyage nightly, annually, and for ever round the mount. They were likewise portrayed as seven tow-men of the starry vast, and *haulers* of the solar boat, the bark of millions of years, the vessel that was rowed by the twelve kings or twelve great gods around the final zodiac. We learn from the solar mythos that the rope of the towers was made fast to the star Ak, which is to be identified with the pole. The tow-men say, "The rope is with Ak." "Ra calls it, and the rope puts itself in its place." Ra is then in Amenta, and the rope of the towers is fastened at the upper end to the pole. Ra says, "Power to you, towers. Tow me to the dwelling of stable things. Free yourselves on this mysterious mountain of the horizon." This towing upward of the solar bark is one of the great mysteries of Amenta. (*Book of Hades,* vi. pp. 8-32.) The "navigators for this great god" who tow the boat are also said to take their oars and row for Ra. Ra says to them, "Take your oars, unite yourselves to your stars." "O my pilots, you shall not perish, gods of the never-setting stars" (Akhemu-Seku). Thus the solar boat or ship of heaven was navigated by the gods of the non-setting stars who voyaged round about the pole; who did not sink below the horizon, but became the lords of eternity.

A Chinese constellation in the Milky Way is called "the ship of heaven," and the "ship of Nu" as Egyptian IS the ship of heaven by name. It is sailed over the void of the Apap-reptile or dragon of darkness, also called the lake of Putrata, into which the souls fall headlong who do not secure salvation on board the bark, and have no other means of attaining the "tip of heaven" in the Aarru-paradise

(Rit., ch. 99). The ship Argo Navis, as a constellation, is a reduced form of "the ark of heaven" which is described in the Ritual (ch. 99). Four parts of the ship of Nu remain in the Arabic figure of Argo Navis, viz., the "poop," the "keel," the "mast," and the "sail." In the Ritual the "ship of Nu" is described in all its parts. "Backbone of Apuat" is the name of the keel. Akar (in Amenta) is the name of the hold. "Leg of Hathor" is the name of the hull. The "two columns of the nether-world" is the name of the stem and stern posts, or masts. "Amsta, Hapi, Tuamutef, and Kabhsenuf" are the names of the ribs; "Nut" is the name of the sail. "Bearer of the great one whilst she passeth" is the name of the mast. "Lord of the double earth in the shrine" is the name of the mooring-post. The foundation was laid on, or in, the backbone of Anup, which was once the type of stability as a figure of the pole, the earliest fixed foundation laid in the building of the heavens. Akar is another name for Amenta, the hollow nether-world of three, this ship being a three-decker. Amsta, Hapi, Tuamutef, and Kabhsenuf are the supports of the sky at the four corners or sides of the vessel. They are also the four oars of the vessel. The mooring-post was an image of the pole, to which the stellar ark or solar bark was fastened by the cable, as it made the voyage round the starry mount. The ship of heaven, then, is a figure of the nether-world in its hold and of the four quarters in its ribs, which are also represented as the four paddles, one at each of the cardinal points. This was constellated in the heavens as an ark that made the voyage up the Milky Way to the tip of heaven and the place of coming forth upon the mount of glory. The ship of heaven was an ark of salvation for souls. Those who did not find safety on board are described as falling headlong into the gulf of Putrata where the dragon Apap lurked to devour them. Now, in the planisphere the constellation Hydra is next to the ship Argo, and Hydra the water-snake is identical in character and position with the Apap-reptile who devoured those that fell into the void, otherwise the bottomless pit of the abyss. A knowledge of this ship and its constituent parts, together with the course of its journey through the heavens, was necessary to the initiate in making his passage to the paradise of the pole. The Osiris was not allowed to pass on board unless he could answer every question put and tell the name of every part of the vessel. The names given show that the different parts of the vessel were configurated in the stars according to the mythical types, and that the mystery was astronomical. Finally, the great bark of salvation was solar, with Horus at the outlook. The deceased prays to the god who is on board, "O Ra, in that thy name of Ra, since thou passest through those who perish headlong: do thou keep me standing on my feet." "Are you coming into the bark?" says the great god Atum-Ra, with a naïve familiar invitation that reminds us somewhat of the invitation "come with us" of more recent salvationists. "The bark advanceth. Acclamation cometh from the mount of glory and greeting from the lines of measurement." These are the cheers with which the boat is hailed and welcomed by the inhabitants of the upper paradise. "Lo, the lamp is lifted up in Annu" as a light by night to lead them on the way when they come to the heaven of the stars that set, and

they have to steer by the pole-star as their guide of ways. While the Osiris passes over the waters to the west the Khabsu gods get ready for lighting up the heavens with their starry lamps, to greet the passengers approaching in the bark with acclamations of great joy. "All right is the Osiris; his future is in Annu," the eternal city at the pole. The glorified deceased sails in the great bark on the stream of the god Hetep, the White Way, until he comes to the ten divisions of the circumpolar paradise. These he enters to take possession of them one by one. As an astronomical foundation, the upper paradise of all mythology upon the mount of glory was dependent on establishing the celestial pole for a fixture in the waters of surrounding space, or, as the Ritual phrases it, "a mooring-post" for the ship of souls. Here was the rock of safety and the tree to which the sinking spirits clung for their salvation. Here the mariner says, "I make myself fast to the block of moorage on the heavenly stream." That is, to the pole which was figured as the final mooring-post upon the landing-stage of an eternal shore.

The Kamite paradise, as an enclosure of the water and the tree of life upon the summit of the mount, is traceable in four different forms. At first it was the primitive paradise of the Oasis in the south. Next it is the circumpolar paradise of Am-Khemen, upraised by Anhur in the north. The third one is the paradise of Atum in the garden of Amenta. The final paradise was founded on the mount of glory for the spirits of the just made perfect in the heaven of eternity. Thus there are four types of paradise. And these apparently are enumerated and described in Irish legendary lore when Cesair, "the first woman who landed in Ireland before the Flood," says of her great knowledge, "Truly I am well versed in the world's history, for *Inis Patmos* is precisely *the earth's fourth paradise,* the others being (1) *Inis Daleb* in the world's *southern,* (2) *Inis Escandra* in its *boreal part,* and (3) Adam's paradise." The fourth paradise is that in which the righteous dwell who have attained to everlasting life (*Adventures of Teigue, Son of Cian,* Nutt, *The Happy Otherworld,* p. 203). In such ways relics of the astronomical mythology remain unrecognized in many scattered fragments of the ancient wisdom.

EGYPTIAN WISDOM AND THE HEBREW GENESIS

BOOK VII

THE Egyptian system of uranographic representation has been outlined and many of its details have been identified in the chapters on the astronomical mythology. It has now to be shown that the so-called "legends of creation" chiefly known as Semitic are the detritus of the Egyptian wisdom. These legends did not wait for their beginning until the Mosaic Pentateuch had been carried round the wide circumference of the world either by the scattered Jewish people or the Christian missionaries. As we have seen, the Semitic theologians did not know enough of the ancient sign-language to distinguish the evil serpent from the good, the great Earth-mother from the chimerical dragon of the deep, or the beneficent spirits of elemental nature from the Sebau, the Sami or fiendish forces of external phenomena. The Semitic versions of the legends, Babylonian, Assyrian, or Hebrew, mainly reproduce the *débris* of the astronomical mythology, which has so often been reduced to the status of the nursery-tale. It is their fatal defect that they are not the original documents, and have no first-hand authority. In these the primitive wisdom of old Egypt has been perverted, and the mythical beginnings, which had their own meaning, have been transmogrified into what is herein termed a cosmogonical creation. For example, the mythical abyss or deep was not the mother of all things. That was the Mother-earth in the abyss, the nun, or firmamental water. As the Mother-earth she brought forth her elemental progeny in and from the abyss. Hence she was the wateress, or wet-nurse who suckled her young within the earth, as it is said of the monster Tiamat, because, as primordial bringer-forth, she was the Mother-earth. In the Babylonian legends of creation the seven associate-gods, who are the creators in the Egyptian mythos, have been converted into the seven evil spirits of a later theology. And on one of the tablets (W.A.I.4.I.1.36, 37) it is said of these seven evil spirits, "The woman from the loins of the man they bring forth." Thus the creation of woman is made to be the work of seven evil spirits, who, as the Kamite wisdom witnesses, *did not originate* as wicked spirits or as powers of evil. (Sayce, H. L., p. 395.) The legends of creation are known, more or less, as Hebrew, Phœnician, Babylonian, and Assyrian, but as Kamite they have not been known. And when the mythical representations of natural phenomena first

portrayed by the Egyptians were turned into cosmographical creations by the Semites, they had no verifiable meaning either as history or mythology. Even Lenormant held that the Chaldaic and Hebrew versions had one common origin and were not derived from each other, but he made no attempt to trace that origin to the Egyptian astronomical mythology, which was to him a sealed and secret book. Egypt's knowledge of beginnings was laboriously derived by the long, unceasing verification of scientific naturalists. Their ancient wisdom did not fall from heaven ready-made, nor had it any claims to a miraculous birth. It was dug for and quarried out from the rock of reality. It was smelted, shaped, stamped, and warranted for current coin as perpetual symbol of the truth, however primitive. It was and is, to-day and for ever, a coinage genuinely golden, though the figures on it may be sometimes difficult to decipher. The ancient wisdom in the Hebrew books has been converted into a spurious specie, and passed off on the ignorant and unsuspecting as a brand-new issue from the mint of God. According to Egyptian thought, "creation" was mainly limited to the bringing forth of life—the life of water, fish and fowl, animal, reptile, and other forms from the meskhen or creatory of earth, when this was represented by the womb of Apt the pregnant water-cow. This idea of birth from the womb is portrayed in Apt the first Great Mother (fig., p. 124). Next the idea of birth from the womb is repeated in the making of Amenta with the Tuat as the creatory or the place of rebirth for the manes. And thirdly, in the astronomical mythology the meskhen, womb or place of birth, was constellated in the "thigh" of the cow as the sign of rebirth in the celestial rebirthplace. We have now to formulate the Egyptian origins of the creation legends that have come to us in a Semitic guise or disguise.

In their account of "the beginnings" the Egyptians make no pretence of knowing anything about a *cosmical creation.* Theirs is the natural genesis. A common Egyptian phrase for creation was "of the first time," and the expression is well represented in the opening words of the Hebrew book of Genesis, which are rendered "in the beginning" (Stele of the Sphinx, "Of the first time"). This beginning was "in the domain of Sut," "that sacred place of the first time." This first time, says the inscription, goes back to the domain of Sut and to the days of the masters of Khar, the later Akar and Neter-kar of the under-world. Darkness was the domain of Sut, as a condition of commencement, and the birthplace was where light broke forth from out the darkness. It was the African birthplace of the black and white twins of night and day. Otherwise the beginning in "the first time" described by the Ritual was with birth from the abyss, which was the birthplace of water within the earth. It is portrayed as "the Tuat which nobody can fathom," the place that "sent out light in the dark night," which was the birthplace of water and of eatable plants (Rit., ch. 172). Thus we have the Deep, the darkness on the face of the deep, the light breaking out of the darkness; the waters and the life springing forth from the waters in eatable plants, grouped together in Amenta the earth of eternity. Water had revealed the secret of creation in the life which came as food by water from the Mother-earth in the unfathomable deep. The

secret of water as the source of life was the primal mystery to the Egyptians, as is shown by Kep (or Apt), the ancient mother of mystery, when the mystery was that of fertilization by means of water, as in the inundation of Egypt by the river Nile.

That secret of the precious water-source, the divulgence of which was the cause of the deluge at Lake Tanganyika, the secret that is so persistently preserved as a matter of life or death by the Bushmen amongst other African races, had been entrusted with occult significance to the keeping of the Sphinx. The Sphinx was a figure of the primitive abyss called Akar, the unfathomable deep of earth or womb of life, and it is a monument that marked the sacred place of creation or "the first time." As the inscription says, "The Sphinx reposes in this very place"—the place, that is, where life came into the world by water with food from the unfathomable abyss and light from the primeval darkness. This was also the sacred way by which the elemental powers or gods came into being, who originated as the masters of the nether earth. The number is not given, but these are known under several types and names as the primordial seven powers, the seven spirits of earth, or seven Uræus divinities, who were born in the lower earth before this had been hollowed out by Ptah in the making of Amenta.

In the several Semitic accounts of the first time, or in the beginning, more especially that of the Hebrew Genesis, the astro-mythological representation has been merged in a material creation, as the result of a later and more literal rendering of the subject matter; the later the version, the more exoteric the rendering. In the Assyrian epic the upper and lower firmaments, called "Ansar and Kisar," are described as a cosmogonical creation. "Ansar and Kisar were created." This is identical with the creation of the upper and lower firmament in the Hebrew Genesis. But in the Egyptian wisdom only can we make out what "creation" means *as a mode of representation* in the ancient sign-language. There are some remains, however, of the astronomical mythology in the Babylonian and Assyrian legends. One of these is the beginning with a world all water as an image of the firmament, or, when otherwise expressed, with the lands that were wholly sea. This is followed by the stream that divided the celestial Okeanos, and the consequent formation of a firmamental abyss, where the lower waters were gathered together into one place. In the Babylonian account of creation there was a time when the upper region was not yet called heaven; the lower region was not yet called earth, and the abyss was not yet formed. So, in the "non-Semitic" version the abyss had not been fashioned, the waters had not been gathered into one place; the whole of the lands were sea, and there was no stream yet configurated in the celestial ocean (Talbot, *Records of the Past,* vol. ix.; Pinches, *Records of the Past,* 2nd series, vol. vi.). Beginning in the heavens was with the uncreated Nun. When this was divided into an upper and lower firmament so-called "creation" had commenced. When the waters were gathered into one place the firmamental abyss had been opened, and a basis laid for the astronomical mythology or uranographic representation. The same beginning with the uncreated undivided Nun, as in the Egyptian myth and Babylonian legend, is apparent in the book of Genesis. The Nun, or Nnu, was the firma-

mental water. This is "*the water*" of the Hebrew version; the water on which darkness brooded and from which the spirit of the Elohim emerged; the water that was divided into the upper and lower firmaments, as an act of so-called "creation." The Nun was likewise the celestial water of the Akkadians and Babylonians, as well as the Egyptians. When Nuna or Anuna signifies the sky that is as the primordial water, the same as in the Kamite Nnu or Nun. The Irish firmament or celestial water is also called the Nion, an equivalent for the Kamite Nun.

The first three of the seven powers born of the Kamite mother of the elements were represented by Sut the power of darkness, Horus the power of light, and Shu the power of the air or breathing force. These three Ali or Elohim appear in the opening statement of Genesis. Though unpersonified, they are present as the primary elemental powers. In the Hebrew beginning, darkness brooded on the face of the deep, and the spirit of the Elohim moved upon the waters. The beginning, therefore, is with night or darkness. The spirit of Elohim was the breathing force of Shu or the breeze of dawn. The name of Tefnut, who was born twin with him, denotes the dews of dawn. Thus the powers or elements of dawn emerged from out the darkness of the firmamental deep with Shu and Tefnut as the elemental powers of breath and liquid life. The next two offspring of Neb-er-ter, the All-one in the Egyptian account of creation, are Seb and Nut, or earth and heaven. These were unformulated by night, but the two were separated by Shu at dawn when Nut was lifted up from Seb, and heaven and earth were thus created or distinguished in the only possible way. It is this "beginning" that was followed in the book of Genesis and in what has been made to look like a cosmical creation of the physical universe.

This creation is a representation of natural phenomena which might have been seen any day and night. But the gods of Egypt have been defeatured and dislimned and resolved into their elements of darkness and the firmamental deep, the breeze of Shu, the moisture of Tefnut; and the earth of Seb distinguished from the heaven of Nut. The action of the spirit moving on the waters had been perfectly expressed in the Egyptian version, when Neb-er-ter says that he created by means of divine soul, and that in founding a place where he could obtain foothold, he "worked with the spirit which was in his breast." This, according to Egyptian thought, was *the breathing spirit* first divinized in Shu as the power of the air or animistic soul of life. In the Hebrew version the elements of earth, heaven, darkness, light, water, spirit (or breathing force) are directly called into being, whereas in the Egyptian, four of these come into existence or are made apparent by means of divine types. Shu was the figure of breathing force with which the darkness was dispersed at dawn. This likewise was the breathing spirit with which Neb-er-ter created. In a vignette copied by Maspero (*Dawn of Civilization,* p. 169) Shu is accompanied by a group of gods in lifting up the firmament. There are seven altogether, chief of whom is Shu himself standing underneath the upraised heaven. These seven as the Ali who are co-workers with Shu are equivalent to the Elohim in the Hebrew book. Shu is called the separator of heaven from the

earth, the elevator of heaven for millions of years above the earth. He is the conqueror of chaos and the progeny of darkness. Instead of the Elohim saying, "Let there be light" with this uplifting of the firmament, the Egyptian version represents Shu first as raising the firmament and next as bringing Ra his eyes to see with after the nocturnal heaven had been raised. In a Japanese account of creation the starting-point is also with the uplifting of the heaven from the earth. In the preface to the Japanese Kojiki this beginning with the separation of heaven and earth is described by Yasumaro, the editor: "Heaven and earth first parted, and *the three Kami* performed the commencement of creation. The passive and active essences then developed, and the two spirits became the ancestors of all things." These two are identified with Izanagi and Izanami in the Japanese system, and with the Yin and Yang in the Chinese. The three Kami called the "*alone born Kami,* who hid their beings," are one with Sut, Horus, and Shu, whilst the twin brother and sister are identical with Shu and Tefnut, who represented breathing power, or air, and moisture, as the two halves of a soul of life—Shu of breathing, Tefnut of liquid life, the active and passive essences which blended and became the creative spirit moving on the face of the firmament. In Genesis the powers of darkness and light are present when the drama opens, not as powers personified, but as elements. "Darkness was upon the face of the deep," and the Elohim said, "Let there be light." These, as Sut and Horus, were the first of the primordial powers in an elemental phase, the black Neh being the bird of night or Sut, and the solar hawk of Horus the bird of day. There was Sut the power of darkness on the one hand, and on the other Horus the hawk of light; these are equivalent to "there was evening and there was morning one day." It is noticeable, too, that the Hebrew word for evening, ערב , is also the name for the raven, the black bird of Sut. It is said in later texts that these nature-powers were derived from the primeval stuff or matter of the Nun, which means that they originated in and were embodied from the physical elements, such as Sut from darkness, Horus from light, Shu from air, Hapi from water, Kabhsenuf from the solar fire, Tuamutef from earth, Amsta from the mother-blood.

Certain matters of mythology were differently manipulated in various versions of the mythos. The process had already begun in Egypt. In the creation performed by Kheper-Neb-er-ter the first two powers produced as breathing force and moisture, or wind and water, are divinized in Shu and Tefnut. The next two are Seb the god of earth and Nut the goddess of heaven. These are now portrayed in the after-thought as having been emaned or emitted from the body of the one Supreme Being who had now become the Lord over all, whereas in an earlier myth the earth and heaven came into existence or were discreted when Shu upraised the heaven, or Nut, and separated her from Seb the god of earth. The coming into being of these four, Shu and Tefnut, Seb and Nut, is traceable in the Hebrew Genesis, but in a different mode and order of setting forth. "In the beginning Elohim created the heaven and the earth." These in the original are Nut and Seb, who were divided from each other (not created) and permanently propped apart by Shu and the supporting

powers or Elohim. But, instead of a cosmogonical creation, the Egyptian wisdom shows that the making of heaven and earth was a mode of representation in the astronomical mythology. Some hints of this natural origin may be gathered from the Babylonian fragments of legendary lore. In the first tablet of the Chaldean account of creation, rendered by Talbot, the process is partially described (*Records of the Past,* vol. ix. 117). It is said of the Creator, "He fixed up constellations, whose figures were like animals." It is also said on the seventh tablet, "At that time the gods in their assembly created (the beasts). They made perfect the mighty (monsters)." These, as is shown by the context, were figures of the constellations. But in the Hebrew rendering the living creatures of the water, air, earth, or other element have been literalized, whereas they were as much figures in the astronomical mythology as were the two firmaments, the abyss, or the constellated lights of heaven. The Chaldean account of creation also describes the construction of "dwellings for the great gods." These were celestial habitations, as we say "houses" of the sun and moon. In the Kamite creation by Ptah they are called the shrines of the gods. "He formed the gods, he made the towns, he designed the nomes, he placed the gods in their shrines which he had prepared for them" (*Inscription of Shabaka,* lines 6, 7). Thus "creation" in this phase was a mode of representation in the heavens. It began with the abyss and the water, the creatures of the abyss, such as the southern fish and ketos, the water-serpent, and other "constellations whose figures were in the likeness of animals": and the habitations of the gods that were built upon "a glorious foundation." When the abyss had not been made, and Eridu had not yet been constructed, it is said that the whole of the lands were water. But when a stream was figured within the firmamental sea, "in that day Eridu was made; E-Sagila was constructed which the god Lugal-Du-Azaga had founded within the abyss." Two earthly cities were built upon a heavenly model, and the earthly Eridu corresponded to a celestial or divine original. Thus the earliest seats of civilization founded in Babylonia were modelled on cities that were already celestial and therefore considered to be of divine origin; the seats in heaven that were founded first in the astronomical mythology, as we hold, of Egypt.

But it was not the genesis of the universe that is imaged in astronomical mythology. The firmament was there, already waiting to be distinguished as upper and lower, and divided into the domains of night and day, or Sut and Horus, or Ansar and Kisar. The constellations were not created from nothing when they were figured out of stars. The firmamental water was not *created* by being divided into upper and lower. The earth was not *created* because distinguished from water as ground to go upon. Darkness was not *created* when it was portrayed as a devouring dragon. The pole of heaven was not *created* in being represented by a tree or mount or altar-mound. Heaven and earth existed when these were nameless, and did not come into existence on account of being named. Things were not created when images were assigned to them, nor because names were conferred upon them. The confusion of names and things is modern, not ancient; Aryan, not African.

The starting-point of a beginning was from the Nun, the firmamental water, which encircled all the world with the aërial ocean of surrounding space. This was the world all water. The earth was imaged mentally, thence figured mythically, as a fixed and solid substance in the waters of the Nun. These have been mixed up together by recent writers in a watery mass or mush of primordial matter, from which the cosmos is assumed to have been solidified or created out of chaos. But that is an exoteric misinterpretation of the ancient wisdom. There was no such creation. The earth stood on its own foundation in the lower Nun. The name of earth or land in Egyptian is Ta. Hence, land or earth in the Nun is "Ta-nen," which is the name of the earth in the waters of the Nun, the lower earth of the Egyptian Tanen. Tanen as a locality was earlier than Amenta, and the name was continued in the title of Ptah-Tanen, the opener of the earth, which had been founded in the Nun by the order of gods or powers called the "Nunu," as fellow-males, and a form of the first company, who were seven in number. In the Hebrew account of creation, the earth and firmament were already extant, but "the earth was waste and void; and darkness was on the face of the deep." Therefore the beginning is with the formlessness of the unfeatured Nun. Darkness existed. Light came forth. The light was then divided from the darkness as a mode of differentiating and describing day and night. Next, the upper firmament was separated from the lower, or, as it is otherwise stated, the waters above were divided from the waters below; whereas in the genuine mythos the upper and lower waters were the upper and lower firmament because the water was a figure of the firmament. Then follows the formation of the abyss, the waters "under heaven" being gathered together unto one "place"—the same as in the Chaldean account of creation (first tablet, line 5). The dry land is made to appear. "And the Elohim called the dry land, earth, and the gathering together of the waters they called seas."

In the beginning, then, was the unformed firmament or uncreated Nun. This was the universal, undivided water of the mythos and the legends. Creation, as uranographic formation, followed in the astronomical sign-language. A stream was seen and figured in the atmospheric ocean as a dividing line. The firmament was discreted into upper and lower. In the lower the celestial abyss was formed. This was figured, as the Chaldean and Semitic legends tell us, when the waters were gathered into one place and were given the constellation of *The Water* as their uranographic sign in astronomical mythology. According to Esdras (2 Es. vi. 41-2), the waters were "gathered in the seventh part of the earth." In this seventh part, "where the waters were gathered together," the two monsters of the deep were figured, which are here called "Enoch and Leviathan," who represent the water and dry land, as do Leviathan and Behemoth in the book of Enoch, and whose images, as we have suggested, still survive in "the southern fish" and the monster "Ketos." Taking the foothold of earth as a basis of beginning, there was nought around it but the firmamental water of space. This was without form or void throughout pre-constellational time. In an Aztec version of the beginning earth is separated from the waters in the form or under the type of shell-fish emerging from the deep. In

other legends, one of which is Japanese, this shell-fish was the earth-tortoise amidst the waters. The earth emerging from the waters under the fish-type is constellated, as we show, in the gasping "Ketos," or it was represented by the hippopotamus which came up from the water to bring forth its young upon dry ground.

The firmament at first was thought of as water raised on high. In the Hebrew Genesis the water is one with the firmament. This celestial water was figured by the Egyptians as a lake, the largest water known to Inner Africa. In Greece the firmamental water became the Okeanos of Homer, flowing round the earth. It is the water that was first divided in twain. If we call the one water a lake, we find the one was divided into two lakes, one to the south and one to the north of the circumpolar enclosure. The Okeanos was divided by a river that encircled all the earth. This is visible in the river of the Milky Way. In the Ritual it is called "the stream which has no end." It is also described as *"the stream of the lake in Sekhet-Hetep"* or paradise (ch. 149). Further, the two lakes are portrayed as "the lake of Sa and the lake of the northern sky (Rit., ch. 153, A). It was observed that a stream came forth from the great lake in a white river that divided the one water into two great lakes. In this we see "the stream of the lake in the Sekhet-Hetep," just as "the river went out of Eden to water the garden."

As previously said, the Babylonian accounts of the so-called creation did not *begin* as cosmogonical. They are legends of the first time, when as yet the heavens were not mapped out to illustrate the mythology. There were no types yet constellated in the firmament. The glorious dwelling of the gods was not yet built. The abyss was not yet formed; the waters were not yet gathered into one place. They were universal. The whole of the lands were sea, or the celestial water of the Nun. There was no stream or Via Lactea limned in the aërial vast. The upper region was not yet called heaven; the lower region was not yet called earth. Then the dwellings were constructed (in heaven) for the great gods. *Constellations were fixed up whose figures were like animals.* One of the figures constellated is that of the Great Mother, Tiamat. As it is said in the Assyrian story, "Then the Lord measured the offspring of the deep (Tiamat); the chief prophet *made of her image the house of the firmament*." So in the Egyptian mythos the house of the firmament had been made in the image of Nut, the cow of heaven, or previously of Apt, the water-cow. In the Egyptian documents creation generally is attributed to Ptah, the first form of the god who was lord of all; one of whose zoötypes was the beetle, as a figure of the former or the moulder of matter, which preceded the anthropomorphic image of the potter. Kheper was a title of Ptah as the former. The Egyptian word Kheper signifies formation, causing to assume a shape, as when the potter moulds his clay or the beetle rolls its eggs up in a ball of earth. Ptah is portrayed as a beetle in the matrix of matter shaping the product. At this stage the seven elemental forces enter his service as the moulders who are called his seven assistants or associate-gods, the Ali = Elohim. In one of the hymns it is said to Ptah, as Tanen, "There was given to thee a power over the things of earth that were in a state of inertness, and thou didst gather them together after thou didst exist in thy form of

Ta-tanen, in becoming the uniter of the double earth, which thy word of mouth begot and which thy hands have fashioned." This was in making the lower earth of the Nun as the ground floor of Amenta, when the command to "let the earth come into being" was uttered by the God. It is also said, "When the heaven and earth were not as yet created, and when the waters had not yet come forth, thou didst knit together the earth; thou didst find thyself in the condition of the one who made his seat and who fashioned, or moulded, the two earths" (Budge, *Gods of the Egyptians,* vol. I, pp. 509-10) or who duplicated the earth.

In the Egyptian mythos Ptah was the great architect of the universe. But not the universe as a cosmological creation. The building, so to call it, was begun when the two pillars of the south and north were raised up by Sut and Horus, in that creation "of the first time" which is ascribed to Sut on the stele of the Sphinx, and in the creations that were indicated by the "upliftings of Shu" or the uniting of the double horizon by Har-Makhu. Various structures and structural alterations preceded the work of Ptah, the architect of the double earth and finisher of the building on a new foundation perfected for all eternity. Creation in the book of Genesis is described as an event, or a series of events, occurring once upon a time and once for all, whereas the genuine mythos represents the natural phenomena as constantly recurring. The earth was seen emerging every morning from the firmamental water, but not once for all. Darkness was seen rising up and coiling like some black reptile round about the earth at night, but not once for all. When Shu divided heaven and earth, or Nut from Seb at morning, this went on for ever: Nut descended on a visit to her lover every night. There was a first time to the uranographic representation of the myth as Egyptian, but not to the phenomena in external nature. In a sense there was no Horus or Orion in the heavens either figured or named until the type was constellated by the mystery-teachers, but the group of stars was always there ready to be called into being by name in what is termed "creation," or the astronomical mythology. As Egyptian, then, the only creation of the heavens and the earth was mythical, not cosmological. It was uranographic formation, not the making of matter. But to show how the mythical creation was rendered cosmogonically we have only to take the title of Kheper-Ptah in his character of "Let-the-earth-be," or let the hidden earth come into being. This in the Genesis becomes "Let the dry land appear (i. 9, 10), and the Elohim called the dry land earth."

There is an Egyptian account of "creation" to be found in the Papyrus of Nes-Amsu (British Museum, No. 10, 188), which was written for a priest of Panopolis in the thirteenth year of "Alexander the son of Alexander," or about B.C. 312. It is called "The Book of Knowing the Evolutions of Ra, and the Overthrowal of Apap." It purports to contain the words that were spoken by Neb-er-ter, a title of Osiris, the entire or all-one-god, as lord over all. There are two versions of the legend. In the first the creator-god is Kheper-Ptah. In the second he is Osiris; the same legend being applied in two different cults, at Memphis and Abydos. In the second version Osiris-Neb-er-ter is the speaker as creator. He says, "I produced

myself from primeval matter. Osiris is my name. There existed no created things in this land." A land is here described in which the plants and creeping things of earth had no existence. Neb-er-ter was alone by himself in that land, and there was no other being who worked with him in that land. This was in Tanen, the nether earth of Ptah. The beetle-headed Ptah was the Egyptian creator in his primary form, the so-called maker of the heaven and the earth, but in a creation that was not cosmogonical. These, then, are the words that were also spoken in the first version by Kheper-Ptah, who formed the earth of eternity and discreted the two earths in the making of Amenta, on his coming into existence, when, according to the current phraseology, neither heaven nor earth was yet extant, and when the soil of earth, the plants and creeping things of earth, had not yet been created in *that land.* Kheper-Ptah then found a co-worker in the goddess Mā, the Egyptian Wisdom, whom the present writer had previously identified with the Hebrew Kochmah in "A Book of the Beginnings." Working with Mā denotes creation according to eternal law or undeviating rule.

Evidence for the non-cosmogonical nature of Kheper-Ptah's creation may be gathered from the fact that the celestial bodies, sun, moon, and stars, were not among the things that were called into being by him. The sun as "the eye of Nu," the Nun or firmament, and the primeval matter of the paut were pre-extant. Nor does either of the two versions mention the creation of birds, or beasts, or cattle. Moreover, a male-god who existed alone in the Nun as Kheper the begetter or father-god is impossible on the face of the inscription, because Nu the god of the celestial water was already extant in the character of a begetter. Kheper calls him "my father Nu," and the solar orb is also called "the eye of Nu." Besides which Kheper-Ptah was preceded by several dynasties of deities, lunar, stellar, or elemental. The Put-company of the nine gods was preceded by that of the eight; the eight by that of the seven Ali, or associates; the seven Uræus-divinities; the seven Khuti; and these by the mothers Apt, Neith, Tefnut, and the seven cows or Hathors.

The foundation of monotheism was laid when the various powers were combined in a single deity to be worshipped as the one true eternal spirit. These were primarily the Great Mother and her seven elemental powers. And when the goddess was superseded by the god Ptah, both sexes were included in the one Supreme Being who was now the Lord over all. It was the same with Osiris, as the pictures show. Asar was the mother and child (Hes-Ar) in one, and the perfect triune type was completed in God the father. There was no God the father without God the mother and God the child. In the mythological text from Memphis we read of Ptah in his divine forms. In one of these he is designated "Ptah of the earth." "The *Mother* giving birth to Atum and his associate-gods" (line 14). Ptah of the earth was then "in the great resting-place" as the maker of Amenta. This was the place of that new creation and rearrangement of the things that were pre-extant before the time of Ptah the opener, and this one god who was latest is now considered to be the source of all the gods and goddesses who had preceded him. Ptah became the god who was born of his own becoming, or of his own self-

originating force, and who came into existence in the person of his own son—as a mode of representing the eternal manifesting in the sphere of time. According to the school of thought, the male had been substituted for the mother as the begetter in matter. Hence the beetle of Kheper was solely male, that is, as the type of a divine parent; and the female now became subsidiary to the male. Illustrations of Kheper in this phase of male-creator can be seen in the great French work on Egypt, a copy of which may be consulted in the British Museum. In these pictures, as in the legend of creation translated by Dr. Budge, the imagery shows with sufficient plainness how creative source was figured in the likeness of male nature. This has been rendered with all its naked crudity, but needs the gnosis for an explanation. By the gnosis here is meant that science of Egyptian symbolism which alone enables us to read the palimpsest of the past that was scribbled over and over again by the teachers of the ancient wisdom. For example, Kheper in the pictures is the male, as beetle, who emanes the matter of creation from his own body, as does the spider or the silkworm. In the later legend of Ra and Apap the anthropomorphic type replaced the beetle; Kheper has been imaged in the likeness of a masturbating male, and then the act has been attributed in reality to the black-skinned race (Budge, *Gods of the Egyptians,* vol. i. p. 304.) But as the beetle was a pre-anthropomorphic type of Kheper, we might ask if that also was a masturbating male, as the producer of matter from itself? So necessary is the gnosis of the primitive sign-language for the reading of these remains, to prevent debasement of the type and perversion of the meaning.

After coming into being himself Kheper-Ptah is called the creator of all things that came into being. And here, if anywhere, we may identify the Word that was in the beginning, and was God. For Kheper says he brought his name into his own mouth; he uttered it as the word that was in the beginning. Other things were spoken or called into being by the word of his mouth. Of these things he says, "I raised them up from out of the Nun (or Nu) and from a state of inertia." He had found no place where he could stand. But he laid a foundation with Mā, who, as we know, became the co-worker with Ptah the divine artificer. In version B. of the Egyptian document the creator, as Kheper, says, "I made what I made by means of divine soul; I worked with the spirit," which is the action assigned to the Elohim, however differently stated. Soul, it is said in one of the texts, is "the breath of the gods" (Budge, *Gods of the Egyptians,* vol. i. ch. 8). Creation by means of the word was the work of Ptah in his character of "Let the earth exist." Stated in modern language, he might be said to have called his creations into being by word of mouth in uttering the word to his co-workers. This word, as Egyptian, was the well-known Hekau or great magical word of power, which was female before it was assigned to the deity as male; the living word of Apt; the great magic power of Isis or of Mâ, before it was ascribed to Ptah in the monotheism of Memphis. Creation by the word is calling into being things which did not pre-exist or were not previously entified, figured, or known by name. In the Ritual the word of power becomes a ceremonial act, and, as a mode of sign-

language, to be said or uttered magically, is to be performed. Creation by the word is expressed in the character of Ptah by his title of "Let-the-earth-be." This is the creation by fiat, or the word, in the book of Genesis, when the Elohim say, "Let there be light" —"Let there be a firmament"—"Let the dry land appear"—"Let the earth put forth grass"—"Let the earth bring forth"—"Let us make man in our image"—and it was so. The word and act were one. And this was the Kamite creation by the word that was in the beginning; the word of Kheper-Ptah, who said, "Let the earth come into existence"—that is, the lower of the two, called Amenta, the secret earth. This mode of calling and coming into being by means of the word explains how the god could issue forth from silence as a word, how created things or beings could be said to have emanated from the mouth of the god, and how the divine wisdom, whether as Mā or Kochmah, could be said to come out of the mouth of the most high. It is known that the name was often held to be an equivalent for the thing, the act, or person, and in the text from Memphis the creation by Ptah is in a measure resolved into a process of naming. In this it is said, "Now the creation of all the gods (that is to say, of Atum and his associate-gods) was when proclamation was made of all the divine names in his wisdom"—the wisdom of Ptah. Thus things, in this case gods, or powers, were created when names were given to them. The principle is applied in the book of Genesis, when it is said that "out of the ground Iahu-Elohim formed every beast of the field and every fowl of the air, and brought them to the man to see what he would call them. And the man gave names to all cattle, and to the fowl of the air, and to every beast of the field" (ch. ii. 19-20). In these and other texts creation is reduced to a process of naming as a mode of representation, and in this way the uranographic mythology was founded on the figuring and naming of the constellations.

When the Supreme Being had been imaged or personified, the powers previously extant were represented as his offspring, his names, or members of his body. Hence the seven associate-gods, the Ali or Elohim, are now called the limbs, joints, the hands, the fingers, the lips, the teeth, the breath of the god, or, reversely stated, these parts of the one god *become* the associate gods, as a sevenfold emanation from Kheper-Ptah. "Now Ptah was satisfied after his making of all things, and conferring all the divine names. He formed the gods, he made the towns, he designed the nomes, he placed the gods in their shrines. He made their company flourish." "All the limbs moved when he uttered the word of wisdom which came forth from the tongue and worked a blessing upon all things." The word (lit. *speech*) became *the making of men* and the creation of gods for Ptah-Tatanen-Sepu.

"Let-the-earth-be" is one of the titles of Ptah as the god who calls the earth into existence. Which looks, at first sight, like a cosmographical creation. But *the earth* which was evolved by Ptah and his associate-gods, the Ali, Phœnician Elohim, is not this world, not our earth. If it were, it would not be the double earth, the earth that was duplicated in the making of Amenta. In the text from Memphis (line 6) it is said that "Ptah was satisfied after making all things, all the divine names." He saw that it was good, and this

satisfaction of the creator in his work is repeated in the book of Genesis. Seven times over Elohim saw that the work was good, and like Ptah, or the Put-company of gods, he or they were satisfied. But the making of Amenta by Ptah and the great paut of gods or Ali was an actual creation of imagination, not a mere "calling" of things into existence by naming them. It was also the creation of an earth, but not of the earth on which we stand. It was known as Ta-nen, the earth in the Nun; also as the lower earth distinguished from the upper earth, to which it was added when the earth was duplicated as the work of Ptah and the associate-gods. The firmament of upper earth was raised aloft by Shu, when establishing the pole of Am Khemen. The firmament of the nether earth was lifted up by Ptah. This was celebrated as his suspension of the sky. But the lower firmament is the sky that was raised up by him in Amenta, the earth of eternity, not in the upper earth of time.

Thus, the creation of Amenta was not the commencement of the external universe, although another heaven and earth were then called into being. At first there was no heaven and no earth in this unformulated realm of desert darkness. Or, as the Hebrew version has it, "the *earth* was waste and void." There was no light of day or lamp of night, as neither sun nor moon could pass that way until the earth was hollowed out and a sky suspended overhead by Ptah the opener and his Ali, or companions, who were afterwards repeated in the Elohim of the Hebrew Genesis. So in the enclosure of Yima there was at first no light of stars, or moon, or sun. This was the condition of primeval darkness in which the Elohim said, "Let there be light, and there was light." The question being where and how? In the making of Amenta Ptah was the uplifter of the lower firmament, with which he roofed the under-world within the earth. This is recognized in the Ritual (ch. 64), when the speaker down in Amenta says, "Mine is the radiance in which Ptah floateth over his firmament"—that is, the light of this new heaven and earth, which were solely *a creation of astronomical mythology.* In another text we read, "Hail to thee, Ptah-Tanen. The heaven was yet uncreated, uncreated was the earth, the water flowed not; *thou hast put together the earth,* thou hast united thy limbs, thou hast reckoned thy members; what thou hast found apart, thou hast put into its place. O let us give glory to the god who hath raised up the sky, and who causeth his disk to float over the bosom of Nut, who hath made the gods and men and all their generations, who hath made all lands and countries, and the great sea, in his name of *Let-the-earth-be"* (cited by Renouf, *Hibbert Lectures,* pp. 222-3). This, being late, has the look of cosmology. But the sky raised up by Ptah was over the earth in Amenta; the sky that was imaged by the sign of heaven reversed. When Ra is being exalted above all previous gods in the glosses to the seventeenth chapter of the Ritual it is said that he had exercised his sovereignty as Unen the opener when there was as yet no firmament. That is before Ptah had created the firmament below the earth, which is called the "lower firmament" in the Babylonian legends of creation. This beginning with the raising of the firmament is alluded to in the name of the gate-keeper to the second hall in the House of Osiris, who is designated "Him who raised up or created

the beginning" (Rit., 147, 7). But, as before shown, there were two upliftings of the firmament, one above the earth and one below.

There is hieroglyphic evidence that the Egyptian creation of the earth by Ptah was not cosmical but a mode of hollowing out Amenta in the lower earth, and of tunnelling the mount to make a passage through. The sign for Ta, the earth, is a hollow tube, a pipe, a reed, or the *tibia* (leg-bone). Thus, a passage hollowed out is an ideograph of the earth that was formed by Ptah and his Knemmu, the moulders. It was the tunnel of Ptah with its gates of entrance and exit that first gave significance to the expression, "the ends of the earth." The manes in the Ritual who has passed through exclaims, "I have come out of the Tuat: I am come from the ends of the earth" (ch. 75, 1). The opening of Amenta was a primitive mode of *thinking through the ground of solid earth,* as it stood in the waters of the Nun, and of making out a pathway for the sun or solar god to travel by in passing through from one horizon to the other. Thus, the making of Amenta was a work of imagination based upon a ground of natural fact. Before the earth was known to float and revolve in space, it was thought of as a fixture like a mountain or an island, a tree or a stalk of papyrus standing in the firmamental water. Then it was made out, as mythically rendered, that somehow the sun passed through the under-world of earth by night. This was portrayed in several ways. In one, a tortoise was the type. With Kheper-Ptah, the beetle was the burrower in and through the hidden earth. Ptah, as the divine worker, shaper, or creator in this subterranean world, was also imaged by an embryo-in-utero as way-maker in the womb of matter, or the earth. Fire was another solar type. Hence Ptah was the worker with that element, and his associate-gods became the blacksmiths and metallurgists, who *blazed* their way below from west to east through Tanen, earlier Tanun, termed the earth of Ptah. Then followed Ra in his primordial sovereignty as Atum, son of Ptah. He crosses (later) in the solar bark that sailed the Urnas water by night. But first of all he had to wriggle through the mud of the abyss in the likeness of an eel.

Before Amenta had been moulded by the Put-cycle of powers there was a secret and infertile earth conceived of in the Nun, where nothing grew and nought was cultivated, as no soil or *sata* had been yet prepared, and no light had then appeared. But this earth of eternity was *not the world of human life,* and consequently no human beings were created in Amenta. Atum, though a man in form, was not a human being. This will explain why neither man nor woman was created or formed by Kheper-Ptah, in the Book of Knowing the Evolutions of Ra. There was no man or woman in the genuine mythos. These only came into existence when the gods and manes had been euhemerized and creation was set forth as cosmogonical through literalization of the astronomical mythology and adulteration of the ancient wisdom.

It has been assumed by some Egyptologists that the two earths, or *the double earth,* were limited to the division of space into south and north by the passage of the sun from east to west. But in the making of Amenta the one earth was divided into upper and lower, with a firmament or sky to each, and thus the earth was duplicated;

hence the making of Amenta was *the creation of a double earth* or an earth that was doubled. An apt illustration of this double earth may be seen in the vignettes to the papyrus of Ani, where scenes in the upper-earth life are portrayed at the head of the page, with scenes in the life of Amenta underneath. Thus on pages 5 and 6 the funeral procession of Ani is to be seen wending its way to the sepulchre, carrying the laid-out mummy, whilst Ani as the manes is to be seen on his journey through the nether earth accompanied by Tutu, his wife in spirit-world.

The nether earth, when not yet excavated, was a world of solid darkness, because unvisited by sun or moon. When Amenta was hollowed out by Ptah it was for his son Atum, who is Ra at his first appearance in Amenta as the solar god, the first to pass through this realm of subterranean night. Naturally when the sun appeared "there was light," and darkness with its host of evil powers fled, as related in the legendary lore. It is to this old netherland of darkness, with no outlet, that the goddess Ishtar descended in search of the water of life. It was a land without an exit, through which no passage had been made; from whose visitants, the dead, the light was shut out. "The light they behold not, in darkness they dwell." "Dust is their bread; their food is mud." Still the secret source of water, and thence of life, was hidden in that land. This was the world of the gnomes, the goblins, and other elemental sprites, which, as Egyptian, are summed up, under the serpent-type, as seven Uræus-powers born in the nether earth (Rit., ch. 83). As Babylonian they were the seven "spirits of earth," or anunnaki. The beginning in this region was with the abyss inside the earth from whence the water welled that was to be most sacredly preserved as very source itself. This subterranean realm had somewhat the character of a mine with the water welling upward from the unplumbed depths below. It was a mine of hidden treasure, one form of which was gold. But first of all the treasure was water, the primary element of life. Hence a fount of the water of life was localized in the well of this under-world which the Egyptians divinized as the Neter-Kar because it was the sourse of water and the way by which life came into the world. Here the spirits of earth, the powers of Khar, the Assyrian anunnaki, were portrayed as watchers over the water of life and protectors of the hidden treasures underground. It was these spirits of earth that peopled our mines and became the jealous guardians of their metals. These were the elemental spirits, not the spirits of the dead who were worshipped as the human ancestors; the gods, not the glorified. It is distinctly stated in the great Harris papyrus (plate 44, lines 4 and 6) that Ptah the opener "formed the hollow of the under-world, *so that the sun could pass through as revivifier of the dead;* and that he also encircled the earth with the firmamental water on which the solar bark might ride all round." The sun-god here was Atum in his eschatological character. Also, in a hymn to the earlier elemental powers found upon the walls of the temple in the oasis of El-Khargeh, it is said to Ptah, "Thou hast made the double earth. Thou hast placed thy throne in the life of the double earth. Thy soul is the four-fold pillar and the ark of the *two heavens."* Ptah the excavator of the nether earth is now the builder of the ark in which the dead are borne

across the waters of Amenta to the other world. The speaker in this character (Rit., ch. 1) says, "I am the arch-craftsman on the day in which the ship of Sekari, or the coffined one (whether as Ptah or Osiris), is laid upon the stocks." This was represented in a ceremony at Memphis, where the coffin, ark, or shrine of the god was placed upon a sledge and drawn in a procession round and round the great sanctuary when the drama of the resurrection was performed.

It was as the maker of Amenta that Ptah became the architect of the universe. When completed, the Egyptian universe consisted of heaven, earth, and the under-world, but it was not finished until he had formed the under-world or made the nether earth and heaven. Then Ptah, as the maker of Amenta, was called the architect of the universe. The tat-symbol, which was erected in Amenta as a type of eternal stability, was the backbone of Ptah as a figure of the god who was now the vertebral column and sustaining power, under, as well as over, all. The tat was also duplicated to form the gateway of eternity in the region of Tattu, when the double tats took the place of the two pillars of Sut and Horus in the house of Ptah. Ptah is described as the former of the egg of the sun and the moon. He is depicted in one of the representations, at Philæ, sitting at the potter's wheel in the act of giving shape to an egg (Rosellini, *Mon. del Culto,* 21). But this is not to be taken literally. The representation is symbolical. Ptah was the creator of the circle in which the sun and moon revolved, when the passage through the under-world was finished; and the egg is a hieroglyphic sign of the circle, which circle was also a figure of the eternal pathway. This solar pathway made by Ptah reminds one of Vaughan's magnificent image:

> "I saw eternity the other night,
> Like a vast ring of pure and endless light."

Now, no Egyptologist whose work is known to the present writer has ever discriminated betwixt the "making of Amenta" and the cosmological creation in the Hebrew book of Genesis, which is a chief object of the present section. In his work on *The Dawn of Civilization* (Eng. Tr., pp. 16-19) M. Maspero has given a version of what he supposes the Egyptians thought of *the earth.* He tells us "they imagined the whole universe to be a large box, nearly rectangular in form, whose greatest diameter was from south to north, and its least from east to west. The earth with its alternate continents and seas formed the bottom of the box; it was a narrow, oblong, and slightly concave floor, with Egypt in its centre." M. Maspero's oblong box, which is longest from the south to the north, is just a figure of the Nile valley, reproduced in the nether earth of Amenta as a mythical locality, not as a picture of the universe. He has taken the cover off Amenta and exposed its depths to the stars of heaven, as if it were the cavity of an immeasurable crater, and has left no ceiling to the lower earth, no nether sky of Nut for the sun to traverse when it was day in the under-world; consequently he has failed to reproduce the double earth that was the creation of Ptah and his co-workers.

The creation of Amenta by Ptah the opener was the cutting, carving, and hollowing out of the earth as tunnel for the heavenly bodies and the manes, which were now to make the passage *through*

instead of *round the mount*. This for the first time renders the fundamental meaning of the Hebrew Bara (ב ר א) to create, as when it is said (Gen. i. 1) that the Elohim created the heaven and the earth. Bara, applied to the creation of the world by the Elohim, signifies to cut, carve, fashion, and, in the form of Bari, to divide. The Elohim are the Ali or companions who, as the Knemmu or moulders with Ptah the opener, were the cutters, carvers, or potters, as fashioners of Amenta in the work of dividing the upper from the lower earth. The divine creation of the world resolves itself into the creation attributed to Ptah the opener and his co-workers the Ali, who divided the earth into upper and lower, and thus created, shaped, or moulded a nether world as the secret earth of eternity, the next world made tangible for foothold in spirit life. There was no use for one firmament above and one below until the double earth was created by the opener Ptah, and it was in the making of Amenta that the firmament was duplicated.

It was on account of this new arrangement when the double earth was formed or the house of the two earths was built by Ptah that the fresh treaty was made by Seb betwixt the two opponents Sut and Horus. Seb, as arbitrator, calls on Sut and Horus to come from where they were born in the south and north, their original stations, to the mountain in the middle of the earth, which joined the portion of Sut to the portion of Horus in the equinox. This was the solar mount in Annu or Heliopolis. "The two earths meet in Annu, for it is the march or border-land of the two earths." Peace was there proclaimed betwixt the warring twins. "This union is in the house of Ptah"; "the house of his two earths" in which is the boundary of south and north, and also the meeting-point of the two earths, lower and upper, as well as the junction of the domains of the north and south in the earlier division of the whole. When Amenta was made out the east and west were added to the south and north, and the heaven of four quarters was thus established on the solstices and equinoxes as the house of Ptah. The two earths are the upper earth of Seb and the lower earth of Ptah-Tatanen, lord of eternity. "Now Seb gave the inheritance (of his earth) to Horus." "So Horus became the chief of the land," which henceforth consisted of the two earths. Horus wears the double diadem as ruler of the double earth. He is now called "the traverser of the two earths," and is no longer merely the uniter of both horizons. In the preface to the inscription from Memphis he is hailed thus, "Live Horus, the traverser of the two earths; the conquering Horus, the traverser of the two earths" (*Stele of Shabaka*). On this the English translators of the text remark, "We are not aware that this epithet occurs elsewhere than in the titles of Shabaka." It could only apply to the solar god who shone upon the earth of time by day and on the earth of eternity in Amenta by night. The title was dependent on the creation of the twofold earth by Ptah. Broken as is the inscription, it is evident that the Osirian mythos has been tacked on partially to an earlier version relating to Ptah, his son Atum-Horus, and the Ali or associate gods of the Put-cycle. Thus Horus, the son of Osiris, takes the place of Atum-Horus, the son of Ptah, who was the earliest traverser of the two earths.

Amenta was not entirely "the happy other-world"; it was a world of various states and many parts. These included an upper and lower Egypt, the seven nomes of the Heptanomis, also the fourteen domains that were based upon the lower half of the lunar circle, and the fifteen domains that belonged to the solar reckoning (Rit., ch. 142). The inferno, the purgatory, and the paradise of Dante Alighieri are extant recognizably in the Book of the Dead as domains of Amenta. The manes had to go through the purgatory and pass by, if not through, the hells before they came to the outlet from the mount of earth in Amenta. This outlet was to the east; and here the Aarru field was planted to produce the harvest of eternity. In this field, which the garden followed as a type of tillage, stood the sycamore-tree of wisdom. We also meet with the two sycamores of the north and south that correspond to the tree of knowledge and the tree of life in the Garden of Eden. The tree of dawn was figured rising up above the horizon of earth with its rootage in the secret earth of Amenta. Here also rose the mount of rebirth, and either by climbing the mount or the tree in the wake of the sun-god the manes made their ascent to the upper paradise of Aarru in the fields of heaven. When Horus, or Iu, the Egyptian Jesus, came up from Amenta for his manifestation in the vernal equinox, it was from the terrestrial paradise of the lower Aarru.

If we would get a glimpse of the old lost earthly paradise we must descend in thought with the sun or manes in the west and traverse the subterranean passage to the east. There we emerge in the Aarru-fields to find ourselves in the Eden of Egypt glorified as the nether land of dawn. The great tree that towers evergreen above the horizon has its rootage here, and underneath this tree the blessed find rest and drink of the divine life-giving liquor which was afterwards called the homa, the soma, nepenthe, nectar, or other name for the drink which made immortal. In the mythology it was Hathor the goddess of dawn who gave the dew of the tree for drink and the fruit of the tree for food; which tree in Egypt was the sycamore fig. In the eschatology it is the heaven-mother Nut who pours out the liquid of life from the tree. The evidence for the Egyptian origin is four-fold. First, the green dawn is African, without parallel. Next, the tree is the sycamore fig, the tree of knowledge and of life in one. Thirdly, the imagery belongs to the mythical representation of the beginning; and lastly, it is repeated for a religious purpose in the eschatology. It is a common charge brought against the paradise of theology that it does not provide for progress and development in the life hereafter. But the Egyptian paradise in Amenta was not a place of unchanging bliss considered to be a kind of unearned increment. For them the world to come in Amenta was what they made it here. And the world to be in the upper paradise was what they made it by hard labour and by purification in Amenta. The sub-terrestrial paradise was mapped out for the manes to work in and work out their salvation from the ills of the flesh and blemishes of the life on earth. This was the promised land depicted at the end of the journey through the nether-world, whether as a garden, a vineyard, a harvest-field, or a table-mountain piled with food and drink. Every purpose of the primitive paradise had been summed up in the

promise of everlasting plenty, but in the Egyptian Aarru the plenty was the reward of industry. This was the field of divine harvest, no mere pleasure ground, where abundance was the result of toil. The soil was apportioned by the Lord of Eternity, and each one had to cultivate his share, no one lived upon another's labour (164, 13). Indeed, the allotment in this life was cultivated magically whilst the workers were yet upon the upper earth. The Egyptians had outgrown the African custom of killing slaves for the purpose of sending their spirits as *avant courriers* to prepare the way for the potentate in spirit-world, but the *modus operandi* was symbolically practised.

Amenta may be said to open with the funeral valley in the west, and to end with the mount of resurrection in the east. In the Osirian mythos when the sun god enters the under-world it is as the mummy or the "coffined one" upon his way to the great resting-place.

Except when lighted by the sun of night. Amenta was a land of darkness and a valley of the shadow of death. It remained thus, as it was at first, to those who could not escape from the custody of Seb, the god of earth, "the great annihilator who resideth in the valley" (Rit., ch. 19). The resurrection in this nether region was the issuing forth to day which followed the burial on earth.

As it comes to us, the Ritual is comparatively late. The pre-Osirian mythos—solar, lunar, and stellar—is obscured by the Osirian eschatology. It lives on, however, in the Litanies and other fragments, which show that Atum-Horus, the son of Ptah, was the earliest representative of the nocturnal sun that made the passage of Amenta and rose again upon the horizon of the resurrection as the master, and, as was also said, the maker of eternity, by perfecting the circle through and round the double earth. Amenta, in the solar mythos, was looked on as the graveyard of the buried sun that died or became inert upon his journey through the under world. In the eschatology it was also depicted as a sort of cemetery or burial-place. Hence the chapter of "introducing the mummy into the Tuat on the day of burial" (Naville, *Todt.,* kap. I. B)—not the earthly mummy, but the mummy of the dramatic mystery as a figure of the living personality. In the book of knowing that which is in Amenta there is a description of the sandy realm of Sekari and of those who are resting on their sand. This points to the sandy district as a primitive burial-place in which the bodies of the dead were first preserved from corruption and decay. Before the mummies could have been embalmed in Egypt, the dead were buried in the sand for preservation of the body; and the burial-place in a sandy district was repeated in Amenta as the sandy realm of Sekari, the silent or the coffined one, who was Ptah-Sekari in the pre-Osirian religion.

It is the creation of Amenta, then, not of the universe, that is the subject of the mythos which was made cosmical in the Hebrew book of Genesis. The speaker is the god who came into being in the form of Kheper the creator or maker of all things that came into existence after he came into being. He was in Ta-nen, the earth of the Nun, the abyss within the upper earth. This was a land of darkness, the place where nothing grew, a type of which was preserved in the region of Anrutef. In this land there was no heaven, no sun or moon overhead, nor earth beneath the feet. Or, as the text has it, there was

nothing *to stand on.* And as there was no earth, there were no plants nor creeping things of earth. No created things yet existed in this land, this lower earth that was waste and void; and there was only darkness on the face of the deep. There was nothing but the primeval matter for Kheper-Ptah and his assistants to mould into shape for the making of the secondary earth in Amenta. Whilst the under-world was yet the primordial abyss, it was the void of Apap, the dwelling-place of the things of darkness; but now it was the work of Atum as the master of Amenta to make war on Apap; to protect the tree or plants and the water of life; to bruise the serpent's head or slay the dragon of drought and the destroyer of vegetation.

Now according to a very ancient myth, there had been war in heaven from the time when the slayer of the dragon was female, and the Great Mother protected her child from the devouring reptile of the dark with her arrow or lance of light in the moon. This is seen when Isis pierces the head of Apap in the firmamental water. Also when Hemt-Nu, the lady of heaven, lightens up the firmament by overthrowing the devouring monster of the dark (Rit., ch. 80). The two opponents Sut and Horus also fought their battle in heaven when an eclipse befell the moon, and when Sut flung his filth upon the face of Horus, and Horus seized the genitals of Sut with his own fingers to emasculate him (Rit., ch. 17). But when Amenta was formed the scene of strife was shifted to the new earth that was shaped by Ptah the divine artificer. As it is said in the Book of the Dead (ch. 17), when Amenta was created, and Ra assumed the sovereignty, Amenta also became "the scene of strife among the gods." The speaker, who is Atum-Ra, says, "I am Ra at his first appearance. I am the great god self-produced. A scene of strife arose among the gods when I assumed command" (ch. 17). The great cause of strife in Amenta is depicted as the Apap-reptile, of whom it is said, "Eternal devourer is his name." It is the serpent of darkness, the fiery dragon of drought, the destroyer of vegetable life. Night by night the evil reptile attacks the tree of life in the midst of the garden, as shown in the vignettes to the Ritual. This, in the eschatology, is the adversary of Osiris and the enemy of souls. The nocturnal sun as seer in the darkness of Amenta is depicted as the great cat in conflict with the evil serpent. Ra says, "I am the great cat who frequenteth the persea-tree (of life) in Annu, on the night of battle when the defeat of the Sebau is effected and the adversaries of the inviolate god (Osiris) are exterminated." On the night of conflict occurs the defeat of the children of failure. And it is added, "There was conflict in the whole universe, in heaven and upon the earth." The conflict betwixt Ra and the Apap is identified as being fought for the water as well as for the light; the mortal enemy of man being drought as well as darkness. The strife in heaven, earth, and Amenta was the *raison d'être* of his coming who is called the prince of peace, and, who, as Iu-em-hetep, is the bringer of peace because he came to stop the war that was elemental, not tribal or racial, but the war of darkness against light, the war of drought against water, the war of famine against fertility, or, as mythically rendered, the war of Apap against Ra, the Sebau against Un-Nefer, Sut against Horus, or the serpent against the seed of the woman. The types had been evolved in the

mythology which were continued in theology. Horus of the inundation had come as the prince of peace who slew the dragon of drought; as the young solar god he pierced the serpent of darkness. As prince of peace he passed into the eschatology. This is he who in his incarnation says, "I am the lord on high, and I descend to the earth of Seb that I may put a stop to evil. I come that I may overthrow my adversaries upon the earth, though my dead body may be buried" (Rit., ch. 85). Iu-em-hetep, as is indicated by the name, comes to bring peace and goodwill to earth as conqueror of drought, and dearth, and darkness. He grapples with the dragon in the constellation Hydra, and vanquishes it with the water of the inundation. He bruises the serpent of darkness as "Ophiucus"; he wrestles with the evil Sut and overcomes him in the constellation of the Twins.

The first chapter of the Book of the Dead was repeated on the day when the Osiris N. was buried. His entrance into the under-world as a manes corresponds to that of Osiris the mummy of Amenta, who represents the inert or breathless god, and who also enters the place of burial called the Kâsu. In the absence of the sun there would be nought but darkness visible, in this the land of the dead, but for the presence of Taht the moon-god. In this character the manes greets Osiris, saying, "O bull of Amenta, it is Taht the everlasting king who is here!"—as the night-light of the sufferer dying in the dark. "I am the great god in the bark who have fought for thee"—that is, against Apap and all the powers of evil. Apuat is also present to uplift and save the manes who might otherwise fall headlong into the lake of Putrata, where the monster lies in wait to devour its prey. (Rit., ch. 44.) It was as the moon in Amenta that Ra is said to have created That—a far older god—as a beautiful light to show the face of Apap, his evil enemy. But this was not the moon that was made and hung up in the Hebrew Genesis as a creation of four-and-twenty hours. Taht carried the lunar lamp called "the eye of Horus" in the darkness of the nether earth, to show the hidden lurking-place of the adversary. Thus, in the opening chapter of the Ritual the manes rises in Amenta after death on earth in the character of Taht the god who is the lunar light as representative of the supreme god in the dark of death and in the ways of darkness in the under-world, which means that the Osiris N. deceased enters the nether earth, in the likeness of Taht, to make war upon the dragon on behalf of the sun-god struggling with the monster coiling round him in the darkness of Amenta. In this way the war that is fought out in the night of the nether earth was dramatized in the Book of the Dead, where the souls of the deceased carry on the battle on behalf of the good Unnefer, whether as Horus or Osiris-Ra.

After the making of Amenta there followed a re-division of the earth betwixt the two contending twins, which, as herein maintained, was now the double earth of day and night, of Seb and Ptah, of time and eternity. The war that broke out in Amenta, when Atum took possession of this nether earth that was prepared for him by Ptah, includes the conflict of Ra and the Apap-reptile which is portrayed in the vignettes to the Ritual, and the battles of the twin-brothers Sut and Horus for possession of the Aarru-garden, the same that they had fought in external nature.

In a document translated by Chabas there is an account of the agreement between Horus and Sut. This is a calendar of lucky and unlucky days with mythological allusions. Under the date of Athyr 27th, it is said that Kamit, the cultivated land, was given to Horus as his domain; and the Tesherit, the red land or desert, was given to Sut as his domain (Papyrus Sallier, IV., Chabas, *Le Calendrier des jours fastes*). The black land of rich fertile loam, and the red land, or desert, thus divided were a form of the double earth as the upper and lower land which followed on the founding of Amenta; the division being no longer limited to south and north, or to the two halves of the lunation. The upper and lower crowns, white and red, were also brought to bear as symbols of the upper and lower earth. Hence we are told in this papyrus that on the 29th of Athyr the white crown was given to Horus and the red crown to Sut, as the rulers of the two territories here assigned to the two opponents warring for supremacy in the Egypt of Amenta. The red and white crowns had been previously given to Sut and Horus as the rulers of the south and north; Sut being Suten in the south, and Horus king of the north. But in the Sallier Papyrus a change is made in the disposition of the two crowns. The white crown was now given to Horus and the red crown to Sut, as the symbols of the upper and lower lands, the desert of Sut and the fertile land of Horus, or the wilderness of Anrutef and the paradise of plenty in the Sekhet-Aarru. In one of his battles with Sut, Horus, having got the better of him, takes possession of both the upper and lower land. He says, "I am Horus, the lord of Kamit (the black land) and the heir of Tesherit (the red land), which I have also seized. I who am the invincible one" (Rit., ch. 138). It is also said to Horus in "the crown of triumph" (Rit., ch. 19), "Thy father Seb hath decreed that thou shouldst be his heir. He hath decreed for thee the *two earths,* absolutely and without condition." Horus thus becomes the ruler of the double earth and the wearer of the double diadem, who united the white and the red crown of the upper and lower earths, not merely as the two crowns of the north and south in the earlier mythos.

A new type of deity had been evolved in Atum-Horus, the son of Ptah. As solar god, he was the first that went both under and over in making the eternal round of night and day. "It is thou who hast created eternity," is said to Atum-Ra, the divider and traverser of the double earth. This is the god "who goeth round in his orb, and giveth light to the whole circumference which the solar orb enlighteneth." He who had been Horus of the two horizons and also Kheper the self-originating force was now the traverser and enlightener of the double earth with his rays (Rit., ch. 15). After being concealed from men by night he presents himself each day at dawn; his glories are too great to be told as he "arises out of the golden." "The land of the gods, the colours of Puanta are seen in them, that men may form an estimate of that which is hidden from their faces" (ch. 15, Renouf). He divides the earths by his passage through. He lights up the tuat with his glories and wakens the manes in their hidden abodes by shining into their sepulchres and coffins. He opens the tuat and disposes of all its doors in the under-world. The Litany of Ra is described as being the book of the worship of Ra and the worship of

Tum, that is Atum-Ra, in Amenta. He is worshipped as the master of the hidden spheres who himself is invisible in darkness and who causes the principles (of life) to arise. He is the only one that unites the generative substances. His body is so great that it conceals his shape. He is born of his own becoming and manifests as his own son. In the adoration of Ra it is said to Atum as he entereth Amenta or "setteth in the land of life," "All the gods of Amenta are in exultation at thy glory. They of the hidden abodes adore thee, and the great ones make offerings to thee, who have created for thee the soil or ground of earth." That was in the making of the double earth, not in the making of the earth itself as a cosmogonical creation. In short, it was not earth-making, but the framing of the double earth, with Amenta as the pathway of eternity.

With the opening of Amenta, not only was a new world established in the double earth of Ptah—a new dynasty of deities was also founded. This was the Osirian group of five, consisting of Osiris, Isis and Nephthys, sightless Horus and Sut, who were called the children of Seb. Here, again, the twin opponents, Sut and Horus, were far older than Osiris, but were brought on with the great gods, the Great Mother, and the two sisters, in this newer combination of the powers effected in the under-world, the nether portion of the double earth.

Amenta in one aspect was the world of the dead, the Kâsu or burial-place in the Osirian cult. In this it was claimed to be "the great resting-place" of Osiris the mummy-god, which it became. But it had been created by Ptah for his son Atum before the Osirian dynasty was founded at Abydos. It was the way of the Egyptians to put all they knew into all they did in bringing on and aggregating their wisdom of the past. Thus the circumpolar paradise is repeated in the earthly paradise of Amenta. The stellar mount of glory in the north was reproduced as solar in the east. The Heptanomis with its seven entrances; the twenty-eight lunar stations, fourteen in the upper and fourteen in the lower hemisphere; the house of Osiris with its thirty-six gates. Various stars and constellations known on high, such as Orion, Sothis, and Polaris, were repeated as the guiding stars in this firmament of the lower earth to which the looks of the manes were directed in death. Amongst other reproductions in Amenta we find the Aarru garden; the abyss of the Nun as the womb of earth; the tree or edible plants in the water of the abyss; the dragon of drought or the serpent of darkness; the old first mother; the warring twins, Sut and Horus; the company of seven elemental powers; the lower firmament; the two pillars of Sut and Horus erected in Tattu, the house of eternity; Taht, the bearer of the lunar light; the Sebau, or powers of darkness, fog, mist, cloud, plague, storm, and eclipse—all of which were pre-extant before Amenta had been made by Ptah. The primary group of seven elemental powers was succeeded by the eight great gods, and the eight by the Put-circle of nine. Ptah was then considered to be the one supreme god, begotten by his own becoming, the maker of all things, who himself was not made. The eight were looked upon as his children. The nine formed the Put-circle or cycle of Ptah, who are equivalent to the Elohim of Genesis. In this connection we may

note that No. 9 was the full Egyptian plural. The word for nine is Put, and Putah (or Ptah) is of a ninefold nature. Ptah was indeed the full Egyptian plural as a group or Put of powers that were combined in a supreme self-originating force whose mode of becoming was by transforming from the elemental power or powers through the human into the divine. As "creators," Ptah and his company of artizans did not originate in that which had no previous existence. They were the transformers of that which had always been as elemental in matter. The element of earth was pre-extant, likewise the power that brought forth life from the earth in water. This power operated by transformation, and one of its types was the serpent of Rannut (a form of the Mother-earth), which was a type of transformation because it periodically sloughed its skin and renewed itself. The element of water was pre-extant, also the power that transformed in the water to bring forth life in food. This transforming power in the water was objectified by the tadpole visibly turning into the frog. It was the same all nature through. The "creators" were the formers and transformers as unseen forces operating in the physical domain, with each one traceable to an elemental origin. First the elements themselves. Next the elemental forces or self-originators in two categories, the baleful and the beneficent. Then the goddesses and gods that were portrayed totemically, and afterwards personalized as divinities in the human likeness.

Ptah was the divine artizan. In his time the masons, builders, potters, blacksmiths were at work, each in their companionship, or brotherhood, as they are seen, hard at it, when the workers in the valley of the Nile come into view. He is especially called the father of beginnings. He was the former in the likeness of the scarabæus, the transformer in the image of a frog, and as the embryo in utero Ptah exhibits the earliest attempt at imposing the human likeness upon the shaping power that was previously imaged by means of the typical insect, or symbolical animal, as in totemism. There is a group of primeval powers described in later times who are said to be "the first company of the gods of Aarru," or the fields of heaven. They are addressed as the mighty ones, the beneficent ones, the divine ones, who test by their level the words of men as the lords of law, justice, and right; or as the lords of Maat. They are saluted in these words, "Hail to you, ye gods, ye associate-gods, who are *without body,* ye who rule that which is born from the earth, and that which is produced in the house of your cradles. Ye prototypes of the image of all that exists; ye forms, ye great ones, ye mighty ones, first company of the gods of Aarru, who *generated men* and shaped the type of every form, ye lords of all things. Hail to you, ye lords of everlasting" (Louvre Papyrus, 3283; Renouf, *Hib. Lectures,* pp. 208-209). In this text the Aarru is celestial, not the Aarru in Amenta, but the Aarru of the fields above, of which the goddess Apt is said to have been the mother as the bringer-forth of the seven primeval powers in their stellar character. As lords of Maat they are identical with the seven lords of rule or divine governors who are called "the arms of the balance on the night when the eye is fixed" (Rit., ch. 71). This first company of the gods in the fields of heaven were the Ali or Ari (as

in the seven Kab-ari) by name, and the Ali are a group of companions who are herein set forth as co-creators of all that exists in heaven or in earth. The primordial nature-powers are mentioned under several types and names. They are the seven Uræus-gods, born of Mother-earth as non-sentient elemental powers (Rit., ch. 83). They are the seven Khus or glorious ones whose place in heaven was appointed by Anup on the day of "come thou to me" (Rit., ch. 17). They are the seven who assist the great judge in the Maat at the pole on the night of the judgment day, called "the seven arms of the balance," as executioners of the guilty, who accomplish the slaughter in the tank of flame when the condemned are exterminated (ch. 71, 7). They are the seven wise masters of arts and sciences who assisted Taht in his measurements of earth and heaven. In the solar mythos they are to be seen in several characters with Horus, Ptah, and Ra. They were portrayed as the seven with Horus, in the eight great stars of Orion. They are the seven souls of Ra, also the seven divine ancestors in the boat of the sun, the seven who support Osiris in Amenta. In whichever phase of phenomena, they are a group, a brotherhood, a companionship of powers originally seven in number. It is now proposed to identify this "first company" of creators who passed through these several phases in the Egyptian mythos as seven elementals, seven with the ancient Genetrix, seven with Anup, seven with Taht, seven with Horus, seven with Ptah, as the group of companions called the Elohim in the Hebrew Genesis, who were known to the Gnostics and Kabalists as seven in number, with Ialdabaoth, a form of Sut, at their head.

The word Elohim in Hebrew is employed both as a singular and a plural noun for god and gods, or spirits, with no known origin in phenomena by which the plurality could be explained. For this we must consult the Egyptian wisdom in the mythos which preceded the eschatology. In the "Dispatches from Palestine" there is a perfect parallel to the twofold use of Elohim in the plural and singular forms employed in the Hebrew book. The scribe addressing the Egyptian Pharaoh says, "To the king, my lord, *my gods,* my sun-god." (*Records of the Past,* vol. ii., p. 62, 2nd series.) Here the gods were the powers gathered into the one god as supreme. These when seven-fold were called the souls of Ra. They become the eight in the paradise of Am-Khemen. They are nine in the Put-cycle of Ptah, they were ten as the Sephiroth of the Kabalists, they are twelve in the final heaven of Atum-Ra. In a word, they are the Elohim as a form of the Egyptian Ali or Ari, a companionship of workers, and later creators. "In the beginning Elohim created the heaven and the earth." The astronomical mythology of Egypt, from the time of Sut to that of Ptah, is involved in that brief statement. There are at least three different groups of the Elohim—that is, the Ali or Ili—with the plural ending of the name as Semitic. The first group of these creators was seven in number, with Sut at their head. The second was that of the eight in Am-Khemen, with Anup added to the seven. The third is the company of Ptah, who formed the Put-circle of the nine. These preceded Atum, who was Ra in his first sovereignty. And to show how the past of Egypt opens into immensity, Ptah is credited with being the supreme ruler for 9,000 years. Still earlier

the followers of Horus reigned for 14,000 years; and, as the astronomical legends show, the primary seven creators had previously marked out one great year in the circle of precession before they could become those lords of eternity at the north celestial pole, which were represented by a group of seven stars that never set. Under the title of Elohim, both the one god and the company of gods are present, though concealed, just as Ptah and his associates the Ali were included in the Put-cycle, as Ptah the god, Iu the son of god, and the paut as the group of gods. And if the Put-cycle of the Ali, as now maintained, are the originals of the Phœnician and Hebrew Elohim, it follows that the deity Ptah is *the one god of the group* in the Genesis as well as in the original mythos. Although the name of Ptah may not be given, yet the creator as the worker in earth, the potter, the moulder or carver, is plainly apparent in the Hebrew Genesis. Also it may be parenthetically remarked that the Hebrew word פּת, puth, or peth, for the opening, is identical with Put, in Egyptian, to open; and that Ptah or (Putah) was named from this root as the opener, whether as opener of the nether earth for the sun to pass through, or for the resurrection of the manes from Amenta in the coming forth to day. Moreover, there is a biblical name, that of Puthahiah (פתחיה), which apparently proclaims the fact that Iah is the opener, or that he is identical with Ptah (1 Chron. xxiv. 16; Ezra x. 23; Neh. ix. 5 and xi. 24). The same root enters into the name of Pethuel, which is equivalent to Ptah-El or the divine opener, who was the Egyptian god Ptah (Joel i. 1).

In the Egyptian divine dynasties Ptah is god the father in one character and Iu the son in the other. In the person of Iu he is the youthful deity who rises from the dead both as the sun-god and as the soul which was imaged for the resurrection in the form of a sahu-mummy risen with the solar hawk for its head, as symbol of the soul issuing from the body of Kheper-Ptah. Iu, in the character of the son, is also representative of the Put-cycle, that is of the Elohim or company of the creators. Thus the Elohim are represented in the first creation of man by the maker = Ptah, and in the second by Iu the son of Ptah; and Iu the son of Ptah is equivalent to Iahu-Elohim, who becomes the creator of the second Adam in the second chapter of the Hebrew Genesis. In the first of two creations Ptah and the Ali who are his associate-gods, the Ali or Elohim, are the creators of Atum, the Hebrew Adam, who in the first phase was created male and female, man and woman in one. The associate-gods or Elohim are said to become the lips, the teeth, the joints, the hands, of Atum the son of Ptah. In another version they are the seven souls of man. In the second creation it is Atum and his associate-gods who are the creators of man, the same as Iahu-Elohim in the Genesis. The parallel is perfect; only in the Hebrew rendering the gnosis is omitted. Still there are two Adams, man the mortal on earth, and man the manes in Amenta. It is the present writer's contention that the Elohim in the plural are the Ali or associate-gods of Ptah, and that Iahu-Elohim is the deity Iu, who was a form of Ptah as god the son, and who afterwards became the father god in Israel under the name of Ihuh or Jehovah. Iu or Iu-em-hetep, he who comes with

peace, is the Kamite original of the promised prince of peace, whose coming was periodic and æonian for ever and ever, or from generation to generation. The writer further maintains that the creation in the first chapter answers to the creation of Kheper-Ptah and his Ali, that the creation of Iahu in the second chapter is identical with that of Iu or Atum and his associate-gods, and that the garden in Eden is the Aarru garden which Ptah and his Ali or Elohim created for Atum the son to cultivate as the earthly paradise in Amenta.

Thus, the two different creations in the first two chapters of Genesis are in their proper order. In the first "the heaven and the earth were finished, and all the host of them." Man, or Adam, also was made. All through this chapter the creators are the associate-gods, the Egyptian Ali, the Phœnician Elohim. In the second chapter , one of the Elohim is individualized by name as Iahu or Iahu-Elohim, translated "the Lord God," which might be rendered the god Iahu = Iu-em-hetep. After the Elohim had finished their work, it is said in the second chapter of Genesis that Iahu-Elohim now made the earth and heaven which had *already been assigned to the Elohim as makers in the previous chapter*. This also may be explained by the Egyptian mythos. Ptah the creator and father of the Ali, or Elohim, was one with Iu in the person of the son. Ptah, the speaker for the group in the first chapter, is the father, and Iahu in the second chapter is the same one god continued as the son, Iu, Iusa, or Iu-em-hetep. Thus the dual character of Ptah-Iu was continued in Atum-Iu as the divine father and son. Also, there are two Atums, corresponding to the two types of Adam, one human, one divine. One was the Atum who died=the Adam in whom all men die, as Paul expresses the doctrine; the other is the second Atum called Nefer-Atum, or Iu the son, who rose again to change the earthly into the heavenly man, in whom the dead were to be made alive again in Amenta, as it was taught in Egypt some ten thousand years ago. In the Hebrew version Atum-Iu has been divided and brought on in two characters which really correspond to the two Adams, human and divine, the first Adam or man, who was of the earth earthly, the second Adam or man, who is of heaven heavenly, the "life-giving spirit," who became Atum-Ra the "holy spirit" in the Kamite eschatology. More of the Genesis survived amongst the Kabalists.

Atum at Annu, like Ptah at Memphis, was the one god in the two characters of father and son; the eternal father who was personalized in time as the ever-coming son. The birth was periodic in phenomena. Horus of the inundation on his papyrus came as the shoot; Iu as the fish. Thus to have any meaning the coming son was the ever-coming one as a type of the eternal. The title of Ptah as Kheper has the meaning of becoming. The name of the son Iu signifies the coming one. This was he who came for ever, first as manifestor for the mother, "the seed of the woman," and then as the representative of the father. In the cult of Ptah both characters of the father and son were combined in one god, and both were continued in Atum. Iu the bringer of peace was god the coming son in both religions. The coming son, we repeat, was the *ever-coming* one. There was no advent once for all. Food and vegeta-

tion, water and light, depended on continual repetition and renewal. This was a subject of the astronomical mythology, in which the "coming" according to time and season had perennial fulfilment. The war of Horus the son with the serpent of darkness was fought out nightly. His conflict with the dragon of drought was repeated annually. But in the Hebrew version the "coming" has been relegated to the domain of prophecy. The saviour or deliverer is to come to bruise the serpent's head once for all; and in this passing of mythology into the later eschatology the ever-coming was changed into the long-expected and, as it turns out, *never-coming* son of the Holy Spirit and a mother who was ever-virgin. It was not the object of the adapters to be more explicit, but to all intents and purposes the two characters of Atum the father-god, who was designated "the father of mankind," and of Iu the son have been reproduced in Genesis as Adam the human father and Iahu-Elohim as the god.

It is the making of Amenta by Ptah and his associate gods that has been converted into a creation of the heaven and the earth in the book of Genesis. This is shown by the firmament that was suspended in the midst of the waters which were under the firmament and separated from the waters which were over the firmament. This is the firmament that was made by Ptah when he divided the heaven of Nut below from the heaven of Nut on high, and thus suspended a lower sky above the nether earth. But when the heaven and the earth were made and the work was finished, the result was a world so unfurnished and unfit to live in that "no plant of the field was yet in the earth, and no herb of the field had yet sprung up": no rain had fallen, and "there was not a man to till the ground" (ch. ii. 5). This was in Amenta, the hidden earth that was opened by Ptah for Tum (Atum) and his associate gods to cultivate. Now the impossibility of the Hebrew creation being cosmical is fixed for ever, inasmuch as the heaven and earth are *made twice over. In the second chapter there is a second creation of heaven and earth, and the first creation is followed by the making of a second man.* The creation of the garden, in the Egyptian mythos, is a separate and subsequent creation from the calling of a nether earth into existence. Amenta was first made, and then the Aarru-garden was planted in Amenta. This twofold creation will account for the two Adams, the man of earth and the man from heaven, or man the mortal and man the manes. In the mythology the first Atum was solar. In the eschatology the second Atum is spiritual. The garden was made for the manes to cultivate, and the manes represents the second Adam, who as Egyptian is Nefer-Atum, or Atum in sprit—otherwise man the manes in the garden of Amenta.

In the book of Genesis there are six creations or acts of creation, set forth as the work of six days or periods. (1) The light was divided from the darkness, and there was evening and morning—one day. (2) The firmamental water was divided into upper and lower, and there was a second day. (3) The waters were gathered into one place for the dry land to appear; the earth put forth grass and herbs and trees, and there was a third day. (4) The lights were set in the firmament for signs and seasons, and there was a fourth day. (5) The creatures of the waters were brought forth and the fowls of the air,

and there was a fifth day. (6) The earth brought forth the living creatures after their kind, including man, and there was a sixth day. Then in the moralizing of the mythos the work of creation being ended on the sixth day, the seventh is to be solemnized as a day of rest. In the course of literalizing the pre-extant mythos it is said that when Elohim finished his work he rested on the seventh day from all the work which he had made. "And Elohim blessed the seventh day and hallowed it, because that in it he rested from all his work which Elohim had created and made" (ch. ii. 2, 3). So in the book of Amenta it is said that the nether earth was created by the solar god, who rested in that which he had made, just as Ptah was satisfied after making all things, and all the divine names, when like the Elohim he had finished the work and saw that it was good.

There is no great difficulty in discovering the origin of the day of rest which has been ascribed to the Elohim upon the seventh day of creation. Amenta was created as the place of rest for the sleeping dead, and also for the god of the resting heart. It had been the work of Ptah and his associate gods to create the great resting-place in the under-world. And consequently this character of Ptah, as the maker of Amenta, is determined by his designation of "Ptah in the great resting-place" (Stele of Shabaka, line 16). The great resting-place was created for the god who rested there, as did Atum and later Osiris of the resting heart. This was the work which the creator or craftsman Ptah completed in seven stages or periods that were ultimately reduced to seven days. The mount called Hetep in the earthly paradise is named as the mount of rest. It was a kind of "rest-and-be-thankful" half-way up the ascent from the world of the dead to the summit on the mount of glory. The word Hetep has the various meanings of rest, peace, plenty, all of which were to be realized in Hetep, the garden of the blessed dead. The great object is "to take possession there." The manes says, "I am united there with the god of rest"—that is, with Osiris, god of the resting heart. "I take my rest in the divine domain. There is given to me the plenty which belongeth to the kau and the glorified." "Rise in Hetep (the mount) blest with the breezes, I arrive in thee, my head is uncovered. I am in my own domain." One of the blissful islands of this earthly paradise is expressly called the isle of rest or Hetep. The voyager makes fast his bark to "the block of moorage on the stream," and utters his praises to the gods who are in the garden of rest. The garden of Amenta was a place of rest in the refreshing shade of Hathor's tree. It was called the garden of Hetep. The word Hetep is also spelt Hept. In fact, to judge from the hieroglyphical inscriptions in the Pyramid of Medum, it seems that this was the earliest spelling of the word. Thus Amenhetep would be Amenhept. Now Hept (Gr. Επτα) in Egyptian also signifies the number seven. This may be related to the work of creation in seven days, which according to the non-biblical Jewish legends represented the earthly paradise in seven divisions as a figure of the celestial heptanomis, the work in seven parts being computed as a work of seven days, and Hept the place of rest transformed into the seventh day of rest. In the later Semitic märchen, Assyrian and Hebrew, a division in time has been

substituted for the division in space—that is, the seven divisions of the astronomical heptanomis have been converted into a creation of seven days, and a great day of rest has been substituted for the great resting-place. We can perceive the Semitic Sabbath in the making and also where it was made. In the elder version of the Assyrian legend of creation there was no Sabbath. The seventh day is a day of labour, not a day of rest. But whatsoever was signified by the seven successive divisions, acts, stages, or periods of creation that were ultimately commemorated by the festival of the seventh day, the Semitic Sabbath belongs to the superstructure, not to the foundation, and is not original, either as Hebrew or Assyrian. Time did not begin with Sunday, either as the first or the seventh day of the week. The week was preceded by the month or a moon, and a moon by the year of the inundation that was commemorated by the festival of the Great Bear's tail. In the Chaldean account of creation there is a hint of the solar origin of the Sabbath. In this it is said of the creator, "On the seventh day he appointed a holy day. And to cease from all business he commanded. Then arose the sun on the horizon of heaven." (Lines 17, 18, 19.) The day dedicated to the sun was Sunday, but the solar calendar was the latest. An indefinitely more ancient version than anything Semitic has been preserved in the Hawaiian legend of creation. This is said to have begun on the 26th day of the month, on the day of Kane, and continued during the days named Lono, Manli, Maku, Hilo, and Hoaka. In six days the creation was completed, and the seventh day, the day of Ku, became the first holy day. The first and sixth of these seven days have been kept sacred ever since by all generations of Hawaiians. Yet the Polynesians generally did not solemnize a weekly Sabbath, and had no week of seven days. (Fornander, vol. i. p. 121; *Natural Genesis,* vol. ii. p. 56.) More than once we meet with a sixth-day Sabbath in Africa. Dos Santos described this sixth day of rest as being observed in the ploughing season by the Monomatapa, which, according to Bent (p. 341), is continued among them to-day. "At Mangwedis during the ploughing season they only work for five consecutive days. They observe the sixth and call it Muali's day, and rest in their huts and drink beer. These days are feasts of the ancestral spirits or muzimos, called "the days of the holy ones who are already dead."

A week of seven days concluding with the Sabbath, which was at first a festival, is more expressly Semitic. Not that the Egyptians had no seven-day period in their reckonings of time. The *tenait* was a period of seven days, as well as of fourteen days or a half-moon; but a cycle of seven days as the measure of a cosmogonical creation had no meaning. The seven periods of creation did not originate with seven days of twenty-hours each. As will be seen, when all is put together, the Egyptians reckoned time upon a scale so vast that it included the great year of the world. That is, the heptanomis founded upon seven astronomes had been repeated in the great year with its seven periods in precession which were represented by the seven changing pole-stars before the backward movement could have been calculated by the position of the equinoctial colure. The reduced scale of the Semitic seven days is but a one-inch-to-the-mile sort of

rendering of the seven stages in precession which have yet to be explained.

The traditions show that one type of the under-world was the heptanomis, which had been mundane in Egypt and was made celestial in the astronomical mythology. This was likewise reproduced in the making of Amenta. Ptah is said to have designed the Nomes (Text of Shabaka, line 6). The Nomes were seven in number. The Knemmu who assisted Ptah were seven. The creations that culminated in man the speaker were seven. Also in one of the Rabbinical traditions concerning the lower and upper, or the earthly and heavenly, paradise, it is said that before his fall Adam was the heavenly dweller in a habitation which contained seven palaces or mansions. These, according to the Sohar, were afterwards *rearranged* to become the abodes of the blessed. This contains a fragment of the genuine legend when rightly interpreted. Adam is here considered to have been a dweller in the paradise of the celestial heptanomis. This was repeated in Amenta when the lower paradise of the solar mythos was mapped out in seven domains for Atum = Adam, as the land of promise destined for the glorified elect. It is related by Rabbi Manasseh Ben-Israel that the souls of men were created during the six days of the beginning, independently of bodies, like the first company of the Kamite gods. These were the spirits derived from the external elements that preceded the embodiment of a special soul in human form. (*Nat. Genesis,* vol. ii. p. 282.) "True Israelites believe," says the Rabbi, "that all the souls which have existed from the first time, and which shall be to the end of the world, were generated in six days of creation." These are the six souls of the fish, the fowl, the beast, the reptile, and other forms of life which preceded the seventh soul of the speaker, man, or Atum = Adam. The seventh of the elemental powers, in the human shape, is described in the gnostic systems of the Ophites and Sethians when they teach that Ialdabaoth called upon the rest of the Elohim, saying, "Come, let us make man after our own image." They also relate that Ialdabaoth in the character of elder brother as the would-be father created six sons, he himself being the first person in the group. They further declare that these are the seven mundane demons who always oppose and resist the human race, because it was on their account that their father (Ialdabaoth) was cast down to this lower world. (Irenaeus, Bk. I, ch. 30, 8.)

It is also represented in the Rabbinical writings that the souls of the Israelites had a higher origin than the souls of the Gentiles. The souls of the Goim, they say, have their origin from the external powers, the power of klippoth or the demons, whereas the souls of the Israelites are derived from the Holy Spirit. The first originated from the elemental powers that were imaged by the zoötypes, and were denounced as evil spirits by the later theology. As for Atum-Ra, the father of Iu, he was the Kamite holy spirit. The souls of the idolaters were not called men, because they were born in the totemic stage of sociology and were derived from the spirits of the elements which had been imaged by the zoötypes. More simply stated, they were not men only because the mode of representation was pre-anthropomorphic, and the soul of blood was not yet traced

to the maternal source, or the spirit of man to the father. In the Babylonian legends the totemic zoötypes, which preceded the man derived from the soul of blood, have been confused with the beings born of the abyss as the creatures of darkness. "Then Belos the sun-god came, and the animals died, as they were not able to bear the light. Belos seeing a vast space unoccupied, though by nature fruitful, commanded one of the gods to cut off his head and to mix the blood with the earth, and from thence to form other men and animals which should be capable of bearing the light." (Eusebius, *Chron.,* i. 4) This in its way is a mythical creation of the man who was made from the soul of blood. In another legend a great destruction follows a rebellion called "the revolt in heaven," which is only mentioned here for the sake of citing the statement that when the rebels were destroyed or driven out by the supreme god, "in their room he created mankind." As we understand the gnosis, a group of six totemic powers was extant before the seventh, the soul of man, was specialized as a human soul that was incarnated in the blood of the motherhood, the first soul, so to say, that could talk. This group of six zoötypes with no human figure included is widely extended over the world. As the Arunta tell us, in the Alcheringa, or Auld Lang Syne, there were no men or women, only pre-human creatures designated the Inapertwa. In the Egyptian mythos the six zoötypes of Sut, Horus, Shu, Hapi, Tuamutef, and Kabhsenuf are followed and completed by the human figure in Amsta the man or Horus the child. The Arunta version comes fresh from an almost unknown world. It may have been carried there from Africa, but it is certain that the Egyptians did not derive their mysteries, mythical legends, and sign-language from the natives of Central Australia. The tradition of the Inapertwa only applied to certain totems, six in number (this will bear repeating). The preliminary pre-human creatures who were made into men and women by the Ungambikula belonged to the six following totems: Akakia, or plum tree; Inguitchika, or grass-seed; Echunpa, or large lizard; Erliwatchera, or little lizard; Atninpirichina, or Alexandra parakeet; and the Untaina, or small rat. Here are six totemic types of creatures that preceded the human voice and image. There were six groupings of elemental spirits based upon six elemental powers that were imaged by means of zoötypes before ever an elemental power was imaged in the human likeness, or, as it was rendered at a later time, before the creation of man, who was seventh in a series of seven, or as the earliest *human* soul. Miss Kingsley gives it as the opinion of Dr. Nassau of Gaboon that the nature-spirits commonly affecting human affairs, which are believed in by the natives on the West Coast, can be classified "fairly completely" in *six orders* (Kingsley, M. H., *Travels in West Africa*). The Damaras derive from six pre-human powers by means of six descents or eundas. Six descents from superhuman powers would naturally follow for those who derived their descent from the powers, gods, or spirits that might be represented by six totemic zoötypes such as the serpent, crocodile, hippopotamus, lion, hawk, and other figures of the elemental forces that preceded the human image as a primitive type of power. Afterwards the six powers would

account for six different classes of spirits recognized in the animistic interpretation of external nature according to religion in the fetishtic phase. In India there was a first form of the Aditya, six in number, who preceded the groups of seven and eight. There was also an Egyptian "mystery of the six" which has not been unveiled. The seventh of the series is the soul that was first considered to be human because it was the soul of man, the speaker, which in this phase was discreted from the totemic souls by means of language. No distinction could have been more natural.

As we have previously seen in Book IV., the Osiris deceased is reconstituted for the life hereafter by the blending of his seven souls, which correspond to the seven souls of Ra. And when he has become a spirit by the seven being put together at last in the likeness of the ka, it is said to him, *"Thy perfect soul, O Nefer-Uben-f, triumphant, hath the power of speech"* (Rit., ch. 149, 15). Speech was the property of the perfect soul—that is, the highest of the seven souls—which was consequently human. The Chinese also have the very ancient "six honoured ones," or six Tsung. The Zuni Indians adored the six powers that preceded the seventh in the likeness of man. In "The Wisdom of Jesus" or the book of Ecclesiasticus there is a description of the creation of man. It is said that men "received the use of the five operations of the Lord, and in the sixth place he imparted to them understanding, and in the seventh speech" (Eccles. xvii. 5). This contains a fragment of the Egyptian wisdom. The creation of man from seven souls takes place in Amenta for the next life, with speech as the seventh constituent. In the mythological text from Memphis there is an account of Ptah's creation, in which it is said that all the limbs moved (*i.e.,* as parts of the pauti or company of the gods) when he *uttered the word of wisdom* which came forth from the tongue and worked a blessing upon all things. *Speech caused (or literally became) the making of men and the creation of the gods for Ptah* (*Proc. Soc. Bib. Arch.,* vol. XXIII, pts. 4 and 5, pp. 173-4). Thus the making of man *qua* man is attributed to speech in this Kamite creation of man as the speaker, the same as in "The Wisdom of Jesus." This may account for the custom, or religious rite, performed by the Hindu father, who puts his lips to the right ear of the new-born babe and mutters three times, "Speech! Speech! Speech!" This gives it a name. The previous souls were only known by totemic types and semi-human souls, not by proper names. (Kelly, *Indo-European Folk-Lore,* pp. 145-6.)

Hindu sages tell us that six of the seven primordial souls were born twins; the seventh alone came into existence as a single soul. This too can be read by means of the gnosis. The six souls were pre-human. That is, they were totemic souls. Now, the totemic zoötype was the representative of both sexes; the male stood for the men, the female for the women. "Of those that are born together, sages have called the seventh single-born, for six are twins" (Rig-Veda, Wilson, ii. 131, 132). Totemic man was born twin as represented by the zoötype of both sexes. Six of these preceded the human figure, which as *homo* or man was born single and had to be divided into man and woman according to the mythical representation of the cutting out in the second creation by Iahu-Elohim.

(Gen. ii.). The twin-soul was what the Egyptian Ritual describes as the one soul in two bodies (ch. 17). One of these was male as Shu, the other female as Tefnut. This was the man or Adam of the first creation in Genesis, who was figured as both male and female (Gen. i. 27). Shu and Tefnut were born twins, he as brother, she as sister, and both under one type, that of the lion. In the same way the crocodile was female as Apt and male as Sebek. Thus a single totemic type denoted a soul that was born twin when souls were pre-human. It is the same doctrine when the Kabalists assert that in the beginning of the world souls were created by God in pairs consisting of a male and female. The twin-soul here is a product of the primary creation; the single soul belongs to the second creation. The doctrine is apparent in the first chapter of Genesis, when Adam was created in the likeness of the Elohim, and was both male and female. Whereas in the second creation (ch. ii.) man, or Adam, is not a twin soul; he is fashioned singly, and the woman is taken from the body of the man to form a consort for him. When the supreme power of seven was imaged in the human likeness this constituted a mythical man as the seventh in a series of seven prototypes. Thus Enoch, the seventh from Adam, is pre-eminently the man. Also, when the group of manes travel round the zodiac, in the Hindu astronomy, the seventh is a divine man or a Buddha. The seventh Buddha is always the man who is held to be divine. The seven Buddhas are often portrayed in the temples and monasteries of Tibet, where they are better known as the seven Sang-gye, meaning increase of purity, who are named: (1) He who saw through and through, (2) he who had a crest of fire, (3) the preserver of all, (4) the dissolver of the round of life, (5) golden might, (6) the guardian of light, (7) *the mighty* Shakya. The seventh is that pre-eminent personage known as Sakya-Muni or Gautama, whose life and history were evolved from the pre-extant mythos, like those of the Christ in the gospels—the true Buddha, who could no more become historical than the Christ of the gnosis. If Buddhism could but explicate its own origins it would become apparent that it is both natural and scientific. But the blind attempt to make the Buddha historical in one personality will place it ultimately on the same level with historical Christianity at the bottom of the ditch. The seventh Buddha that comes once in a phœnix-cycle of 500 years is the divine man, who can only be repeated as an astronomical figure—a measurer for the eternal in the cycles of time. But the manifestation of the seventh, the man of the group, has been made exoteric as an incarnation of the seventh Buddha in the human form on earth. The divine man as the seventh of a series is yet extant and operative in British folk-lore when the seventh son of a seventh son is always the great healer. The totemic soul was twin. The human soul was singly born as the soul of the man or woman. It was not as the Hebrew Adam that man was made, but as the Egyptian Atum, earlier Tum; and Tum in Egyptian means *"created man."* Adam is a later rendering of the name. And this "created man" was made as Atum son of Ptah with the aid of his Ali or co-creators. It was they who created the senses of man, the breathing of the nostrils, the sight of the eyes, the hearing of the ears, the thought of the heart, and utterance by the tongue.

Man was made according to the outline of Child-Horus sketched by Ptah; the anthrotype that was to supersede the zoötype. Man that is composed of seven souls, according to the doctrine, was the product of seven elements. These were recognized at first as nature-powers that were ultimately divinized as makers or creators. They had been divinized as the first company of the associate-gods before the time of Ptah, and when Kheper-Ptah, Neb-er-ter, became supreme, the seven Ali were associated with him in the work of creation, the evolution of man, and the making of the garden in Amenta. Thus man in the Egyptian mythos was a late creation, which is in agreement with the legends of the aborigines. Man was also made twice over, once as mortal on the earth, and once as the spirit-man or manes in Amenta. Hence the first and second Adam or Atum, the man of earth and the man from heaven. These will also explain the two forms of Adam in the book of Genesis (i. 27 and ii. 7). The seventh of the elemental powers was the soul of blood. This was represented in the elder Horus as the soul of matter by a child that was unseeing, inarticulate, and altogether imperfect. The soul of blood as paternal source was added to the rest when Atum cut himself to produce his offspring Hu and Sau (Rit., ch. 17). In the Assyrian legend, when the head of Belos is taken off the blood that gushes out is mingled with the soil of earth or matter. *"Thence men were formed.* On this account it is that men are rational, and partake of divine knowledge." That is as human beings born of the soul of blood, which in this later creation was added to the six pre-human souls of Mother-earth, when the human origin was recognized as higher than the earlier and pre-human source of soul, such as air, water, and earth. The blood now mixed with the soil of earth is the soul of blood united with the earth or matter in the märchen. The highest of the seven was but a soul descended from the mother-blood, with no immortal spark of spirit that was afterwards derived from God the Father who is Atum-Ra; but it was reckoned the superior of any soul that was previously derived from the external elements. The seventh alone was consequently given the human likeness in Child-Horus, or in Atum.

Man is created twice over in the book of Genesis. The first Adam is formed in the image of the Elohim or elemental powers. The Elohim said, "Let us make man in our image, after our likeness" (ch. i. 26). In the second creation man is formed by Iahu-Elohim, who "breathed the breath of life into his nostrils and man became a living soul" (ch. ii. 7). These are the first and second Adams of Paul's doctrine. "The first man Adam became a living soul, the last Adam a life-giving spirit. The first man is of the earth, earthy; the second man is of heaven" (1 Cor. xv. 45-8). These two as Egyptian are Atum-Horus and Atum-Ra, who are identical in nature with the first and second Horus—the soul in matter and in spirit. The first man was a failure. In a gnostic version man was formed, but could not stand erect, because the seven workmen, the Ali or Elohim, were unable to inspire him with an enduring soul. He writhed and wriggled like a worm upon the ground. Then the "power above" took pity on him, seeing the creature had been fashioned in his likeness, and shot forth a spark of life which enabled him to rise erect and live. (*Nat. Genesis,* vol. ii, p. 39.)

The seventh power in the human image can be traced in

legendary lore. For example, Apollodorus the Athenian grammarian relates that there was at one time a tradition current in heaven that the giants or Titans could only be conquered by the aid of a man; and as he wrote his work on mythology before the era called Christian, this has been taken as pointing to the incarnation of a Jewish Jesus. It was a floating fragment of old Egypt's wisdom. In the battle with the Sebau or the rebels, and the Sut-Typhonians, the powers of evil are conquered by Horus, who was incarnated in the human form on earth as son of the woman, and who is victor in Amenta over death and darkness and typical rebels, in the person of Amsu-Horus the man in spirit—son of the god in human form. Thus the Titans or rebels, called the children of defeat, had already been conquered by the god, who became incarnate *not as a man* but *in the form of man,* from the time when Atum-Horus first assumed the human type as vehicle of the divine.

In the Egyptian mythology the great change in the mode of becoming and of representing was effected in the cult of Ptah—the change, that is, in the genesis of souls from the incorporation of totemic souls by the elemental powers to the creation of souls in the human image by the one god, Neb-er-ter. This change, which runs through all later mythology, is traceable in Egypt. Ptah is the link betwixt the elemental powers and the spirit-ancestors; the link by means of which the zoötype passed into the anthrotype; the gods as Elohim into the one god, Atum, called the son of Ptah, or Iahu-Elohim in the book of Genesis. Ptah is the first one god of the Egyptian religion whose totality was compounded from the pre-existent powers. The Ali or associate-gods were now combined in him who was the one god and who comprised the group in one. The group were now the nine or the Put, and Ptah, as the all-one that was named from the Put. The Put-cycle of gods, which was summed up in Ptah the one god, as father, will explain why and how the Elohim are plural as a company called the Ali, and single as the one in whom the powers were unified called Ptah, who was the biune parent of Atum-Horus in Amenta, and the maker of man, or Atum, with the aid of the seven powers that were previously extant. The Elohim, then, we take to be a form of the Put-cycle of Ptah the opener of Amenta. As a company of associate-gods they originated in the primordial powers, which were seven in number; seven with the Great Mother; seven with Anup; seven with Taht; seven with Horus; seven with Ptah. When grouped in the Put-cycle, with Ptah and Atum-Horus added as father and son, the associate-gods are nine in number; sometimes called the ennead of Memphis, or of Annu. Thus Ptah and his Ali answer to the Phœnician Elohim, who were one as the highest El (in the singular) and plural in the group of the Elohim. Ptah was now portrayed as the author of becoming in the human form, and thence the mythical maker of man. He had been represented by the beetle and the frog as the transformer in matter. Afterwards he is imaged as the human *embryo in utero,* when he had become the creator of a human soul distinguished from the totemic or elemental soul, which had been common to man and beast.

Ptah is portrayed in the monuments as the creator of the seventh, or human soul. Wilkinson met with a very rare picture of the god

who is *alone,* and who was engaged in sketching with a pen the figure of Child-Horus. In other words, he is outlining an image of the human soul that was incarnated in the mother-blood and personalized in Horus as the child of Isis, one form of whom was Tum or Atum-Horus.

Ptah is also portrayed in the image of a male-mother. He is the earliest type of the god with a womb in whom the male and female nature were united in a biune parent who was divinized as the all-one. We learn from Joseph Thomson's travels that when the Masai of Central Africa get married it is a native custom for the bridegroom to dress himself in women's clothes and wear them for a month after the marriage. He is assuming the phase of parentage in the guise of the mother, and literally following suit to the female, because the maternal type and imagery of parentage are still dominant, and thus the father comes into existence, so to say, as the male-mother. The significance is the same as in the custom of couvade. The father was assuming the parentage in the likeness of both sexes. Thus Ptah, or Atum, or Osiris, presents a form of the same duality as the Australian "man with a vulva," who in his primitive way was a two-fold figure of the all-one. To recapitulate: in the Egyptian Genesis "created man" is Tum, later Atum, the original of the first man Adam. Atum was the son of the creator Ptah, the earliest biune parent divinized. The seven primordial powers had been previously recognized in nature as the offspring of the mother. Six of these were pre-human powers or souls developed from the external elements. The seventh was the earliest human soul, born of the mother-blood. This was the blind imperfect soul in matter that was imaged in Child-Horus, An-ar-ef. The soul of all the seven was matriarchal; they were the children of the mother only. Two other powers were added to make up the total in the Put-cycle or ennead of Memphis. The "double primitive essence" had been assigned to Ptah. Doctrinally this was the soul of blood derived from the maternal source, in combination with the spirit of the male. Thence came the human soul that was constituted in two halves, the soul in matter and in spirit. This biunity was first personified in Ptah as the mother and father in one divinity, and, as the biune parent, Ptah gave birth to man, or created his son Atum. In the text from Memphis the god is called "Ptah of the earth. *The mother giving birth to Atum*" (line 14). Here Atum = Adam has a mother, an item which is omitted from the Hebrew version. Thus Atum-Horus is the product of this biune parent; and the seven powers that contributed the seven souls or constituent parts of created man with Ptah and Atum, and the seven associate-gods compose the cycle or ennead of Annu. In this way the Put-cycle of the nine gods consisted of Ptah and his eight sons; an eighth one being added to the primary seven as the highest because he was the son of god the father, not merely the product of the mother, like the seven Ali or Elohim. That son of Ptah was Tum or Atum, born as Child-Horus, and one of Atum's names or titles is Iu the coming son, or Iu-em-hetep, he who comes with peace. And in this Iu we propose to identify the Jewish divinity and also the name of Iah, or Iahu, distinguished from יהוה (Ihuh). The compound title Iahu-Elohim shows that Iahu

is one of the Elohistic group who was continued in a new *rôle* as the planter of the garden in the second of the two creations in the book of Genesis.

In the making of man by Ptah and the Ali or associate-gods, it may be said that man or Tum was created by their being converted into man, Tum, or Adam. It was they who made "the dexterity of the hands and the walking of the feet"; also they "created the sight of the eyes, the hearing of the ears, and the breathing of the nostrils." In other words, they contributed those faculties to the creation of the human being—such faculties as the sight of the hawk (Horus), the breathing force of the panting lion (Shu), the ears of the jackal (Anup), the nose or neb of the knowing ibis, the hand of the ape, and others which had been exalted as superhuman and were now made use of in the creation of man or Atum by the Kamite Elohim. These powers in themselves were indefinitely earlier than Ptah, but in the theology of Memphis they became auxiliaries to the supreme one god, and were then held to proceed from him and to become his members and his attributes. The change is indicated when it is said of Ptah, "His associate-gods in his presence are the teeth and lips, the joints and hands of Atum, for these *become* the associate gods" (line 10). The same doctrinal change is apparent in the Ritual (ch. 17, 4), when it is said of the supreme one god, "It is Ra creating his members, which became those gods who are with Ra."

Iu, the coming one, is the ever-coming son of the father who was re-born as his own son; and Iu (or Atum) with his associate-gods corresponds to Iahu-Elohim in the Hebrew Genesis, who follows the gods of the primary creation in the first chapter. Thus Ptah and his Ali are the prototypes or originals of the Elohim, in both the singular and the plural use of the word; whilst Iahu-Elohim answers to Iu and his associate-gods in the second creation. This development in the divine character may supply a rational explanation of the discrepancy concerning the name of Iahu in the first two books of the Pentateuch. It is related in Exodus (vi. 2, 3) that "Iahu spake unto Moses and said unto him, 'I am Iahu. I appeared unto Abraham, unto Isaac, and unto Jacob as El-Shaddai, but by my name Iahu I was not made known to them.' " Whereas the *name* of Iahu had most certainly been known from the time of the second creation (Gen. ii.). This therefore must be a question of the nature, not merely of the name of the deity. If Iahu were one of the group of the Ali = Elohim he would be a son of the mother, one of the Baalim who preceded the fatherhood of Ihuh or Jehovah. The god who was known by the name of El was also one of the Baalim, Elohim, or Ali; the first company of the associate gods, who ruled under the matriarchate. Atum was born "Iu" as the son of Ptah at Memphis, and the same god became the father as Atum-Ra at On. The development is to be traced in the fact that the first Iu as Egyptian was only a form of god the mother's son, whereas the later Ihuh had attained the status of the maker, as god the father, who was Atum-Ra in Egypt.

Chapter v. announces that "this is the book of the generations of Adam." In this the previous "generation of the heaven and the earth" are represented as the generations of Adam, who meanwhile had been transformed from the divine Atum of Egypt into the human

Adam of the Jewish writings, and the genuine mythos transmogrified into a spurious history. The translators of the Memphian text point out the extreme likelihood that there were two "originally independent texts" which have been artificially blended to produce a deceptive appearance of unity. This agrees with the fundamental difference betwixt the Elohistic and Jehovistic versions in the book of Genesis, those of the Elohim and Iahu-Elohim, in which two accounts of the creation have been run into one. It is plainly apparent in the book of Genesis that two originally independent legends of creation have been imperfectly welded together to give an appearance of unity. This is proved by the two different beginnings in which the heaven and earth are formed, and man is made twice over. The first chapter contains the generations of the heaven and the earth when these were created *by the Elohim*. The second contains the generations of the heaven and the earth when they were created in the day that earth and heaven were made by Iahu-Elohim. As Egyptian, these were (1) the Ali, or associate-gods with Neb-er-ter or Kheper-Ptah; and (2) Iu the son of God, who became the one god of both the Egyptians and the Jews, who, as we shall show, were the worshippers of Iu = Iahu.

The man created by the Elohim, or Ali, was totemic man, like the legendary Adam with the tail of an ape, a lion, or other zoötype. It was thus the elemental powers were represented: Sut by the hippopotamus; Sebek by the crocodile; Atum by the lion; Iu by the ass; Seb by the goose; Taht by the Ibis; Anup by the jackal; Kabhsenuf by the hawk, in whose likenesses totemic men were imaged. This first man was the Adam, who failed and fell from lack of the vitalizing spark of the individual fatherhood; the man who was only born of the group in communal marriage under the matriarchate. These totemic forbears of man may also account for a Rabbinical tradition in which it is related that previous to the creation of Eve the man Adam entered into sexual intercourse with the animals. Which is doubtless an ignorant misinterpretation of the totemic status of man and animals made by theologians who were ignorant of totemic sign-language. Some of the Rabbins asserted that the first man, Adam, was created in the Garden of Eden with a tail like that of an ourang-outang. His tail was afterwards cut off to improve his appearance. The legend contains a fragment of the mythos which has been reduced to the status of Jewish märchen. This may furnish another link betwixt the Hebrew Adam and the Egyptian Atum, as the fiery-spirited ape was a type of Atum, the solar god of the garden in Amenta.

The pre-existent superhuman powers or associate-gods contributed all that they had previously attained for themselves to constitute the higher type of god as father. Atum was born as Horus or Iu, child of the mother, and afterwards developed into Atum-Ra as god the father. Hence he became the maker or creator of gods and men as the *begetter,* who succeeded the transformer Kheper-Ptah. The seven primordial powers had been recognized and divinized as offspring of the old First Mother. The Great Mother was combined with the male in Ptah. Atum, or "created man," was formed by Ptah as an evolution from the seven elemental

powers. These became the seven souls of Atum-Ra, otherwise called the seven souls of man; the seven as elements or powers that went to the making of the manes in Amenta, or the human being when the rendering was literalized. Thus the evolution of man, according to the Egyptian wisdom, was from seven powers of the elements, on which a doctrine of the seven souls was founded. Six of these had been pre-human souls. The seventh alone attained the human type and status, whether as Child-Horus or the man as Atum the first father. These souls of life had been identified and divinized in the mythology: the soul of water as the fish of Sebek, the breathing force as the lion of Shu, the "creeping thing" of earth as the beetle of Kheper-Ptah. Such was the creation of man according to the Egyptian wisdom. The seven elemental powers then furnished his seven constituent parts, or seven souls, as co-workers with Ptah, and merged themselves in Atum or were absorbed in created man. In the second chapter of Genesis the god Iahu succeeds the Elohim. As an Egyptian deity Iu = Iahu was the son of Ptah. The oneness of the father and son, with the son as representative of the father, is a doctrine that was founded in the cult of Ptah at Memphis and perpetuated in the religion of Atum-Ra at Annu. It is Atum who says he is both the closer and the opener, and he is but one (Rit., ch. 17). And it is the father, whether as Ptah or Atum, who comes into being as his own son. Also, when Osiris has been mutilated by the murderer Sut he is reconstituted by Horus, and the father lives again in and as the son. It was by his ever-coming and continual rebirth that the son brought life and immortality or continuity to light as demonstrator in phenomena on behalf of god the father.

The earliest Egyptian type of a creator is the moulder or potter. The god Khnum, for example, is depicted as the potter in the act of forming man from the matter of earth. Ptah, sometimes called the son of Khnum, is likewise the divine potter. He is portrayed at Philæ in the act of heaping plastic clay upon the potter's table from which he is about to form the image of man, which he had sketched in the likeness of Child-Horus. Previously the goddesses and gods were shaped in the likenesses of zoötypes. Khnum himself was ram-headed; Kheper, the former, was beetle-headed. Up to the time of Ptah, or Bes, the Negroid pygmy, the human likeness was not given to any god; and his son Atum-Horus is the earliest divinity in *perfect* human form. Now, as Egyptian Atum is the original of the Hebrew Adam, it follows that we are witnessing the creation of Adam from the earth in a mythical representation, when Ptah, the potter, shapes the archetypal man as his son Atum from a lump of plastic clay.

We are also witnessing the creation of man, or of Tum, the son of Ptah, in the human likeness, when "the associate-gods as the Ali or Elohim created the sight of the eyes and the hearing of the ears, the breathing of the nostrils, and sent up that which gave pleasure to the father." That is to Ptah, who is the father of Tum in this creation of man by the Put-cycle of the primordial powers, which corresponds to the first creation of Adam by the Elohim in the first chapter of the Hebrew Genesis. "Then was ordained the utterance of every decision of the tongue, which repeats the deliberation of the heart."

"Now the creation of the gods," that is to say "of Tum and his associate-gods, was when proclamation was made of all the divine names in his wisdom." "The associate-gods in his presence are as the teeth and lips, the joints and hands of Tum, for these become the associate-gods," or *the associate-gods become the members and powers of Tum, Atum or Adam the created man,* who was formed in the likeness of Iahu-Elohim. We are told in the texts that "men are mortal since the time of Ra," that is since the time when a father in heaven or in Amenta was depicted in the image of man instead of being represented by some pre-human and totemic type. This was Atum. Atum in the solar mythos was Ra in his first sovereignty, and Atum = Hebrew Adam was primordial man. Otherwise stated, Atum was the first god delineated in the form of man. Hence men are mortal or human since the time of Atum-Ra (Rit., ch. 17). Previously they might be imaged as beetles and frogs in the time of Ptah, kaf-apes in the time of Taht, crocodiles in the time of Sebek, and hippopotami, giraffes, or black vultures in the time of Sut. This difference betwixt the animal and human types is also recognized in relation to Ra (Rit., ch. 153, A) when the first creatures or beings are called "the ancestors of Ra" and "the ancestors of Seb," and are designated "worms" to express their inferiority. They were mere reptiles in comparison with the human type. In the Hebrew Genesis, when the man as Adam was created (I. 26) he was to have dominion over all creatures of the water, air, and earth. And Atum, or Tum in the Ritual (ch. 79), is designated "the Lord of all creatures," that is when he makes his appearance in the figure of man, who is described as being "in the form of the Lord of all creatures" (Rit., ch. 82). Atum, whom comes as the unique one god in the form of man, is hailed in the Ritual as the lord of heaven who "issues forth from the earth and createth whatever is begotten," and "who giveth vigour to the men now living." "I am summed up as Atum," says the speaker (Rit., ch. 83). As Atum he exclaims, "I am a soul, and my soul is divine. It is the self-originating force." The speaker, in the character of Atum-Ra, who makes his advent as a man, explains that the seven Uræus-divinities formed his body, but his soul is divine. It is an image of the eternal. These Uræi were a type of the seven primordial powers that were grouped and unified in one, whether as god or man. They are companions, seven in number, who became the associate-gods of Ptah in his creative work, and who were afterwards absorbed in Atum as constituents of his body, or the means of his embodiment as man.

The ascent of soul through various elemental phases of existence is alluded to in one of the "sayings of Jesus" when it is said that the fowls of the air, the beasts of the earth, and the fishes of the sea all "draw us" to the kingdom. These led the way as elemental and pre-human souls. A soul of the air was imaged by the bird; a soul of earth was imaged by the beast, or reptile; a soul of water by the fish; a soul of vegetation by the shoot or branch; and so on through the series, all of which were offspring of the Great Mother. But the highest soul was now derived from god the father as an effluence of the holy spirit. Therefore it is said, "The kingdom of heaven is within you; and whosoever shall know himself shall find it." "Know yourselves (then), and you shall be aware that ye are sons of

the Father." Horus in his resurrection, at his second advent, came to proclaim the father as the begetter of a spirit that should attain eternal life. He also came to personate that spirit in the likeness of the father to the manes in Amenta. Atum, the Egyptian holy spirit, was the author of that spirit by which totemic man became a living soul. With the Egyptians the soul was of both sexes. The divine being, as Ptah, Atum, or Osiris, was of a biune nature. Hence Ptah and Osiris are portrayed as the male and female in one image, and this one prototypal soul was discreted as human in the two sexes. In passing through Amenta the human soul is represented as the male accompanied by the female, the wife, sister, or some other female as supplemental to the male. This soul, divided in the two halves of sex, was united again in establishing an eternal soul. One form of the dual type is imaged by the twins, Shu and his sister Tefnut, who are blended in Tattu. They represent the soul that had been discreted in two sexes which is joined in one again to fulfil the likeness of the eternal spirit Atum-Ra, who was self-divided in creating the two sexes. Tefnut, the sister sould, was absorbed in Shu the brother who wears her emblem on his head, and who is the twofold type of a dual soul now unified in one. Thus the soul that lived for ever was held to be established for eternity by the female being blended with the male. Now amongst the primitive races, African, Melanesian and others, the women will volunteer to be strangled at the funeral, or buried alive in the graves of their husbands (or the chiefs), believing it to be solely in company with the male that they can reach the realms of bliss; and the favourite wife in the abode of the blessed is held to be the one who meets her death with the greatest fortitude. That is, by the female being blended with the male in death, as Tefnut was blended with, or absorbed in, Shu.

When the human soul had been derived from the essence of the male instead of the blood of the female, the woman was naturally derived from the man, as she is in the second of the Hebrew creations described in the book of Genesis. A soul derived from Atum was dual in sex. This soul was divided into Adam and Eve, the typical two sexes of the Hebrew legend. Adam was Atum in the original mythos, and the soul derived from Atum was discreted in Adam and Eve, as the two sexes derived from the one primordial soul, which was figured first as the soul of Shu and Tefnut in the Egyptian mythos. Tefnut was not cut out of the side of Shu, but she was depicted as the hinder half of the lion with Shu as the fore-part. Atum was the lion as representative of the soul or force, and the lion was severed in two parts, head and tail, as the dual type of Shu and Tefnut, which preceded the anthropomorphic representation in Adam and Eve. So late is the Hebrew rendering compared with the Egyptian. The "self-splitting" of Atum is shown in the mutilation of his members. Hence we have made the suggestion that in the rite of sub-incision practised by the most primitive of races, like the Australian Arunta, this "self-splitting" of the male denoted the claim of the man to being the potential source of both sexes, and that, whereas the male was derived from the female under the matriarchate, it was now asserted that the woman was made from the man in a process of self-splitting illustrated by the practice of sub-incision, and by the later creation of the female from the male in the mythology. Queen

Hatshepsu claimed that the true image of the creator was formed by a combination of the mother and the male in one, which image she personated under her title of Mat-Ka-Ra, the true image of Ra, but gave pre-eminence to female nature as the bringer-forth from the beginning. The picture of the male endeavouring to take the place of the female as producer of the child is at times exceedingly pathetic. He carved the likeness of the female member on his own, as do the Arunta in their rites to-day, and masqueraded as "the man with a vulva." He wore the woman's garb in marriage. In the custom of couvade he went to bed to become a mother like Ptah, and to nurse the new-born little one.

In the earliest mythology the woman was dominant. Men derived their descent from the mothers. This was in the time of the first creation. In the second, when the woman was derived from the man, (even by a surgical operation), the male comes uppermost, the matriarchal woman succumbs to patriarchal man. This is glanced at obliquely in the doom pronounced upon the woman by Iahu-Elohim for "plucking the forbidden fruit." "Unto the woman he said, I will greatly multiply thy sorrow and conception; in sorrow shalt thou bring forth children; and thy desire shall be to thy husband, and *he shall rule over thee."* There is to be an end of matriarchal supremacy, and descent, as previously reckoned from the motherhood, is to be suppressed in this the second of two creations for the Adamic race. The two races of Adam are referred to by Esdras (II. vi. 55-56): "O Lord, thou madest the world for our sakes. As for the other people , which *also come of Adam,* thou hast said that they are nothing, but be like unto spittle." Both were Adamic, however, but the first came from the red earth or the mother-blood only; the second were derived from the fatherhood. In the Latin version of Esdras those who are nothing are the people of the first-born world, whereas those of the second creation are called the "only-begotten." In the mythical rendering of this twofoldness the first Horus was born but not begotten. He was the child of the mother only. The second Horus is the only begotten of the father, twice born and once begotten. In the primary phase he corresponds to the totemic people who were born under the matriarchate, those of the first-born world. In the second he is a representative of the people who are called the "only begotten" because they are the children of the fathers. The two primary castes or classes of Aryas in India, the sons of light and the children of darkness, were based upon the same original distinction betwixt those who were born of the matriarchate and those who are begotten under the divinized fatherhood. The Rabbins have retained some fragments of totemic tradition without the gnosis. It is said in the Targum of Palestine, "The Lord God created man in two formations." This dual formation, or creation, is common to the märchen, which we are tracing to the original mythos. The first men recognizable were made of red earth, which, when interpreted, means that flesh was shapen from the mother's blood. Then, say the Melbourne blacks, the god Pungel blew the spirit of life into the man at his navel (*Nat. Gen.,* vol. ii. pp. 34-40). The Arunta tribes likewise hold that the animistic spirit enters the navel to cause conception in their women. In the Egyptian texts it is

also said of those who derive from the mother, the Amu, the Tamehu, and the Negroes, "Sekhet has created them and she creates their souls," the souls that were created under the matriarchate, and were only souls of blood, whereas the Ruti were derived from Ra the holy spirit. In a magical text supposed to be of Akkadian origin there is a version of the "cutting out" of the woman from the man which is a little nearer to nature than the creation of the female from a rib of the male in the Hebrew Genesis. It is said the woman was derived from the flank of the man. (Boscawen.) Scattered fragments of the ancient wisdom now identified as Kamite are often to be found in what the Christian writers ignorantly scout as the wild and foolish fables or the absurd fancies of egregious Talmudists. Here is an instance. It is related that the Lord caused a deep sleep to fall on Adam whilst he extracted something from his *members* which was dispersed over the globe so that the whole earth might be inhabited by his seed (*Endeckt. Judenthum*). This account is nearer to the original than the version given in Genesis. The creation of the human race by Atum is biological. The "double primitive essence" of life was first assigned to Ptah. This consisted of blood and protozoa, and the twin source was personalized in Atum, who as creator was an image of the male and female blended in one person. Atum is described as producing his children by spontaneous emission, and also by the drawing of blood from his members, which was a way of showing the duality of source that was made one in the primal parent thus personified in Atum or in Adam, and in the male with the image of the female cut twice over on his member, once in the ovoid figure and once in the opening by sub-incision.

According to the second Hebrew account of creation, "Iahu-Elohim formed man of the dust of the ground and breathed into his nostrils the breath of life" (Gen. ii. 7), which can have no direct relationship to aught that ever did occur in this our human world, nor had it any such signification in the esoteric version of the mystery teachers. But this can be followed in the mysteries of Amenta, in which Ptah was the vivifier of the manes for the after-life. The process of vivification was by opening the mouth of the dead and *inspiring the breath of life into the nostrils.* In the chapter by which the mouth of a person is opened for him in the earth of Ptah the Osiris pleads, "Let my mouth be opened by Ptah, and let the muzzles which are on my mouth be loosed by the god of the domain. Let my mouth be opened by Ptah with that instrument of steel or ba-metal wherewith he openeth the mouths of the gods and the manes." (Renouf, Rit., ch. 23.) Breath was restored to those who had been deprived of it. In the chapter by which air is given in the nether-world it is said, "O Atum, let there come to me the air which is in thy nostrils" (chs. 54 and 56). Again, the Osiris says, *"My nostrils are opened in Tattu,"* the place of being permanently established; and by these ceremonies performed in mysteries man became a breathing soul after he had passed into the land of life. For it was the man who had died on earth to reappear as a sahu-mummy in Amenta whose mouth was opened and his nostrils inspired with the breath of second life derived from Atum-Iu = Iu-Elohim. Atum likewise is the giver of breath in the new life of

Amenta. He gives it to the spirit in the egg. This is a re-creation of Adam, or man, as manes in the earth of eternity, not the creation of a human being from the dust on the surface of our earth, as it has been misrendered in the Hebrew version.

The legend of the fall is not reproduced in the first account of the Hebrew creation. In this, *homo* had been created male and female in the likeness of the Elohim or the powers which were imaged by zoötypes. The first Adam was totemic man with a tail, who is said to have had connection with all or any of the animals. In the second chapter of Genesis the first formation by the Elohim is not recognized in the human figure as man. For it is said *"there was not a man* to till the ground." Now, the real man comes into being as "a living soul." Iahu-Elohim breathes into his nostrils the breath of life. Iahu-Elohim is the author of a new creation; and it is this second Adam for whom the garden eastward is planted in Eden. "And there he put the man whom he had formed," into the garden of Eden to cultivate it, or "to dress it and to keep it" (ii. 15). These two creations answer to the two creations in the Egyptian Genesis, which are the creation of Amenta by Ptah and his associate-gods the Ali = Elohim, and the creation of the garden for Atum and his associate-gods. In the Hebrew, Iahu and his Elohim take the secondary place of Tum and his associate-gods in the original. And however shadowy some of this may seem, the shadow is all there was to go upon so long as the substance was out of sight—the substance which is Egyptian.

The Litany of Ra describes itself as being "the book of the worship of Ra," and identifies Atum with Ra in Amenta. It is said that "when anyone reads this book, the porcelain figures are placed upon the ground at the hour of sunset—that is, of the triumph of Ra over his enemies in Amenta" (Litany of Ra). When he arrives in the Amenta at sunset, "his form is that of the old man"; in his resurrection his form is that of the lion. He sets as Ra; he rises again as Horus. Atum in Amenta is the hidden soul of life that was imaged by the nocturnal sun. He is the supreme power who dwells in darkness and causes the principles to arise. He is "the pillar of Amenta" like the Tat with which Ptah supported the sky. He is manifested or born as his own son; he who was Ra as father is Horus as the son—Atum in the western mount, and Horus in the east. He is worshipped as the supreme power in seventy-five characters, under the same number of names. Atum is the one god who is always depicted in the human form, and who therefore enters Amenta in the shape of man for the overthrowal of Apap the monster and all the powers of evil.

Atum not only passed into the Hebrew legends as the earthly father in the book of Genesis, but also as the Adam Kadmon (אדם־קדמון) of the Kabalah, who is the primordial, archetypal man, the heavenly man or man from heaven. The first Adam, like the first Horus, was finite and imperfect; the second was infinite and perfect. These are the first and second Adam according to the doctrine of Paul, who tells us that "the first man is of the earth, earthy; the second man is of heaven." The first man Adam became a living soul.

The last Adam became a life-giving spirit. Howbeit, that is not first which is spiritual, but that which is natural. Now, as Atum is the god who followed Ptah as a birth of the Put-cycle, he is the tenth, and the god of the ten circles of Ra (Rit., ch. 18) is now called the creator of the nine. This was done in the process of compounding and unifying the powers, and of exalting the latest in the development to the position of the first in status. The present point is that in an address to Amen, a form of Atum, it is said, "The gods proceeded from thee. Thou didst create the *nine gods* at the beginning of all things, and thou wast the lion-god of the twin lion-gods." (Budge, *The Gods of the Egyptians,* vol. ii. p. 88.) This was in the course of making the latest in development first in status, which was the common course in the evolution of Ra. Thus in the cycle of Ptah the gods were nine in number. With Atum added as Ra, the number is ten; and as Ptah was called the father of the eight, so Atum is the father of the nine. In the hymns to Amen-Ra he is adored as one and the same with Atum; hence we infer that "Amen" is a later title of Atum as the hidden god of Amenta, the secret earth, the garden in which was made for him by his father Ptah. The object of the present comparison is to suggest that these ten powers or potencies were the originals of the ten Sephiroth which constituted the heavenly Adam Kadmon of the Kabalists, and which, according to the metaphysical doctrine, were the means whereby the En-Soph, the infinite or boundless, manifested within bounds (Ginsburg, *The Kabalah*). Atum, as we reckon, was the builder of the heaven in ten divisions which preceded the final one in twelve.

There is no Garden of Eden created in the first chapter of Genesis. No tree of life or knowledge was planted, nor is there any prohibition against eating the fruit of the tree. On the contrary, the primal pair, the male and female, are told that every herb and *every* tree are given to them for food. The theology of the Elohim differs from that of Iahu-Elohim. This agrees with a *non-Semitic version* of the creation legend (*Records,* New Series, vol. vi.), in which there is no garden created, no mention of man being placed in the garden to tend it; no tree of life, nor tree of knowledge; and no temptation by the serpent, or story of the Fall. The primal paradise, that of Shu and the seven support-gods in Am-Khemen, is thus differentiated from the garden of Ptah in the secondary creation or representation. To reach the Kamite root of the matter we have to distinguish betwixt the making of Amenta and the planting of the garden eastward. When "the heaven and the earth were finished, and all the host of them," man was formed; then Iahu-Elohim planted a garden eastward, in Eden, and there he put the man whom he had formed, to dress it and to keep it. We have now to tell the story of Eden from the indefinitely older documents, legendary fragments of which have been mixed up together by the Elohistic and Jehovistic narratives in the book of Genesis.

Amenta and the garden of rest were not created for man the mortal, as mortal, on this earth. The man who was brought into being and placed in the garden to protect the tree of life and defend it from the depredations of the evil Apap, the serpent of darkness, the dragon of drought, the devouring reptile, was man in the likeness of Atum, or

man the manes; the only man in the garden of Amenta, whether this is called the Aarru-Sekhet (field) or gan-Eden. The primal paradise was founded on the natural fact of the oasis. Following this, the fundamental idea of a paradise made by human workmanship is an enclosure in which there was a tree or plants for food and an unfathomable well-spring of water for drink. It was the oasis with some kind of fence about it, which survives in the "little garden walled around" that is sung of in a modern hymn. Now, when the nomads of the equatorial regions wandered northward they left their primal paradise behind them as a geographical locality. This suffered a subsidence, in common with the southern pole, and was hidden beneath the horizon to become the legendary paradise that sank down under the waters and was lost, as would be indicated by the disappearing guide-stars, to become a subject of the Egyptian astro-mythology.

The legend of a paradise, or state of supreme blessedness, that was lost through the eating of forbidden food, or in not keeping the law of tabu, is indigenous to Inner Africa. It is the story of the first man, Khentu, in Uganda, previously cited. Dr. Nassau offers evidence that the Bantu tribes (who extend over a quarter of the continent) have the legend of a great chief who always warned people not to eat the fruit of a certain tree, but who ate of it himself and died. In another native legend it was a woman who brought the fruit of a forbidden tree to her village. She swallowed it to hide it, and then became possessed of an evil spirit, which was the beginning of witchcraft. (Nassau, F., *Fetishism in West Africa,* p. 40.) It is an ancient tradition that the homeland of the human race was actual at the sources of the Nile. Milton alludes to and repeats it in his "Paradise under the Æthiop line by Nilus' head." The Rabbins likewise affirm that "Paradise is localized under the middle line of the world, where the days are always of equal length." That is in equatorial regions. Such a tradition, however true, could only come to us by means of mythology and the folk-tales. The Sekhet-Aarru or field of papyrus-reed was one name of this oasis on high, which was a heaven of boundless food and drink, and therefore a paradise of plenty. The point to be established now is that water and vegetable food were the primeval elements of life in equatorial Africa in such abundance as to constitute a permanent ideal; and these were constellated later in the northern heaven by the Egyptians as a picture of an earthly paradise that "once upon a time," somewhere or other, had been geographical. Now, this circumpolar paradise upraised by Shu in Am-Khemen was reproduced with improvements and additions in the earthly paradise or garden of Amenta, the stellar imagery being repeated *in the solar mythos.* The mount of glory, the tree on the summit, the source of the water of life, the Apap-reptile of drought, the youthful hero and other types established in the upper paradise, were duplicated in the paradise below—the garden enclosed by Ptah for Atum his son to cultivate. The upper was the circumpolar paradise upon the stellar mount of glory in the region of the stars that never set. At first there was the water only, called the celestial sea or lake. The pole was imaged by the stalk, the reed or papyrus that was planted in the waters as the sign of a fixed support in a double sense. This

became the later tree in the midst of the garden or cultivated enclosure. In the Pyramid Texts it is called the khat-en-ankhu or tree of life, on the fruit of which the gods and the glorified were fed. When the garden in Amenta was created by Ptah this paradise of rest was repeated in the earth of eternity, to become the earthly paradise of the manes in the Book of the Dead.

As previously shown, the Jewish Kabalists preserve the tradition of an upper and a lower paradise. Manasseh Ben-Israel says, "Those who are learned in the Kabalah affirm that there is a paradise here on earth below." Between the two it is said there is a pillar fixed that joins the two together, which is called "the strength of the hill Zion" (*Nishmath Kajim,* ff. 25, 26; *Stehelin* vol. II, pp. 2-8), and which corresponds to the ladder and the mount in the Ritual. The upper paradise, he says, is called by seven names: (1) The bundle of life, (2) the tabernacle of the Lord, (3) the holy hill, (4) the courts of the Lord, (5) the house of the Lord, (6) the hill of the Lord, (7) the holy place. He likewise gives the seven appellations of the lower paradise: (1) The garden of Eden, (2) the palace of the Lord, (3) the land of the living, (4) the sanctuary of God, (5) the city of God, (6) the dwelling of the Lord, (7) the lands of the living. Notwithstanding the vagueness of a later generalization, we may see (1) the garden of Amenta in "the garden of Eden"; (2) the palace of the prince in "the palace of the Lord" (Rit., ch. 1); (3) the earth of the living in "the land of the living"; (4) the shrine in the midst of the earth in "the sanctuary of God." The ladder that is raised up in Amenta for the glorified to get a glimpse of the gods (Rit., ch. 149), when the manes says, "I raise my ladder up to the sky to see the gods," is repeated in the pillar that is the means of communication betwixt the lower and the upper paradise. By this (says the *Jalkut Kodash,* f. 57, c. 2) they are joined together, and it is called "the strength of the hill Zion," the hill which touches the sky being another Egyptian figure of the means of ascent. "By this pillar, on every Sabbath and festival, the righteous climb up, and refresh themselves with a glimpse of the divine majesty, till the end of the Sabbath or festival, when they slide down and return to the lower paradise." The heptanomis is repeated in the plan of both the lower and upper paradise. In both there are seven mansions or dwellings for the reward of the righteous. All the glory, the excellency, the delight which the righteous obtain in the upper paradise is prepared for them in the lower paradise. In the vignettes to the Ritual the ba-soul is seen ascending and descending the ladder to visit the mummy in the tomb. In like manner it is said in *Nishmath Kajim* (f. 28, c. 1) that every twelve months after leaving the body the deceased descend and visit it, because they cannot be absolutely separated from their mummies.

Like other mythical types, the twofold paradise passed on into the legendary lore of various lands. It is to be seen in the enclosure of Yima in the Avesta. In one form this is Eran Veg, the paradise that was in the beginning, or in the first time, the paradise upon the mount of glory answering to the Am-Khemen that was upraised by Shu. Amenta, the secret earth of eternity, is also identifiable when it is said the human race shall be *reconstituted* in Yima's enclosure; and for that reason it was made in a secret place = Amenta (Avesta).

It was in Amenta, the secret earth, that Osiris and the Osirified were reconstituted for the life hereafter. The Garden of Eden in the Hebrew Genesis is called the garden eastward. This is the position of the Aarru-garden in Amenta. It was on the eastern side of the mount of glory, in the very depths of dawn. According to the Ritual, life originated in the garden eastward. Hence it is there the man as manes inhales the breath of a new life (ch. 57), and drinks the water of life and plucks the fruit from the tree of life. An oasis is the figure that was followed by Ptah in making the garden of Aarru in Amenta. A mound or rampart is described as built around the water and the plants or tree at the centre, to protect them and to keep the Apap-serpent from the sacred precincts where Atum-Ra "frequenteth the persea tree of life." "I know this field of Aarru, with the ba-enclosure," says the Osiris in the Ritual (ch. 109, 4). The enclosing wall was made of ba, a word that meant earth at one time, then iron, and lastly steel, as the rampart was characterized according to the progress made in work from earth to iron and from one metal to another. This zeriba or barrier notwithstanding, the destroyer night by night and year after year was continually breaking into the beautiful garden of Aarru, to drink up the water and to wither the tree of life. The abyss within the earth from whence the water welled with life in the beginning, the abyss that is configurated in the southern heaven, was repeated in making the garden of Amenta. It is described in the Ritual as the Tuat "which nobody can fathom," which "sends forth light in the dark night," and "the offerings from which are eatable plants" (ch. 172). Also there are two lakes of water in Amenta, one of which is designated "the great *Deep"* (Rit., ch. 17). This agrees with the abyss which nobody can fathom (ch. 172). Thus the beginning with the abyss, the breaking forth of light, the water welling from the abyss, and the primeval food issuing from the water were repeated and preserved. The tree of life was planted in the water of life as the persea or ash, which is the tree of life by name in Egyptian, and which had taken the place of the papyrus-reed as the sign of vegetation.

When the Garden of Eden was created the tree of life is said to be in the midst of the garden, "and a river went out of Eden to water the garden, and from thence it was parted, and became four heads." We shall find the same water going forth from the Aarru-garden in Amenta. The original river that issued from the lake of the abyss at the centre of the garden is determined by the 150th chapter of the Ritual, in which it is said the fourteenth division is "the domain of Kher-aba; the deity in it is *the Nile."* The river that went forth from the circumpolar paradise represented the Milky Way, whereas the water that issued from the midst of the garden in Amenta is the divinized river Nile (Rit., ch. 149). Also in this form the celestial Nile is traced to its earthly source in the lakes and to the powers of the inundation or high flood in the south. Thus the Egyptian Ritual, which is not to be gainsaid, indubitably shows that the river which "went out of Eden to water the garden" in the original version of the mythos was the river Nile reproduced as the water-source of life in the garden of Amenta.

On entering the lower earth the departed spirit prays, "May there

be given to me a homestead in the fields of Aarru" (Rit., ch. 15). And again, the speaker for the pair says, "Open ye to the gods (or divinized spirits) who *came to cultivate the soil* and grow the food" (in this earth of eternity). "Let the god Amsu, the divine husbandman, give me the ground to till. Let the god of green things open his arms to me," as giver of abundance. (124, 5.) In the Egyptian original this delightful garden is the place in which the spirit was refreshed "under any type it wished"—a mode of saying that it offered all that heart could desire, and to wish was to have. It was the typical land of grapes and peaches, where the plenty flowed in rivers of milk and honey according to the Hebrew report. But it was likewise a land of labour and industry—no lubber-land of lotus-eating laziness. In the true Egyptian representation worship is work, and in these fields of food

> "They suck no honeycomb of drowsy peace
> Because ennobling natural cares all cease;
> They live no life, as many dream, caressed
> By some vast tideless sea of endless rest;
> For there, as here, unbusy is unblest."

In proceeding to this elysium the Osiris takes the good path to the fields of flood. He says, "A divine domain hath been constructed for me: I know the name of it, the name of it is the garden of Aarru" = Eden (ch. 109). "I know the place where to plough the earth and mow the corn, to collect the harvest in it daily. I am in it, I prevail in it, I understand in it; food is in my hands from the lord of earth" (ch. 110). This agricultural mode of earning an eternal living was typified by every one of the shebti figures set up in the tombs with the hoe of the husbandman in their hands. It is said, "When thou hast mowed with the souls, having *kept* their *stride* to the closed gates, thou art acquitted, and approachest thy house after thy labours, to the delight of thy two souls."

The Aarru paradise in Amenta is also the garden of the two trees, the same as the Hebrew Garden of Eden. A form of Eden is undoubtedly Babylonian, even by name. According to the native tradition, the type was localized in Eridu, the place of the eternal tree or stalk at the centre of the circumpolar paradise, or of Eridu in the firmamental water termed "the abyss." In the mythos the Great Mother is called "the divine lady of Edin," and also "the goddess of the tree of life." As the tree she brings forth her child, the branch, the same as Hathor does in Egypt. The name of Hathor signifies the house of Horus, as the tree. So the Great Mother Zikum is the house of Tammuz, as the tree that grew in Eridu. But the Egyptian stalk of the uat or papyrus plant is indefinitely earlier than the typical tree. One fact of itself will serve to show that the biblical Eden was not derived from the Assyrian Edin, because in this garden there is but a single tree, which is apparently the tree of life. The divine lady of Edin is the goddess of the tree of life, and there is no mention of a tree of knowledge. Secondly, the serpent as a type of evil in the book of Genesis is not the Babylonian dragon Tiamat. The biblical dragon is of neither sex, whereas Tiamat is female. The Hebrew dragon or evil serpent is the Apap of Egypt from Genesis to Revelation. Apap is a water-reptile whose dwelling

is at the bottom of the dark waters called the void of Apap, from which it rises in rebellion as the representative of drought. This is the serpent described by Amos: "Though they be hid from my sight in the bottom of the sea, thence will I command the serpent, and he shall bite them" (Amos ix. 3). Another reason. The Hebrew Eden is in a land that was watered by a mist that went up from the ground, and where no rain fell on the earth (Gen. ii. 5-6). That land above all earthly prototypes was Egypt, which assuredly did not suffer like Babylonia from the "curse of rain," from which the Akkadian month "As-an" was named. But there was a pre-solar paradise enclosure which had but one tree in it.

This as Egyptian is the paradise of Am-Khemen, which Shu uplifted with his two-pronged prop that images the pole, when he divided earth from heaven and raised the upper circumpolar paradise. Paradise, says Ibn Ezra, is the place of one tree. Mount Hetep in the northern heaven is a kind of typical one-tree-hill. In some of the Mexican drawings there is a point of departure by water from the mount which has a single tree upon its summit. This we look on as the tree which represents the pole, the "one-tree-hill" of a legend that is universal. This typical one-tree-hill is also to be found at Sakapu in Manchuria, where it is represented by a mountain designated "lone tree hill." The Norse tree Yggdrasil is single. Nor is there more than one tree or stalk in the garden of Eridu, where the Great Mother is the lady of the eternal tree. The eternal tree was certainly the pole. Its seven branches show it to have been a numerical type of the heptanomis. Hence we infer that in the circumpolar paradise there was but one tree as a figure of the northern pole of heaven. The Chinese Fu-tree, the self-supporting, is likewise a figure of the pole. Hence it is said to grow *on the summit of a mountain in mid-ocean at the north,* and it is 300 Chinese miles in height. (Schlegel, Prof. G., *Fou-Sang Kono*.) There is nothing gained by calling this the tree of the universe instead of the pole. That is only to lose in vagueness all that the astronomers had gained by their definiteness.

The two trees in the Garden of Eden can be accounted for upon Egyptian ground, but on no other; one being the tree of the pole in the stellar mythos, the other the tree of life or of dawn in the garden eastward. The two typical trees are recognizable as Egyptian in the Book of the Dead. In one chapter (97th) they are called the two divine sycamores of heaven and earth. The sycamore of heaven is identified as the tree of Nut. It stands in the "lake of equipoise," which is at the celestial pole. The tree of earth is the tree of Hathor and of dawn. Atum-Ra, the solar god, is also described as coming forth from betwixt the two trees. "I know those two sycamores of emerald, between which Ra cometh forth as he advances over the firmament" (ch. 109). The tree of earth, or Hathor, and the tree of heaven, or Nut, were brought on together and united in the tree of burial for the mummy. Wherever it was possible the Egyptian coffin was made from wood of the sycamore tree, the khat-en-ankhu, or tree of life, so that the dead might be taken in the embrace of the mother of life, who was represented by the tree. This was Hathor as bringer to birth in the mythology, and Nut the bringer of souls to

their rebirth in the eschatology. The relative positions of these two goddesses with the tree were illustrated by the pictures painted on the coffin. Hathor as a form of the mother-earth, the tree-form, is portrayed inside the coffin on the board upon which the mummy rested, taking the dead to her embrace as the mother of life. Nut, the mother-heaven, was represented on the inner part of the coffin-lid arching over the mummy as bringer of the manes to new life above. It was burial in the tree when the tree had come to be elaborately carved in the shape of a coffin. This symbolized a resurrection of the spirit from the tree of life as Horus rose again from out the tree of dawn. Now when Amenta was planted by Ptah, the father of Atum, several features of the circumpolar paradise, as before said, were not only repeated, they were duplicated. One of these was the typical tree. The tree of the pole remained as the central support of the universe, the tree of the three worlds, *i.e.,* of Amenta, earth and heaven (Egyptian), Arali, earth and heaven (Babylonian), hell, mid-gard and heaven (Norse), and others that might be added. In Egypt this was almost superseded by the tat of Ptah, which is a pillar of the four corners based upon the tree as type of the pole when this was erected in Amenta. Thus, the primal paradise was the place of one tree. The paradise or garden in Amenta is the place of two trees—because the ground-rootage had been doubled in phenomena. These two trees appear in the Ritual as the tree of Hathor and the tree of Nut; the tree of earth and the tree of heaven; the tree of the north and the tree of the east.

The tree of Hathor was a tree of life in Egypt. It was the sycamore-fig tree, from the fruit of which a divine drink of the mysteries was made. Therefore it was a tree to make one wise, which became a tree of wisdom or abnormal knowledge. The tree of Nut was the tree of heaven and eternal life, hence it was designated the eternal tree. As herein suggested, the two trees originated as a dual symbol of the two poles in Equatoria. These were continued in two tree-pillars called Sut-and-Horus by Ptah in his making of Amenta. Again they are repeated in the garden or cultivated enclosure of Eden. Here they are called the tree of knowledge and the tree of life. As shown in the vignettes to the Book of the Dead, the tree or eatable plant and the water supplied the elements of life to the manes in the lower paradise. The goddess Nut pours out the water and offers the fruit of the tree to Ani and his wife, when he has reached the garden of Amenta (Pap. of Ani, plate 16). The pole had been the tree first planted in the astronomical mythology. It was the tree of Nut, or heaven, in the stellar phase, and being astronomical it was naturally the tree of knowledge. But in the making of the nether earth a second tree was planted in the garden eastward. The mythos now was solar, and this was the tree of dawn, the tree of wet or dew, which was a veritable tree of life in Egypt. It was the emerald sycamore of Hathor in her character of goddess of the leafy-green dawn. The first was the tree in the most ancient stellar mythos, the second was added as an equinoctial type, the sycamore of earth now rooted in the land of dawn. This is the tree in which Child-Horus, the young solar god, proclaims himself to be the new-born babe (Rit., ch. 42) at his coming forth as the sun of another day,

or the offspring of Hathor. He comes forth from between the two sycamores just as the good shepherd or royal Horus issues from betwixt the two trees in the symbolism of the Roman catacombs (Bosio, *Rom. Sott.,* p. 311; Lundy, in *Mon Christ.*). It is related in a legend cited by M. de Gubernatis that the tree of Adam reaches to hell, Sheol, or Amenta with its roots, and to heaven with its branches, and that the infant Jesus lives in the top of the tree (*M. des Pl.,* vol. i. 18), like Horus, Unbu, and Bata. This, like a thousand other things related of the divine, that is mythical, child, would be extremely interesting if the legend had not been put forth under the false pretence of its being historical. The only infant in the tree, who finally supplied the subject of a nursery song, "Hush-a-by Baby on the Tree-Top," was the youthful god whose cradle was the tree of dawn, and who says in the Ritual (ch. 42), "I am the babe. I am the god within the tamarisk." The tree of Adam was the tree of Atum in the garden of the lower Aarru which Horus or Jesus (the Su of Atum) climbs when he goes upwards from the garden to the eastern heaven. The infant was also Horus on his uat-papyrus, a symbol of the earth amidst the waters of the Nun, and a co-type of the tree of dawn (Rit., ch. 17). In one representation, the child issues from the papyrus or lotus, in another from the tree. The sun as soul of life in the tree of dawn is probably the nature-type of the soul in the bush, the "bush-soul" of various African races, *i.e.*, the spirit of vegetation and food. The name of Heitsi-Eibib the Hottentot deity in his solar character signifies the one who appears in the tree, misrendered by Hahn as the "one who has the appearance of a tree." The god was not the tree itself but the power appearing in the tree as giver of food. This tree that springs up below the horizon on the eastward side of the earth may be meant by the bush of the Australian blacks who, on being asked by a missionary where the soul went when it left the body, said it went "behind the bush," the same bush that was signified in the custom of the Hottentots. Behind the bush was equivalent to our "beyond the veil." The typical two trees in the enclosure are both Egyptian, and both are represented in Amenta. The tree of earth is Hathor's, called the sycamore of the south. The tree of heaven is the sycamore of Nut, who pours the water from it for the revivification of the manes. Water, as the supreme element of life, retains its primacy of place in the Amenta in relation to the two waters of earth and heaven and the two goddesses Hathor and Nut. The sycamore of Hathor had been the discoverer of water with its deep rootage in the desert sand. The sycamore of Nut dropped down the liquid of life in dew and rain as water of heaven. These two are both represented by two lakes or pools of water welling in the garden of Amenta from the fount of source itself in the abyss. The tree of life is imaged standing in a pool of the water of life in the midst of the Aarru-garden and the goddess in the tree who gives the water also gives the fruit for food and sustenance to the Osirified deceased. The tree is thus portrayed with its roots in the water of earth and its branches dropping down with the life-giving dew or

Horus the Shoot of the Papyrus.

divine drink of heaven. In some of the Egyptian drawings the goddess Nut is represented in the tree of knowledge, gathering baskets-full of figs from the sycamore-fig tree, and presenting them to the souls of the departed. At other times she offers fruit directly from the tree itself. Nut in the tree offering its fruit to the pair in the garden, who are Ani (male) and Tutu his wife, in the papyrus of Ani (plate 16), are the nearest likeness to the woman tempting Adam to eat the fruit of the tree; and Nut is the goddess feeding souls with the fruit of the tree of life here figured as the sycamore-fig tree. No name of species is given to the tree of knowledge in the book of Genesis, but we assume it was the fig-tree that furnished the leaves from which the loin-girdles of the primal pair were made. And the fig-tree as now traced was the sycamore-fig of Egypt. This was the tree of Hathor in the Aarru-paradise. Moreover, the goddess Iusāas, the consort of Atum-Ra and mother of the coming son, Iusa, or Iu-em-hetep, was a form of the cow-headed or cow-eared Hathor, lady of the sycamore-tree in the temple of the sun at Annu.

Doubtless one cause of the curse pronounced upon the tree was on account of its being the tree of Hathor, the goddess of fecundity. No better or more beautiful description of Hathor in the tree could be found than the one in the "Wisdom of Jesus." This Jesus, as Iu the son of Atum, was brought forth by Hathor-Iusāas from the tree. As Wisdom, she identifies herself with the tree of knowledge. The pæan of her exultation might be called the hymn of Hathor. Hathor was the Egyptian goddess of love, though the love first personated by her was not the sexual passion. It was the love of the mother for her offspring; the love of the mother of life who fed the child in the womb and at the breast as the divine wet-nurse. In her pre-anthropomorphic form she is the mother imaged as the milch-cow (this being preceded by the water-cow) and therefore not a type of sexual human love. As the wet-nurse she was also depicted in the tree of life and the tree of dawn, which dropped the dew as very drink of life. Hathor is the habitation (from hat, the abode), one primitive form of which was the tree, and hence the tree of dawn was a typical abode of the young god born of her, or from her sycamore as the branch of endless years. "I was exalted like a cedar in Libanus, and as a cypress-tree upon the mountains of Hermon. I was exalted like a palm-tree in En-gaddi, and as a rose-plant in Jericho, as a fair olive-tree in a pleasant field, and grew up as a plane-tree by the water. As the vine brought I forth pleasant savour, and my flowers are the fruit of honour and riches. I am the mother of fair love, and fear, and knowledge, and holy hope; I therefore, being eternal, am given to all my children which are named of him. Come unto me, all ye that be desirous of me, and fill yourselves with my fruits. For my memorial is sweeter than honey, and mine inheritance than the honeycomb. They that eat me shall yet be hungry, and they that drink me shall yet be thirsty." ("The Wisdom of Jesus," ch. 24, 13-21, translated in the time of Euergetes.) The woman who offers the fruit of the tree of knowledge in this book of the secret doctrine is in one form the goddess Hathor, and if the Hebrew version of the tree of knowledge had been true, this would be the song of the siren tempting her lovers to perdition.

The tree of knowledge being the sycamore-fig tree of Hathor the goddess of love, we see in that fact the raison-d'être of its being degraded by the Semitic bigots and turned into the tree of temptation and the cause of the fabled fall. Very proper physiological knowledge was also taught by means of the fable, but the primary motive for the perversion of the tree was the religious hatred of the motherhood by those who exalted the fatherhood as unique and alone. Precisely the same spirit is shown in the cursing of the fig-tree, which is the sycamore-fig, in the Gospels. "If ye had faith as a grain of mustard-seed, ye would say unto this sycamore tree, Be thou rooted up, and be thou planted in the sea" (Luke xvii. 6). Cursing and casting out the sycamore-fig was damning the tree of the woman, the emerald sycamore of the lovely Hathor, and also the sycamore of Nut, whether in the Old Testament or the New. And this was a mode of destroying "the works of the female" (Gospel of the Egyptians).

The tree of the upper paradise was held to have been thornless. As it is said in the Persian Revelation, on the nature of plants and trees, "before the coming of the destroyer, vegetation had no thorn or bark about it. And afterwards when the destroyer came, it was coated with bark and grew thorny" (*Bundahish*, ch. 27, West). Thus the tree in the celestial paradise was differentiated from the tree in the earthly paradise, which became thorny as the result of Adam's fatal fall. Egypt is not a cloudy land, though there is sufficient morning-mist, however thin and filamental, for the golden rays of the sun to blend with the azure tints of upper heaven and produce a greenish colour from the mixture of the two. This was represented as the great green sycamore of dawn, of Hathor or Nut, which in Egypt was a tree of life that struck its roots down to the eternal springs and would find moisture even in a Sahara of desert sand. And from this tree of heaven the earth was watered with refreshing dew. This imagery of Egypt is virtually repeated in the book of Genesis (ii. 5, 6) when the writer tells us that "Iahu-Elohim had not caused it to rain upon the earth, but there went up a mist from the earth and watered the whole face of the ground." The sycamore of dawn is mentioned in the Ritual. It is also spoken of as the sycamore in the eastern sky (*Pyramid Texts*, Pepi, I, 174). Few things in literature are more lovely than the way in which the imagery of dawn was thus utilized as the road to travel by in attaining the other upper land of life. So far as the Babylonians and Assyrian versions of the mythos have been recovered we find no written account of the creation of man or the placing of the man in the Garden of Eden "to dress it and to keep it." But the garden is represented on one of the cylinders in what has been termed the scene of the temptation by those who read the subject backwards according to the Hebrew story of the fall. The tree in Eridu is called *the shrine of the two*, whom we understand to be the primeval mother and her son, who as Egyptian was called the bull of the mother. The pair are also described as "the lady of the eternal tree" and the great supreme bull, he who was both the child and consort of the mother. These two, we now suggest, are the male and female pair who are seated underneath the tree as the scene is pictured on the Assyrian cylinder. The bull of the mother is obviously represented by the pair of horns upon the figure of the male. A tree with seven branches is portrayed with

the pair of male and female figures seated underneath, and the serpent erect at the back of the female, as if posed and holding forth in the character of the legendary tempter. The reptile corresponds to the flat-headed Apap of the Egyptian drawings, which signifies evil because it is the serpent of darkness, drought, dearth, and negation. One cannot resist the impression that this representation may be responsible for the legend of the serpent, the temptation and the fall that is found in the Hebrew book of Genesis. The Babylonians were such perverters of the Kamite mythology in relation to woman and the serpent. But instead of a human pair, the male and female seated under the tree are two divinities. The figure next the serpent is a form of the Great Mother. Thence we infer that the male is a form of the son, and that the pair are the well-known duad of mother and son, as in Ishtar and Dumuzi or Zikum and Tammuz, the genetrix with the son who became his own father, as did Sebek-Horus, the son who was the husband of his mother. Also, on the third tablet of the creation series there is a Babylonian prototype for the Hebrew legend of the fall that followed on the eating of forbidden fruit. In this it is said that "the command was established in the garden of the god." But, "in sin one with the other in compact joined." "The asnan fruit they ate, they broke in two; its stalk they destroyed. Great is their sin. Themselves they exalted. To Merodach, their redeemer, he (the god Sar) appointed their fate" (Boscawen). The doctrine of a fall and of a redemption therefrom is plainly apparent in this inscription which the Hebrew compilers apparently followed and in that way the later theological legend would get intermixed with the original mythos in a Semitic moralizing of the Kamite mythology.

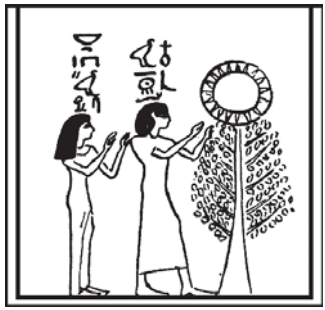
Assyrian Cylinder.

Various vignettes to the Ritual show us Ani and his wife, the pair, as spirits, in the Aarru-garden eating the fruit of the tree and drinking the water of life, but with no relation to a fall from paradise through plucking the forbidden fruit. The pair of beings in the Semitic versions are supposed to have fallen from the garden of the beginning through eating the forbidden fruit of the *asnan* tree. And according to the rendering of the myth in Hebrew, the pair are driven forth lest they should also eat of the tree of life. "And Iahu-Elohim said, Behold, Adam is become as one of us, to know good and evil: and now lest he put forth his hand and take also of the tree of life, and eat and live for ever: therefore Iahu-Elohim sent him forth from the garden. So he drove out Adam." As there is no mention of the woman in this expulsion, the man must have gone alone upon his "solitary way," unless the woman is included in Adam-homo as in the first creation. "So he drove out Adam, and he placed at the

east of the Garden of Eden the cherubim, and the flame of a sword which turned every way, to keep the way of the tree of life" (Gen. iii. 22-24). The tree of life, we repeat, was the tree of dawn with its rootage in the garden of Amenta. In the Hebrew Genesis, the tree is to be protected by the flame of a sword that turns in all directions, which conveys the idea of a swordsman dexterously making the moulinet figure of defence. Now let us turn to the great original symbolism which has been so mutilated. The tree of life, the emerald sycamore of dawn, stood with its roots below the horizon in the garden eastward. It needed protection by night from the insidious assaults of the Apap of darkness, drought, and dearth, as shown in the illustrations to the Book of the Dead. The precious water and tree of life were protected within the enclosure formed by Ptah that was raised against the incursions of Apap, the eternal devourer.

The prohibition against eating the fruit of the tree would have had no meaning for Ani and his wife. They were there to eat of it and live as spirits. For that purpose the water and fruit are being given to them by Nut or Hathor in the vignettes. The protector of the tree of life by night is Atum-Ra, the solar god, whose weapon is the flaming orb of the nocturnal sun (Rit., ch. 15). The sword that turned in every direction is depicted in the radiating disk which is set all round as it were with sword-blades of the solar flame. "Salutation to Ra radiating in his disk as the light that issues out of the horizon," is a greeting made by the worshipper (Rit., ch. 148). In the pictures to the Ritual the sun is imaged by a radiating disk that rises up from the tree of life, the emerald sycamore-fig or the fig-tree of the garden eastward, and this is described as being *a symbolical representation of Atum-Ra.* The radiating life-giving disk is a sworded flame which turns every way, seeing that it is rayed and darting fire all round. The way of the tree of life is towards the eastern horizon where the sun goes out of the garden eastward, and the sworded disk is not only in the way of the tree of life, it also rises out of the tree, and is described as turning round when it rises. The "flame of a sword which turns every way" is no doubt an adaptation of the radiating disk which is here portrayed at the summit of the tree of life. Ra "circulating in his disk" (15, 32-3), who "radiates in his disk: who fashions himself in his metal and *turns round so soon as Shu upraises him on the horizon"* (Rit., 17, 50). In one passage it is said that the flame of the solar disk emblematically designed saves the god Ra from Apap (Rit., ch. 149, 12, Pierret), which is the prototypal equivalent of the sworded flame that revolves to keep the way of the tree of life in the book of Genesis. The way of the tree of life that goes out of Eden can be identified with the way that goes out of the field of Aarru in Amenta. The speaker in the Ritual had travelled that way, as one of the manes, but NOT AS A MORTAL. He says (149, 5-9), "I know the way of the field Aarru by which Atum-Ra goes forth to the east of heaven" (or from the garden eastward). The "way of the tree of life" in Genesis is the "road of the disk" in the Ritual (ch. 129, 1). We learn from Origen that there was a certain diagram current amongst the gnostic Ophites, which contained the seven ruling dæmons. Amongst the other matters

mentioned is the flaming sword that kept the tree of life at the gates of paradise. Of this he says the picture in the accursed diagram was impiously unlike the figure drawn in "Sacred Writ." "The flaming sword was depicted as the diameter of a flaming circle, and as if mounting guard over the tree of knowledge and of life" (B. 6, ch. 33). From this description of the figure we perceive that the gnostic diagram contained a copy of the Egyptian original.



The Flaming Sword which Guarded the Tree.

As first pointed out in the *Book of the Beginnings* (1881), the word cherub, or kerub, is Egyptian. It signifies a primary figure, a model form. The type may vary, but the word denotes primacy whatsoever the figure. The variant kherp means the first, chief, principal, forepart or foremost. Still more to the purpose the Kamite kherefu = kherebu are a pair of lion-gods joined back to back that keep the gates of dawn, or we might say, the way of the tree of life, which is the green sycamore of dawn. The Egyptian kherefu lift up the solar orb upon their backs; they form the primary figure of support for the god that preceded the ark or chariot, which consisted of an ark that rested on the boat. The twin lions or kherefu form the natural throne or seat of the solar deity "Atum-Iu" (Vig. to ch. 18, Rit.; Pap. Ani., Pl. 7).

According to Josephus (*Ant.* I, II, 6, 5), Moses had seen such things as the cherubs near the throne of Iahu; and here we find the kherefu, in the form of twin lions, are the throne of Atum in the Easter equinox when it coincided with the Lion sign. These things are not merely matters of philology. The kherub as a determinative type passes into the griffin. A pair of griffins still keep the gate or gateway of the avenue of trees that leads up to the great house. Also the crab and the scarab still represent the kherub both by name and type. In some of the ancient Egyptian zodiacs the scarabæus takes the place of the crab. In others the sign is represented by a pair of scarabs or beetles; and two scarabs are also equivalent to the two cherubs. Thus when the equinox had passed into the sign of Cancer the two kherefu or kherubs as lions were succeeded in the astronomical mythos by the two scarabs that now kept the way of the tree of life at the point in precession where the vernal equinox was stationed for the time being—namely, in the sign of the Crab or the beetles.

The mother of beginnings, the primordial parent in the abyss of earth and the height of heaven, was also reproduced as the Great Mother in Amenta. In the vignettes to the Ritual Apt is portrayed in both forms of the cow, the hippopotamus and the milch-cow, among the papyrus plants of the morass at the foot of the mount of Amenta, as the bringer to rebirth for the upper paradise (Papyrus of Ani, Pl. 37). The mother of life on earth was now made protector of the dead in Amenta, and she who was the kindler of the stellar sparks in

heaven by night became the re-kindler of the sparks of life from the eclipse of death (Rit., ch. 137, B; Papyrus of Ani, Pap. Nebseni). Thus we can identify Eve, or Chavvah, as Kefa or Kep, the Great Mother, with Adam or Atum in the garden of Amenta. The name of Eve in Hebrew (hvx), Chavvah, signifies life or living, whence Eve is the mother of life. Life, however, is a somewhat abstract term. Still the mother of life, as Egyptian, was Khep, Kep, or Kefa = Chavvah by name. Kep signifies the ferment of life, the mystery of fertilisation, the enceinte mother; the Khep, Khev, or Kefa, as Egyptian, we hold to be the original of the Hebrew Chavvah. Kefa appears along with the great scarab in the thirteenth domain of Amenta (Renouf, Book of the Dead, ch. 149, pl. 52). Moreover, the lioness Kefa, or Kheft, is a form of Sekhet the solar goddess, who was the beloved consort of Ptah and the mother of Atum-Ra.

According to the Jewish legends Adam had two wives, one named Lilith, the other Chavvah, or in the English version, Eve. Atum also had two wives. These at Annu are Neb-hetep and Iusāas, the mother of the prince of peace, in her two characters of "lady of peace" and she who is great with Iu the coming son (or su), who was the prince of peace as conqueror of the serpent and all the evil powers in earth, in heaven, and in Amenta; otherwise in drought, in darkness, and in death. We can identify the wife of Adam with the old first genetrix of gods and men and mother of beginnings in at least three of her mythical characters. In one she was imaged as Rerit the sow. In another she is Kefa, or Kheft, the lioness. Lastly, she was portrayed as the mother of life in human form, the prototype of Eve. Now, as the mother of Atum was the lioness Sekhet, as the mother of "the princes of Israel" was a lioness (Ez. XIX. 2) who nourished young lions for her whelps, the inference is that Eve or Chavvah represents the lioness Kefa. In Rabbinical tradition Lilith is known as Adam's first wife, but only Chavvah has been brought on as Eve in the garden of the beginning. The Great Mother was single in herself, but may be dual or several in type. She remained single in the fields of heaven, the upper Aarru, where the Great Bear was her constellation, but she might be represented as Rerit the sow, or Kep the hippopotamus, or Kefa the lioness, according to phenomena. Father Atum is connected with the sow. He also has two wives. One of these, Iusāas, is a form of the goddess Hathor, and in one character Hathor was Shaat the sow. The sow was sacred in Israel because it had been a zoötype of the multimammalian Great Mother in Egypt. According to the totemic law of tabu, the eating of the sow as ordinary diet was prohibited because it was sacred to the periodic celebration which passed into the Eucharistic meal, at which it was religiously eaten once a year. For a long time the Jews remained faithful to the Great Mother in their sacramental eating of swine's flesh among the graves (Isaiah lxv. 4, and lxvi. 17). The graves identify the mortuary meal, and the swine's flesh will answer for the mother, who was imaged in one form as the many-teated sow, the flesh of which was prohibited in later ages because it was sacred and had originally represented the mother, who was at one time eaten with honour in *propria persona.* This also tends to identify Eve, or Chavvah, with Kep or Kefa, the first mother in the

Egyptian astronomical mythology. The story of Lilith, Adam's first wife, has been omitted from the book of Genesis. There are two wives involved, however, in the two different creations, although no name is given to the first. Man, as *homo,* was created "male and female" by the Elohim (ch. i. 27). The Rabbinical tradition relates that the woman was created out of the ground together with the man, and was named Lilith. She obviously represented the first Great Mother, one of whose Egyptian names was Rerit = Lilith, and whose zoötype was the sow as well as the hippopotamus. The submerged gnosis respecting the priority of the matriarchate comes to the surface in the story of the contention betwixt Lilith and Adam for marital supremacy. The two wives of Adam answer to the two consorts of Atum, who were Neb-hetep, the lady of peace, and Iusāas, she who was great with Iu-em-hetep, the bringer of peace, the Kamite Jesus, as Iu-sa the coming son.

In the Hebrew legend it is the woman Eve who offers the fruit of the tree of knowledge. In other versions, especially the Greek, the fruit is offered to the man by a serpent in the tree. Now the serpent was another type of the Great Mother, Kep, who was earlier than the serpent-woman, Rannut; and whether portrayed in the shape of a serpent or in the human form, she was the primordial giver of fruit from the tree. The serpent, the crocodile or dragon, the hippopotamus, the sow, the cow, the lioness and woman all meet as one in Kep, the earliest mother of life. The primal mother in the Kamite representation was the bringer-forth of Sut and Horus as her first two children, who were born twins. These, as the powers of darkness and light, or drought and fertility, were a pair of combatants who fought for the supremacy until one brother slew the other. This is one of those primary legends that became universal, but not because it had a hundred different origins at different times. Sut and Horus were indefinitely earlier than the solar Atum. But in the cult of Atum-Ra at On or Annu they were fathered on him and continued as his sons. Sut and Horus offer an instructive instance of evolution in mythology. They were born sons of the first Great Mother as two of the primordial powers, the twin powers of darkness and light. But in the re-cast of their theology the priests of Annu brought them on as the warring sons of Atum-Ra, who fought each other "up and down the garden" until, as here related, one of them was slain. In various inscriptions Sut and Horus are called the sons of Atum (Renouf, *Hib. Lectures,* p. 84). Otherwise stated, they became two of the associate-gods, the constituent parts and powers of Atum, as the sons of Ptah and members of the Put company of the Ali.

The battle in Amenta was not only fought betwixt the Apap of darkness and the sun-god Ra. When the two brothers Sut and Horus were repeated in the solar mythos, as the sons of Atum, the conflict was continued for possession of the garden. This was now the motive of the warfare. Previously it was for the water of the inundation or light in the moon. Now it was for the water and the tree of life in the Aarru-garden. In one version of the mythos, Sut is the murderer of the good brother as Osiris. In the other, Sut pierces and puts out the eye of Horus. This is represented as the contest between Cain and Abel, the two sons of Adam, in the book of Genesis. Sut

and Horus represented two contending nature-powers. They fought each other as the two rehus or lions in the light and dark halves of the moon, with Taht as the adjudicator of the landmarks. They also fought as two dragons, or as the crocodile of water and the dragon of drought, both of which were rightly represented in the astronomical mythology. "Hydra" remains for all time as the "hellish Apap" who drank up the water. And "Draconis" is a figure of the good dragon or Horus-crocodile. Lastly, the two opponent powers were portrayed as twin-brothers, fighting for the birth-right, or seeking to overcome each other. Thus they contended for possession of the garden in Amenta, where they fought upon the mount of glory or were constellated as the Gemini contending in the zodiac. The conflict of the brothers was continued in the Garden of Eden, and Cain fulfils the character of the murderer Sut, the slayer of his brother. There is an attempt even to discriminate betwixt the two domains of Sut and Horus, when it is said that "Abel was a keeper of sheep, but Cain was a tiller of the ground" (Gen. iv. 2, 3).

The Aarru-garden, or paradise, planted in Amenta by Ptah for Atum his son, was founded on food and liquid, that is on the water, and the tree, or plant, as food of life. These, in the Hebrew version, are called "the trees in the midst of the garden," and "the river that went out of Eden to water the garden." They represent the mythical tree and the water of life, which had their beginning in actual food and drink, and were afterwards repeated, on earth, in heaven, and in the making of Amenta. The well or water-spring that was the source of life to primitive man was here continued as a basis for the re-beginning of life in the earth of eternity. In the Ritual the manes, or Osiris N., says, "I am he whose stream is secret." This was the hidden source of water in the earth itself that was repeated as divine source in Amenta. In some of the vignettes to the Ritual Osiris, god of Amenta, is portrayed upon his throne within a shrine that rests upon the water welling from the underworld. One of his titles was the water of renewal. So supreme an element of life was water, by the aid of which the Aarru-paradise was made. "I know the names of the streams within the garden," exclaims the manes; "I utter my praise to the gods who are in the garden" (Rit., ch. 110). The water issues now from underneath the throne of Osiris. But in the earlier cult the source of life as water was the secret of the great god Ptah. In a hymn on the walls of the temple at El-Khargeh, Ptah is saluted as the lord of all, from the very beginning. It is said, "Thou hast made the double earth." "Thou hast placed thy throne in the life of the double earth." It is also said of this one god, "Thy secret is in the depths (or the deep) of the secret waters and unknown" (Renouf, *Hibbert Lectures,* p. 231). This secret rests in the beginning with water. The source of water was the well within the earth, the well-spring of life in the Neter-Kar, the secret water emanating from the Nun, as if it broke up through the solid earth. It was the secret guarded by the Sphinx, by the seven spirits of the earth, the seven Anunnaki seated on their golden thrones. It was the water of the tuat in the Ritual called "the deep which no one can fathom" (Rit., ch. 172). This is the beginning of life with water and vegetation now repeated at the point of a new departure in the making of Amenta by

Ptah the planter of the Aarru-garden. The four waters into which heaven was divided are portrayed in the Sekhet-hetep or fields of peace. Cool water, eatable plants, and refreshing breezes constituted the Egyptian heaven as it had been from the first time in Inner Africa. And according to the pictures, paradise in Amenta is mapped out in four divisions of land amidst the cooling waters of the Aarru meadows or Elysian Fields, the Semitic Garden of Eden. The sign of heaven or the sky is to be seen above a vertical table which is divided into four parts. The garden is intersected by the four waters of the book of Genesis. The great water is the celestial Nile, called the father of the gods, the giver of plenty. The other three are designated the power of the water, innumerable waters, and great place of the water (Rit., ch. 110, and vignettes).

But the paradise depicted in the vignettes to the Ritual is sub-terrestrial, not celestial or circumpolar; it is the earthly paradise. This is the garden of the lower Aarru, not the garden on the summit of the stellar mount of glory. In that, the one water was divided into the two lakes with the river running down from the north to the south. The terrestrial paradise in Amenta is based upon the four quarters of the sky that was suspended by Ptah, and the four quarters are equivalent to the four waters or rivers in the vignettes to the Ritual. The four rivers of Eden belong to this later heaven that was divided into four parts and are a co-type with the four quarters. Hence they are portrayed as issuing from the four sides of the mythical mount in pictures of the garden. In a Buddhist legend, cited by Hardy, a tree takes the place of the mount and four great rivers flow unceasingly from the four boughs of this tree of immensity. The river names, in the biblical version, belong to a later geography, which has to be allowed for; they are a mixture of Egyptian and Assyrian. "A river went out of Eden to water the garden, and from thence it was parted and became four heads." The first is Pishon, the second is Gihon, the third is Hiddekel, the fourth is Euphrates. Of the water or fountain-head Pishon it is said, "That is it which compasseth the whole land of Havilah, where there is gold, and the gold of that land is good; there (also) is bdellium and the onyx stone" (Genesis ii. 11, 12). This land of the good gold corresponds to the Egyptian Puanta or Ta-Neter the divine land which is called "the golden" in the Ritual (ch. 15). But this land of gold was the land of the solar glory. Adorations are offered to Atum as he rises out of "the golden" or comes up from Puanta to illumine the earth.

Atum was the god in spirit, the one god in spirit and in truth; and Atum or Adam in the garden was the man in spirit striving as manes for assimilation to the god. The man of earth as the first Adam passes into the Amenta to become the second Adam in the garden as the heir of life eternal. Atum in Amenta represents generic man and individual manes. He is the god-man, both human and divine, the man in matter and the man in spirit. The French Egyptologist, M. Lefébure, who has lately identified Adam with the Egyptian Atum, as the present writer had done seven years earlier in *A Book of the Beginnings,* refers to a scene on the coffin of Penpii in the Louvre, which is similar to the history of Adam in the sub-terres-

trial paradise, where a naked and ithyphallic personage called "the lord of food" (Neb-tefa) *is standing before a serpent with two legs and two arms,* and the reptile is offering him a red fruit, or at least a little round object painted red. The same scene is again found on the tomb of Rameses VI. And on a statue relatively recent in the museum at Turin it is to Atum = Adam that the serpent, as tempter, is offering the round object, or fruit of the tree. The same writer says, "The tree of life and knowledge was well known in Egypt." And "whether the scene of Neb-tefa can be identified with the history of Adam or not, we can see that the greater number of the peculiar features of this history existed in Egypt—the tree of life and knowledge, the serpent in paradise, Eve thinking of appropriating divinity to herself, and in short Adam himself, are all there" (*Trans. S. Bib. Arch.,* vol. ix., pt. i. p. 180).

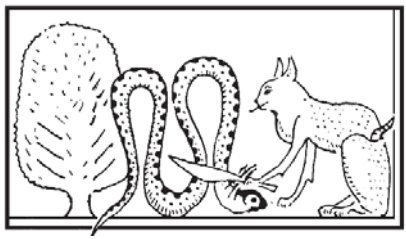
The entrance to the hidden earth was in the western region, founded on the pathway of the sun. The garden of Aarru was the land of promise, peace, and plenty on the eastward side of the Amenta. The manes carries the title-deeds of his allotment with him. In later copies of the Book of the Dead some lines were added to ch. 109: "There are writings in thy possession for the grant of fields, of cornland in which there springeth corn from the effluxes or sap of Osiris." "Enter boldly at the mysterious portals, and be purified by those who are there." The promise is that when the purified deceased comes forth to the Sekhet-Aarru wheat and barley shall be given to him there, and he will sow and reap it with the glorified (Rit., rubric to ch. 72). In another chapter, when the speaker has arrived, he exclaims, "I am the great owner in the garden of Aarru. O this garden of Aarru, the walls of which are of steel (or ba-metal)." "I know the inner gate of the garden of Aarru, out of which cometh Ra, in the east of the sky." "I know those two sycamores of emerald, between which he cometh forth as he advanceth to the eastern gates of the sky, through which he proceedeth" (ch. 149). This is the garden to the eastward of Amenta, or of Eden in Genesis. The speaker also describes it as the garden which is a field of divine harvest. "I know this garden of Ra (Atum): the height of its wheat is seven cubits, the ears are two cubits, the stalks five cubits, the barley is seven cubits. It is the glorified ones, each of whom is nine cubits in height, who reap there in presence of the powers of the east" (ch. 149). Whether imaged as the garden or the harvest-field, this was the earthly paradise, the land of promise and of plenty, and Atum in the harvest-field or Aarru-garden represented not the man of earth, but the manes of Amenta, the man who died and was buried and who rose again in spirit to cultivate his plot of ground for edible plants, or the wheat that grew seven cubits high in this the earth of eternity. The manes makes his way towards those who have become the lords of eternity living for ever, the spirits made perfect, or the gods and the glorified. And it is probable that when he says, "Let me go up to the Sekhet-Aarru and arrive in Sekhet-hetep" (ch. 72), there is a reference to the ascent from the lower to the upper paradise by way of the mount, the tree, or ladder of Ra which reaches to the sky—that is, from the garden of the vine in Amenta to the field of rest in heaven. Hence the need of the ship.

The ship of Nu is thus addressed by the manes in chapter 106: "O thou ship of the garden of Aarru, let me be conveyed to that bread of thy canal like my father, the great one, who advanceth in the divine ship, because I know thee," as was shown from the examination of the initiate in chapter 99.

The garden was divided into fourteen portions called domains, a number which indicates a foundation in one half of the lunar circle. The first of these is entered by the manes in the character of Atum = Adam. He enters with the crown of Atum on his head. He says, "Doff your headdress in my presence. I am the great one; I am the lord among the gods." "Horus has crowned me with 'the diadem of Atum.'" The garden of Aarru itself is the second of the fourteen domains in Amenta. The manes in the character of Atum = Adam enters the second domain as the owner of it, saying, "I am the great proprietor in the garden of Aarru." This he goes on to describe. It is on the horizon of the east = *the garden eastward*. The god who is in the garden with the manes is Har-Makhu, that is Atum. And as Atum is the Kamite original of the Hebrew Adam so the garden of Atum is the Gan-Eden of Adam (ch. 149 and vignette). The third is the domain of "the glorious ones," the seven great companion-spirits who assisted Ptah as his craftsmen in the making of Amenta. In this, the third domain, the manes assumes the divinity of Atum himself, saying, "I am the lord of the red crown which is on the head of the shining one, he who *gives life to mankind with the breath of his mouth*." It was Atum who gave life to mankind or the manes with the breath of his mouth. This is repeated (Gen. ii. 7) when Iahu-Elohim breathed into his nostrils the breath of life, and man became a living soul. In the fourth domain there is a great and lofty mountain of the nether world, the mountain of Amenta, three hundred measures in length and ten in width, the highest point of which ends with the sky. There is a serpent coiling on it seventy cubits in its windings. "He with sharp knives is his name," or, in a word, it is the "piercing" serpent. "He lives by slaughtering the glorious ones and the damned in the nether world." This is the Apap-reptile who may be seen in a vignette to the Ritual facing Sebek on the mount (ch. 108). The manes addresses the monster in the fourth domain, saying, "I see the way towards thee. I gather myself together. I am the man who put a veil upon thy head, without being injured. I am the great magician. Thine eyes have been given to me, and through them I am glorified. Who is he that goeth on his belly? Thy strength is on thy mountain; behold, I march toward it (the mountain), and thy strength is in my hand. I am he who takes possession of thy strength. I go round the sky; thou art in thy valley, as was ordered to thee before." He has deprived the serpent of his magical power and cast him down in the dust, or into the valley.

No sooner was Amenta made and the tree of life, which represented vegetation, planted in the water of life than the Apap-reptile, the serpent of darkness or the dragon of drought, broke into the enclosure. As the representative of drought, its fangs were fastened on the tree of food, of dew, of life. As the representative of darkness it warred against the light of Atum, Horus, Ra, and Taht. And, as the

Ritual has it (ch. 17), "There was conflict now in the entire universe," in heaven, upon earth, and in Amenta, inclusive of the garden. In the great battle betwixt Ra and Apap, described in chapter 39 of the Ritual, Atum as Horus the son fights for the father Ra. When the victory is won Atum says, "Lift up your countenance, ye soldiers of Ra!" The same part is taken by Atum in the garden of Aarru when he delivers Ra from Apap in the third domain. There is a scene in the vignette to ch. 17 (Pap. of Ani, plate 10), in which Atum Ra appears as god the father and Atum-Horus as god the son. The youthful solar god is imaged in the form of a cat, the seer in the dark, and is grappling with the serpent and cutting off or bruising its head. Ra the father is intently gazing at his son whilst the battle is raging. The group of gods looking on are watching the struggle betwixt the great cat and the serpent Apap. The god in conflict with the serpent is Iu the son of Atum, otherwise Atum in the person of the son. And here we have delved down to a tap-root of the Jesus legend. Iu-em-hetep in the cult of Atum-Ra is the coming son, the ever-coming su or son of the eternal; and Iu the su=Iusu, or Iusa the son of Iusāas, is the original of Iusu or Jesus. In one phase the battle was fought nightly betwixt Iu the son of Atum, or, in the Osirian version, betwixt Horus the son of Asar and the loathly reptile. In another phase of the mythos the great battle was fought annually between the saviour-son and the serpent in the garden of Aarru hard by the tree of life, as described and portrayed in the Ritual (ch. 17, 20-22). This war betwixt the serpent and the son who came to save went on for ever, every night, every year, and every other period of time; hence the bruiser of the serpent's head was the saviour who for ever came as the lord of light, the giver of life, protector of the tree of life at its rootage in Amenta.



Horus bruising the Serpent's Head.

There is another personification of the woman who wars against the serpent as Sekhet, otherwise Pasht. This goddess is sometimes depicted standing at the prow of the boat in the act of spearing the serpent as he raises his head and tries to hypnotise the passengers with his evil eyes (ch. 108, ll. 3, 4). It is Sekhet who is mistress of the water in which the Apap lurks by night (ch. 57, l. 1), because she was a lunar goddess, the seer by night, who was also imaged as the cat that killed the serpent or the rat abominated by the sun. Thus there are two versions, lunar and solar. In one the woman or goddess is the slayer of the serpent, in the other it is the son of the woman that bruises the reptile's head. The Romish Church has perpetuated the former; the latter survives in the Protestant world, and, as here shown, both are Egyptian. Moreover, Sekhet the cat-headed consort of Ptah was the mother of Atum-Ra. When we have identified the son in this disguise of a great cat killing a serpent as defender of his father, we may perhaps experience less surprise on learning that the cat was also continued in the Christian Church as a

living type of the "historical Christ." At Aix, in Provence, the great cat was a representative of the newly-born Jesus. On the solemn festival of Corpus Christi the finest tom cat to be found in the canton was exhibited in this character. It was wrapt up like a child in swaddling-clothes and made a show of in a gorgeous shrine. Every knee was bowed in adoration to this effigy, who was Iu in Egypt, and Iahu, cat and all, in Christendom. (Hampson, *Medii Ævi Kalendarium;* Mill, *History of the Crusades.*)

In the pre-Osirian mysteries of Amenta Atum the father was re-born as his own son Iu, the bringer of peace and plenty and good luck, as manifestor for the eternal in time. The birth was periodic because the phenomena were first recurrent in external nature—in the renewal of the light, the return of the waters, the rebirth of vegetation. Hence the Messiah was known as "the king of one year." The son, as Horus, son of Isis, or Iu the su (son) of Atum, was incorporated or incarnated in matter as a spirit from heaven to become the second Atum, Iu-em-hetep, the ever-coming son, whom we identify as the original Iu-su, the Egyptian Jesus. His mission is sufficiently set forth in the texts and pictures of the Ritual, more expressly as the opponent and the conqueror of Apap, the evil serpent. The fight is several times alluded to in which Horus, or the deceased who impersonates him, defends the enclosure against the Apap-serpent. "He makes his way. He repulses the attack of Apap. He crosses the enclosure and repulses Apap" (Rit., 144, 20). "He puts an end to the rage of Apap and protecteth Ra against him daily" (ch. 130). Again, he says, "I have repulsed Apap, and healed the wounds he made" (ch. 136, 3). Ra is identical with Atum, but the character is duplicative. In one Atum-Ra is the father-god, in the other Atum-Horus, or Iu, is the son; and as the son he is the protector and deliverer of his father when he staggers forth upon the horizon from his conflict with the serpent, bleeding with many wounds (Rit., ch. 39).

There is hardly any more precious document on the face of the earth at the present moment than the Papyrus of Ani (published by the British Museum). In this the happy garden is portrayed with the pair of souls, once human, passing through the various scenes which are depicted in the Ritual. The soul, or manes, makes the journey through Amenta in the two halves of sex; "male and female created he them." Thus Ani is accompanied in the pictures by his wife Tutu, who had died eight years before him, and who comes to meet him at the entrance to Amenta, to protect him on the way she travelled first, and to scare away all evil spirits with the shaking of her sistrum as she guides him to the heaven of the glorified elect. As gods, the divine pair in the garden of this late beginning, called Gan-Eden, were Atum and Iusāas. As human, they may be any pair of manes, or translated mortals like Ani and his wife, to whom an allotment in the Sekhet Aarru was given for them to cultivate. In the Hebrew version the divine pair have been humanized in Adam and Eve, as beings *on* this earth, and thus the mystery of Amenta loses all the meaning, which has to be restored by reading the mythos once more in the original. The male and female pair are portrayed together in the vignettes to chapters 15, 15a, 2; 15a, 3; 15a, 4; 15b, 1; 15b, 2, all of which

scenes belong to the earth of eternity. (Naville, *Das Ægypt.,* Todt., pp. 14, 15, 16, 17, 18, 19.) The primal pair of human beings, who are Adam and Eve in the Semitic version of the legend, had been represented in the Papyri as Ani and his wife Tutu, the man and woman that once were mortal on the earth, but have passed into the state of manes, who are on their way to or in the terrestrial paradise. They enter the Aarru-garden. They drink the water of life at its secret source in the Tuat. They eat the fruit of the tree of life, which is offered to Ani, the man, by the divine woman in the tree, who may be Nut or Hathor. If it be Hathor who offers the fruit of the tree, there is a possible link betwixt this scene and the story of Adam's temptation by the woman in the book of Genesis. Hathor's was the tree of earth, Nut's was the tree of heaven. The pair are pictured in the earthly paradise, and therefore in the place of Hathor's tree, the sycamore-fig tree. Now Iusāas, the wife of Atum=Adam and mother of Iu at Annu, was a form of Hathor. So that Hathor-Iusāas offering the fruit of the sycamore-fig to Atum in the Sekhet-Aarru is equivalent to Eve, who offers the fruit of the tree of knowledge to Adam in the Garden of Eden, which, as shown by the apron of fig-leaves, was a fig tree.

When Ani and his spirit-consort, who had been his wife on earth, appear together in the happy garden, they drink the water of life and eat the fruit of the tree, as spirits among spirits. They nestle in the green bower of Hathor the goddess of love, and the pleasures of the earthly paradise are denoted by their playing games of draughts together in the garden. In one scene the pair are portrayed hard by the tree of life, both of them drinking the water of life that flows from beneath the tree. In the next vignette the man is kneeling *alone* before the tree, which is a sycamore-fig tree. A woman in the tree is offering some of its fruit to Ani. This is the goddess Nut, the lady of heaven, who presents the fruit of the tree to the man in the garden of the earthly paradise (Pap. of Ani, pl. 16), and who has been converted into the woman that tempted Adam to eat of the tree as the cause of the fallacious fall. The biblical rendering of this representation is a blasphemy against the Ritual, against womankind, against nature, and against knowledge. The goddess Nut, who offers the fruit of the tree of knowledge to the kneeling man, is in shape a woman, and the meaning could be only too easily misread, as it has been in the legend of the first woman who tempted the first man to eat of the forbidden fruit and to cause the loss of paradise.

According to the Ritual the manes who receive food in the garden of Aarru (ch. 99, 32, 38) or who eat of the fruit of the sycamore-fig tree of Hathor (ch. 52) are empowered to make what transformation they please, and go out of it as spirits. They literally become spirits among spirits as a result of eating the fruit of the tree. The manes says, "Let me eat under the sycamore of Hathor! Let me see the forms of my father and mother" (ch. 52), as he would when the spirit sight was opened for him to perceive with the beatific vision. This is sufficient as a text for the serpent when it says, "Ye shall not surely die; for God doth know that in the day ye eat thereof, then

your eyes shall be opened and ye shall be as gods, knowing good and evil" (Gen. iii. 4, 5). Instead of being damned eternally through eating the fruit of the tree, the manes in Amenta are divinized piecemeal as the result of eating it (82, 2, 5). In the rubrical directions at the end of chapter 99 we read, "This chapter being known, the deceased appears in the field (or cultivated enclosure) of Aarru. He receives food there, the produce of its fields. His members become like to those of the gods. He goes forth pure spirit." (Lines 32-34.) Instead of referring to the fall of man from the terrestrial paradise, this relates to the ascent of souls from a lower heaven won by hard labour in Amenta to an upper heaven attainable at last by spirits perfected. When the manes have literally done their digging in cultivating the fields of Aarru, they ascend the mount of re-birth in heaven to enter the ark or bark of souls, and sail or row themselves to the Hesperian isles.

It follows that the hiding of the guilty pair in the garden is derived from the manes being overshadowed and concealed by the foliage of the tree of Hathor under which they were refreshed. If these do not hide themselves, they make their refuge and secret resting place beneath the tree. "I embrace and *make my asylum* of the sycamore," says the speaker in the Ritual (64, 24).

In the book of Genesis the fruit of the tree is the means of knowing good from evil, and in the Ritual both the good and evil are determined by the nature of the food presented to the cultivators of the garden, or field of divine harvest, in Amenta as it was on earth. The speaker has a choice between the good and the evil—that is, betwixt the food offered by the Apap-serpent of evil, which is denounced as detestable, vile, excrementitious, and the fruit of the tree, upon which the gods and all good spirits feed. The speaker repudiates the typhonian diet. He only accepts that which is offered to him by a messenger who comes from the gods and not from the Apap-serpent. He subsists on the food which is the bread of Horus and Taht. "The Osiris feeds on *the fruit which is produced by the sycamore-fig tree of Hathor."* On that he is nourished in his turn. In Egyptian the wise spirits are the akeru, which are the wise spirits of the instructed dead, and in eating the fruit of the tree the eaters are to become the wise as spirits. This therefore is the tree of wisdom, or of knowledge. In this way, eating of the tree is a part of the process by which the manes in the garden make their transformation into pure spirits. Certain of the baser sort of manes were represented as feeding in Amenta on the excremental foulnesses of human life. In chapter 32 the speaker exclaims, "Back, crocodile of the east, who livest upon *those that devour their own excrement!*" There is a Mangaian representation of some poor wretches in Savaiki who are doomed to endure the indignity of being befouled by the fæces that fall from the more fortunate spirits who are happy in their world of plenty overhead. (Gill, p. 164). The doctrine is native to the Book of the Dead. The Egyptians held that those who were foul and filthy in this life would be fed on excremental matter in the next. The dirty would be dirty still. The Catamite and Sodomite would devour the fæces that are probably denoted figuratively by the words *hesu* and *ushem,* which

the deceased abominates when he asserts that he does not eat the dirt or drink the lye.

It is possible that hints for the story of eating that which was prohibited, and the becoming aware of their nakedness by the guilty pair, and their hiding under the trees, were taken from chapters 53 A, B and 124 of the Ritual. The speaker who has been constituted a soul by Osiris says, *"That which is forbidden I do not eat:* I do not walk upon it with my sandals." Here the forbidden thing is odious because it is evil, filthy, excremental. For those who abstain from such repulsive food, the object of unclean appetites, there are pure foods and proper nourishment provided. To these the manes, man and wife, the pair seen in the pictures, uplift their hands. The speaker for both says they eat under the trees and beautiful branches of the tree upon which the fruit grows within reach (124, 1, 4). The notion of a tree that grew forbidden fruit is probably of totemic origin, with a mystical application to sexual uncleanness. The people whose totem was a particular tree would be forbidden to eat of its fruit, or if it were eaten it must be sacramentally, because it was sacred to them. "Do not eat forbidden food," is a command sternly spoken to the young men in the initiation ceremonies of the Arunta tribes.

In one episode the guilty pair, having eaten of the tree that was to make them wise, perceive themselves to be naked in the garden, and are then clothed with skins by Iahu-Elohim. This also may be explicated by the gnosis. The manes in the Ritual consist of the clothed and the naked. Those who pass the judgment hall become the clothed. The beatified spirits are invested with the robe of the righteous, the stole of Ra, in the garden. There was a special investiture by the god in the garden of Aarru. This clothing in the garden is likewise a part of the process by which the manes pass into the state of spirits. The investiture in the garden of Hetep denotes a spirit made perfect in the likeness of the Lord. This is followed at a distance in the Hebrew Genesis. When the man and woman are invested in their coats of skin they also become spirits, if not as the spirits of the just made perfect. And Iahu-Elohim said, "Behold, the man is become *as one of us,* to know good from evil." The deceased pleads that he may attain the "investiture of the garden" (ch. 110). When clothed they issue in what is termed the "coming forth from the swathings in the garden of Aarru, and the coming forth in exultation" (Renouf, ch. 99). "I hasten to the land, and I fasten my stole upon me, that I may come forth and take possession of the wealth assigned to me" (ch. 110). "I range within the garden of Hetep; I fasten my stole upon me" (ch. 110). "I am the girdled one, coming forth in triumph" (ch. 117). Now in the judgment scenes there is a skin called the nem-skin suspended over a sign that represents the ba-soul (Hor-Apollo, I, 40). The word nem denotes another, a second, also to repeat. Thus the nem skin is a second skin, covering, or investiture. That which it hangs on in the vignette signifies a soul. So that the nem-skin means another garment for the soul. The lord of transformations is said to have numerous skins, as the rehabiliments of souls. A new skin was equivalent to a new lease of existence. It is this clothing

of the manes in a coat of skin that is repeated in the book of Genesis.

Whatsoever astronomical data there may have been for the typical rendering of a fall in heaven, or from the Garden of Eden, *it is the Semites, not the Egyptians, who are responsible for introducing a fall into the moral domain and calling it the veritable fall of man in the beginning.*

The Babylonians handling of the Egyptian wisdom was begun by falsifying it on behalf of an indefinitely later system of theology, which was continued on the Hebrew line of descent in the book of Genesis. Besides which, if the fall of Adam from paradise is identifiable with the falling away of Atum in the astronomical mythology, it becomes at once apparent that the restoration from the effects of such a fall is equally astronomical and a matter of scientific verification. Atum, as father, sank down to Amenta every night, and every morning there was a restoration of the light made by the second Atum in his character of the youthful solar god. In the same way Atum, the closer of the year, was the autumn sun that went down in the winter solstice and rose again in the equinox as opener and restorer in the person of Nefer-Tum, the coming son, who was Iu-su = Jesus as Egyptian. So was it through all the cycles of time, including finally the cycle of the great year of the world. On the scale of precession he who made the lapse at first as Atum or Adam would naturally make the restoration as Iu at the end of 26,000 years for those who rightly kept the reckoning and did not mistake this great ending in time for an actual ending of the world. It was the subject of astronomical prophecy that Atum in person of the son (that is, the su or sa) would come again to restore that which was lost of old, when time had once more travelled to the place of the beginning in the Lion sign, the station of the sphinx in heaven, who kept the secret for the mystery teachers of the eternal, or in whichever sign the cycle was to be fulfilled, when paradise would be regained, and all would be once more as at the first; when, as Vergil sang of the great cyclical renewal, "There shall be another ark, steered by another pilot, bearing the chosen heroes" (the twelve kings or gods that voyaged in the solar bark), "and there shall be other wars, and great Achilles shall be sent once more to Troy" (Vergil, Eclogue iv). In other words, the wandering Iu or Horus, Prince of Eternity, would travel once more round the cycle of precession as divine manifestor and fulfiller in the great year of the world. The tree of life retained its place and prominence in the new heavens of Hebrew prophecy as in the old heaven of the astronomical mythology. "For unto you is paradise opened; the tree of life is planted, the time to come is prepared, plenteousness is made ready, a city is builded, and rest is allowed. Sorrows are passed, and in the end is shown the treasure of immortality" (2 Es. viii. 52-54). All of which had been realized for the Egyptians in the garden of Hetep, the Aarru-paradise upon the stellar mount of glory.

Apart from the astronomical allegory, the only fall of man was that of the Adam whom the seven Elohim tried to make out of the red earth, but failed from lack of the immortal spark of spirit, which was ascribed to the father in heaven when the human father had been

individualized on earth. This was the man of flesh who was born, not begotten; the man who descended from the mother only—that is, totemic man, who was shaped by the apprentice hands of the seven powers, together with their mother, and who preceded the supreme being. The first-formed Adam was of the earth earthy, of the flesh fleshly, the man of matter = the mother. This was the origin of an opposition betwixt the flesh and spirit, the man of earth and the man from heaven, which led to a doctrine of natural depravity and pollution of the flesh when compared with the purity of spirit. The doctrine of natural depravity did not originate in the moral domain, it originated in matter considered to be at enmity with the spirit. The cause of this depravity in the flesh was ascribed to the woman after the soul or spirit had been assigned to the fatherhood. The mother was the maker of flesh from her own blood or the red earth, and in one particular phase the blood of the woman was held to be vile and filthy. Job asks, "How can man be clean that is born of a woman?" (xxv. 4). But this "depravity" was a result of confounding the blood as virgin source of life with the menstrualia. There is a hint of the doctrine in the Ritual. In the chapter "whereby one cometh forth to day from Amenta," the manes says, "Shine thou on me, O gracious power; as I draw nigh to the divine words which my ears shall hear in the Tuat, *let no pollution of my mother be upon me."* The speaker is making his transformations into the glorious body of a manes who will be perfected in becoming pure spirit, which is the antithesis of the earthly body that was made flesh in the blood of the mother. "Let no pollution of my mother be upon me" is equivalent to saying, "Deliver me from all fleshliness of the old earth life." Here, however, the utterer of this prayer is one of the manes who has risen in the shape of the old body, but changed in texture, and who is desirous of being purified and perfected in the likeness of the holy spirit, which is personalized in Amenta as Horus, the anointed son of god the father. A hundred times over one sees how these utterances pertaining to Amenta have been perverted through being assigned to human beings in the life on earth.

The additional features added by the Semites to the original version of the mythos consist in the introduction of a primal pair of mortals eating the forbidden fruit; the temptation and seduction of the woman by the deceiving serpent; the turning of the woman into the tempter of the man; the criminality of the first parents, who lost the world and damned the race before a child was born; the creation of an original sin which was destined to overshadow the human family with an antenatal cloud of guilt and of hereditary depravity, and thus prepare the way and the need for the Christian scheme of redemption to regain a paradisaical condition which was never lost and never had existed. These were the crowning achievements of those who falsified the teachings of the Egyptians. Nothing could better illustrate the difference between the two versions than the opposite treatment of work. In the biblical travesty the curse is to come to the man in the shape of work and to the woman with the labour pangs of maternity. Whereas in the Ritual work is the blessing and the workers in Aarru are the blessed. They cultivate their own allotted portions in the field of divine harvest, and may be said to

make their way and win their other world by work. For the Egyptian could find his heaven in the satisfaction of accomplished work. Again, if we take Ani and his wife, Tutu, as representatives of the pair, once human, and now manes, in the garden, we shall find that so far from the "woman" having been the cause of a fall in the Egyptian Genesis, so far from her having been an agent of the evil serpent, or of Satan, as the Christian fathers ignorantly alleged and brutally maintained, she, the only one who ever had been a woman in this or in other forms of the pair, is portrayed as defender of the man all through the trials and temptations that beset him in his passage through the nether world. She is his guide and protector. She propitiates the powers with offerings on his behalf. She makes his music and his magic all the way.

The pair in Eden or the earthly paradise fulfil two characters in the Kamite myth and eschatology. They are either two of the gods, as Atum and Kefa (Kep), or two of the glorified, as Ani and Tutu. But in neither are the male and female in the garden a pair of human beings; both as the gods and the glorified they are supra-mundane and *doubly non-human.* Finally, if the "fall" had ever been a veritable fact, the subsequent history of man might be summed up as one long, vast, unceasing, vain endeavour to remedy the disaster and the failure that befell the divine government of the universe in such a helpless way as would destroy all future trust. The vessel would have been lost in the act of being launched, and not a hand reached forth to save the victims until some nineteen centuries ago, when God himself is said to have come down in person for a long-belated rescue of shipwrecked humanity. But the Semitic story of the fall is false, and the scheme of redemption founded on it is consequently fraudulent. As it comes to us, the book of Genesis is based on misappropriated legends. It is responsible for an utterly erroneous account of creation and the origin of evil, and its damnation of the race through Adam's fall is the sole ground on which the Christian world can now find foothold for its coming Saviour. And, however long or however short a time the imposition lasts,

> "The same old lie, for ever told anew,
> Will never serve to make the falsehood true."

THE EGYPTIAN WISDOM IN OTHER JEWISH WRITINGS

BOOK VIII

THE Kamite mythos of the old lost garden may be seen transforming into Hebrew legendary lore when Ezekiel describes an Eden that was sunk and buried in the lowermost parts of the earth. "Thus saith the Lord . . . When I cast him (Pharaoh) down to Sheol with them that descend into the pit: and all the trees of Eden, . . . and all that drink water were comforted in the nether parts of the earth. . . ." "To whom art thou thus like in glory and in greatness among the trees of Eden? Yet shalt thou be brought down with the trees of Eden into the nether parts of the earth; thou shalt lie in the midst of the uncircumcised." (Ez. XXXI. 15, 16, 18.) This is the *garden of Eden in Sheol,* and Sheol is a Semitic version of the Egyptian Amenta. That is why the lost Gan-Eden is to be found in the nether parts of the earth as an outcast of the later theology.

When the word Sheol in the Old Testament is rendered in English by "the grave," it is inadequate times out of number. The Hebrew writers were not always speaking or thinking of the grave when they wrote of Sheol, which has to be bottomed in Amenta, the divine nether-earth, not simply in the tomb. The grave is not identical with hell, nor the pit-hole with the bottomless pit. The pangs and sorrows of Sheol, like the purging pangs of the Romish purgatory, have to be studied in the Egyptian Ritual. Many of the moanings and the groanings in the Psalms are the utterances of Osiris or the Osiris suffering in Amenta. They are the cries for assistance in Sheol. The appeals in the house of bondage for help from on high, and for deliverance from afflictions and maladies more than human, were uttered in Amenta before they were heard in Sheol, and the Psalmist who first wrote the supplications on behalf of the manes was known as the divine scribe Taht before the Psalms in Hebrew were ascribed to David. The speaker of Psalm xvi. is talking pure Egyptian doctrine in Amenta concerning his soul and body when he says, "My flesh shall dwell in safety, for thou wilt not leave my soul in Sheol; neither wilt thou suffer thy holy one to see corruption; thou wilt show me the path of life; in thy presence is the fulness of joy, in thy right hand there are pleasures for evermore." As we see from the Ritual, this is the manes expressing his confidence in the duration of his personality, the persistence of his sahu or mummy-soul in

Amenta, and his hope of being vivified for ever by the Holy Spirit and led along the pathway of eternal life by Horus the Redeemer to the right hand of his father, Atum-Ra. He is the sleeper in Amenta when he says, "I shall behold thy face in righteousness; I shall be satisfied with thy likeness when I awake" (Ps. xvii. 15). The Osiris woke in Sekhem, where he saw the likeness of his Lord who left his picture there; his true likeness as the risen one transformed, transfigured, and divinely glorified, that looked upon the manes, smiling sun-wise through the defecating mist of death, for the Osiris to come forth and follow him. The speaker was in Amenta as the land of bondage when the "cords of Sheol" were bound about him. He was assimilated to the suffering Horus, sitting blind and helpless in the utter darkness, pierced and torn and bleeding from the wounds inflicted on him by Sut, who had been his own familiar friend, his twin-brother, and who had turned against him and betrayed him to his death. The most memorable sayings in the Psalms, and the most misleading when misunderstood, are uttered in this character of Osiris, who was the typical victim in Amenta, where he was tormented by the followers of Sut, the forsaken sufferer who was piteously left to cry, "My God! My God! Why hast thou forsaken me? Why art thou so far from helping me?" The sufferer is in Sheol, the miry pit, when he says, "I sink in deep mire." "Deliver me out of the mire, and let not Sheol shut her mouth upon me" (Ps. lxix. 2, 14, 15).

Sheol, then, is one with Amenta, and the drama with its characters and teachings belongs to the mysteries of Amenta, which are attributed to Taht, the Egyptian psalmist, who is the great chief in Sekhem, the place where Horus suffered or Osiris died. Taht was the writer of the sayings attributed to Horus in his dual character of the human sufferer in Amenta and of Horus-Tema, the divine avenger of the sufferings that were inflicted on Osiris by the "wicked," the Sami, the co-conspirators with Sut, the Egyptian Judas. This will account for the non-natural imagery and hugely inhuman language ascribed to the supposed historic David, who as writer was primarily the psalmist Taht, and who called down the divine wrath upon the accursed Typhonians for what they had done in binding, torturing, and piercing Horus (or Osiris) and pursuing him to death. So far as the language of Taht remains in the Psalms of David, it is inhuman because the characters of the drama were originally non-human. This is one of the many misrenderings that have to be rectified by means of the Egyptian Ritual, when we have discriminated between the earth of time and the earth of eternity, between the denizens of Judea and the manes in Sheol, and learned that the Hebrew and Christian histories of these mystical matters have been compounded out of the Egyptian eschatology.

It is noteworthy that certain of the Psalms, in two different groups (xlii. to xlix. and lxxxiv. to lxxxviii.), are specialized as "Psalms of the Sons of Korah." These were the rebels, once upon a time, who, according to Hebrew tradition, disappeared when the earth opened and swallowed them up alive. This is a legend of Amenta. The only earth that ever swallowed human beings was the nether-earth of Sheol; and if we take our stand with the sons of Korah in Amenta we can

read these Psalms and see how they should especially apply to those who were swallowed by Sheol in the nether-world. "One thing," says a commentator, "which added to this surprising occurrence, is that when Korah was swallowed in the earth his sons were preserved." They went down to the pit in death, but lived on as did the manes in Amenta. The sons of Korah are in Sheol. But, says the speaker, "God will redeem my soul from the power of Sheol" (Ps. xlix. 15). He exclaims, "Bring me unto thy holy hill and to thy tabernacles." Psalm xlv. is a Psalm addressed to the anointed son, the king = the royal Horus, who comes as a conqueror of death and Sheol. Psalm xlvii. is a song of the resurrection from Amenta. "God is gone up with a shout," to sit upon his holy throne, in the eternal city" on his holy mountain," which was the way up from the dark valley for those who, like "the sons of Korah," sank into the nether-earth, but who lived on to rise again and reach the summit of the sacred mount. The Kamite steps of ascent were buried as a fetish figure in the coffins with the dead for use, typically, when they woke to life in Amenta. It is said to the Osiris in the Ritual, "Osiris, thou hast received thy sceptre, thy pedestal, and the flight of stairs beneath thee"; this was in readiness for his resurrection. These images of the stand on which the gods were elevated, like Anup at the pole, the tat of stability, and the steps of ascent to heaven, were buried with the mummy as emblems of divine protection which are with him when he emerges from the comatose state of the dead. The steps thus buried stand for the mountain of ascent. We are reminded of this by the Psalmist when he sings, "O Lord, thou has brought up my soul from Sheol. Thou, Lord, of thy favour hadst *made my mountain* to stand strong" (Ps. xxx. 37)—the mountain that was imaged in the tomb by the steps with the aid of which the deceased makes the ascent from Amenta, and can say, "I am the lord of the stairs. I have made my nest on the horizon" (Rit., ch. 85). The Pharaoh Unas exults that the ladder or steps have been supplied to him by his father, Ra, as means of ascent to spirit world. When King Pepi makes his exodus from the lower earth to the elysian fields Sut sets up his maket, or ladder, in Amenta by which the manes reaches the horizon; and, secondly, Horus erects his ladder by which the spirit of Pepi reaches up to heaven. This divides the steps of ascent into halves of seven each as these are figured in the seven steps of the solar boat. Thus the total number is fourteen, as it was in the lunar mythos when the eye of the full moon was attained at the summit of fourteen steps or top of the staircase. The number, as may be explained, was fifteen in the soli-lunar reckoning of the month. Thus in one computation there were fifteen steps to the ladder of ascent from the depths of Amenta to the summit of the mount. Now, fifteen of the Psalms (cxx. to cxxxiv.) are termed "Psalms of degrees." In the Hebrew they are called "a Song of ascents." In the Chaldee they were designated "a song that was sung upon *the steps of the abyss."* These are the steps from the abyss or depths of Sheol mentioned by the speaker, who says, "Thou shalt bring me up again from the depths of the earth" (Ps. lxxi. 20). "Out of the depths have I cried unto thee, O Lord" (Ps. cxxx. 1). Thus the steps constituted a means of ascent from Sheol or Amenta,

and in the song of ascents we can identify the staircase of the great god by which the summit of the mount was attained. The speaker has dwelt long in the death-dark land. He will lift up his eyes to the mountains, or the mount: "Unto thee do I lift up mine eyes, O thou that sittest in the heavens." "The Lord hath chosen Zion: he hath desired it for his habitation"—as he had already done when his name was Khnum, or Osiris, the lord of Sheni (Rit., ch. 36). The celestial mountain is the place where the throne was prepared for the last judgment in the mysteries of Amenta, and figured in the maat upon the summit of the mount. It was there Osiris sat "in his throne judging righteously" "as king for ever." The mount was also called the staircase of the great god. Osiris is said to sit at the head of the staircase, surrounded by his circle of gods (Rit., ch. 22). In the pre-Osirian cult it was Atum-Ra who sat as the great judge in the maat, the hall of truth, law, and justice. As we have seen, the mount on high was also imaged by other types of the ascent to heaven.

The speaker in the song of ascents or the psalms of fifteen degrees is at the base of the mythical mount in Sheol = Amenta. The lord whom he addresses is upon the summit of his holy hill, just as Osiris, or Atum or Sebek, is the great god seated at the head of the staircase. In his distress he cries unto the Lord for deliverance from the enemy, who is Sut the liar and deceiver; "him that hateth peace." "My soul," he says, "hath long had her dwelling with him that hateth peace. I am for peace." "Woe is me!" he cries, "that I sojourn in Meshech" (Ps. cxx. 5). Meshech, or meska in the Egyptian, as a place-name signifies the place of scourging and purifying in Suten-Khen. It is the Kamite purgatory as a place of rebirth in Amenta (Rit., ch. 17) for the soul, on its resurrection from the dead prior to the ascent of the steps, the ladder, staircase, column, or mount. On passing through the sixth abode of Amenta (Rit., chs. 72 and 149) the speaker pleads, "Let me not be stopped at the meska; let not the wicked have mastery over me." "Let me join my two hands together in the divine dwelling which my father Atum hath given me, he who hath established an abode for me above the earth, wherein is wheat and barley of untold quantity, which the son of my own body offereth to me there as oblations upon my festivals." And when the manes has passed through the meska or place of purifying he prays to be delivered from the hells that await the damned. In Meshech or the meska the sufferer says he will lift up his eyes unto the mountains from whence his help shall come. The mount is pluralized, but it is the summit upon which stands the heavenly Jerusalem, "builded as a city that is compact together, whither the tribes go up, even the tribes of Ihuh, to give thanks unto the Lord." There were set "the thrones for judgment, the thrones of the house of David," which are the twelve thrones in heaven, as described in the book of Revelation. The single mount is Zion, the Egyptian shennu, or hetep, the mount of rest.

> "For the Lord hath chosen Zion,
> He hath desired it for His habitation;
> This is my *resting-place* for ever."—Ps. cxxxii.

On the last of the fifteen steps of ascent a call is made upon the starry luminaries to praise the Lord. "Bless ye the Lord, all ye

servants of the Lord, which by night stand in the house of the Lord. Lift up your hands to the sanctuary, and bless ye the Lord. The Lord bless thee out of Zion" (Ps. cxxxiv). These are they who stand by night around the throne at the top of the steps, and this last finishing touch is very definitely astronomical. As Egyptian, there was an upper circle of the great spirits round the throne upon the summit of the mount, who were called the shennu, and the mount of the shennu = Mount Zion.

Under one of its Egyptian names the valley of Amenta or Sheol is called "Akar." This valley of Akar we identify with Achor, the valley of sorrow in the Hebrew. 'Achor's gloomy vale" is sung of in the Christian hymn, and this is the essential character of Akar. It has been observed by Renouf that the notion of obscurity is connected with Akar, whereas the notion of brightness is essentially associated with the mount (*Proc. Soc. Bib. Arch.,* March 7, 1893, p. 223). The two gates of Akar are mentioned in the pyramid texts of Pepi (line 72) as equivalent in sense to the two gates of Seb or the earth (Renouf, Rit., ch. 39, note). The difference lies betwixt the mythical and eschatological application. The gates of Seb refer to our earth, and the gates of Akar to Amenta, the land of shades in the earth of eternity. When the valley of Achor is to become a door of hope it is in the wake of the solar god who goes forth from the gate of Akar to the summit of the mount. Israel was to be judged and to make answer in the judgment hall (which stood at the place of exit in the topography of Amenta), "as in the day when she (previously) came up out of the land of Egypt," which was one and the same thing in the mythical representation of the Exodus (Hosea, ii. 15). In fact, the supposed history is identified with the mythos by Esdras, who portrays the last judgment, which is to be as it was in the time of Achan when he was doomed to die in the valley of Achor, the Egyptian valley of the shadow of Akar (2 Es. vii. 26-37). In this valley was the sepulchre of Osiris, betwixt the two mountains or horizons of the west and east. So the graves of the Hottentot deity Heitsi-Eibib were made in a valley or narrow pass between two mountains, and from these he, like Osiris, rose again and made his transformation in the tree of dawn.

The nature of Achor is indicated by Hosea when he says of Israel (ii. 14, 15), "I will allure her and bring her into the wilderness, and I will give her the valley of Achor for a door of hope, and she shall make answer in the judgment there." It was in Achor that the stoning of Achan occurred, in the valley of vengeance, and it is there that Israel was to answer for all her iniquities. Thus, whatsoever events had occurred in Achor's gloomy vale took place in the Akar or Aukerti of the nether-earth, which was a place of passage for the manes through Amenta. In the distance lay the Aarru-paradise with the seven cows called the providers of plenty resting in the green fields of peace and prosperity. The vale of Akar led to the Aarru-meadows, and out of these arose the mountain of the Lord, upon the summit of which was the place of rebirth in the upper paradise, the abode of the blessed. This is the imagery made use of by Isaiah (lxv. 9, 12): "Thus saith the Lord: I will bring forth a seed out of Jacob, and out of Judah an inheritor of my mountain; and my chosen

shall inherit it, and my servants shall dwell there. And Sharon shall be a pasture for flocks, and the valley of Achor a place for herds to lie down in, for my people that have sought me. But ye that forsake the Lord, that forget my holy mountain, that prepare a table for fortune and that fill up mingled wine unto destiny, I will destine you to the sword." This is the mountain of Amenta. Fortune and Destiny are two Egyptian deities who are mentioned here by the name of Gad and Meni, but only mentioned to be abjured. As Egyptian the goddess of fortune was Rannut, who was also the giver of good fortune in the harvest. The god of destiny or fate was Shai, the apportioner of the lot. These are to be cast out and their worshippers destroyed, but the mould of the imagery remains in the valley of Achor. Indeed, the chart of Judea looks like a copy of the scenery in Amenta as it would be if the land had been originally mapped out by the emigrants from Egypt. Amenta and the Aarru-paradise, with its heaven on the summit of the mount, have been repeated at innumerable sacred places of the world, such as the Garden of the Gods and the holy mountain of Shasta in Colorado.

The first resurrection of two and the coming forth to day occur in the valley of Akar. The valley of passengers, the burial-place for Gog and his multitude; the valley of Elah, the valley of giants, the valley of the Rephaim, the valley of death, the valley of judgment, the valley of Siddim, the valley of Hinom—are all figures of Amenta in the nether-earth of the mythos and eschatology, and therefore of the Hebrew Sheol. The "valley of decision" (Joel iii. 14) is likewise the valley of Amenta associated with the mount of the Lord, the valley of the lower earth in which the great judgment was delivered at the end of the world, or age, or cycle of time, which was annual in the mysteries, as it still is in the Jewish ceremonies celebrated at the end of every year. The Lord is about to judge the whole world in the valley of judgment, here called Jehosaphat. "Multitudes, multitudes in the valley of decision, for the day of the Lord is near in the valley of decision. The sun and moon are darkened, and the stars withdraw their shining. And the Lord shall roar (as the god in lion form—Rit., 54, 1) from Zion, and utter his voice from Jerusalem; and the heavens shall shake; but the Lord will be a refuge unto his people, and a stronghold to the children of Israel. So shall ye know that I am the Lord your God dwelling in Zion my holy mountain. And it shall come to pass in that day that the mountain shall drop down sweet wine, and the hills shall flow with milk, and all the brooks of Judah shall run with waters, and a fountain shall come forth out of the house of the Lord and water the valley of the acacias." Every feature of this imagery is and ever had been Egyptian. The valley of decision is the Egyptian valley of judgment in which the great hall of mati, the house of the Lord in the solar mythos, was the judgment-seat. The lord who sat in judgment was Atum, in his lion form as lord of terrors. The lord enthroned upon his holy mountain was Atum-Ra upon the mountain of Amenta which the manes climbed for their rebirth in heaven. The mountain that souls are commanded to flee to for safety in the time of trouble and threatened destruction—which is repeated in the New Testament—is the mountain of the manes, who fled to its summit in the likeness of

birds. This is expressed in Psalm xi. "In the Lord put I my trust. How say ye to my soul—flee as a bird (or birds) to your mountain. For lo, the wicked bend the bow; they make ready their arrow upon the string, that they may shoot in darkness at the upright of heart. The Lord is in his holy temple, the Lord, his throne is in heaven," on the summit of the solar mount to which the hawk-headed manes fled and were out of the reach of the rebels, the Sebau, the wicked, the Sut-Typhonians who pursued and shot at them in the darkness, and who were rained upon with fire and brimstone and the burning blast, or overwhelmed with the inundation in the Red Sea or lake of Putrata in Amenta. According to the ancient Osirian mythos, there was a cleft in the hill-side at Abydos, through which the manes passed as human-headed birds in the shape of hawks or herons. This was a prototypal representation of the souls fleeing for refuge to the mountain, that was afterwards repeated in Semitic legends, Hebrew and Arabic.

The typical valley, then, goes with the mythical mountain or mountains in the Hebrew writings. The valley of Amenta is the dwelling-place of the manes, which are represented as the rephaim who answer to the Egyptian repait. The repait, or pait, are the dead below the earth who are in the custody of Seb. The rephaim are the dead in the Hebrew Sheol. In the day of vengeance, says Isaiah, "it shall be as when the corn is reaped and the ears are gleaned in the valley of Rephaim." In the valley of Amenta was the field of divine harvest and the vintage of vengeance. In tracing the Israelites on their journey out of Lower Egypt we shall meet with the rephaim, who are the giants and at the same time shades of enormous stature. Meanwhile, whatsoever battles were fought or vast events occurred in the valley of the rephaim, they took place in the earth of the dead, and not upon the upper earth. The giant king of Bashan was one of the rephaim; Goliath, the colossus, was another of the rephaim; and these giants dwelt in the valley of the rephaim. Consequently, the conquerors of the rephaim, whether called Moses or Abraham, Joshua or David, who warred with the giants as shades of the dead in the valley of the rephaim, could no more be historical characters than were the rephaim themselves.

On entering the dark valley of Amenta the Egyptian manes most assiduously seeks for the place of refuge and safety provided by the great god, and for the entrance to the ark or tabernacle of Osiris-Ra. This is a secret covert in the midst of Akar. Osiris is denominated "lord of the shrine which standeth at the centre of the earth" (Rit., ch. 64). It is said by the speaker in the Litany of Ra, "Here is the Osiris; carry him into the hidden sanctuary of Osiris, lord of eternity, who is under the care of the two divine sisters that give protection in the tomb! Carry him into the hidden dwelling where Osiris resides, and which is in Amenta, the mysterious sanctuary of the god at rest. Bear him, open your arms to him, stretch out your hands to him, take off your veils before him, for he is the great essence whom the dead spirits do not know," but to whom they are indebted for the resurrection to new life. In the Psalms the tabernacle or sanctuary in Sheol takes the place of the ark or secret shrine of Osiris in Amenta. "Lord, who shall sojourn in thy Tabernacle?" (Ps. xv. 1). "In the court of his tabernacle shall he hide me" (Ps.

xxvii. 5). "In Salem is his tabernacle, and his dwelling-place in Zion" (Ps. lxxvi. 2). The resurrection of the manes took place in Sheol or Amenta. And it is as the risen manes in Sheol that the speaker seeks to dwell in the sanctuary of the Lord and to contemplate his temple. Hence he says, "In the covert of his tabernacle (or dwelling) shall he hide me. He shall lift me upon a rock. I will offer in his tabernacle sacrifices of joy" (Ps. xxvii). Such sacrifices or offerings are made to Osiris in his shrine of earth or tabernacle in Amenta, as shown by the vignettes to the Ritual. This was the "stronghold of salvation to his anointed" in the earth of eternity. This we take to be the tabernacle, sanctuary, or house of the lord in Sheol, of which it is said, "Who shall sojourn in the tabernacle?" "In the day of trouble he shall keep me secretly in his pavilion. In the covert of his tabernacle shall he hide me" (Ps. xxvii. 5, 6), "in the place where the divine glory dwelleth" (Ps. xxvi. 6).

The mummy-Osiris in Amenta is the figure of a sleeping deity. This, as the mummy-Ptah or Putah, we hold to have been the prototype of the sleeping Buddha. The mummy-image of divinity was continued in Osiris-Sekeri. He is the inert in matter, the sleeping or resting divinity, the breathless one; Urt-Hat, the god of the non-beating heart, the silent Sekari. Such also is the divine sleeper who is piteously appealed to by the human sufferer in Sheol, and who is identical with Osiris sleeping in Amenta. The speaker in the Psalms cries "unto the Lord with his voice," "Arise, O Lord! save me, O my God!" "Arise, O God, judge the earth. O God, keep not thou silence. Hold not thy peace, and be not still, O God" (Ps. lxxxii. 8, lxxxiii. 1). The waking preceded the great judgment. "Arise, O Lord, in thine anger; lift up thyself against the rage of mine adversaries, and awake for me. Thou hast commanded judgment" (Ps. vii. 6). "O Lord, when thou awakest thou shalt despise their image." "Awake; why sleepest thou, O Lord? Rise up for our help" (Ps. xliv. 23, 26). "Then the Lord awaked as one out of a sleep, and he smote his adversaries backward" (Ps. lxxviii. 65). This is the awaking of the god as Amsu, whip in hand, when he arises and asserts his sovereignty over all the opposing powers. The speaker is in the position of *the* Osiris, as the mummy sleeping in Amenta when he pleads with the protecting power, "Keep me as the apple of the eye. Hide me under the shadow of thy wings from the wicked that spoil me, my deadly enemies that compass me about." "As for me, I shall behold thy face in righteousness; I shall be satisfied with thy likeness when I awake" (Ps. xvii. 8-15). In these passages Osiris the mummy-god as sleeper in Amenta and the Osiris as a manes are both represented, and are both distinguishable each from the other. The speaker in Psalm xvii. is in Sheol waiting to awake in the living likeness of this redeemer from death, and he is surrounded by "the wicked," who are the "deadly enemies" that compass him about. He cries, "Deliver my soul from the wicked which is thy sword"—as power of punishment (xvii. 13). It is the wicked who come upon the sufferer "to eat up his flesh," not as cannibals on earth, but as evil spirit-powers of prey (Ps. xxvii. 2). The opponents of the sun and the manes appear in the Psalms as the adversary and the adversaries. The individual adversary is discriminated from the

adversaries. Also the individual adversary is reproduced in the two characters of the Apap-dragon and of Sut or Satan, once the familiar friend or twin brother of the good Osiris, and afterwards his betrayer and inveterate personal enemy. Now, the adversaries of Osiris, or of souls in Amenta, include the Sebau, and these are the "wicked" by name, for the word in Egyptian signifies the profane, impious, blasphemous, culpable, or wicked. They rise up from Amenta as the powers of darkness in revolt, but are for ever driven back into their native night by Horus or Ra, Taht or Shu. These are the wicked of whom it is said in the Psalm, "They shall return or be driven back to Sheol" (Ps. IX. 17).

The comparative process shows that, like Taht, the Psalmist opens in Amenta, the place of the wicked who have no power to "stand in the judgment." The "wicked" in Amenta are the adversaries of the sun and the soul of man. These are the rebels who for ever rise in impotent revolt against the Lord and his anointed, Osiris-Ra and Horus in the Ritual, Ihuh the father-god and David the beloved in the Psalms. The "wicked" rage against the Lord and his anointed, saying, "Let us break their bands asunder and cast away their cords from us" (Ps. ii. 3). These are the "cords of death," the "cords of the wicked" (Ps. cxxix. 4), the cords with which the manes are fettered in the land of bondage and the depths of Sheol. The Lord that sitteth in the heavens has these children of failure in derision. He has set his son as king upon the holy hill of Zion, who is to break them with a rod of iron and dash them in pieces like a potter's vessel. These are they of whom it is said to the Lord, "Thou hast broken the teeth of the wicked." That is in defence of the sufferer in Sheol, who exclaims, "I cry unto the Lord with my voice, and he answereth me out of his holy hill. I laid me down in death and slept; I awaked, for the Lord sustaineth me" (Ps. iii. 4, 5). Osiris the typical sufferer in Amenta was imaged as the mummy bound up in the bandages of burial. As Osiris the mummy he was the Karest or prototypal Corpus Christi. As Osiris-Sekeri he was the coffined one. As Osiris-sahu he rose again in a spiritual body. As Osiris-tat he was a figure of eternal stability. For reasons now to be adduced, Osiris, or the Osiris, represents that typical sufferer whose cries and ejaculations are to be heard ascending from Amenta in the Egyptian Ritual and from Sheol in the Hebrew Psalms.

David pleading in the cave is equivalent to Osiris crying in the caverns of Sut in Amenta. He says, "I cry with my voice unto the Lord. With my voice unto the Lord do I make my supplications. I said, Thou art my refuge, my portion in the land of the living" (he being in Sheol, the land of the dead). "I am brought very low. Deliver me from my persecutors. Bring my soul out of prison" (Ps. cxlii.). The prison here is identical with the deep, the pit, the miry clay of Sheol, elsewhere specified. The sufferer in Amenta is Osiris or Horus in the Egyptian eschatology. He is also *the* Osiris as the suffering manes. Both have to be taken into account in tracing the sufferer in Sheol. He enters Amenta as a prison-house. He prays that it may be opened for him to come forth, so that he

may be finally established with those who have secured a place among the stars that never set, and who are called the masters of eternity. He cries, "O Ra, open the earth! Traverse Amenta and sky! Dissipate our darkness! O Ra, come to us!" (Book of Hades, 4th div., tablets 2, 7, and 8). Amenta or Sheol was the prison-house of the soul in death, and the soul of the deceased is portrayed as a prisoner in the bandages of the mummy, like Osiris in the Kâsu. The Osiris says to the warders of the prisons, "May I not sit within your dungeons, may I not fall into your pits" (Rit., ch. 17). Horus, the deliverer of the "spirits in prison," comes to set the prisoners free from their sepulchres, to dissipate the darkness and open all the pathways to the land of light. In the chapter by which the prison-house of Amenta is opened to the soul and to the shade of the person, that he may come forth by day and have the mastery over his feet, the speaker prays that the eye of Horus may deliver his soul. He cries to the keepers, "Imprison not my soul, keep not in custody my shade. Let the path be open to my soul. Let it not be made captive by those who imprison the shades of the dead" (Rit., ch. 92). Horus is the Kamite prototype of the chosen one, called the servant by Isaiah, who came "for a light of the Gentiles, to open blind eyes, to bring out prisoners from the dungeon and them that sit in darkness out of the prison-house" (Is. xlii. 7). It is not pretended that mortal Horus was born on earth of a mother who was a human virgin in the house of bread at Annu, or that he lived as Unbu the branch at Nazareth or its Kamite equivalent. Such localities in the Ritual are in Amenta, and the transactions take place there, not on this earth. There was the prison-house of death, and from thence the resurrection to a future life by transformation of the human soul into an immortal spirit, as it was represented in the greater and most solemn mysteries.

When the mortal entered Amenta, it was in the likeness of Osiris, who had been bodily dismembered in his death, and who had to be reconstituted to rise again as the spirit that never died. The mortal on earth was made up of seven constituent parts. The Osiris in Amenta had seven souls, which were collected, put together, and unified to become the ever-living one. The deceased in the image of the ba-soul asks that he may be given his new heart to rest in him (Rit., ch. 26). He becomes a sahu, or glorified body (ch. 47). He pleads that the way may be made for his soul, his khu (glory), his shade, and his ka (chs. 91 and 92). These have to be united in the likeness of the typical divine soul which was personalized as Horus the son of Ra, in whose image the spirits of the just made perfect finally became the children of God. When the deceased enumerates his souls, he is a manes in Amenta, and it follows that when the speaker in the Psalms does the same, he is in Sheol, the Hebrew Amenta, not on earth, and therefore is neither a King David nor any other mortal. This identifies the doctrine as Egyptian.

As we have seen, man, formed in the image of God, had seven souls. Seven souls were assigned to Atum-Ra, and the human being who was made in his likeness had seven component parts. These were described as the ka, the I or ego; the ba, a human-headed soul; the hati, or breathing heart; the sahu, or spiritual body; the khu,

or glory; the khabit, or shade; and finally, the perfect spirit. At least six of these can be identified in a passage of the sixteenth Psalm. "Because he (the Lord) is at my right hand, I shall not be moved. Therefore my *heart* is glad and my *glory* rejoiceth; my *flesh* (the mummy-form) also shall dwell in safety. For thou wilt not leave my *soul* in Sheol; neither wilt thou suffer thine *holy one* to see corruption. Thou wilt show me the path of life." In this passage we can perceive a reference to the hati or breathing heart, the khu or glory, the sahu or mummy-form, the ba-soul, the Horus-spirit, and the ka. If the khabit or shade had been mentioned, there would have been seven altogether, which constituted the totality of a future personality. The speaker in Psalm vii. had said, "Let the enemy pursue my soul" (or human-headed ba); "let him tread my life (ankhu) down to the earth, and lay my glory (khu) in the dust," but for all this he will be avenged upon his adversaries in the judgment. The khu is the particular soul of the seven that was known as the luminous one, or the glory—the soul that was brought up from Sheol or Amenta when it had attained the glory or become one of the glorified. At this stage the speaker in the Ritual says, "Here am I; I come, and am glorified and filled with soul and power" (ch. 94). He has attained the glory of the khu. In the book of Psalms the speaker, who has passed through Sheol, says, "Thou hast brought up my soul from Sheol." "Thou hast girded me with gladness, to the end that *my glory* may sing praise to thee" (Ps. xxx. 3, 11, 12). "Awake up, *my glory"* (Ps. lvii. 8). "I will sing praises with *my glory"* (Ps., cvii. 1). The language is akin to that of the manes in the Ritual, who says he may be buried in the deep, deep grave and be bowed down to the region of annihilation, yet he shall rise again and be glorified (ch. 30, A), or he will attain the glory of the venerable khu.

Sheol is a land of darkness and the shadow of death. So is Amenta, until lighted up with the presence of the sun by night in its nether firmament. Sheol is the place of the rephaim or shadows of the past. The rephaim are to be found in Amenta as giants, huge shades of enormous stature; types of terror, made more formidable by their exaggerated size. Sheol is the place of the shades, the under-world to which the souls of the departed went, and from which the dead were summoned by the consulters of *oboth* or familiar spirits. It includes purgatory and hell, the Ethiopic Siol and Assyrian Saul. There were deeper abysses in the abyss, and chambers of death in the house of death. "Tophet" is another Hebrew name for Sheol. "A Tophet is prepared of old . . . . deep and wide" (Is. xxx. 33), which may be traced to the Egyptian Tepht, a name of the abyss, the cavern of Apap or hole of the serpent. It was from Amenta, the hidden earth, that the ghosts of the dead were summoned by the magi, or rekhi-khet, not as evil demons, but as pure, wise spirits. It is from this nether earth of Amenta that the soul of Samuel is supposed to have ascended when invoked by the witch, pythoness, or Ἐγγαστριμυθος of Endor. "And the woman said unto Saul, I see a god (or Elohim) coming up out of the earth," but which earth of the two is not stated in the Hebrew (I Samuel xxviii. 13). In several of the Psalms the singer utters the cries of a soul that suffers purgatorial pains in Sheol. As we have seen, the Egyptian purgatory is a

domain in Amenta called the meska = meshek. It was a place of spiritual rebirth by purgation—a meaning that survives in the name of purgatory. This is described in the Ritual (ch. 17) as "the place of scourging and purifying." "Let not the Osiris advance into the valley of darkness." "Let not the Osiris enter into the dungeon of the captives." "Let him not fall among those who would drag him behind the slaughtering block of the executioner" are cries of the Manes.

Amenta is the land of monsters, chief of which in the mythos is the Apap-dragon, which has its lair in the lake of outer darkness. In Amenta the crocodiles have to be repelled (ch. 31). Also the serpent Seksek (ch. 35); Apshai, the devourer of the dead (ch. 36); the serpent Rekrek (ch. 39); the serpent Haiu (ch. 40); the serpent Abur (ch. 42); the crocodile-dragon in the land of bondage (ch. 72); the raging bull (ch. 78); the devouring monsters (ch. 80); the howling dogs (ch. 102); the piercing serpent (ch. 108); the black boar of Sut (ch. 112). Baba, the eternal devourer of the condemned, is the monster most eminent in the eschatology. "Deliver me from the crocodile (or devouring monster) of this land of bondage" (Rit., ch. 72). "Grant that I may come forth and have the mastery of my two feet. Let me advance to the goal of heaven." "Deliver me from Baba, who feeds upon the livers of princes, on the day of the great reckoning." These are also the cries of the manes.

The appeals for divine protection during the passage of Amenta and for deliverance from the pangs of purgatory and the terrors of the hells are echoed in the land of Sheol. "Many bulls have compassed me. Strong bulls of Bashan have beset me round. They gape upon me with their mouth" (Ps. xxii. 12, 21). "Thou hast sore broken us in the place of jackals, and covered us with the shadow of death" (Ps. xliv. 19). "My soul is among lions. I lie among them that are set on fire" (lvii. 4). "Deliver not the soul of thy turtle unto the wild beast" (lxxiv. 19). There is a description in the Ritual of the torn and mutilated Osiris encompassed by the howling dogs of Amenta. "Salutation to thee, Ur-ar-set, in that voyage of heaven and the disaster in Tennu, when those dogs were gathered together, not without giving voice." The dog is a prominent type of the devourer in Sheol. The sufferer exclaims, "Deliver my soul from the sword; my only one (or my soul) from the power of the dog" (Ps. xxii. 20). The dog in Amenta represents the devourer "who lives upon the damned. His face is that of a hound and his skin is that of a man. Eternal devourer is his name" (Rit., ch. 17). He seizes upon souls in the dark, and is therefore said to be invisible, as a type of very great terror. Osiris bound as a mummy in Amenta prays to be released by the god who had tied the cords about him in the earth. That is, by Seb, the god of earth, who was custodian of the mummies in the earth, whose hands and feet were bound up typically in Amenta in the likeness of the earthly mummy. The sufferer in Sheol cries, "My God! Why hast thou forsaken me? All they that see me laugh me to scorn. They shoot out the lip, they wag the head, saying, He trusted on the Lord that he would deliver him." "Thou hast brought me into the dust of death. For dogs have encompassed me. The assembly of evil-doers have enclosed me. They bound my

hands and my feet. They look and stare upon me. They part my garments among them, and upon my vesture do they cast lots." "Yea, mine own familiar friend in whom I trusted, which did eat of my bread, hath lifted his heel against me." "I looked for some to take pity, but there was none; and for comforters, but I found none." They gave me also "gall for my meat; and in my thirst they gave me vinegar to drink." These are the pitiful cries and ejaculations of the suffering Osiris or Horus, the saviour in the Egyptian wisdom, and these scenes, circumstances, and sayings have been reproduced as the very foundations of the "history" in the Gospels. They were confessedly found among "the parables and dark sayings of old," which, as the scribe admits, "we have heard and known and our fathers have told us." That is, they were found in the writings of the divine scribe and psalmist Taht, which were preserved in the psalms of the Hebrew David. The matter of the mythology goes with the mythical characters, and this has been mistaken for prophecy that was to be fulfilled in some future human history.

There is a chapter in the Ritual on not letting the mummy decay—that is, the mummy as a type of the personality continued in a future life (ch. 154). In this the mummy-god Osiris is addressed as the father by the Osiris as the manes in Amenta. The speaker says, "Hail to thee, my father Osiris! Thy limbs are lasting, thou dost not know corruption." And as with the god so is it with the manes. In spite of death, he says, "I am, I am; I live, I live; I grow, I grow; and when I awake I shall awake, I shall awake in peace. I shall not see corruption. I shall not be destroyed in my bandages." "My limbs are lasting for ever. I do not rot. I do not putrefy. I do not turn to worms. My flesh is firm; it shall not be destroyed; it shall not perish in the earth for ever." (Ch. 154, Naville.) In the parallel passages of the Psalms the speaker says, "My heart is glad and my glory rejoiceth; my flesh shall dwell in safety (or confidently). For thou wilt not leave my soul to Sheol; neither wilt thou suffer thine holy one to see corruption. Thou wilt show me the path of life." "As for me, I shall behold thy face in righteousness. I shall be satisfied with thy likeness when I awake." (Ps. xvi and xvii.) The "flesh" in the Psalm takes the place of the mummy in the Ritual. The speaker in the Psalms "cries out" continually, and calls on the ka or image of the eternal, in the likeness of which he expects to rise again and live as Horus or as Jesus the beloved son.

Another type of the beloved son in Sheol is the turtle-dove. The speaker cries to the god of his salvation, "Oh, deliver not the soul of thy turtle-dove unto the wild beast. The dark places of the earth are full of the habitations of violence" (Ps. lxxiv. 19, 20). The soul of the turtle-dove is the dove that was a symbol of the soul. When the transformation from the mummy was made in Amenta the deceased became bird-headed as a soul, and thus assumed the likeness of Ra the holy spirit. This bird of soul in the later eschatology was the hawk, the sign of a soul that was considered to be male, the soul of god the father. The dove of Hathor was an earlier type of a soul derived from the mother. This is the turtle-dove of the Psalmist. In one of the Egyptian drawings the soul is portrayed in the process of issuing from the mummy in the shape of a dove, instead of the usual hawk.

Both are emblems of the risen soul, but the dove in monumental times was almost superseded by the hawk of Ra and Horus.

In the Ritual snares are set and a net is prepared to catch and destroy the manes. The deceased prays that he may not be taken like a foolish fish in the net. In the Psalms the speaker, who is David in the cave, exclaims, "They have prepared a net for my steps" (Ps. lvii). "Pluck me out of the net that they have privily laid for me" (Ps. xxxi. 4). These are the liers in wait (Ps. v. 8) who privily lurk to catch the passing souls. In vignettes to the Ritual the souls of the ignorant are shown in the guise of fishes being caught in the net by Cynocephali, who are allowed to capture them because of their ignorance.

The waters of the deep were in Amenta. The deep is identical with the pit, the pit with Sheol, and Sheol with Amenta. "Save me, O God; for the waters are come in unto my soul. I sink in deep mire, where there is no standing. I am come into deep waters where the floods overflow me." "Deliver me out of the mire, and let me not sink. Let me be delivered from them that hate me. Let not the water-flood overwhelm me, neither let the deep swallow me up." In the Psalms the Hebrew deity is he who sitteth on the waters. "The Lord sitteth on the flood; yea, the Lord sitteth as king for ever." "He hath founded the earth upon the waters and established it upon the floods" (Ps. xxiv. 2). "Even the Lord upon many waters." This is the picture of Osiris in Amenta sitting on his throne of the waters as lord of all the earth. The earth itself is imaged by the lotus rising from the water as the mount arose from out the Nun, and the water springs up and flows from underneath the seat which is the throne of the god. The representation in the great hall of judgment is precisely the same as that described in the book of Revelation: "And he showed me a river of water of life, bright as crystal, proceeding out of the throne of God" (Rev. xxii. 1). The action of the god throughout nature is imaged as a welling and a flowing forth of water from its secret source. Ihuh the Lord is described by Jeremiah as "the fountain of living waters" (ch. xvii. 13). When it is said that the Lord sitteth on the flood (Ps. xxix. 10, 11), or that "Ouranos (Ουρανὸς) is the throne of God" (Matt. v. 34, 35), the imagery is Egyptian, with certain features defaced. The Ouranos is heaven as the celestial water, upon which the lord has been left sitting without the solar boat. The lord as Ihuh is one with Atum-Huhi or Ra, who is described as making his voyage nightly on the Urnas = Ouranos, leaving the trail of other-world glory in the river of the Milky Way. It is the same solar deity that rode through the deserts of the under-world, but again the *modus operandi* is omitted. In this way the Egyptian imagery has been divorced from the natural phenomena which it was intended to portray. In the Ritual the waters are described as bursting forth in an overwhelming deluge. "Knowing the deep waters is my name," exclaims the sinking manes (ch. 64). "Do thou save me!" he cries to the Lord. Then he exults in not being one of those who drown. "Blessed are they that see the bourne. Beautiful is the god of the motionless heart (Asar), who causeth the stay of the overflowing waters. Behold! there cometh forth the lord of life, Osiris my support, who abideth day by day. I embrace the sycamore, I am

united to the sycamore." The tree is a type of stability and safety in Amenta. In Sheol the refuge of the sinking soul is depicted amidst the waste of waters as the everlasting rock, but both have one and the same significance as the means of safety from the flood.

The mummy sleeping in Amenta as the god or as the manes waits the resurrection there. Horus wakes the manes in their coffins for the coming forth, when they are freed from the cerements, which he rends asunder. This resurrection is attained in Sheol when the speaker says, "I will extol thee, O Lord, for thou hast raised me up. Thou hast loosed my sackcloth and girded me with gladness, to the end that my glory (the khu) may sing praise to thee and not be silent" (Ps. xxx.). In the Kamite resurrection there was a change from the earthly body. The bandages of burial were cast aside and the sahu mummy was invested in the robe of immortality. In fact, to be invested thus was to become a spiritual being. The "glory," as one of the Egyptian seven souls called the khu, was now attained by the Osiris in the course of his being reconstituted. Salvation for the Egyptian was being saved from the fate of the irredeemably wicked, the doom of the second death, which was annihilation. Salvation was continuity of life hereafter, and this was only attainable by the righteous—those who did the right and acted justly, those who effected the truth of the word in their own life and pursued it through Amenta. They attained eternal life by personal, not by imputed, righteousness. Hence the deceased pleads his righteousness before the lord of righteousness in the great hall of righteousness. He pleads not what he believes, but what he has done. "I have done that which maat (the law) prescribeth, and that which pleases the gods. I have propitiated the god with that which he loveth. I have given bread to the hungry, water to the thirsty, clothes to the naked, a boat to the shipwrecked." "I am one of those to whom it is said, Come, come in peace, by those who look upon him"—that is, the divine company of the gods. He passes in peace, and is invested with the robe of the righteous on account of his own righteousness. This is the doctrine of the Ritual, and it is likewise the doctrine of the Psalms. "Answer me when I call, O God of my righteousness" (Ps. iv. 1). "Judge me, O Lord, according to my righteousness and to mine integrity" (Ps. vii. 8). "As for me, I shall behold thy face in righteousness" (Ps. xvii. 15). "The Lord rewardeth me according to my righteousness" (Ps. xviii. 20). This is not Christian doctrine, but it is Jewish, because it was Egyptian. Personal righteousness is pleaded in the Psalms, the same as in the Ritual. "Judge me, O Lord, according to my righteousness" (Ps. vii. 8). "The Lord rewarded me according to my righteousness" (Ps. xviii. 24). In the Kamite judgment hall the speaker says, "I have done the righteousness of a lord of righteousness. There is not a limb in me which is void of righteousness" (ch. 125). This, as we interpret the Hebrew version, is the position of the speaker in Sheol who is awaiting judgment amidst the trials and the terrors that beset the manes in the caverns of Sut, through which he has to grope his way. On arriving at the judgment hall the Osiris says, "Hail to thee, mighty god, lord of righteousness. I am come to thee, O my Lord; I have brought myself that I may look upon thy glory." He pleads in presence of those whose natural

prey is the souls of the wicked, "devouring those who harbour mischief and swallowing their blood, upon the day of searching examination in presence of the good Osiris. Behold me; I am come to you void of wrong, without fraud; let me not be declared guilty; let not the issue be against me. I subsist upon righteousness. I sate myself with uprightness of heart. I have propitiated the god with that which he loveth. I am come, and am awaiting that inquisition be made of righteousness" (ch. 125). In the Psalms "God is the judge" (Ps. vii. 11). "Righteousness and judgment are the foundations of his throne" (Ps. xcvii. 2, xcviii. 2). "Thou sattest in thy throne judging righteously" (Ps., ix, 4). "The Lord sitteth as king for ever. He hath prepared his throne for judgment, and he shall judge the world in righteousness" (Ps. ix. 7, 8).

In one form of the mythos Sut and Osiris, in the other Sut and Horus, are born twin brothers. Sut becomes the adversary of Osiris, the Good Being. This conflict of the two opponent powers reappears in the Psalms as well as in the book of Job. "Yea, mine own familiar friend, in whom I trusted, which did eat my bread, hath lifted up his heel against me (Ps. xli. 9-11). But thou, O Lord, have mercy upon me, and raise me up, that I may requite them. By this I know that thou delightest in me, because mine enemy doth not triumph over me." "It was thou, a man mine equal, my companion and my familiar friend. We took sweet counsel together, we walked in the house of God with the throng." "He hath put forth his hands against such as were at peace with him; he hath profaned his covenant. His mouth was smooth as butter, but his heart was war; his words were softer than oil, yet were they drawn swords" (Ps. lv. 20, 21). Nothing could more aptly reproduce the figure of fact as a figure of speech than the quotation from the Psalmist to the effect that he, the intimate friend and very brother, had "lifted his heel against" the Christ, the Lord's anointed. In the double figure of Horus and Sut they are twinned together back to back and therefore heel to heel. David and the adversary are equivalent to Osiris and Sut, or to Horus and Sut in another phase of the mythos, the twin brothers being characters in both.

When Sut and the Sebau had compassed the death of Osiris, a day of dissolution followed the great disaster. There was an overthrowal of the pillars—the tat-pillar at the centre of all, and the four supports at the four corners. Then Horus came as the avenger of his father and as the judge of the wicked, who after trial were annihilated on the highways of the damned. The tat was re-erected, and the four pillars (posts or flagstaffs) were set up once more "on the night of setting up the pillars of Horus and of establishing him as heir of his father's property." This was at the time when Horus, as Har-Tema, came to judge the adversaries of his father Osiris (Rit., ch. 18). A fragment from this would seem to have strayed into the 75th Psalm, like many other wandering words that have lost their senses. "When I shall find the set time, I will judge uprightly. The earth and all the inhabitants thereof are dissolved. I have set up the pillars of it"—which looks as if the Osiris deceased in Sheol were speaking in the character of Horus who re-erected the pillars. In the Ritual the dissolution and re-establishing of the earth by setting up

the pillars, immediately follows the battle with the Sebau, the Apap, and Sut; and in the preceding psalm (lxxiv.) the war with the dragon is described. "Thou breakest the heads of the dragons in the waters." "Thou breakest the heads of leviathan in pieces; thou gavest him to be meat to the people inhabiting the wilderness." The dragons in the psalm are the evil crocodiles in the Ritual.

A profound study of the Ritual reveals the fact that the wisdom of Egypt was the source and fountain-head of the books of wisdom assigned to Moses and David, to Solomon and Jesus; and also proves the personages or characters to have been Egyptian. It is chiefly the wisdom of Egypt that gives a value to the Hebrew writings, as will be indubitably demonstrated. In Psalm xxiv. there is a glorification of the coming king of glory:

7. Lift up your heads, O ye gates;
And be ye lift up, ye everlasting doors;
And the King of Glory shall come in.
8. Who is the King of Glory?
The Lord strong and mighty,
The Lord mighty in battle.
9. Lift up your heads, O ye gates;
And the King of Glory shall come in.
10. Who is the King of Glory?
The Lord of Hosts,
He is the King of Glory.

This king of glory was the sun-god in the astronomical mythology. The Hebrew repeats the king of glory, the gates, and the doors, but omits the astronomical foundation; and in this way the wisdom of Taht was deprived of its scientific value. But who is this king of glory? and what are the gates that are called upon to open and let him in? As the "Lord of hosts" we know him for Iao-Sabaoth, lord of the seven great spirits; therefore he is the solar god; but we must turn to the Ritual to understand the nature of the gates. There are thirty-six altogether, corresponding to the thirty-six decans of the zodiac. At the same time the gates are thirty-six doors in the great house of Osiris. Chapter 145 is devoted to the passage of the sun-god through twenty-one of these celestial gates. The sun-god is the king of glory in the Ritual. In "the book that was made on the birthday of Osiris," in which "glory is given to the inviolate one," Taht, the Kamite psalmist, sings, "Opened be the gates of heaven! Opened be the gates of earth! Opened be the gates of the east! Opened be the gates of the west! Opened be the gates of the southern and of the northern sanctuaries! Opened be the gates and thrown wide open be the portals as Ra ariseth from the mount of glory, the swift of speed and beautiful in his rising, and almighty through what he hath done." "Glory to thee, O Ra, lord of the mount of glory." (Rit., ch. 129.) The gates and doors are those that open as the solar god comes forth at dawn. He is the king of glory; these are the gates of glory that were opened on the mount of glory "at the beautiful coming forth of his powers." "It is the gate and the two doors and openings through which Father Atum issueth on the eastern horizon (or mount) of heaven." (Rit., ch. 17.) That is Atum-Huhi = Ihuh. The mythology is abso-

lutely necessary all through for us to understand the eschatology, whether in its Egyptian guise or Hebrew disguise.

When the Psalmist says, "The Lord is my shepherd," it has become a mere phrase. The Egyptians presented the portrait. Horus was the lord as leader of the flock and guardian of the fold, because he represented the first who rose again from the dead, though not at any particular historic date. Amsu-Horus, with his crook in hand, shepherded the flocks of Ra beyond the grave. After the resurrection in Amenta he says to his first four followers, who are called his children, "Now let my fold be fitted for me as one victorious against all those adversaries who would not that the right should be done to me, the only one" (Rit., ch. 97). He is the "master of the champaign" and "of the inundation," and therefore of the green pastures and the still waters of life. Horus, the son of god, came into the world as shepherd of his father's sheep, to lead them through the darkness of Amenta to the green pastures and still waters of the final paradise upon Mount Hetep in the heaven of eternity. It was not supposed that he came to secure the Jew his cent. per cent., or the Christian capitalist the power to rob the workers of the fruits of their labour, or the Boers and Belgians to eat up the aborigines and lie down as loafers in the still pastures of their stolen lands.

Psalm xxiii. contains a description of the green fields of pasture and the still waters that run through that paradise of plenty, peace, and rest:

> The Lord is my shepherd; I shall not want.
> He maketh me to lie down in green pastures:
> He leadeth me beside the still waters.
> He restoreth my soul:
> He leadeth me in the paths of righteousness for his name's sake.
> Yea, though I walk through the valley of the shadow of death (Amenta or Sheol),
> I will fear no evil: for thou art with me;
> Thy rod and thy staff, they comfort me.
> Thou preparest a table before me in the presence of mine enemies:
> Thou anointest my head with oil; my cup runneth over.
> Surely goodness and mercy shall follow me all the days of my life:
> And I will dwell in the house of the Lord for ever.

The staff of Amsu was a symbol of Osiris who rose again as Horus. It was buried with the deceased, and is found in the oldest coffins together with other weapons that were interred with the dead as types of a protecting power. "The Osiris receiveth the Amsu staff wherewith he goeth round the heaven" (Rit., ch. 130). This elsewhere is called the palm of Amsu. It was the support of the Osiris in life and in death. This psalm is one of those that have been least denuded of the original object-pictures. The valley of the shadow of death is the Ar-en-Tet or valley of the dead in the Ritual, where those who suffer the second death are buried for ever (Rit., ch. 19) by the great annihilator Seb. Horus in one character is the good shepherd, but the lord, as leader in the green pastures, is the bull of the seven cows, who are the providers of plenty. He is called the lord of the pastures, or fields of the bull, the green meadows of Aarru. He also says, "I am the bull, the lord of the gods." This answers to "The Lord is my shepherd; I shall not want." "He maketh me to lie down in green pastures," says the Psalmist. The speaker in the Ritual says, "I take my rest in the divine domain." "I sail upon its stream, and I range

within its garden of peace." The speaker sings for joy, it may be, in the Psalms of Taht. He exclaims, "I utter my praise to the gods who are in the garden of peace." The "still waters" are in Hebrew the "waters of rest"; these, in the Egyptian, are the waters of Hetep = the waters of rest and peace. The departed rests beside these waters in the green fields where Hetep, as the god of peace, is "putting together the oblations" for the spirits of the just made perfect. "Thou preparest a table before me," says the Psalmist. The table likewise was prepared upon Mount Hetep, and piled with heaps of imperishable food. Hence the Osiris says, "I rest at the table of my father Osiris" (Rit., ch. 70). Mount Hetep was itself the table-land of the oblations. The "house of the lord" is designated by the speaker in the Ritual "the mansion where food is produced for me," the mansion that was lifted up by Shu, the paradise of Am-Khemen. Two paths led up to it, called the "double path." These are the "paths of righteousness." The deceased in the Ritual is seen ascending the mount with the supporting rod or staff in his hand. Where the Psalmist says, "He restoreth my soul," the speaker in the Ritual says rejoicingly, "My soul is with me." This in Egyptian is the ka, that was ultimately attained in the garden of peace. The ka is the final form of the soul restored to the departed when they are perfected in the assembly or congregation on the mount. The speaker in Hetep says, "There is given to me the abundance which belongeth to the ka and to the glorified." It was in Amenta that the lord's anointed was begotten: one mode was by the transformation of Horus the mortal into Horus the beloved son. In the Hebrew Psalms the same transaction is repeated in the place of the "wicked" who rebel and rage against the Lord and his anointed. The son begotten by the father is born to become the ruler over them, and to effect the triumph of the father over all his adversaries on the day of judgment, the same as in the Ritual (ch. 1). The Lord himself that sitteth in the heavens "shall have them in derision," yea, he has also set the son as king upon the holy hill of Zion, the mountain of the Lord. Here it may be remarked that the change from Horus the human youth with the side-lock to Horus the divine avenger would lend itself to the euhemerists for the conversion of David the shepherd boy into the solar hero who made war upon the giant and slew the Philistines.

The Jews, we are told, believe in a twofold kind of immortality, the one being in a state immediately following death, the other in the resurrection from Sheol at the judgment-day. These two aspects of continuity after death are to be explained by the Egyptian eschatology. The Hebrew Sheol is the Egyptian secret earth of eternity, the divine nether-world. In death the manes passed into the Amenta as a body-soul that survived the body and became a ghost or shade with power to reappear as an apparition on the earth. After passing through purgatory and all the other places and modes of purification, and making the necessary transformations as an Osiris, or human Horus, the manes rose from Amenta to the paradise of spirits perfected in the likeness of Horus the divine. The immortality that was previously potential for the human Horus or manes was established in Tattu and assured by the resurrection of the glorified spirit

from the Akar (Rit., 30, A). The manes in the Ritual says of himself, "After being buried on earth I am not dead in Amenta." He is there "reunited to the earth on the western side of heaven," to become a "pure spirit for eternity" (ch. 30, A). This is the original doctrine of a body, soul, and spirit—a body on earth, a manes soul in Sheol, and an immortal spirit in the resurrection on high. Horus was incarnated in the human body on earth. He died and rose again in Amenta as a sahu or soul in a rarer but corporeal form. This was a resurrection from the first death. Then he made his transformation into Horus the pure spirit, and ascended to his father in heaven, hawk-headed or dove-headed, from the mount of Amenta or the double earth. These things were visibly portrayed upon the walls and in the papyri of Egypt, not to be lost sight of there; but, away from Egypt, the pictures were no longer present, and the Jews lost their living memory of Amenta. They had only words, without the means of verification in the representative signs which had given a palpable reality to the most ancient mysteries in the chambers of Egyptian imagery; and gradually Sheol dwindled to the dimensions of the grave, as we find it continued in the Old Testament. In the mythology the messianic resurrection from Sheol was the annual re-arising of the Horus-sun at Easter. In the eschatology it was the resurrection of Horus divinized as son of Ra the holy spirit who ascended with his followers to the fields of peace in the upper paradise of the celestial Aarru. And just as the colours in Egyptian tombs remain at times as fresh as if the paint had never dried, so do the pictures and portraits survive in the mythology and eschatology, unfading in colour and imperishable in form, after they had grown dim and dead for the Hebrews and Greeks, to be *counterfeited as historic* for the Christians, who had no means of detecting the imposition by any reference to the prototypes, that are as living to-day as the hues in which the imagery was painted by Egyptian scribes, whose drawing was a means of bringing on and on the most ancient wisdom down from the days of gesture-language, when there was as yet no possible registry in words, to the time of the Egypto-gnostics.

There is plenty of proof that the same fundamental matter belonging to the wisdom of Egypt, in which Osarsiph of On was an adept, appears thrice over in the Hebrew writings. It is mythological in the books of Genesis, Exodus, and Joshua. It is eschatological in the Psalms. And in the later books it is converted into matter of prophecy. All three phases were Egyptian. With this difference: the sole possible fulfilment of prophecy was astronomical, not humanly historical. To illustrate two of these phases: the land of bondage in the book of Exodus is the Amenta of the solar drama, the lower Egypt of the double earth, the scene of the never-ceasing battles between the powers of light and darkness, the sun-god and the Sebau, Ra and the dragon, or Horus and Sut; Amenta in the mythology becomes Sheol in the Hebrew eschatology. The land of bondage, then, is the place of suffering souls that seek deliverance from the desert of darkness, the prison-house of death and hell. It is the sufferer in Sheol, the Osiris of the Ritual, who says, "Thou wilt not leave my soul in Sheol; neither wilt thou suffer thy beloved to see

corruption. Thou wilt show me the path of life" (Ps. xvi. 10, 11). "That thy beloved may be delivered, save with thy right hand and answer us" (Ps. lx. 5). There is the same assimilation of the manes to the suffering Horus, or Osiris, as in the Ritual. There is also the same mixture of the mythical and eschatological. This is especially marked in the 18th Psalm, which purports to contain the words that were spoken by David on the day the Lord delivered him from all his enemies.

According to the Egyptian wisdom, whoever the speaker may be in the Hebrew Sheol, it is the suffering Osiris or the Osiris in Amenta; and the god appealed to by him in his trouble is the god who was Ra the father in heaven as Atum-Huhi in the Egyptian and Ihuh in the Jewish cult. Also it is the solar god alone that will account for the imagery. Not only are the ground-plan and total scheme Egyptian, the mythology and eschatology can be followed in innumerable details. It looks at times as if the scribes were directly citing the earlier scriptures, from which the mythos is quoted and converted into prophecies, chiefly concerning the coming judge and avenger, who in the Egyptian original is the avenger of Osiris-Un-Nefer, and his followers, the chosen people, or the glorified elect, who suffer in Amenta from the persecution of Sut and the Sebau, his co-workers in iniquity.

Let the 34th and the 35th chapters of Isaiah be compared with the Hymn to Osiris. (There are two versions of this hymn in the *Records of the Past,* first series, vol. iv., and 2nd series, vol. iv., that by Mallet being much the closer rendering.) "Seek ye out the book of the Lord and read," exclaims Isaiah in his description of the coming one. The day of vengeance for long-suffering had obviously been foretold in this book. And at the advent of the Lord who was to bring deliverance to his people, it is said, "The wilderness and the solitary place shall be glad, and the desert shall rejoice and blossom as the rose." "They shall see the glory of the Lord, the excellency of our God." "Behold, your God will come with vengeance: he will come and save you. Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped." The dumb are to break forth into singing, and the lame to leap for joy. Waters are to well forth in the wilderness, streams in the desert, and the mirage on the sands is to turn them to a pool. All this belongs to the mythical representation of the advent in the earth of eternity which was celebrated in the mysteries as occurring once a year. And it is this coming of Messiah as Horus the prince of peace on earth and the avenger who makes Osiris triumphant over his adversaries in Amenta or Sheol that is described in the Hymn to Osiris. When he has gone forth in peace by the command of Seb (that is, as the human Horus born of Seb, god of earth), the divine company of the gods adore him, the inhabitants of the Tuat prostrate themselves to the ground, the loftiest bow the head, the ancestral spirits are in prayer. When they behold him, the august dead (in the nether-world) submit to him. The two lands (of the double earth) unite in one to give him the glory, marching before his majesty: glorious, noble (or highest) among the sahus, from whom proceeds all dignity, who establishes supreme authority; excellent chief of the divine company of the gods,

with beautiful aspect, beloved of him who has contemplated him, extending his terror through all countries that may proclaim this name before all others. The great prince, eldest of his brothers, the chiefs of the divine companies, who establishes the truth in the double land, who seats the son (himself) upon the throne of his father, the favourite of his father Seb, the beloved of his mother Nut (heaven, one of whose names is Meri). Very valiant, he overthrows the impious; strong of arm, he immolates his adversary (Sut = Satan); breathing terror upon his enemies, conquering the distant frontiers of the wicked. Firm of heart, his feet are vigilant. Flesh (or heir) of Seb! Royalty of the double earth! (Horus of the royal countenance). Seb contemplates his benefits (the benefits of his advent to the earth); he has ordered him to govern all countries to assure their prosperity. . . . The *desert carries its tribute* to the son of Nut; Egypt is happy when it sees him appear upon his father's throne. The author of evil (Sut) pronounces magical words and displays his power in his turn, but the son of Isis makes his way to him and avenges his father, sanctifying and honouring his name. The paths are cleared, the roads are opened, evil flees away. He has caused the authority of his father to be recognized in the great dwelling of Seb—that is, of earth. In this abstract the advent of Horus, which was annual in Egypt, whence he was the king of one year, is hymned in various phases of his pre-Christian character. He comes by order of Seb, the foster-father on earth, as his favourite of the brothers, who were five in number when Horus is counted as one. He comes in peace, but also brings the sword as a terror to the workers of iniquity and as the immolator of his adversary Sut. He comes also as Horus of the inundation; and thus the desert is made to blossom, and to carry its tribute to the son of Nut, who has conquered Sut, the cause of drought and sterility, in his contest with the devil in the wilderness in which Horus vanquishes his adversary and avenges his father.

Again, the following might have been designated a song of Har-Tema, who is Horus the fulfiller at his second advent. "The spirit of the Lord is upon me, because the Lord hath anointed me to preach good tidings unto the poor. He hath sent me to bind up the broken-hearted, to proclaim liberty to the captives and the opening of the eyes to them that are blind; to proclaim the acceptable year of the Lord's good pleasure and the day of vengeance of our God" (Is. lxi. 1, 2). Horus in his second advent came hawk-headed in the likeness of Ra as the anointed and beloved son. The divine hawk was his sign that the spirit of the Lord was upon him. He brought good tidings for the poor and comfort for the oppressed. He is Horus the compassionate. One of his titles is "the Comforter." In one passage of the Ritual he says, "I have been produced to repulse the evil powers"—literally those who grovel on their bellies. "I come as the forerunner or messenger of the Lord, as councillor of Osiris." He goes forth from the state of the disk to bring light and liberty to the manes who are darkling in their prison cells. He solaces those that mourn, he wipes away the tears from those who weep, and opens the eyes of those who are breathless, bound, and blind.

At the same time he was the stern avenger of injustice. The judgment day and dread assize were annual, in accordance with the

natural fact, and there was a time of terrible vengeance once a year. The "acceptable year of the Lord" was based upon this judgment and readjustment, the setting of the captives free and punishing the guilty once a year; and both the first and second advents of Horus were of annual occurrence in the year of "the Lord's good pleasure."

The fundamental doctrines and the imagery of the book of Job are also Egyptian. These include the Amenta or secret earth of eternity (the hidden place) (xl. 13), which is the land of darkness and the shadow of death (x. 21). The sufferer in Amenta, the redeemer from the dust of earth, the resurrection of the righteous and annihilation of the wicked (xix. 25-26, xviii. 5) The house of the prince (Hat-Saru) (xxi. 28). Stretching out the heavens (ix. 8). The day-spring on high (xxxviii. 12). The group of the glorious ones, the sons of God, including Sut or Satan, the adversary (i. 6). The Lord as a lion in his terrible majesty (x. 16). The serpent pierced by the hand of God (xxvi. 13). The nest and the phœnix (xxix. 18). The papyrus plant (viii. 11). The pyramid tombs (iii. 14). Leviathan, the crocodile-dragon (xli. 1), and the rephaim beneath the waters. These are one and all Egyptian.

That which is non-human as matter of the mythos becomes inhuman when retailed as history, and it is inhuman in the one phase because it was not human in the other. This criterion is infallible. For example, the persecution of Job by Satan the adversary repeats the treatment of the good Osiris by the evil Sut. This of itself suffices to show that the drama was non-human in its oldest form. The Osirian drama unfolded in the mysteries of Amenta likewise furnished matter for the book of Job. The land of darkness described as Sheol by Job is one with Amenta in its secret unillumined parts. It is the land of darkness and the shadow of death, a land of thick darkness, as darkness itself, a land of the shadow of death (Job x. 21, 22). This is the Ar-en-Tet of the Ritual (ch. 19), the valley of darkness and death, whose unmitigable gloom conceals the secrets that are absolutely unknowable, and where those who died the second death were buried for ever in their mummied immobility. This is the condition threatened in the book of Job (xlix. 19) for the wicked: "He shall go to the generation of his fathers; they shall never see the light." This region of impenetrable darkness becomes the whole of Sheol, or Sualu, in this version of Amenta. Sheol is especially described as the land of shade, which suggests a Kamite origin for the name. As Egyptian, the root-word "shu" signifies shade, shadow, to be destitute, dark, void. Thence, *the* void, the hollow, the land of shade, is the land of Shual or Sheol as a Semitic place-name. The book of Job has been described as the most profound and wonderful drama of humanity ever written, yet those who so described it could not have told us what it is actually about. Fundamentally Egyptian, it has been re-adapted without the wisdom of Egypt. All has been changed by making the sufferer Job a human personage on this earth; and when we know the true nature of mythical characters like those of Job or Samson, David or Jonah, or Jack the Giant Killer, it lessens the interest we might otherwise take in them as human heroes. We must resort to the original. The drama of Job and Satan contains a euhemerized version of the

ancient conflict betwixt the prince of darkness, Sut, and Osiris or Horus, who suffers from the adversary in Amenta. The Hebrew Satan was the Egyptian Sut, who became the evil one of the later theology as an anthropomorphic rendering of Apap the serpent of evil. Sut was one of the seven sons of the old First Mother, the goddess of the Great Bear in the astronomical mythology. He was not one of "the sons of god," as there was no god extant when he was born. Sut was brought forth twin with Horus, and first born as the adversary of his brother Osiris. In a truer version of the mythos the conflict was in phenomena that were physical, not moral. There are no morals in mythology, when the characters are non-human, and when the mythical heroes and monsters have been represented as human characters we need to know the mythology once more. The Bible is full of such characters, and Job is one of them. In the Ritual Sut is the adversary of Osiris, or, still earlier, the opponent of Horus. He undoes what the Good Being does. He is a malicious destroyer; the author of disease. He is permitted to persecute Horus and Osiris to the death. In his character of the adversary, the power of darkness, he says, "I am Sut, who causeth the storms and tempests, and who goeth round the horizon of heaven, like one whose heart is veiled" (Rit., ch. 39). Which is equivalent to saying, "I am black-hearted." Sut is here the prototype of Satan, who "goes to and fro in the earth," and of whom it is elsewhere said, "Your adversary the devil walketh about as a roaring lion seeking whom he may devour" (I Peter v. 8). So Satan the destroyer plays the devil with the person, the possessions, the belongings of Job, who answers to the suffering Osiris in this development of the ancient drama, in which Horus or Job was no more a human personage than is Sut or Satan. They can be studied in the Ritual without disguise or falsification of character, and without a long series of disputations, lamentations, and sermons taking the place of the primitive mystery. The "parable" taken up by Job is the battle of Sut and Osiris in the mythical representation. Job the afflicted one is the suffering Osiris who passed into Amenta as the victim of the power of darkness, Sut the tormentor, the tempter, the desolator, the destroyer. Amongst other devilries, Sut flung his ordure at Horus (Rit., ch. 17); he also pierced him in the eye; but, where Osiris suffered dumbly and opened not his mouth, Job laments his lot, and takes to cursing the day of his birth and wishing that he had been addled in the egg. The character of Job is fathomlessly inferior to that of the good Osiris, called the motionless of heart.

The suffering Horus transforms in "the west" and becomes the bennu Osiris or the phœnix. Job does the same, or expects to do so, when he says, "I shall die in my nest, and I shall multiply my days as the phœnix." The phœnix was the emblem of the solar god who died to resuscitate in the nest of Amenta. He enters the nest as a hawk and issues forth as a phœnix (Rit., 13, 1). When the battle with Sut is over and Horus rises again triumphant over all his trials that were inflicted on him by the adversary, his property is doubled; he is crowned with the double crown as conqueror and king of the double earth. This is puerilely represented by the Lord restoring to Job two-fold of all he had before and overwhelming him with material wealth.

The drama in the mysteries of Amenta was a stupendous representation, true to nature; but when the chief character has been turned into a human personage covered with putrefying sores, when the adversary is made equally personal, and the Lord commissions the Devil to try to torment and to tempt this poor human sufferer *because* he was a perfectly just, good, and upright man, the drama becomes a stupendous misrepresentation not only of divine justice, but of the original setting forth and rendering of the mythos. The name of Job is commonly taken to signify "the assailed one," which perfectly describes the type of the suffering Osiris. He is the assailed one, and Sut is the assailant. How the good Osiris was assailed by the evil Sut and his Sami, the Apap-dragon and the Sebau, may be seen through all the mysteries of Amenta or of Sheol.

Sut the prototypal adversary is the evil one personified in Amenta as opponent of the deliverer Horus; he is the keeper of the prison-house for death, to which Horus comes as lord of life and liberty. The speaker in the Ritual cries to Ra, "O deliver me from the god who seizes souls. The darkness in which Sekari dwells is terrifying to the weak." This god is Sut (the Hebrew Satan), and darkness is the breath of his domain. In this darkness the Osiris suffers, supplicating Ra for light. Job sitting in the ashes, covered with boils from head to foot, and scraping himself with a potsherd, is a gross physical rendering of the manes in Amenta, who is scraped to get rid of the impurities and uncleannesses with which the soul from this world finds itself afflicted in the other life. The querulous, complaining Job is but a poor portrait of the speaker in the Ritual, and the Egyptian wisdom has to be restored before the genesis of the drama can be understood.

Osiris was the great god in matter as source or well-spring of life. He rested as the perfect one in Amenta, without sign of breath or beat of heart, but as the fount of motion and the fulfiller of existence in the nether earth, where he suffered in his death and burial, though not directly. Deity could not die nor suffer in itself; and this part of the character was represented by the human Horus. He was the sufferer in various natural phenomena; and being portrayed in human guise as the mortal, this led the way to the later euhemerizing of the mythical representations and the reproducing of the drama as human history. It was the human Horus who was pierced and tortured by Sut in death when it was his time to triumph and he became the king and conqueror in his turn. The suffering Horus only conquered Sut when he transformed and became the god in his turn and made his resurrection from Amenta. Job is this fearfully afflicted Horus or Osiris, suffering every evil that could be let loose on him by his adversary. But the scene is in Sheol, not on earth. Job is the "servant," like the suffering Messiah described by Isaiah, and like the human Horus, who was maimed and deformed, dumb and blind, as An-ar-ef in the land of darkness. When Job "takes up his parable" he is the sufferer in Amenta, the Hebrew Sheol. He goes blackened where there is no sun. He is a brother to the jackals in the paths of darkness, and a companion to ostriches which furnish the feathers of Maati in the Egyptian judgment hall. He is cast into the mire of the pit. He exclaims, "Why do ye persecute me as a god, and are not satisfied with my flesh? And after my skin hath been thus destroyed, out of

my flesh shall I see God" (Job xix. 22, 26). A skin for the body is an expression peculiarly Egyptian. The god who is called the divine soul in the Ritual (ch. 165, A) is addressed as the "concealer of skins"—that is, a hider of the body of those who rise again transformed in the divine likeness of a soul eternalized. In the judgment scenes a second skin = a second body is the sign of re-embodiment after death, as a sahu or divine mummy. That is the shape in which Amsu-Horus rises from the tomb as vindicator and avenger of Osiris and the buried dead, the naked who become the clothed in the new body. In the case of Job it seems that the Lord has taken the skin or body of flesh, but is not satisfied. Job is a manes in Sheol. Nevertheless his resurrection from the pit is assured. Hence his exclamation, "I know that my vindicator liveth, and that he shall stand up at the last upon the earth. And after my skin hath been thus destroyed, yet from (or without) my flesh shall I see God"—for himself, and not vicariously by means of another (Job xix. 25-27).

There is an imposing picture in the book of Job (ch. xxvi) which is purely Egyptian. "The dead tremble beneath the waters, and the inhabitants thereof in the presence of the deity. Sheol is naked before him, and Abaddon hath no covering. He stretcheth out the north over empty space and hangeth the earth upon nothing. He bindeth up the waters in his thick clouds, and the cloud is not rent under them. He closeth in the face of his throne and spreadeth his cloud upon it. He hath described a boundary upon the face of the waters unto the confines of light and darkness. The pillars of heaven tremble and are astonished at his rebuke. He stilleth the sea by his power, and by his understanding he smiteth Rahab. By his spirit the heavens are established. His hand hath pierced the fleeing serpent." The stretcher of heaven for covering was Atum-Iu (or Ra) when he attained the solar sovereignty. He is addressed in this character by the manes, who is in dread of the deluge: "O thou great coverer of heaven, in thy name of stretcher (of the sky) grant that I may have power over the water and not be drowned" (Rit., 57). The heaven thus stretched overhead was represented as water, hence the greatness of the power that held it aloft in safety. The deceased beneath the waters are the manes in Amenta, where the waters are an image of the lower Nun, the sky as water below the horizon. Abaddon or destruction lurked below in the shape of the Apap-reptile, the destroyer, the great serpent in the waters of darkness, who was pierced and smitten through and through when he rose up in rebellion against Ra or Horus or Atum-Iu = Iahu. Atum-Iu the Lord, whom we shall identify with Ihuh, was the architect who finished the building of the heavens; and in the book of Job it is Ihuh the Lord who claims to have laid the foundations of the earth and says, "Declare, if thou hast understanding, who determined the measures thereof, or who stretched the line upon it. Whereupon were the foundations thereof fastened, or who laid the corner-stone thereof when the morning stars sang and all the sons of God shouted for joy?" (Job xxxviii. 4, 7.) To "stretch the line" is an expression peculiarly Egyptian, used frequently as synonymous with laying the foundations of the temple. The last chapters of the book contain the chief zoötypes belonging to

the Egyptian astronomy. "The Bear with her sons" (ch. 38, 32) is a picture of the ancient mother in the celestial heptanomis with her seven sons. The first and foremost of these was Behemoth, the hippopotamus of Sut (and his mother), who is described here as "the chief of the ways of god." His fellow was the crocodile of Sebek-Horus, which is here called Leviathan. The foundations of the heavens were certainly laid in or by the bear and her seven sons, the first two of which were the twins Sut and Horus, the hippopotamus and the crocodile; and it is equally certain that these foundations were laid in the Egyptian astronomy. This will show that the writer is employing the Egyptian wisdom, and therefore it may be that he refers to the course of precession, albeit vaguely, in the following allusion: "Hast thou commanded the morning since thy days began, and caused *the dayspring to know its place,* that it might take hold of the ends of the earth?" which looks like the equinox upon its travels, although treated as the "morning" and the visiting "dayspring" from on high that makes its all-embracing circuit in the great year of the world.

When Job "took up his parable" he found it in the Book of the Dead, and is himself the speaker as the manes in Amenta, where we obtain foothold once more in the phenomena of nature, which were represented sanely and scientifically by the Egyptian sages, who laid the ground so that the eschatological rendering could follow the earlier mythos. Names have been omitted, the prototypal figures effaced, wisdom turned into ignorance, and the remains of Egyptian mythology and eschatology have been foisted on the world as an original revelation given in the Hebrew tongue; whereas the fundamental subject-matter of the sacred writings and the very God himself who is supposed to have revealed the truth in them are non-original as biblical, and only recognizable as Egyptian. The prayer of Jonah in the belly of the fish shows him to be another form of the Afflicted One who is for three days and three nights in the lowermost depths at the time of the winter solstice. In this legend the belly of the fish is identical with the belly of Sheol, the womb of the under-world. In the ancient fragment quoted in the second chapter Jonah says, "I called out of mine affliction unto the Lord, and he answered me; out of *the belly of Sheol* cried I; thou heardest my voice. For thou didst cast me into the depth, in the heart of the seas, and the flood was round about me; all thy waves and thy billows passed over me. And I said, I am cast out from before thine eyes; yet I will look again towards thy holy temple (*i.e.,* on the mount). The waters compassed me about, even to the soul. The deep was round about me; the weeds were wrapped about my head. I went down to the bottoms of the mountains; earth with her bars (closed) upon me for ever; yet thou hast brought up my life *from the pit,* O Lord my God." There is nothing whatever about the fish in this fragment. On the contrary, the speaker is in the belly of Sheol, which is the Kamite Amenta. In this nether-world he is at the roots of the mount of earth which stands in the waters of the abyss. The womb of Sheol might be represented as it was by the water-cow or a great fish. A great fish in the form of a crocodile was one of the types of the ancient mother who brought forth Sebek-Horus from the Nun as her young crocodile, just as she

brought forth Sut as her young hippopotamus. The sufferer in Sheol is the same here as in the Psalms and the book of Job, and both are identical with the suffering Osiris in the mysteries of Amenta. We have now to take a backward look in the course of establishing the links between the Egyptian wisdom and the Hebrew writings.

Religion in Egypt first began in worship or propitiation of the primal providence that was figured as the Great Mother who brought forth the seven elemental powers called her children. These powers in Egypt were the seven Ali. In Phœnicia they are the seven Elohim, in Assyria they are seven forms of the Ili, and in Israel the seven Elohim, Kabirim, or Baalim. Sut was one of these, and Sut upon his mountain at the pole became El-Shaddai in his Hebrew form of Seth. The company of seven (with the Great Mother) passed into the astronomical mythology as the seven great spirits which were divinized as star gods with Anup, a form of Sut, at the pole. Under the figure of Israel, the abandoned female, later writers in the Old Testament denounce the pre-monogamous Great Mother as the harlot of promiscuous sexual intercourse. Jeremiah rejoices furiously because "she that hath borne seven languisheth," ashamed and confounded, and "hath given up the ghost" (xv. 9). When the one god had been "lifted up" as Ra in the solar mythos and Huhi the eternal in the eschatology by both the Egyptians and the Jews, or by the Egyptian Jews, the previous divinities called the ancestors of Ra were superseded, or their powers were absorbed in or blended with the one great power, who was now the all-one as Neb-er-ter.

"When the children of Israel did that which was evil in the sight of the Lord" (Ihuh), and served the Baalim and Ashtoreth (Judges ii. 11, 14), they were returning to the worship of the most ancient Great Mother and her sons the Ali, the companions, the brothers in the first circle of the gods; the Baalim being one with the Elohim and the Kabirim. "Return (says Ihuh), O backsliding children (the two sisters Judah and Israel), for I am a husband to you" (Jer. iii. 14). This backsliding, however, was itself a return to Israel's earlier love—"Israel," that is, as a part of the "common, dim populations" of Syria, Phœnicia or Canaan, and Palestine. The change from Baal to Ihuh is indicated by Hosea (ii. 16, also by Jeremiah iii.) when it is said to Israel, "And it shall be at that day, saith the Lord, thou shalt call me 'my husband,' and thou shalt call me no longer Baal. For I will take away the names of the Baalim out of her mouth, and they shall no more be memorialized by name." The Baalim, like the Elohim and Âbirim, were the Ali, companion gods or powers, that were originally a group of seven, to whom El or Baal was added as the eighth or highest God. They existed in the time of the totemic matriarchate before the husband or the father could be known personally, whether as human or divine. In this passage the deity becomes monogamous, and Israel, as a feminine equivalent for the suppressed goddess, is to be his wife. The language of the "prophets" concerning the whoredom of Israel cannot be comprehended apart from the status of the woman in communal connubium. The whore of later language is the representative of the totemic woman, who might cohabit with seven or any other *appointed* number of consorts. The harlot in mythology was the Great Mother,

whose own children were her consorts in the beginning. When the fatherhood was divinized the god became the husband, the one instead of the seven or eight, who were the Ali, Illi, Elohim, Âberim, or Baalim. Israel had consorted with the Baalim, and therefore cohabited promiscuously. And after the one god was made known to her as a father and a husband, she still went a-whoring after the earlier gods. Hence the denunciations of Israel as the whore who would not truly play the part of wife.

Hebraists have surmised, and some Hebrews (known to the writer) have admitted, that the prefix B in B'Jah (B'Jah is Jehovah, Is. xxvi. 4, and B' Jah is his name) is an abbreviation for the name of Baal. If written out fully this would read, Baal-Iah = Baal is Jah. Bealiah is a proper name in the book of Chronicles I. xii. 5, in which we see that Baal-Iah as divinity supplied a personal name. Thus the Baal who is Iah יה would be the Iah who was one of the Baalim; and the earliest Baalim were a form of the seven companions, like the Kabarim and Elohim, which are followed in the book of Genesis by the god named Iahu-Elohim. The one god in Israel is made known to Moses by the two names of יהוה and יה, Ihuh and Iah. Now a priest of On (Osarsiph) would naturally learn at On of the one god Atum-Ra, who was Huhi the eternal in the character of God the father and Iu in the character of God the son, which two were one. In accordance with Egyptian thought, that which was for ever was the only true reality. This was represented by Huhi the eternal. And Huhi is the god made known to Israel by the priest of On. Gesenius derives the name of Ihuh from a root huh, which root *does not exist in Hebrew*. But it does exist in Egyptian. Huh or heh signifies ever, everlastingness, eternity, the eternal. Huhi was a title that was applied to Ptah, Atum-Ra, and Osiris, as Neb-Huhi the everlasting lord, or as the supreme one, self-existing, and eternal god, which each of these three deities represented in turn as one divine dynasty succeeded another in the Egyptian religion. An eternity of existence was imaged by the Egyptians as ever-coming or becoming; hence ever-coming or ever-becoming was a mode of imaging the eternal being. Thus the one god as their Huhi was not only he who is for ever as the father, but also he who comes for ever as the son. This visible mode of continuity by means of coming naturally involved becoming, according to the Egyptian doctrine of kheper, which includes ever-evolving, ever-transforming, ever-perpetuating, ever-becoming, under the one word kheper. Thus the name of an eternal, self-existent being which is יהוה in Hebrew can be traced as Huhi, the name for the one eternal, ever-living, ever-lasting god as Egyptian. And now for the first time we can distinguish the one name, יהוה from the other יה, if only on Egyptian ground. "Iu," with variants in Au, Iau, Aui, and others, is also an Egyptian word, but with no linguistic relationship to the word Huh. Iu is likewise the name of an Egyptian god, as Iu-em-hetep, he who comes with peace, who was primarily the son of Ptah, and who was repeated in the cult of Atum-Ra as Nefer-Atum. In fact, Atum-Ra is both Huhi and Iu as the one god living in truth, the father manifesting as the ever-coming son, who was Iu-sa the son of Iusāas in the cult of On. All that was ever represented to the Jewish mind by the name of Ihuh

(Ihvh or Jehovah) had been expressed to the Egyptian by the word huhi, or, later, hehi. As Egyptian "huh" signified everlastingness, millions of times, eternity, and "Huhi" was also a name of their god the eternal. It had been a title, we repeat, of Ptah, of Atum, and of Osiris, each in turn, in three different cults at Memphis, On, and Abydos. Huhi, then, was the eternal as the father; he who always had been, ever was, ever should be, and hence the everlasting god.

Iu was the ever-coming son, Iu-sa or Iu-em-hetep, the son who comes with peace as periodic manifestor for the eternal father. Thus the One God of the Jews was Egyptian in this twofold character, both by nature and by name.

The change in Israel from the worship of El-Shaddai to the worship of Ihuh, from the Elohistic to the Jehovistic god, corresponds to the change from the stellar to the solar worship in the astronomical mythology. El in the highest was the star-god on the summit of the mountain, who in the Kamite mythos might be Sut, Seth, or Anup at the pole. The pole was represented by the mount, one Egyptian name of which is Sut, denoting standing-ground. The ruler of the pole-star was the lord of standing-ground or station at the fixed centre of the heavens. The highest El was the eighth of the Ali or Baalim. In Hebrew he is called El-Shaddai, commonly rendered the powerful or mighty one. Another rendering, however, of the name is more than probable. This was the most high god, El-Elyon, whom the Phœnicians also called *Israel.* As Egyptian, it was Anup on the mount, or at the pole, the highest of the star-gods or Elohim who preceded the solar sovereignty of Ra. El-Shaddai, who was Phœnician, and had been co-worker with the Elohim in the legends of creation, was succeeded and superseded by the god of two names who is made known to Israel as "Ihuh" and Iahu, or "Iao"=Egyptian Iu. The Egyptian word Iu is also written Ï, with *u* inherent, and has the meaning of coming, come, to come, and is the name of the ever-coming and eternal child, Iu-em-hetep, or Iusa, the coming son. In the Phœnician version the deity Iao = Iu is the coming son, the well-beloved, the only-begotten son of El, who was to be called Ieoud (or יהוד), the supposed, prototype of "something to come" in Christianity (*see* Bryant). The word Iu with these meanings in Egyptian agrees with Iah or Iahu in Hebrew, signifying come and to come. Thus Huhi is equivalent to יהוה, and Iu is equivalent to יה as Ihu or Iao, the two forms of which name are different from each other at the root, but could be applied as two titles of the one god. Iah is portrayed as the god who is operative, audible, and visible in material phenomena. His are the mighty deeds. He is the manifestor for the father, the opener of Amenta in the solar mythos. The Song of Moses shows that Iah was the divine deliverer who triumphed gloriously over the adversaries of the father, as did this deliverer in the exodus from the lower Egypt of Amenta (Ex. xv. 2). Iah is the opponent of Amalek, with whom he makes war for ever, as did Horus with Apap, the eternal enemy (Ex. xvii. 16). Iah is the god who rides as conqueror through the deserts, (Ps. lxviii. 4) and goes forth before his people marching through the wilderness. It was he who led his people "like a flock, by the hand of Moses and Aaron" (Ps. lxxvii. 20). Iah is called upon as deliverer

from death and as the saviour from the sufferings of Sheol (Ps. cxvi.). He is the coming one who is looked to and watched and waited for as the redeemer of Israel. It is to Iah the Hallelu-Iah of the Psalmist is raised. In short, *the character is that of God the son, and therefore Iah is one with Iu the son of Atum-Huhi.* Iah is god the son, and the son in Egyptian is the Messu. Thus, Iah the Messu is the Mes-Iah, hence the Messiah in Hebrew. The Messiah as Iah the Messu was the ever-coming son, like Iu, and Iu as Egyptian is he who comes as manifestor for the eternal father.

The duality of Ptah, also of Atum as Huhi the eternal father, and Iu the ever-coming son, is repeated and preserved in the "Pistis Sophia" of the Egypto-gnostics. Ptah is not mentioned by name. But the great forefather is called the father of all fatherhood, the god who was "parentless"; and Ptah is the one god, who, being gotten by his own becoming, was the self-existent and eternal one, Huhi (Eg.), Ihuh (Hebrew), Iao (Phœnician), or Ieou (Egypto-gnostic). The one god in two persons, or, as the Ritual expresses it, with two faces, becomes twain in the father and son. These are called Ieou the greater and Iao the lesser. Ieou the elder is "the overseer of the light"; Iao the younger is the good Sabaoth, who emanates from Ieou as a son from the father (B. ii. 193). Iao is also designated Sabaoth-Adamas, who is the gnostic and Jewish deity Iao-Sabaoth thus identified with Atum-Ra, lord of the heavenly host. The same duality of father and son was figured in the twofold Athamas at Samothrace. "The two great books of Ieou" are mentioned in "Pistis Sophia," which are said to have been written down by Enoch when Jesus "spoke with him from the tree of knowledge and the tree of life, which were the two trees in the paradise of Adam" (B. ii. 246). The paradise of Adam was the garden of Atum, and the Jesus who spoke and uttered the sayings was the wise youth Iu, or Iu-em-hetep, the son of Atum, or Atum in his earlier character of Iu as the son of Ptah.

Moreover, it is not improbable that a version of these is extant in two books of the apocrypha, viz., the Wisdom of Jesus and the Wisdom of Solomon. The expounder of the mysteries in these writings was the Egyptian Jesus, who is the Sayer, word or logos, twice over as Egyptian, once as Iu the son of Ptah, at Memphis, and once as the son of Atum-Ra, Iu-em-hetep, the prince of peace, and prototype of the Hebrew Solomon, at On. The Egyptian Jesus was equally the Egyptian Solomon, the youthful sage, as sayer and teacher of the oral wisdom. When Iamblichus describes the one god who was worshipped at Heliopolis or Annu as "Ichton and Emphe," he refers to Atum in his two characters of father and son or Ra and Horus. Atum was represented at Annu by the fish of the inundation, and also by Iu-em-hetep, the bringer of peace and plenty, as Ichton the fish that typified the saviour to Egypt. And now if for the modern Jews we read the ancient worshippers of Atum-Iu or, still earlier, of Ptah, we shall be able to follow Isaiah in his survey of the great dispersion of the Jewish people over all the earth. "The Lord shall set his hand to recover the remnants of his people which shall remain from Assyria, and from Egypt, and from Pathros, and from Kush, and

from Elam, and from Shinar, and from Hamath, and from the islands (or coast-lands) of the sea. He shall assemble the outcasts of Israel, and gather together the dispersed of Judah from the four corners of the earth." (Is. xi. 11, 13.) It is noticeable that the prophet calls the Lord who is to gather the Jews together from all lands by the double name of Iah-Jehovah. Iah is the Egyptian Iu, whose followers were the primeval Jews of Egypt north and south (Pathros), of Æthiopia and Chaldea, of the islands of the sea, and the remotest shores of the earth, including the Jews of Cornwall. These are the prehistoric Jews who are to be known by the name of the god they worshipped. This range will include the black Jews of Africa and India, and all the rest of those whose god we identify with Iu the Egyptian original and prototype of all; Iu as god the son, whether of the father as Atum or as Ptah. No such world-wide dispersion of the Jewish race from Palestine or Judea had ever occurred in the time of Isaiah. It is the religious community, not the race, that will account for the Jews who emigrated to the ends of the earth, and for the names of the Jewish god, who was the Egyptian Iu, Phœnician Iao, Hebrew Iah, Assyrian Iau, Egypto-gnostic Ieou (greater and lesser), Chinese Iaou, Polynesian Iho-Iho, Dyak Iaouh, Nicobar Islands Eewu, Mexican Ao, Toda Au, Hungarian Iao, Manx Iee, Cornish Iau, Welsh Iau (greater and lesser), Hebrew Iao-Sabaoth, Chaldean Iao-Heptaktis, Greek Ia, and IE, Latin Jupiter and Jove.

To follow the Jews as the Aiu of Egypt in their world-wide dispersion, we shall have to think in continents rather than in Petticoat Lanes and Ghettos.

The worshippers of Iao in Phœnicia, of Iau in Assyria, of Iao in Syria, Iau and Hu in Britain, Ia or Iu in Greece, Jupiter in Italy, Iho-Iho in Polynesia, Iau in America were each and all of them Jews in a sense, but the sense was religious, not originally ethnical; and religion does not determine race any more than language does in later ages of the world. There was a religion of the god Iu or Iao in Egypt thirteen thousand years ago. That god was Atum-Iu, born son of Ptah. He was the earliest father in heaven because he was the divine Ra in his primordial sovereignty. He is the god in two persons who was first figured as the sun upon the double horizon = the father in the west, the son in the east. This god went forth from Kam by several names and various routes. Those who worshipped him as Atum became the Adamites, the Edomites, the red men; those who worshipped him as Iao, Iah, or Iu became the Jews in many lands, and these are the Jews of that world-wide dispersion recognized by Isaiah, which did not follow any known historical exodus from Egypt or captivity in Babylon, or migration from Palestine. The Jews were only ethnical at root when the root was the vine in Egypt, or in Æthiopia beyond, and the Jews were one of its branches. They were only ethnical at root when the race was black, whether these were the black Jews in Africa or in India.

From the beginning the Jews were as they are to-day, a religious community. It is the worship of Iu in Egypt thirteen thousand years ago and the going out from thence that will account for the supreme being amongst the Dyaks of Borneo being known to them as Yavuah, which name was not derived from the Hebrew Jehovah, but

from the original of both (A. M. Cameron, *Proc. Soc. of Bib. Arch.*). The Dyaks also preserve the tradition of a great ancestor who was determined to construct a ladder that should reach up to heaven, but one night a worm ate into the foot of the ladder, and it fell like the tower of Babel. The Dyaks also have the legend of a great deluge which drowned the chief part of mankind and divided the rest. These two catastrophes mark the endings of two vast periods in time which preceded the supremacy of Atum-Iu in the Zodiac of twelve signs. Thus amongst a people so isolated as the Dyaks they have the god Yavuah and the tradition of the two catastrophes which are represented in the book of Genesis by the destruction of the tower and the deluge of Noah. Naturally the "wisdom" was carried into the island of Borneo with the cult of the god Iaouah, whose worshippers are elsewhere called the Ius or Jews from the Egyptian deity who was Iu or Aiu by name both in the cult of Ptah at Memphis and of Atum-Ra at On. The same god is found in the Babylonian mythology with the name Ia, or Iau = Iah in Hebrew (Pinches, T. G., *Proc. Soc. of Bib. Arch.*). But it is not necessary to suppose the Assyrian god Iau was derived from the Hebrew deity Iahu, or *vice versa,* when there is a common origin for both in the Egyptian god Iu. This is not a matter merely of philology, but of the characters in the mythology. Iau is "the sage of the gods" (*Assyn. Fragments*). He is also described as the divine artisan or art-workman, especially in the character of the potter. This is Ptah all over. He was pre-eminently the potter, and the head of the Knemmu or divine moulders. Further and finally, it was Ptah-Iu who, with his Ali, the Elohim, created the Aarru-garden as a paradise of pleasure in the earth of eternity. And in the Assyrian eschatology it is Iau, "the sage of the gods," who transports the justified spirits after death to the "place of delights," where they are fed on butter and honey and drink the water that gives eternal life (*Records,* vol. xi. 161-2). Our British Druids worshipped a deity of the same name and dual nature as the Egyptian Iu, the Assyrian Iau, the Hebrew Iahu. This divine duality, consisting of the father and the son, was called by them Iau the elder and Iau the younger, corresponding to the gnostic Ieou and Iao.

The god Iu, as son of Ptah, was an astronomical builder and architect of the heavens. Iu the son of Atum was also reputed to be a great builder. As the Kamite Solomon he was not only the prince of peace and the divine healer; he was also said to have *designed the Temple.* The stages of building on earth were reflected in the heavens. The mound-builders were first. They raised the seven mounds of the heptanomis. Shu raised the four pillars of the four quarters. Ptah was the architect who based his building on the pole and the four cardinal points = the four-square tent and tent-staff. Atum, his son, was the builder of heaven as the house, "the Father's house on high" of which the Christian sings. This in the Ritual is called "the dwelling of my father Tum" (ch. 17). It is also said to the deceased, "Tum hath built thy house" (ch. 17, 30). "The double lion-god hath founded thy habitation." Lastly, the temple was designed by Iu-em-hetep the son of Atum, as the builder in the astronomical mythology. Thence the people named after the deity Iu as the Aiu,

or later Jews, would come to be recognized in Egypt, the land of temples, as the great builders. And according to Rabbinical traditions the Jews = Ius or Aaiu were the great typical builders. They are said to have excavated the mountains, raised the pyramids, built temples and cities, and surrounded them with walls; divided the Nile into several canals, and constructed dykes against the inundation (Josephus and Philo). One of these great works was the canal of Joseph, *i.e.* the divine architect who as son of Ptah was his sif, Iu-sif = Joseph. Also, if we have to do with Egyptians who are only identified by a religious name, that of the deity Iu, there is no difficulty about their having built the Meskenoth of Tum, or, as it is rendered, the store-cities of Pithom and Rameses, when the great temple of Atum-Iu was originally erected at Annu or On, which according to the divine dynasties followed Memphis in attaining its supremacy. The Jew-name was Egyptian then as Iu, or Aiu, with other variants. Aiu is a form of the word, and Neb-Aiu, the Lord Aiu, filled the office of high priest in the temple of Osiris at Abydos. The Aiu as manes in Amenta are the children of Ra, who was Atum-Huhi as Ra the father and Atum-Iu as Horus the son. The land of Judea or Judah was named in Egyptian. It appears upon the monuments as Iuta or Iutah. Iu is dual, ta is earth or land, and Iuta is the double land or double earth of the Egyptian mythos localized in Judea. The dual kingdom of Judea was derived by name from the dual deity Iu, whose followers in Egypt were the Ius, Iews, or Jews, and given to Joseph in the persons of his two sons, Ephraim and Manasseh. "Joseph shall have two portions" says Ezekiel (xlvii. 13); and these had already been assigned to the two sons of Joseph by Jacob in the book of Genesis. In the mythos the two portions of the double earth were united once a year to form the kingdom of the sif or son, who is Joseph in the Hebrew version and Iu the sif as son of Atum-Ra. The two halves were united by the son in his name of Har-sam-taui, unifier of the double land.

It has been shown that the Hebrew deity Ihuh was god the father in one character and in the other god the son. If the type of these was the bull, this would represent the father, and the bullock or calf the son, as with the bull of Osiris and the calf of Horus. If the lion were the type, the old lion would represent the father, the young lion the son. The same with the ass, which was another type of the deity Iu, the father and the son being represented by the ass and its foal. The symbolism of the lion, the bull, and the ass has its tale to tell concerning Israel and the Kamite origins. The lion was a zoötype of Atum-Iu. He is called the lion-faced in the Ritual. His mother was a lioness. He is addressed as a lion-god (Rit., ch. 28), the god in lion form (chs. 38, 41, 53, 54, 62). It is the same with Ihuh in Israel. The god is described by Hezekiah (Is. xxxviii. 13), as a lion: "As a lion, so he breaketh all my bones." This is looked upon merely as a tropical figure of speech, but it is a figure of fact in the original symbolism. Atum-Iu was the lion of Judah in the Egyptian mythos. The lion origin of Judah's totem was known to Nahum in his inquiry for the lion-spirit of the past: "Where is the den of the lions and the feeding place of the young lions, where the old lion and the lioness walked with the lion's whelp and no one made them afraid? The

lion tore in pieces enough for his whelps, and strangled for his lioness and filled his caves with prey." (Nahum ii. 11, 12, 13.) These are equivalent to the lion as Ptah, the lioness as Sekhet Merptah, and Atum as the whelp. Iah roareth as the typical lion: "Thou shalt walk after the Lord, who shall roar like a lion, for he shall roar" (Hos. xi. 10). "The Lord shall roar from on high, he shall mightily roar" (Jer. xxv. 30). "The Lord shall roar from Zion" (Joel iii. 16). "The lion hath roared: the Lord God hath spoken" (Amos iii. 8). Job was hunted by the Lord in the shape of a lion. "Thou huntest me as a lion," says the fearfully-afflicted one (Job x. 16). The Lord was known in Israel by his roaring like a lion, because he had been known in Egypt as the lion-god who was Atum-Ra, the lion of the double force which was represented by the twin lions (Rit., 162, 1). The solar Dionysius was known by the name of "the roarer," and he was also portrayed as a lion-headed god. In the Bakchai of Euripides (1078) he is invoked by the chorus to manifest in his might and appear as a flaming lion. The reason of this roaring in that shape is that the Lord was imaged as a lion on the mount of the lions, which was the Mount Shennu = Sinai, the lion-mount where the Lord was the solar lion—where, in fact, he was the two lions, the old lion and the young one. These are referred to by Hosea. "I will be unto Ephraim as a lion, and as a young lion to the house of Judah. I, even I, will tear and go away; I will carry off, and there shall be none to deliver." (Hosea v. 14.) The solar birthplace in the mythos was upon the mount of the two lions. Horus the son was reborn upon the horizon as "the young lion made resplendent at his birth by the two lions" (Rit., ch. 3). Also it is said that "Judah is a lion's whelp; he stooped down, he couched as a lion and as a lioness." In this description we have the typical lion in the triple form of a lion, the lioness, and the whelp, as the type was portrayed in Egypt. There was a triple-headed lion-god at Meroe with four arms, which may well stand for the dual-natured Atum-Iu as the son of the lion-headed Ptah and Sekhet (Rawlinson on Herodotus, ii. 35). According to the language of the Ritual, this would be the "lion of the double lions," or double force. It is proclaimed by Ezekiel that the mother of Israel was a lioness. As "a lioness she couched among lions and she brought up *one of her whelps;* he became a young lion; the nations also heard of him: he was taken in their pit, and they brought him with hooks into the land of Egypt" (Ez. xix. 1, 5). This is another and a truer version of the mythos euhemerized in Exodus as the story of Joseph and his brethren. The lion was taken in the same pit into which Joseph was cast in the "historic" account, and this identifies the Egypt signified as lower Egypt in Amenta. Joseph is the Iu-sif in Egyptian—that is, Iu the son, who is here represented as the young lion whose mother was a lioness.

The origin of the mother as a lioness was the same as with the sow or the cow. It was totemic and typical. The lioness was a zoötype of the mythical Great Mother, Kefa (or Kheft), who became the Hebrew Chavvah, the genetrix of life and mother of the human race. Sekhet, the Great Mother in her solar form, was also a lioness, and in certain Egyptian texts the goddess Sekhet has been represented as an ancestress of the human race (Lefébure, *Tombeau de Seti,* i. 11, Pl.

4, 5). She also was the mother in Amenta who reproduced the Aiu or Jews, as the children of Ra, for another life. "I know," says the manes, "that I have been conceived by Sekhet and born of Neith" (Rit., ch. 66). This likewise was the divine or mythical ancestry of the Jews; but only the Egyptian wisdom ever could explain the derivation of the race, of either Jew or Gentile, from the lioness. Sekhet was the consort of Ptah, one of whose types is the lion. These two, Ptah and Sekhet, were the parents of Atum, the lion-god in the cult of Atum-Ra; and Atum was the first man and reputed father of the human race, with Iu, the sif, or son, who is the young lion as Joseph. Thus, and in no other way, was man or mankind mothered by Sekhet the lioness, by Kefa, by Chavvah, or by Eve. And in that way only was a lioness the mother of Israel, whose whelp is the young lion as the lion of Judah. The Lord who was a lion as the representative of solar force becomes the "lion-like" of later language. Thus the Egyptian origins of the Jews, their gods, their mythology, and their symbolism were veiled from view, and philology was left without the necessary determinative types and palpable figures of the underlying facts.

The Egyptian deity Iu, the son of Atum-Ra, was also portrayed as a short-horned bull-calf. Not as the god in person, but as a figure to be interpreted by a necessary knowledge of the symbolism. Osiris was designated the "bull of eternity." Atum was the earlier bull-father. His consort was Iusâas, a form of the cow-headed goddess, their divine child being Iu, the su or sif, in the image of a bull-calf; and as here shown Iu is = Jah in Hebrew, as god the son, who is identifiable with Joseph. The difficult passage in Genesis (xlix. 22) might be more correctly rendered, "Joseph is son of the heifer." This he would be as Iu (em-hetep), the sif (son) of the cow-headed Iusāas, who was a form of Hathor, the golden heifer, in the temple of Atum-Ra at On. The god who brought up Israel out of Egypt is not only represented by the golden calf; he is also said to have the horns of the ox or wild bull (Numbers xxiii. 22). Iu was the bull in one character and the calf in the other; and as it was with Iu in Egypt so is it with Iahu in Israel, only we must learn to read the imagery aright in accordance with the Egyptian wisdom, which we are told was so familiar to "Moses." As Kuenen states it, "Ihuh was worshipped in the shape of a young bull. It cannot be doubted that the cult of the bull-calf was really the cult of Ihuh in person." This statement, however, is not in keeping with the present mode of presenting the facts. The existence of types does not of necessity involve a worship of the type. The whole range of sign-language lies between such an assumption and the possible truth. Otherwise stated, the young bullock was one of the types under which the god Iu was represented by the Egyptians and the Israelites. The bullock, for example, was identified with Joseph and venerated as the zoötype of his divinity by certain of the ancient Jews (Kircher, vol. I, p. 197), Joseph being, as herein maintained, a form of Iu the son (sif), with Jacob as a figure of the father-god. The calves of Beth-Aon also point to Iu, the calf-headed god, and the beth or temple of Atum-Ra in Annu, the Hebrew On (Hosea x. 5). It is said by Hosea, "Ephraim is an heifer that is taught, that loveth to tread out

the corn; but I have passed over upon her fair neck" (*Ib.* x. 11). Iusāas, the mother of Iu, was the heifer on whose neck, or between the horns of whose head, the sun-god rode. Her son was Joseph as the Iu-sif; and in this passage we have a casting back aimed at the origins after the attempted casting out of the cult. The sons of Joseph are identified with the calves of Beth-On, and Ephraim with the heifer. Covenants also were established in Israel by cutting a calf in twain and passing the contracting persons between the two parts (Jer. xxxiv. 18, 19), which made the type equivalent to the two sexes of the mother and child or heifer and calf, or the calf that was both male and female; also to the duality of father and son.

The Vignettes to the Ritual prove that Atum-Ra the solar god and his son Iu were also represented by the ass. The sun or sun-god goes down to Amenta as, if not riding on, the ass. He is attacked there by the Apap-serpent who devours in the dark (Vignette, Rit., ch. 40). At dawn he rises and is hauled up by the ass, or by the young solar god with ass's ears. Thus we have the old ass and the young, the Hebrew ass and the foal of an ass, on which the sun-god in the later legend rode when he came up from Amenta riding on the ass in the mythology which preceded the eschatology. The ass and the young sun-god also were both named Iu, and Iu was the son of Atum-Ra, the ass being his zoötype. Iu, as Egyptian, is represented by Iao in Phœnician and in Hebrew. Clement Alexander, who was an Egyptian, spells the name of Jehovah as Iau. Thus, "Iu" is the ass in Egyptian, Iao is a name of the god with an ass's head, and Iau is Jehovah, the god of the Jews and the Christians also. Epiphanius asserts that the deity Sabaoth has the face of an ass. He calls it "the gnostic Sabaoth." But Sabaoth was also the Jew-god, or god Iu, who was known by the name of Iao-Sabaoth. The ass-god is portrayed on some of the talismanic stones that were copied by King in his work *The Gnostics and their Remains.* In one of these Iao is ass-headed in the character of Horus grasping the two scorpions as he stands upon the cippus (pl. G, 2). But King, who calls this "the ass-headed Typhon, or the principle of evil," is hopelessly wrong. According to the Egypto-gnostic "Pistis Sophia," Iao-Sabaoth is god the son to Ieou (Ihuh) as god the father, both of whom were forms of the ass-headed deity. And Iao, or Abrakas, is likewise portrayed upon the gnostic gems in the shape of a double-headed ass, which is equivalent to the father-god and son in the same image as Ieou and Iao, Ihuh and Iah, or Huhi and Iu with their duality blended in one figure (King, G. R., pl. B). It represented Horus, or Iu in the cult of Atum-Iu. King knew only of one ass, which to him was a type of the evil Sut or Typhon.

But this was not the ass of Iu, Iao-Sabaoth or Atum-Ra.

In the Museum of the Collegio Romano to-day there may be seen a figure of the ass-headed god who was Egyptian, Jewish, and Gnostic. It is the image of a man extended cross-wise on the Roman cross. The figure is being saluted by a worshipper of the god, who was thus portrayed with the head of an ass. It was discovered some years since scratched roughly on the wall of a room in a house that was buried in ancient times beneath the buildings of the Palatine Hill, and was cut out from the wall and deposited in the Roman

Museum. King, in describing it, tries hard but vainly to make out that the animal is not an ass, but was intended for Anubis, the jackal. He says: "In reality the production of some devout but illiterate gnostic, it is construed into a shocking heathen blasphemy and a gibe upon the good Christian Alexamenos, because they mistake the jackal's head for that of an ass, and consequently imagine an intentional caricature of their own crucifix." There is no mistaking the ass for Anubis. There was no caricature in the crucifix. The ass is a type of the solar sufferer in Amenta, who came to be called the crucified. The Roman or Latin cross is a figure of the longest night and shortest day when the sun was in the winter solstice. The ass-headed god upon the cross is the exact equivalent of Osiris-tat, and in this crude representation we find the divine victim on or as the cross instead of the tat, or instead of being devoured by the "eater of the ass," as in the Vignettes to the Ritual. The adoration of Alexamenos was directed to the god who is portrayed upon the cross, not of the equinox, but of the winter solstice, as the sufferer in Amenta, and as the form of the solar deity who made himself a sacrifice like Ptah, or Osiris in the cross-tree of the tat. (King, *The Gnostics and their Remains,* 2nd ed., pp. 229-30).

It was charged against the Christians in Rome that they also were worshippers of the ass-god. Tertullian in a passage of his reply says to his opponents, "Like many others, you have dreamed that an ass's head is our god, but a new version of our god has lately been made public at Rome, ever since a certain hireling convict of a bull-fighter put forth a picture with some such inscription as this, 'The god of the Christians O N O K O I H T H Σ.' He was portrayed with the ears of an ass, and with one of his feet hoofed, holding in his hand a book, and clothed with a toga" (Apol., 16). Diodorus says, according to the fragment of Lib. 34 preserved by Photius, that when Antiochus Epiphanes, after conquering the Jews, went into the inner sanctuary of God, he found there a stone statue of a man with a long beard, holding a book in his hand and sitting on an ass. This he took to be an image of Moses. We should rather take it to have been the image of the ass-headed god Atum-Iu, who passed out of Egypt as Iao, Iau, or Iao-Sabaoth, the solar god who as lord of hosts in Egypt, before going forth, had attained the status of Huhi the eternal, the one god in spirit and in truth; Ra in the mythology, the holy ghost in the eschatology; Atum-Huhi as the father, Iu as the son, and Ra as the holy spirit. But the ass was not the god, whether of the Egyptians or the Jews, the Gnostics or Christians. It was but a type of the power that was recognized at first as solar, the power that was divinized in Atum, who was Ra in his primordial sovereignty, and whose son was the ass-headed Iao, Iau, or Iu.

But we must make a further digression on account of Joseph as a form of the young solar god in Israel who was Iu, the ass-headed sif or son of Atum-Ra, in Egypt. Not one of the legends in the Hebrew writings attributed to Moses could be understood apart from the mythology from which they were fundamentally derived. Nor does the mythology remain intact in the form of the märchen. The story of Joseph, for example, is a collection of fugitive fragments, each one of which is separately identifiable. Joseph is not simply one of

ten or twelve or seventy brethren in the family of Jacob or Israel. Joseph-El as the beloved son of Jacob was divine, and would be a divinity if there were any possibility of all the other sons being human. It is now known that Jacob-El and Joseph-El were worshipped as two divinities in Northern Syria, and it is there we find a remnant of the seed of Israel or Isiri-El, and therefore of Jacob-El whose son was Joseph. But it is not to be supposed that Jacob was a human father, and that Joseph was his human son, who were divinized by adding the divine El as a suffix to their names. This leaves us with nothing but the two divinities to go upon. These probably originated with Iu in Kheb, or Lower Egypt, as Jacob, and Iu, the sif, or son, as Joseph; the two divinities being humanized in the later legends of the Iu, Aiu, or Jews, as was the common way in converting mythos into history. It can be shown that Joseph was a form of the divine, the beloved son, whose father was יהוה in one version of the mythos and Jacob in another. Io or Jo = Iu in the name of Joseph (יהסף) is taken by Hebraists as the equivalent of Iahu; and in Ps. lxxxi. 5, the name of Joseph is written Iahusiph (יהוסף)—that is, Iah the siph or sif, which in Egyptian denotes the son. Also the names יוכפיה, that is Joseph-Iah and of Josephiah (Ez. viii. 10) proclaim the fact, in accordance with the use and wont of the Hebrew language, that Joseph is Iah = Iu in Egyptian. In the same way the name of El-Iasaph (Num. i. 14 and iii. 24) identifies the deity of Joseph, and affirms that Iasaph is one with Iah, and therefore *is* Joseph-El. Joseph as son is Iu the sif, or the coming son, in Egyptian. These names show the identity of Joseph and Iu the sif, and denote that Joseph was the son of the same father, who is Jacob in the one version and Ihuh in the other. The descent of the sun-god into the lower Egypt of Amenta is portrayed in the märchen as the casting of Joseph into the pit, and the ascent therefrom in his glory by the coat of many colours. In Egypt Joseph plays the part of Repa to the Ra or Pharaoh. In this character he rides in the second chariot when he goes forth as the Adon, or Aten, over all the land. But as Joseph-El he is the divine Repa, the Horus of thirty years—that is, Iu the sif in the cult of Atum-Ra. At thirty years of age the son as Horus, or Iu the sif=Joseph, took his seat upon the throne beside the father, and went forth as ruler over all the land of Egypt, the halves of which were united when the young god assumed the sovereignty of the double country in the mythos, and is called Har-sam-taui, uniter of the double earth, or earth and heaven, in the eschatology. His relationship to Neith likewise attests his divinity. When the throne-name of "Zaphenath Paneah" = Sif-Neith the living, is conferred upon him he is identified as the son who became the consort of the cow-headed Neith, a form of whom was the goddess Iusâas, the mother of Iu the sif=Joseph, at Heliopolis. This relationship to the great Neith is fulfilled when he becomes the consort of Asenath or Asa-Neith, whose name identifies her as the great goddess Neith, the daughter of Ra, or, as "historically" rendered, the daughter of Potiphar.

As mythical characters, Joseph and Jesus are two forms of one original. Joseph in Israel was a name of the Messiah who was

expected as the ever-coming son. Now, in Egyptian there are two names for the coming son: one is Iu the su = Jesus; the other is Iu the sif = Joseph. And when the wandering Jew, named Kartaphiles, became a Christian he is called *Joseph,* and was said to have fallen into a trance once every century, and to have risen again at *thirty years of age.* That is the age of Horus the adult in his second advent; also of Jesus in the Gospels, as well as of Joseph when he became the Adon over all the land of Egypt, the double land or double earth of Egypt in Amenta.

Joseph being identified as a god in Joseph-El, the god Joseph is further identifiable as an Egyptian deity who was Iu, the ever-coming son, both in the dynasty of Ptah at Memphis and also of Atum-Ra at On. It may be seen from Josephus against Apion (B. i., ch. 32) that the Hebrew hero Joseph was the Jewish form of Iu, the sif or son. Iu the typical son was the su or sif of Atum, also of Ptah. In either case he is the resuscitated form of the father who becomes his own son, Iu the sif, as he who is the bringer of peace. The name of Iu the coming son would be written in Egyptian either as Iusa, Iusu, or Iusif. The one form passes into the name of Iesous, the other into the name of Joseph, chief among the twelve sons assigned to Jacob or Israel. The form Iusa may be found in the name of Iusāas, the mother who was great with the Egyptian Jesus or Iusa in the cult of Atum-Ra at On. The divine nature of Joseph-El may explicate a passage from Cheremon, cited by Josephus, who records a tradition that one of the two leaders of the Israelites, in an exodus from Egypt which can no longer be considered historical, was Joseph. Cheremon was one of the most learned men in Egypt, and the contemporary of Apion, against whom Josephus wrote his reply. He was keeper of the rolls and books. He was an Egyptian historian in the library of the Serapæum. He also composed a hieroglyphical dictionary, fragments of which are still extant and have been of service to Egyptologists. Cheremon, therefore, was one of those who knew. He not only asserts that one of the two leaders was Joseph, but also that his Egyptian name was Peteseph, and that he was *a sacred scribe.* Now, as may be seen, the name of Ptah was rendered by Pet in the Greek name of Petesuchis for the Ptah (Putah) of crocodiles; and Joseph = Peteseph in Egyptian is the sif or son Iu, *i.e.* Iusif, whilst Peteseph is the son of Ptah, which he was as Iu the sif of Ptah in the Egyptian divine dynasties—that is, Iu-em-hetep. Peteseph as Iu the son of Ptah (or Ptah the son) was the divine scribe in person who is portrayed in that character with the papyrus-roll upon his knee and the cap of wisdom on his head. The fact of Joseph being the son of Ptah, or Ptah in the character of the divine son, was certainly not derived from the biblical history of the Jews, but it was derived by Josephus from an unimpeachable Egyptian authority, viz., that of Cheremon. Thus, Iu the sif of Ptah, with Moses, is equivalent to the youthful solar god with Shu-Anhur in the exodus from the lower Egypt of Amenta. Of course, Joseph and Moses could not be contemporaries as historical characters according to the book of Exodus, but they could as mythical divinities. And when Moses and Joseph are restored to their proper position as deities there need be no difficulty about dates. As gods they could be contemporaries

(see "The Exodus," in Book x). Joseph is the typical dreamer and diviner in his youth. And if Iu the sif of Atum-Ra be not an interpreter of dreams, he was the revealer of the future by means of dreams. One of the Ptolemaic tablets records the fulfilment of the promise that was made in a dream by this god to Pasherenptah concerning the birth of a son (Renouf, *Hib. Lect.,* p. 141). This would be ground enough for the "inspired" writer to go upon in establishing the character assigned to Joseph as the dreamer and interpreter of dreams. The dream of the sun, moon, and eleven stars making obeisance to Joseph shows the astronomical relationship of the twelve to the signs of the zodiac.

Doubtless there was "corn in Egypt," which was at all times *par excellence* the land of corn, but the typical corn-land of the religious mysteries is in Amenta, where the corn germinates periodically from the buried body of Osiris. We need to go no farther than the Papyrus of Ani to see from whence the legend of the seven kine was derived. In the Hebrew märchen it is related that Pharaoh—which Pharaoh is never specified, and this is as it would or should be if Ra, the solar god, is meant—dreamed that seven kine came up out of the river that were fat and well-favoured, and seven other kine that were lean and ill-favoured. When interpreted by Joseph, the seven fat kine are said to signify seven years of plenty and the seven lean kine seven years of famine. The dream was fulfilled in proof that Joseph was an historical personage, and that all the rest of the mythos reduced to märchen was matter of fact. Now, in the Ritual these are the seven cows which are the givers of abundance in the Egypt of the lower earth, through which the river runs as the celestial Nile. This then is the river out of which the seven cows arose, and the country is in the other world, the lower Egypt of the double earth, from which the original exodus was made in the going forth of the manes from Amenta. The land of Egypt, the river and the seven cows, all go together in the mythical representation from which the "history" has been manufactured. The seven cows are associated with the bull in the Aarru-paradise of plenty. The bull was the young solar god as Horus, or the bullock-headed deity Iu, who passed out of Egypt as Joseph, the bull of Israel.

If there ever had been a failure of the Nile for seven years together, the biblical account is none the less a pious fraud (*see* the fraudulent "Tablet of the Seven Years of Famine," *Proc. Soc. of Bib. Arch.*). For the fact is there was no real famine in the land of Egypt. "And the seven years of famine began to come, according as Joseph had said: and there *was famine in all lands:* but *in all the land of Egypt there was bread.* And *the famine was over all the face of the earth.* And all countries came into Egypt to Joseph to buy corn, because the famine was sore in all the earth." (Gen. xli. 54-57.) But not in Egypt. That is, not in the Egypt of eternal harvest, where the corn grew seven cubits high with ears some eighty-four inches long. There is no historical sense in which such a statement could be truly interpreted. The mythos only can render it intelligibly. As may be seen in the Vignettes to the Ritual, the seven cows, called the providers of plenty, are depicted in the Aarru-paradise. This is in the lower Egypt of Amenta, and it is a land abounding with corn, the

only harvest-field in all the earth of eternity. There was nought but arid desert and the wilderness of sand in the domain of Sut. The Aarru in Khebt was the harvest-field of Horus = Joseph, of the twelve who are his reapers, and the people who are his followers, amongst whom we shall at last discover the Jews as the Aaiu in Egypt.

Joseph in Egypt has been assigned the place of Horus in the Egypt of Amenta. "Joseph was thirty years old when he stood before Pharaoh, King of Egypt," and went forth as the Repa to buy up the corn against the coming famine. This is the age of Horus when he rises in Amenta as Amsu the husbandman, the master of food, or lord of the harvest, to become the ruler for Ra, the divine Pharaoh, with the flail or khu sign in his hand. Pharaoh makes Joseph ruler over all the land of Egypt, second only to himself; that is, according to Egyptian usage, Joseph becomes the Repa to the Ra.

In the Stele of Excommunication "Tum the creator god" is said to be "the duplicate of Aten." This tells us two things. First that the duality of the god, which is expressed by the names of Huhi and Iu, was also expressed by the names of Atum and Aten. Atum was god the father, and Aten the Nefer-Atum, the Repa, or royal son. Thus Iu the sif is Aten = Adon by name, and Aten is the Adon to Atum-Ra, the divine Pharaoh. Now we are told that it is, or was, a practice of the Jews to use the word Adon instead of the word Ihuh in calling on the sacred name. And Adon, we repeat, is the Hebrew equivalent of the Egyptian Aten as a title of Iu, the son of Atum-Ra, or of Atum who was "the duplicate of Aten" in the person of the father. The Aten in Egyptian is the lord, one with the Hebrew Adon, and when Joseph rode in "the second chariot" as lord over all the land of Egypt, and second only to the Ra, the Adon represented Aten the son to Ra, the father who was Atum-Ra or Atum-Huhi the eternal. Atum was adored at On or Annu as the living god who in Egyptian was p-ankhu, the living god. Now when the Egyptian titles are conferred on Joseph, and Pharaoh is said to have called him by the name of Zaphenath-Paneah, whatsoever Egyptian word may be represented by Zaphenath, it is generally agreed by Egyptologists that Paneah or Paneach is a rendering of p-ankhu, the living god, which was the especial title of Atum-Iu in the temple of On. Joseph was thirty years of age when he "went out over the land of Egypt." Horus was thirty years of age when he went forth over all the land of Egypt. Thirty years was the age of full adultship. It is the typical age of the Sheru, the Prince, the Messiah in the Egyptian, Persian, and Christian mythology. Joseph was the Adon of the Pharaoh, the Aten of Atum-Ra, and therefore he was thirty years of age when he went forth as ruler over all the land of Egypt. Joseph as the Aten was the lord over Egypt, with Atum-Ra as over-lord. The divine Ra and Horus were impersonated in the human Pharaoh and Repa: these were previously extant as Atum and Aten, Tum and Nefer-Tum, who were the divine Ra and Iusif in the pre-Osirian religion of the Egyptian Ius who became the unclean, the accursed, the lepers, the outcasts of Egypt in later monumental times. Seek for the Jews in Egypt as the Iu, or Aaiu, and they will be found there in the same character that they assign to themselves as a people suffering terribly from leprosy and other diseases said to have been the result of

uncleanness in their religious rites, which are so fervidly denounced in the Old Testament. The conclusion that Joseph was the young solar divinity, Iu the Son of Atum-Ra at On, may be clinched by the story related of Potiphar's wife, which is the same that is told in various other legends of this same mythical personage. The märchen that do exist in Egyptian, as shown by the "Tale of the Two Brothers," prove themselves to be the deposit of indefinitely earlier myth, the tale in this instance being a literary version of the Sut-Horus legend, and of the two brothers, the twins of light and darkness, which is found world-wide as myth or märchen. The tale contains its own evidence of ancientness in the fact that the sun-god invoked is not Ra, but the Horus of both horizons, Har-Makhu, who preceded the earliest form of Ra. The seven Hathors, who are otherwise the seven cows of plenty, are also present with Bata, the bull of the divine company.

The history of Joseph can be partly traced to the Egyptian story of "The Two Brothers," written by the scribe Anna in the time of Seti II, nineteenth dynasty, on a papyrus now in the British Museum (*Records of the Past,* vol. ii, p. 139). In this story we find a form of the Sut-Horus myth reduced to the status of the popular märchen. Sut appears in his later character of Sut-Anup or Anup (to drop the name of Sut). Anup is the elder brother of Bata, who is Horus as the younger brother. Like Horus, he is the bull of the divine company of the gods who went down into Egypt or the dark land of Ethiopia. The double Sut and Horus imaged back to back is repeated when Anup is described as sitting on the back of Bata. "Anup his elder brother sat upon his back at dawn of day," that is, in the twilight which was represented when Sothis rose heliacally, or, as it is imaged, sat upon the back of Horus the young solar god. The dual nature of Child-Horus is repeated in Bata when he says to his consort, "I am a woman even as thou art," and declares that his male soul or his heart is in the flower of the acacia tree. This soul of Bata in the flower of the tree of life can be paralleled in the Ritual, where Horus is the golden Anbu, the flower of the hidden dwelling (ch. 71). Anup is the guide of Bata in the märchen, as of Horus in the myth. Anup is the attendant on Bata in the mountain and his mourner in death, as he is of Horus in the Ritual. Anup is the master of the fields of food, and he ordains that those who are in charge of the food shall be with the Osiris (ch. 144). Bata follows the beautiful cattle, who tell him where the greenest grasses and the richest herbage grow. These are the seven cows who are the providers of plenty, to whom Bata, like Osiris or Horus, is the fecundating bull. The seven cows likewise appear in the same story as the seven Hathors. Bata the strong one can be identified with Horus in the character of Amsu the husbandman, who is portrayed as the preparer of the soil and sower of seed. Bata does the ploughing and other labours in the fields of Aarru, and his equal was not to be found in all the land. Thus the myth of Sut-Horus the twin brothers can be traced in the ancient folk-lore of Egypt, and this can be followed into the "historic" or euhemeristic phase in the book of Genesis, where it reappears as the story of Joseph

the beautiful youth and Potiphar's wife. Bata was the bull of the divine company that went down into the Egypt of Amenta. Joseph is the bull or chief one of the children of Israel who went down into Egypt. Bata is the divine husbandman and lord of the harvest. Joseph is the one to whose sheaf the other sheaves bowed down in recognition of his supremacy as lord of the harvest (Gen. xxxvii. 5-8). The seven cows or Hathors are the foretellers of fate consequent on their being the bringers of good fortune. Also the bull of the cows is the diviner of fate. Bata the bull divines and foretells the events that will occur to him. This is the character ascribed to Joseph as the diviner in the biblical version. If the parallel had been perfected, Potiphar, whose name denotes the servant of Ra in Egyptian, should have taken the *rôle* of Anup, who is the servant of Ra. In the Hebrew version we read that "Joseph was comely and well-favoured. And it came to pass after these things that his master's wife cast eyes upon Joseph, and she said, Lie with me. But he refused, and said unto his master's wife, Behold, my master knoweth not what is with me in the house, and he hath put all that he hath into my hand: there is none greater in this house than I; neither hath he kept anything from me but thee. How then can I do this great wickedness, and sin against God? And it came to pass, as she spake to Joseph day by day, that he hearkened not unto her, to lie by her, or to be with her. And it came to pass about this time that he went into the house to do his work, and there was none of the men of the house there within. And she caught him by his garment, saying, Lie with me: and he left his garment in her hand, and fled, and got him out" (Gen. xxxix. 9-12). In the Egyptian folk-tale Bata goes into the house of Anup to fetch seed, and the wife of Anup cast her eyes upon him. "And she spoke to him, saying, What strength there is in thee; indeed, I observe thy vigour every day. Her heart knew him. . . . She seized upon him, and said to him, Come, let us lie down for a little. Better for thee. . . . beautiful clothes. Then the youth became like a panther with fury on account of the shameful discourse which she had addressed to him. And she was alarmed exceedingly. He spoke to her, saying, Verily, I have looked upon thee in the light of a mother, and thy husband in that of a father to me. (*For he is older than I, as much as if he had begotten me.*) What a great abomination is this which thou hast mentioned to me. Do not repeat it again to me, and I will not speak of it to anyone. Verily, I will not let anything of it come forth from my mouth to any man" (*Records,* vol. ii. pp. 140, 141). Joseph being identified as the same character with Bata, it is Bata who will explain that character. Bata signifies the soul of the earth. In the Egyptian mythos this was the sun. "I am Bata," says the manes in the character of the solar god who is renewed and reborn daily as the soul of the earth and multiplier of the years (Rit., ch. 87). He might be reborn under the serpent type, or as the soul of Atum from the lotus, or the soul of Bata from the flower of the tree of dawn. But the myth is not merely solar. In fact, there is no bottom to the solar myth except in the lunar. Anup and Bata must be identified with Sut and Horus as the brothers in the two halves of the lunation before the tale can be correlated and correctly read.

Sut-Anup was the elder brother of the two. His consort was Nephthys, the lady of darkness, who is charged with soliciting the young lord of light. There was some scandal respecting her and Osiris. The typical wanton who seduces or tries to seduce the youthful hero is the lady of the moon, who overcomes or who assails the lord of light. The character is determined in relation to Anup = Sut, the elder of the twin brothers in the mythos which passed into the eschatology and finally survived in the märchen of the two brothers. The story was represented three times over: (1) as mythical, (2) as eschatological, and (3) as a folk-tale, before it was narrated of Joseph in Egypt as Hebrew history or biblical biography. The origin of the mythos rests with the darkly beautiful Nephthys, consort of Sut (or Anup), the power of darkness in the nether-earth. That she had a character somewhat aphrodisiacal assigned to her, which became the subject of the legend, may be gathered from her being a divinity of the Egyptian town Tsebets, called Aphroditopolis by the Greeks. But she has been degraded as a wicked wanton in later representations of the dark lady who was originally the lady of darkness, at first in complexion, afterwards in character. The Semites began it with their scandal-mongering concerning Ishtar (or Shetar, the bride in Egyptian), because she had been the pre-monogamous great mother whose child and spouse were one. The Greeks followed them either directly or indirectly. Plutarch repeats a tale in which it is charged against Nephthys that either she seduced Osiris or he succumbed to her wiles. It is represented in the romance that after Nephthys had become the wife of Anup she fell in love illicitly with Horus, and besought him to stay with her when he came to plough and sow the seed-fields of Amenta. It is as the sower of seed that Bata goes to the house where Anup's wife is sitting at her toilet. He says, "Arise and give me seed, that I may go back to the field." Nephthys is literally the house of seed personified. She carries both the house and the seed-bowl on her head, and her name of Nebthi signifies the seed-house or granary of the earth. The story of Joseph and Potiphar's wife contains a mutilated fragment of this ancient Egyptian märchen reduced from the mythos into a romance. In this Potiphar is Anup, the wife is Nephthys, and Joseph is Bata or Horus, who is called the bull. Bata was the bull, and Joseph is also the bull, in Israel; hence the totem of the tribe of Ephraim was the bull. Bata is the bull of the seven cows which come to him as the seven Hathors, and, to make use of the Egyptian figure, Joseph, likewise is the bull of the seven cows that were seen in Pharaoh's dream. He was also the bull as the adult of thirty years. In the Egyptian story Bata becomes a bull. "And Bata said to his elder brother, Behold, I am about to become a bull with all the sacred marks, but with an unknown history. The bull arrived, and his majesty the Pharaoh inspected him and rejoiced exceedingly, and celebrated a festival above all description; a mighty marvel and rejoicings for it were made throughout all the land. To the bull there were given many attendants and many offerings, and the king loved him exceedingly above all men in the whole land. And when the days were multiplied after this his majesty was wearing the collar of lapis lazuli with a wreath of all kinds of flowers on his neck. He was

in his brazen chariot, and he went forth from the royal palace. Bata was brought before the king, and rejoicings were made throughout the whole land. They sat down to make a holiday (and *they gave him his name*); and his majesty at once loved him exceedingly, and raised him to the dignity of Prince of Æthiopia. But when the days had multiplied after this, his majesty made him hereditary prince of the whole land. And the sun-god Horus of both horizons said to Khnum, O, make a wife for Bata, that he may not remain alone. And Khnum made him a companion, who as she sat was more beautiful in her limbs than any woman in the whole earth; the whole godhead was in her." And now a tale is told of this consort of Bata which tends to identify her with Neitochris, that is primarily with the goddess Neith, and thence with Asenath the wife of Joseph. These quotations from the Egyptian tale contain the gist of the following statement. "And Pharaoh said unto Joseph . . . . Thou shalt be over my house, and according to thy word shall all my people be ruled; only in the throne will I be greater than thou. And Pharaoh said unto Joseph, See, I have set thee over all the land of Egypt. And Pharaoh took off his signet-ring from his hand and put it upon Joseph's hand, and arrayed him in vestures of fine linen and put a gold chain about his neck; and he made him to ride in the second chariot which he had: and they cried before him *Abrech:* and he set him over all the land of Egypt. And Pharaoh said unto Joseph, I am Pharaoh, and without thee shall no man lift up his hand or his foot in all the land of Egypt. And Pharaoh called Joseph's name Zaphenath-Paneah (צפנת־פענח), and he gave him to wife Asenath the daughter of Potiphera. And Joseph went out over the land of Egypt. And Joseph was thirty years old when he stood before Pharaoh the King of Egypt" (Gen. xli. 40, 46). The passage in which Joseph makes himself known to his brethren should be compared with the scene in which the lost Bata reveals himself and says, "Look upon me; I am indeed alive. Look upon me, for I am really alive. I am a bull!" and Bata "reigned for thirty years as king over Egypt." "And Joseph said unto his brethren, I am Joseph; doth my father yet live? And he said, I am Joseph your brother, whom ye sold into the land of Egypt" (Gen. xlv. 3, 4). Joseph also had become a bull or typical adult like Horus the man or god of thirty years. The fact is admitted when it is said that "Joseph was thirty years old when he stood before Pharaoh, King of Egypt." In the solar symbolism the sun as a calf in the winter solstice became a bull in the vernal equinox, where he found his heart, his soul, his force, sometimes imaged as phallic, upon the summit of the tree of dawn. In the human sphere the boy became a bull when he was Khemt as a man of thirty years. In Amenta, Amsu is the bull of his mother, "Ka-mutf," as the anointed Horus, thirty years of age. Joseph, raised to the Repa-ship, also became a bull—that is, a typical adult of thirty years. Asenath we take to be a form of the great Neith, who was represented at On (Annu) by Iusāas the mother of the young bull Aiu (or Iu = Io), who as her sif or son was Iusa. Professor Sayce in his "History of Joseph" says, with an unabashed effrontery, *"What is important"* (in this episode) *"is that the incident which played so large a part in Joseph's*

life should have been preserved in Egyptian tradition! It became part of the literary inheritance of the Egyptians!" (p. 36). Thus suggesting that the Egyptians derived their mythology and folk-tales from the Hebrew Pentateuch.

But to resume: the dramatis personæ in the Hebrew books of wisdom are chiefly the father and the son. The father is Ihuh, the self-existent and eternal god, and Iu (or Iusa) is the messianic son as manifestor in the cycles of all time. It is the father that is speaking of one of these periods, possibly a sothiac cycle, who says to Esdras, "The time shall come." "My son Jesus shall be revealed with those that be with him, and they that remain shall rejoice within 400 years." This was long thought to have been a prophecy of a Christ that was to come as an historical personage. But this son of god, whether named Iu, Iao, Iusa, Jesus, or Joseph, could no more become historical than god the father, both being one. And if this divine son could ever have become historical, he would have been Jesus the son of Atum-Ra at On, or, still earlier, Jesus the son of Ptah at Memphis. The "Wisdom of Jesus" in the Apocrypha is, according to the Prologue, the wisdom of two different Jesuses, the one being grandfather of the other. This can be explained by the Kamite mythology and the two representatives of that name in the two divine dynasties of Ptah and Atum-Ra. As Wilkinson remarked, "The Egyptians acknowledged two of this name (Jesus), the first the grandfather of the other, according to the Greeks, and the reputed inventor of medicine, who received peculiar honours on a certain mountain on the Libyan side of the Nile, near the City of Crocodiles, where he was reported to have been buried" (*The Ancient Egyptians,* vol. iii, p. 205). There are not only two with the name of Jesus who represent the sayer for the father god; Solomon is likewise a form of the wise youth who uttered the wisdom in the sayings or logia kuriaka. We are told in the prologue that "this Jesus did imitate Solomon." But Iu-em-hetep, the Egyptian Jesus, *as the prince of peace,* was Solomon by name. Thus the Jesus and Solomon of the Apocrypha, to whom the Wisdom of Jesus and the Wisdom of Solomon are ascribed, were two forms of the Word or Sayer, who was Iu the son (su) of Ptah, and Iu-em-hetep, the prince of peace, otherwise known to the Hebrews by name as Jesus and Solomon.

The most ancient wisdom was oral. It was conveyed by word of mouth, from mouth to ear, as in the mysteries. This consisted of the magical sayings or the great words of power. Following the oral wisdom, the earliest known records of written wisdom were collections of the sayings, which were continually enlarged, as by the Egyptian Jesus, or "the two of this name." The Osirian Book of the Dead is largely a collection of sayings which were given by Ra the father in heaven to Horus the son, for him to utter as teacher of the living on earth and preacher to the manes in Amenta. The wisdom of Ptah the father was uttered by the son, who is the Word in person. The names for the son may be various in the several religious cults, but the type was one, no matter what the name. The sayings collected in some of the Hebrew books of wisdom, such as the book of Proverbs, are spoken as from the father to his son. "My son, attend to my words; incline thine ear unto my sayings" (Prov. iv. 20). "Hear me,

O my son," is the formula in the book of Ecclesiasticus. It has now to be suggested that the mythical or divine originals of this father and son in the books of wisdom were the wise god Ptah and the youthful sage Iu, the sayer or logos, who was his manifesting word as the son. Egyptian literature as such has been almost entirely lost, but amongst the survivals lives the oldest book in the world. This is a book of wisdom, in the form of sayings, maxims, precepts, and other brief sentences, called the Proverbs of Ptah-Hetep, which was written in the reign of Tet-Ka-Ra or Assa, a Pharaoh of the fifth dynasty, who lived 5,500 years ago. The author's name denotes that he was the worshipper of Ptah, and his collection contains the ancient wisdom of Ptah, although it is not directly ascribed to the god or to his son, the sayer, Iu-em-hetep. In this volume Ptah-hetep collects the good sayings, precepts, and proverbs of the ancient wisdom; the words of those who have heard the counsels of former days and the counsels heard of the gods. He addresses the god Ptah for authority to declare these words of wisdom, speaking as from a father to his son; and in reply "the majesty of this god says, Instruct him in the sayings of former days" (*Records of the Past,* 2nd Series, vol. iii, p. 17). Ptah-hetep, then, the author who wrote a book with his own name to it 5,500 years since, assumes the position of the wise god Ptah addressing his son Iu-em-hetep, to whom the wisdom was communicated which was uttered in "the wise sayings, dark sentences, and parables," and collected in such books as the Sayings of Jesus, the Wisdom of Jesus, the Wisdom of Ecclesiastes, the Wisdom of Solomon, the Psalms, and the Book of the Dead. We quote a few of the sayings from Ptah-hetep, which give us a glimpse of the intellectual height attained by the Egyptians 5,500 years ago. "*No artist is endowed with the perfections to which he should aspire.*" "*He who perverts the truthfulness of his way, in order to repeat only what produces pleasure in the words of every man, great or small, is a detestable person.*" "*If thou art wise, look after thy house. Love thy wife without alloy. Fill her belly, clothe her back, anoint her, and fulfil her desires as long as she lives. It is a kindness which does honour to its possessor.*" "*If thou art powerful, command only to direct.*" "*To be absolute is to run into evil.*" "*The gentle man penetrates all obstacles.*" "*Teach the man of great position that one may even do him honour.*" "*If thou hast become great who once was small, and rich after having been poor, grow not hard of heart because of thy prosperity. Thou hast only become the steward of the good things of God.*"

Ptah was the father of Atum-Ra, therefore an earlier god. Memphis was an older foundation than On, the northern Annu. And the wisdom of Ptah-Iu was indefinitely older than the writings of the Aiu or Jews which had been preserved in the library at On and brought forth thence by Osarsiph as the basis of the Pentateuch. But the sayings of Jesus or logia of the Lord did not come to an end with the collection called the Wisdom of Jesus, that was translated "when Euergetes was king," and ascribed to two of the name of Jesus, with Sirach interposed between. The first gospel of the Christians began with a collection of the Sayings of Jesus, fatuously supposed to have been an historic teacher of that name. Every sect had its collection of the sayings that were uttered as the word of God

by the Word in person, who was Horus in the Osirian religion, or Iu, the Egyptian Jesus, to whom the books of wisdom were attributed thrice over, once as the son of Ptah, once as the son of Atum-Ra, and once as the son of Ieou in the Pistis Sophia. The veil is being torn away from the eyes of those who were unable or unwilling to see through it, and dead Egypt speaks once more with a living tongue. Explorers are just beginning to find some missing links betwixt the Ritual and those "gospels" that were canonized at last which were needed to complete the argument concerning the Egyptian origin of the Christian legend herein presented, and to demonstrate beyond doubt that the historic rendering of the mythos does but contain an exoteric version of the esoteric wisdom. Only the other day a loose leaf was discovered in the rubbish-heaps of Oxyrhynchus which had belonged to some unknown collection of the sayings or logia of "the Lord," who was not Jesus, a Jew in Palestine, but Jesus or Iu-em-hetep, a god of the Jews in Egypt (*Sayings of our Lord,* Grenfell and Hunt). It was at Memphis, we suggest, the book of wisdom, known to later times as Jewish, originated as the wisdom of Ptah, whose manifestor was Iu the coming son, who was his logos, his word, the teacher of his wisdom and sayer of his sayings. Atum-Ra was born son of Ptah as Iu-em-hetep in his primary form. When raised to the dignity of Ra, Iu-em-hetep, the typical bringer of peace and all good things, was continued as his son. Both Ptah and Atum had the title of Huhi the eternal, and each of them was also a figure of the one supreme god who was both father and son in one person. In the gnostic representation the propator was known to Monogenes alone, who sprang from him. It was also taught by the Egyptian Valentinus that the father produced in his own image without conjunction with the female (Irenæus, Against Heresies, B. I, ch. ii, 1, 4, Ante-Nicene Library). The following brief list will serve to give an *aperçu* of this divine duality in various phases. Huhi the eternal god the father, Iu the ever-coming son; Atum-Ra as father, Nefer-Atum as the son; Osiris the father, Horus the son; Ihuh the eternal father, Iah the messiah or ever-coming son; Jacob-El the father, Joseph-El the son; David the father, Solomon the son; Ihuh the father, Jesus the son (Christian); Ieou the father, Iao the son (Pistis Sophia); Jehovah as the father, Jesus as the son. These are all twofold types of the same great one god in the religion that was established, first at Memphis, with Ptah as Huhi the eternal, the self-existent, lord of everlastingness, "he who is," or the "I am," and Iu-em-hetep as his su, sif, or son, continued in the cult of Atum-Ra at On, and brought forth from Egypt as the religion of the Ius or Jews, who were the worshippers of Huhi the eternal and of Iu the ever-coming messianic son, which dual type was also represented by the old lion and the young one, by the bull and the bullock, and by the ass and the foal of an ass. Moreover, it is recorded in the Hebrew legend that the one god of Israel was made known to Moses under two entirely different names. In two passages the name given is "יה" (Ex. xv. 2 and xvii. 16). Moses says, "Iah is my strength and son." "This is my God and I will praise him." The other name is יהוה, rendered Jehovah. Under both names it is the one lord. Under both names the god is celebrated in the Psalms. Then

the name of Iah is dropped altogether, except by Isaiah, who combines the two names under the one title of יהוהיה, rendered "Jehovah-Jah," or the Lord Jehovah (Is. xii. 2). These two names, we repeat, represent the Egyptian names of Iu = Iah for god the ever-coming son, and Huhi = Ihuh the eternal father, who was the one god as Atum-Ra. Thus Isaiah's *Iah-Jehovah* combines the names of both the father and the son in the name of Israel's one god. And now, as the two characters of Huhi (Ihuh) and Iu (Iah) met in one person and the two names were combined in Iah-Ihuh, it appears probable that both the names were blended in one word to form the divine name of Ihuh (or יהוה) in Hebrew, by compounding those of Iu and Huh, thus, Iu-Huh, as a title of the eternal one. Iu would then be represented by the Ï or *yod* alone, and the final form would be Ihuh, which, with the introduction of the Hebrew letter *vav,* was extended into Javeh and Jehovah for Jewish and Christian use.

An insuperable difficulty was bequeathed to the later monotheists of Israel in the mystery of a biune being consisting of a father and son who were but one in person. This needed a knowledge of the ancient wisdom to explicate the doctrine. How could the one god be two, or the twain one, to the plain and unsophisticated man? There was no abstract conception of any one god in two persons, or three, or 153 (Rit., ch. 141) as a spiritual entity. The origins are rooted in the phenomena of external nature, and have to be interpreted by means of sign-language and the mythical mode of representation. The Jews had got the father and son, and finally knew not what to do with both. The son was a perpetual difficulty in their writings, which repeated fragments of Egyptian mythos in the old dark sayings without the oral wisdom of the Gnostics, and left a stumbling-block that has remained to trip up all good, dunder-headed Christians. Still the son is present, as the anointed Son of God, the Christ that was, who has been all along mistaken for the Christ that was to be and is not yet, although the reign of the son as Ichthus in Pisces is nearly ended now, and the *Pisciculi* are gasping for breath like little fishes out of water. Jewish theologians did their utmost to suppress the sonship of the god-head, as well as to get rid of the motherhood. This was preparatory to the rejection of the sonship altogether when presented in the scheme of "historic" Christianity. They pursued their messianic phantom to the verge of the quagmire, but drew back in time to escape. They left it for the Christians to take the final fatal plunge into the bog in which they have wallowed, always sinking, ever since; and if the Jews did but know it, the writings called Jewish have wrought an appalling avengement on their ignorant persecutors, who are still proving themselves to be Christians, as in Russia, by ignominiously mutilating and pitilessly massacring the Jews. Their god, like the Mohammedan deity, was to be a father who never had a son. To put it in Egyptian terms, they held to their one god Ihuh the eternal, as the fixed and everlasting fact, and dropped the Iu or ever-becoming son, together with the *modus operandi* of becoming, whether astronomical or eschatological, and so they parted company with the followers of Ptah-Iu and of Atum-Iu. Or rather the son was turned into the subject of prophecy, whose

ultimate coming was supposed to be fulfilled in the cult of Christianity. Thus the Jews are worshippers of the father, whereas the Christians substituted the son. These are two branches of the original religion in which the one god connoted the father and the son, who was Huhi or Ihuh the eternal, with Iu as the ever-coming cyclical manifestor for the father in the sphere of time.

Celsus casts it up against Moses, as leader of the Israelites, that he deceived them with his magical tricks, and misled them into the belief that there was but one god (Origen, Contra Celsum, ch. 23). For good or evil, however, the one god was established on the ground herein set forth, and this as יהוה the Hebrew god, the eternal, self-existent, supreme one, whose other name is יה, Iah, Iao, or Iu. These are the two lords who constitute the one god in the Hebrew version of the Egyptian doctrine. In destroying the cities of the plain it is said, "The Lord rained upon Sodom and upon Gomorrah brimstone and fire from the Lord out of heaven" (Gen. xix. 24, 25), which is identical with Horus the lord as Har-Tema, the son who avenges his father Osiris in the great judgment and destruction of the condemned, who are overwhelmed in the cities of the *plain* because the occurrence is on the level at the place of equilibrium in the equinox of which there was a yearly representation in the mysteries of Amenta. There may be an attempt at times to conceal the dual personality in the phraseology, as when the Psalmist says, "God standeth in the congregation of gods," "He judgeth among the gods" (Ps. lxxxii. 1). But the writer lets in a flood of polytheism at the same time that he acknowledges the duality of Ihuh. In one psalm the anointed son is *begotten* (Ps. ii.); in another he is *appointed* (Ps. lxxxix.) as the holy one of Israel. In the latter instance it is David who is made the anointed son. Isaiah proclaims the god of Israel to be "the everlasting father" or father of eternity at the same time that he is the "prince of peace" who was the ever-coming son as Horus or Iu-em-hetep, the prince of eternity in the astronomical mythos of Egypt and the prince of peace in the eschatology. "For unto us a child is born, unto us a son is given; and the government shall be upon his shoulder, and his name shall be called פלא" (rendered wonderful), "councillor, mighty God, the father of eternity, prince of peace" (Is. ix. 6, 7). This song, uplifted so majestically by the music of Handel, might have been sung at On, or Memphis, many thousand years ago, as regards the subject-matter, which is purely Egyptian. Atum was the father of eternity, and Iu-em-hetep, the su or son, was the prince of peace, and these two were one. Probably the Hebrew word פלא (pehla) represents the Egyptian pera or pela = to appear, show a great sight, in relation to the messianic manifestor, who was the messu or child, the prince of peace, and who "bore the government upon his shoulder" in a symbolical way peculiarly Egyptian. Atum, in his dual character of father and son, is he who says, "I am he that closeth and he that openeth, and I am but one" (Rit., ch. 17).

This doctrine of divine duality was based upon the Egyptian Pharaoh as the father and the repa or heir-apparent as the son—the ever-coming king in the person of the prince who was always born to be a king. The father was king of Egypt, the son was the prince of

Ethiopia, which was the birthplace of an earlier time and remained the typical birthplace of the young prince of eternity for all time. The messu was the root of the Messiah by nature and by name. The prince of Ethiopia is the messu whence the Messiah is Iu the son, messu or messu-iahu—that is, Iahu as the son or repa. In the mythical representation Horus was reborn each year as the messu, and the rebirth was celebrated by the festival called the Messiu. The repa symbolized the succession of Ra, or the sun, to himself, in a mode of showing that the god or the king never died, but continued for ever by transformation of the father into the son. The transformation was also seen in the old moon changing into the new, and the sun that set symbolically rendered as the old beetle that went underground to hatch its seed and die, to issue forth again renewed in its young. The Pharaoh transformed into his own son and manifestor as the repa, Atum into Iu-em-hetep, Osiris into Horus, Jacob into Joseph, and Ihuh into the Messiah. This transformation occurred in natural phenomena periodically, therefore at the end of some particular cycle of time which was always indefinite for those who knew not the method of measurement astronomically.

The Lord and his anointed as father and son had been already represented at Memphis by Ptah and Iu-em-hetep, at On by Atum and Nefer-Atum, at Abydos by Osiris and Horus of the resurrection. The lord's anointed was the second Horus, Horus the adult, Horus who rose again in spirit after death to manifest the glory of the father with the holy oil upon his shining face which made him the anointed. The Lord's anointed, called the Messiah in Hebrew, the Kristos in Greek, and Chrestus in Latin, is the Messu in Egyptian. Messu signifies the son, the child, or heir-apparent, the prince of Ethiopia. As human he was the repa, son of the Pharaoh. As divine he is the son of god. Messu is also an Egyptian word signifying the anointed and to be anointed. The Lord and his anointed are frequently mentioned in the Hebrew writings. These are the father and son, equivalent to Osiris and Horus his son; also to Ptah and Iu the prince of peace. "The Lord shalt exalt the horn of his anointed" (I Samuel ii. 10). "Here I am: witness against me before the Lord and before his anointed" (I Samuel xii. 3). "The kings of the earth set themselves, and the rulers take counsel together, against the Lord and against his anointed" (I Ps. ii. 2). "The Lord showeth loving-kindness to his anointed" (Ps. xviii. 50). "The Lord saveth his anointed; he will answer him from his holy heaven" (Ps. xx. 6). "He is a stronghold of salvation to his anointed" (Ps. xxviii. 8). "Behold our shield, O God, and look upon the face of thine anointed" (Ps. lxxxiv. 9). "Thine enemies have reproached the footsteps of thine anointed" (Ps. lxxxix. 51), who was the witness and the messenger that showed the way of the Lord in the heavens, in the earth, in the waters and in the nethermost depths of Sheol. The "anointed of the Lord" was the very breath of their nostrils to them who had said, "Under his shadow we shall live among nations" (Lam. iv. 20). "The Lord goes forth for the victory with his anointed" (Hab. iii. 13). This duality of Ihuh and the Messiah or reborn son was the source of a great dilemma to the Jews, and the cause of a conflict betwixt their monotheism and the Messiahship. They knew of a

doctrine concerning the Messiah, but were afraid of the astronomical fulfilment being mistaken for the humanly historical, and thus insisted all the more upon the divine unity in its simplicity. In the Ritual, Horus is described as the son who converses with the father. He is thus addressed, "O son who conversest with thy father!" (ch. 32). This character is ascribed to David as the divine son in the Psalms, he who declares, "The Lord said unto me, Thou art my son, this day have I begotten thee" (Ps. ii. 7). In the same psalm the Lord is said to have begotten his anointed son and set him as the king upon his holy hill in Zion. This is the son as the divine avenger of whom it is said, "Kiss the son, lest he be angry and ye perish by the way, for his wrath will soon be kindled." The father says to his son, "Ask of me, and I will give thee the nations for thine inheritance, and the uttermost parts of the earth for thy possession. Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel" (Ps. ii. 7, 8, 9). In the Ritual (chs. 17 and 175), this avenger is the son who "cometh red with wrath as the heir of Osiris seated upon the throne of the dweller in the lake of twofold fire." This is Horus who says to his father after the periodic battle with the evil powers, "I, thy son Horus, come to thee." "I have avenged thee. I have overthrown thy foes. I have established all those who were of thy substance upon the earth for ever." That is when he returns to the father in heaven with his work accomplished on the earth and in Amenta. In the time of Isaiah and of the Hebrew psalmist the type of the son, the chosen one, the servant who became the beloved of the Lord, was extant as a man, not merely as the lamb or the branch. It is the same type in the gospels, which were written with reference all through to the figure that was pre-extant (Ps. ii. 7, 12; Is. xlii. 1; Matt. chap. iii. 1 to 3). Moreover, the same things were said of that type in the earlier as in the later time. He was equally the crucified or suffering Messiah; gall was given to him for meat, and vinegar for drink (Ps. lxix. 21). He was bound in his hands and feet; his garments were parted amongst his spoilers, who cast lots for his vesture (Ps. xxii. 18). All that was fabled to have been historically acted at a later period had been already fulfilled with non-historical significance. It is the same also with the character of John the Baptist as with Jesus in the gospels. In defiance of the fact that the event is contemporary with or had occurred previously in the prophetic writings, the Christian world supposes that the so-called prophecies simply refer to a Messiah who is to come in a "personal and historical character." Thus it is assumed that the "prophecy of Isaiah, "The voice of one that crieth, Prepare ye in the wilderness the way of the Lord! Make straight in the desert a highway for our God. Every valley shall be exalted and every mountain and hill shall be made low, when the uneven shall be made level, and the rough places a plain, and the glory of the Lord shall be revealed" (Is. xl. 3-5; Matt. iii. 3); it is assumed that this was historically fulfilled when the passage is quoted in the gospel according to Matthew and applied to John the Baptist, whereas the alleged history in the New Testament is based upon the supposed fulfilment of this prophecy in the Old. Yet it is only a fragment repeated from the Egyptian mythos, in which Anup was the crier in the wilderness and

the guide in the ways of darkness through which the road was made from equinox to equinox in the desert of the under-world. When reduced to their proper level, the elevation of the valley and the lowering of the mountain are but another mode of describing the equinoxes. Anup was the precursor, the forerunner, the prophet of Horus the Lord who came in glory, and the preparer of his way. As such he appears in the opening chapter of the Ritual, where we read, "O openers of roads! O guides of paths to the soul made in the abode of Osiris (the house of heaven with thirty-six gates), open ye the roads! Level ye the paths of the Osiris." That is, bring the lofty low in process of levelling or making the road equal in the mount of the equinox at the coming of Horus the lord. Horus as lord of the two horizons was Har-Makhu, lord of the equinoctial level. At the time of the Easter equinox the path was made level, the valley exalted, and the mountain brought low at the coming of Har-Makhu who revealed the glory of the lord.

If the Jews had only held on to the sonship of Iu, the su or sif, they might have spoiled the market for the spurious wares of the "historic" Saviour, and saved the world from wars innumerable, and from countless broken hearts and immeasurable mental misery. But they let go the sonship of Hy with the growth of their monolatry. They could not substitute the "historic" sonship; they had lost touch with Egypt, and the wisdom that might have set them right was no longer available against the Christian misconstruction. They failed to fight the battle of the gnostics, and retired from the conflict dour and dumb; strong and firm enough to suffer the blind and brutal *Juden-Hetze* of all these centuries, but powerless to bring forward their natural allies the Egyptian reserves, and helpless to conclude a treaty or enforce a truce. The Jews have suffered and been damned along the line of 1,800 years on account of the false belief which they unwittingly helped to foster; and if they should still suffer slinkingly for gross gains instead of turning round and rending their persecutors and helping us to win the battle for universal freedom, when once the truth is made known to them, they will, if such a fate were possible, be deserving of eternal damnation in the Christian hell. The rootage of matters like these lies out of sight, and is not to be bottomed in the Hebrew scriptures, but such passages as those quoted show the existence of a god the father and a god the son. Not a son who is to be begotten at some future period by miraculous interposition of divine power playing pranks with human nature in a female form. The anointed son was then begotten and already extant. It was he who suffered like Horus in one character, and who came like Horus in the other as the arm-lifter of the lord, the avenger red with wrath, to rule with a rod of iron, not on this earth but in the earth of eternity, the Sheol of the Psalms. And on account of this language in the Cursing Psalms, as they have been called, the militant Christians have claimed a divine sanction for all their brutality in going forth with fire and sword to blast the face of this fair earth and slay the utterly astonished natives of other lands who would not or could not accept a doctrine so damnable as a revelation emanating from the most high God. The Psalmist celebrates this son of God, his begettal, his advent, but offers no real clue to the nature of the sonship; and the Christians, knowing

nothing of the astronomical mythology or of the Egyptian eschatology, could only conclude that it must be historical. No "Jewish monotheist" could explicate the duality of the deity. The Psalmist celebrates the coming of the Lord, but who the Lord is or what the advent may be it is impossible to tell when the mythical background has been left out of view by the adapters of the ancient matter. As Egyptian, Iu the son is the ever-coming one as the means by which the father of eternity manifests in time and other natural phenomena. As Egyptian, the divine duad of father and son had been Ptah and Iu, or Atum and Iu, or Osiris and Horus, according to the cult through pre-Hebraic and pre-Christian ages. In Israel it might be Jacob-El the father, with Joseph-El as the beloved son; or Abraham with Isaac, the sacrificial son; or Ihuh and David, the divinely-begotten son; or David and Solomon, the wise youth and prince of peace.

It has now to be shown that these two represent the father and his beloved son who are Ihuh and David in the book of Psalms. These are the two lords as the Lord and the Lord's anointed in Psalm cx.: "The Lord said unto my Lord, sit thou at my right hand until I make thine enemies thy footstool. The Lord shall stretch forth the rod of thy strength out of Zion. In the beauty of holiness from the womb of the morning thou hast the dew of thy youth. Thou art a priest for ever after the order of Melchizedek" (Ps. cx. 4). That is the Lord who is the "coming son" in all the so-called prophecies; and David is the son who thus converses with the father as Horus did with Ra, or as Jesus is represented in converse with Jehovah. As a divine personage David is a form of the beloved son; hence perhaps the origin of his name. David, Daoud, or Dood means the beloved; and as a mythical character the beloved one, the Lord's anointed, the Messiah, is the son of Ihuh, not the son of Jesse, *who is not mentioned in the Psalms.* This is the typical character with which we are now concerned, the original in the mythos who afterwards became a subject for the popular märchen. The inscription on the Moabite Stone shows that the Israelites of the northern kingdom worshipped a deity named Dodo or Dod (= David) by the side of Ihuh, "or rather they adored the supreme god under the name of Dodo as well as under that of Ihuh" (Sayce, *Hib. Lectures,* pp. 56, 57). Mesha, the Moabite king, announces that he has carried away the altars of Dodo and "dragged them before Chemosh," Dodo and Ihuh being David and Ihuh as two divinities, or the one god in the dual character of father and son. And if, like Jacob-El, Joseph-El, and Israel, David was a god, it follows that the son assigned to him as Solomon was so likewise. Only a divinity could be the prince of peace. Solomon was also a form of the divine son called the beloved. Hence the prophet Nathan gives him the name of Jedidiah, the "beloved of the Lord" (II. Sam. xii. 24, 25). And the beloved son was the messianic or anointed son.

In addition to the divine duality of father and son which was imaged in Ptah and Kheper, Atum and Iu, Osiris and Horus, Ihuh, and Iah, and the Egypto-gnostic Ieou and Iao, there was a twofold nature manifested in the sonship human and divine. This has been one of the most profound of the ancient and most perplexing of

modern mysteries. It is to the Egyptian wisdom we must turn if we would trace the origin of this messianic mystery to the root in nature. But there is no beginning with the solar mythos. As it is said of Jesus, there are three which bear witness that the Messiah came in the water, in the blood, and in the spirit (I John v. 6, 7). As Egyptian, the first was Horus who came by water in the inundation, the second was Horus who came in the blood of Isis, the third is Horus of the resurrection, who came again in the spirit; and, as Horus in these characters, "the three agree in one." The Book of the Dead describes the source and origin of life as water and the water-plants. This was religiously commemorated as a mystery of Amenta. The water-spring was imaged in the tuat of the nether-world, "which nobody can fathom," and the offerings of which are "edible plants" (Rit., ch. 172), the water-plant being a form of primeval food. Thus Horus on his papyrus springing from the water represents the soul of life that came by water in or as primeval food. Hence he was depicted as the shoot. He would now be called the spirit of vegetation, born of water. Horus is also imaged as the child that issues from the plant or from the mother earth. The child = the shoot was typical of an ever-renewing and eternal youth; hence Horus the eternal child. The Egyptian "eternal" was *æonian* and *ever-coming,* whether figured by the shoot or as the child. Horus came by water annually, and brought abundant food. There was famine when the water failed, and therefore Horus as the spirit of vegetation was a kind of saviour to the world. He came from Ethiopia as the messu. The messu in Egyptian is the child, and Horus was the messu of the inundation, the water-born upon his papyrus, and an image of the source and sustenance of life born of a mother who was ever-virgin but non-human. Such is the root origin of the messianic mystery, and also of the mythical virgin and her ever-coming child. But the ever-coming child not only came by water. He also came by blood as Horus who was incarnated in the blood of Isis. Thus Horus of the incarnation was the child that came by blood and was made flesh by her who doctrinally was the ever-virgin mother. This is the elder Horus, the eternal child of her who was known to the gnostics as the eternal virgin. This duality in the sonship of Horus has its origin in his twofold advent and his twofold character, which implied a twofold motherhood. In the first he was the child of the virgin mother as the soul of the mother only. In the second he was Horus in spirit, the beloved only-begotten son of the father in heaven, who was Ra the Holy Spirit. Horus in two of his characters is palpably depicted in the Hebrew scriptures. In the first he is Horus, who in the Ritual (ch. 115) is called the "Afflicted One." This was the Horus of the incarnation, the god made flesh in the imperfect human form, the type of voluntary sacrifice, the image of suffering; being an innocent little child, maimed in the lower members, marred in his visage, lame and blind and dumb, and altogether imperfect. No man upon the cross or in the Tat-tree could ever make appeal to equal this, the most pathetic picture in the world. And Horus, "lord of resurrections" from the house of darkness (Rit., ch. 64), who as the first "of them that slept" woke up in death as the "soul most mighty" and burst the mummy-bandages and rent the tomb asunder and arose as Horus divinized,

the victor over death and hell and all the powers of evil, is the most triumphant figure in the world.

A piteous portrait of the first Horus, the afflicted sufferer, is depicted by Isaiah. "Behold, my servant shall deal wisely; he shall be exalted and lifted up, and shall be very high. Like as many were astonished at thee (his visage was so marred more than any man, and his form more than the sons of men)." "Who hath believed our report? and to whom hath the arm of the Lord been revealed? For he grew up before him as a tender plant, and as a root out of a dry ground; he hath no form nor comeliness; and when we see him, there is no beauty that we should desire him. He was despised and rejected of men; a man of sorrows and acquainted with grief; and as one from whom men hide their face he was despised, and we esteemed him not. Surely he hath borne our griefs and carried our sorrows, yet we did esteem him stricken, smitten of God, and afflicted. But *he was wounded for our transgressions, he was bruised for our iniquities; the chastisement of our peace was upon him; and with his stripes we are healed.* He was oppressed, yet he humbled himself and opened not his mouth; as a lamb that is led to the slaughter, and as a sheep that before her shearers is dumb; yea, he opened not his mouth. And they made his grave with the wicked and with the rich in his deaths. Thou shalt make his soul *an offering for sin"* (ch. 53). The character here portrayed for the Messiah is that of the Messu-Horus in every feature, except that he was not "wounded for our transgressions" nor "bruised for our iniquities." The Egyptians were indefinitely older than the Semites, but had never heard of the world being lost by Adam's fall, or its need of an historic saviour who should take the place and act the part of the Jewish scapegoat. The later doctrine of vicarious atonement has been added. That is Semitic, not Egyptian. Osiris of the mysteries was dramatically represented as a victim, but not as a vicarious sacrifice on account of human "transgressions" or "iniquities." Osiris, the good being, gave his life that men and animals might live, which was in providing the elements of water and food. This was commemorated in the sacramental meal, at which his body was eaten as the bread of life and his blood was drunk in the red wine or beer. The doctrine itself is indefinitely older. The Great Mother was imaged earlier still as the giver of life and sustenance in or as the tree by Hathor, who was imaged in the sycamore-fig as the tree of life, which was her body; and by the Cyprian Venus, who was apparently bound upon the tree. In neither case is there any doctrine of the scapegoat, neither as animal, human being, or divine. Horus is said to be the altar and the offering in one, and a form of the altar is the tat. The tat-cross was the tree, whether of Hathor or Horus, of Osiris or Ptah. But there was no sufferer on it or in it who bore the sins of the world. That is a doctrine of barbarous, non-Egyptian ignorance, only fit for cowards, slaves, and criminals. The only substitution in the Osirian religion is when Horus becomes the voluntary substitute for the suffering god the father as a type of divine sonship and an example for all men to follow in the war of good against evil. But there is no scapegoat and no innocent victim of divine wrath, no expiatory sacrifice in the Egyptian eschatology. That was a perversion of the Egyptian doctrine. There is a sacrificial victim as Child-Horus, but it was a voluntary sacrifice.

He comes to earth and takes upon himself the burden of mortality, and is conscious that he has to suffer and die in order that he may demonstrate the resurrection in spirit to the manes in Amenta and to men on earth. He comes as the calf of the sacrificial herd, and in a body that will be eaten at the sacramental meal (Rit., ch. 105). "In his deaths," which are periodic, he comes to an end on behalf of the father in heaven, at whose table he will ultimately rest (Rit., ch. 70). The elder Horus in the Osirian cult is that child of the virgin mother who in a second phase and at the second advent is the father's own begotten and beloved son, who takes upon himself to suffer in the father's and the mother's stead, not only in the phenomena of external nature, but also as a figure of the human soul immersed in matter. This involved the doctrines of the incarnation, the virgin mother, baptismal regeneration, the begettal of the anointed son as Horus of the resurrection, Horus the great judge, Horus the avenger, Horus the spirit glorified in the likeness of the father. He dwelt on earth as mortal Horus in the house of Seb (earth) until he was twelve years of age. He went down to Amenta as the human soul in death, or as the sun of winter sinking in the solstice. He rose again from the dead in search of his father, whom he had not known on earth. The father, as Osiris in Amenta, had been overcome by Sut, the power of darkness. Horus rises in Amenta as the avenger; he rises as "the living soul," Horus who now comes in the spirit (Rit., ch. 5). He comes to see Osiris and to drive away the darkness (ch. 9). He comes as the beloved son to seek for Sut, the adversary of Osiris, in the nether earth, and pierce him to the heart (ch. 11). The teaching of the Ritual is that sacrifice was of a twofold nature. In one aspect of the doctrine it was voluntary, in the other it was vengeful and piacular. This doctrine was brought on at second-hand in Rome as the bloody and unbloody sacrifice, both being associated with *one victim there instead of two.* But as Egyptian there were two, one innocent and one guilty. Osiris or Child-Horus of the mysteries was the voluntary victim of the unbloody sacrifice, and Sut the victim of the vengeful sacrifice that is celebrated in the Ritual on the night of the great slaughter and the manuring of the fields with blood. Osiris was the voluntary sacrifice. He was the god who gave himself in all the elements of life that all his creatures might have life. He came to earth or manifested in the water, and in flesh and blood, in vegetation and cultivated corn, or, more abstractly, as the bread from heaven. For the later providence was imaged in some likeness of the primitive provider. Hence Osiris is depicted as the wet-nurse with a myriad mammæ. The Great Mother as the bringer of plenty might be superseded together with her seven cows, and Isis, the good lady, by Osiris as Un-Nefer, the good being, with whom she was united in one; but still the figure of food and drink remained as an eternal type, when the god gave "the food that never perishes" by the incorporation, or the later incarnation, of himself. This was the voluntary victim who was made a sacrifice in the Osirian mysteries. As represented, he was slain by Sut, the leader of the evil powers, on the night of the great battle. Then follows the vast vengeful sacrifice of Sut and his co-conspirators, who in the form of the Typhonian animals were slain upon the highway of the damned so long as there was any blood to flow.

The vengeful sacrifice is also shown when Apap, the enemy of Ra, is slain. It is said, "Apap is stricken with swords; he is sacrificed" (Book of Hades, *Records,* vol. xii). Horus the child was the typical babe and suckling that was accredited with a revelation beyond the range of human faculty concerning things that were hidden from the wise and understanding. That was in a mystery, not meant for an apotheosis of infants or simpletons and bibliolaters. Horus the human was the child, and the divine Horus was the prince, the repa with the kingly countenance; and these are alluded to disparagingly by Iahu when he says of the people of Israel, "I will give children to be their princes, and babes shall rule over them" (Is. iii. 4). Human Horus came to earth in the character of a little child, a type of gentleness otherwise figured as a lamb or a calf. This typical little child is described by Isaiah in his millennial account of the Messiah who came periodically as the bringer of peace, Iu-em-hetep or Horus, or the Hebrew Mes-Iah, which is equivalent to Mes-Iu the coming child in Egyptian, who is otherwise the Iu-su, son of Atum and Iusāas. "And the wolf shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion falling together; and a little child shall lead them. And the cow and the bear shall feed; their young ones shall lie down together; and the lion shall eat straw like the ox. And the sucking child shall play on the hole of the asp, and the weaned child shall put his hand on the adder's den. They shall not hurt nor destroy in all my holy mountain" (Is. xi. 6, 9). This little child was the human Horus in the Egyptian mythos. The tender plant that springs up out of the dry ground, in the prophecy of Isaiah, is also represented both in the Osirian religion and in the earlier cult of Atum-Ra. Horus, the branch, or natzer, was the branch of the unbu or golden bough. The speaker in this character says (Rit., ch. 71, Renouf), "I am unbu of An-ar-f, the flower in the abode of occultation." An-ar-f denotes the abode of the sightless Horus, who was encircled by darkness and obscurity. It was there, in a waste place where nothing grew, that the golden unbu, or golden bough, burst into blossom as the living shoot from out the soil or the annually decaying tree of vegetable life, as offspring of the sun. Child-Horus as the natzer or Messiah was the "tender plant" that literally grew up "as a root out of a dry ground." As the plant of Anrutef he is rooted in the dry desert (Rit., ch. lxxi.; cf. Is. lviii. 11) which precedes the place of emergence from Amenta in the east. The dry ground was intensely actual in Egypt at the time of the winter solstice, when the land was left waterless. It was the season of coming drought that was reflected in the wilderness of Anrutef, through which the suffering sun god had to pass. It was there that Isis sought the water of life which was imaged as her lost Osiris. In this desert Horus suffered his great thirst, and here he sprang up as the tender plant from a root in the dry ground when nourished at the breasts of his mother. He had no form of comeliness, because he was that amorphous product of the virgin that lacked the soul and seal of the authenticating fatherhood which conferred the grace and favour upon Horus the divinized adult. This was the human Horus who was but human in the way already indicated as the maimed, crippled, shapeless, dumb, blind, impubescent product of the mother nature only. It was the ancient Child-Horus who was continued in the catacombs

as the little old and ugly Christ. "He hath no form nor comeliness" (says Isaiah), "and when we see him there is no beauty that we should desire him; as one from whom men hide their face he was despised." Or as one who hid his face from men. The man of sorrows who had neither form nor comeliness was but a typical, not a natural man, still less an historic personage who hid his face and opened not his mouth; and the type was identical with that amorphous birth of the gnostic Sophia which she produced when flowing away into immensity until she was crossed and stayed by Stauros, who stopped the issue of blood. Both were the same as the imperfect, inarticulate child of Isis. The tender plant of Isaiah is one with Horus the shoot, who is also called a plant out of the Nun. The Hebrew man of sorrows is thus doubly identified with the human Horus, and only in the human Horus do we reach the genesis in nature of that Jesus who was reputed to have been born of flowing not of concreted blood. For mystical reasons this was the child who never could become a man, and never did; the typical victim of this sacrifice always remained a child. And because the Horus was but a type, he could be represented by the red shoot, the red fruit, the red calf or lamb, the red crown, or the red sun as sufferer in the winter solstice. Various types of this meek and lowly Horus made divine appeal to human tenderness and melted their way to the heart on behalf of the suffering mother and her dear, deaf, dumb, and sightless little one, the child of silence who was her Logos in sign-language.

The duality represented by Horus the Messiah in his two-fold character is described in the Ritual from the root. This is the chapter (Renouf, 115) by which the manes cometh forth into heaven, or the Child-Horus changes into the Arm of the Lord, the mortal Horus into Horus the immortal. The speaker says, "I know the powers of Annu. Doth not the all-powerful issue forth like one *who extendeth a hand to us?* It is with reference to me the gods say, Lo the Afflicted One, who is the heir of Annu! I know on what occasion the lock of the male-child was made. Ra was speaking with Amhauf, and a blindness came upon him. Ra said to Amhauf, Take the spear, O offspring of men. And Amhauf said, "The spear is taken." Whatsoever the meaning of this instruction, the result was that "two brethren came into being. They were Heb-Ra and Sotemanes, *whose arm resteth not*." As Child-Horus, he assumed the form of a female with the lock, which became the lock in Annu. Sotemanes is an image of Horus as the arm of Osiris. This is the arm that takes the spear to wield the weapon mightily. The Child-Horus might be of either sex, and the lock of childhood was worn by him as the type of both sexes. In his condition of blindness Horus of the lock was the afflicted one, but he is still *the heir of Annu.* That is the city where the transformation takes place in the temple. "Active and powerful is the heir of the temple, the active one of Annu. The flesh of his flesh is the all-seer, for he hath the might divine as the son whom the father hath begotten. And his will is that of the mighty one of Annu" (Gr. Heliopolis). This, we repeat, is the account given by the Ritual concerning the origin of the divine duality that was manifested in the double Horus, as the child of twelve years and the adult of thirty years, the wearer of the lock and the victorious lifter of the arm.

Now, Horus in these two characters can be as clearly traced in

the Psalms as he is described in the Ritual. As Horus the human, he is the child with the side-lock, the afflicted one, the maimed, dumb, and blind sufferer who is persecuted by Sut. As Horus divinized, Horus the king's heir, "he hath the might divine as the son whom the father hath begotten"—that is, begotten in spirit for the resurrection from the dead. This is he whom the Psalmist celebrates: "My heart overfloweth with a goodly matter: I speak the things which I have made touching the king: my tongue is the pen of a ready writer. Thou art fairer than the children of men; grace is poured into thy lips: therefore God hath blessed thee for ever. Gird thy sword upon thy thigh, O mighty one, thy glory and thy majesty. And in thy majesty ride on prosperously. Thou hast loved righteousness and hated wickedness: therefore God, thy God, hath anointed thee with the oil of gladness above thy fellows" (Ps. xlv. 1-9). This in the original was Horus the anointed, the son of god, the oil of gladness on whose face was typical of his divinity. The person addressed in the 45th Psalm is also recognizable as "the royal Horus," Horus of the beautiful countenance. The Psalmist continues: "All thy garments (smell of) myrrh and aloes and cassia; out of ivory palaces stringed instruments have made thee glad. Kings' daughters are among thy honourable women: at thy right hand doth stand the queen in gold of Ophir" (Ps. xlv. 2, 9). Isaiah has likewise reproduced a portrait of Har-Tema the mighty avenger in his second advent, who came at the end and re-beginning of the period which is called the year of redemption: "Who is this that cometh from Edom, with garments crimson from Bozrah; he that is glorious in his apparel, marching in the greatness of his strength, mighty to save?" "Wherefore art thou red in thine apparel, and thy garments like him that treadeth in the wine-vat?" "I have trodden the wine-press alone; and of the people there was no man with me: yea, I trod them in mine anger and trampled them in my fury: and their life-blood is sprinkled upon my garments, and I have stained all my raiment. For the day of vengeance was in my heart, and the year of my redeemer is come. I looked, and there was none to help; and I wondered if there was none to uphold; therefore my own arm wrought salvation unto me, and my fury it upheld me; and I trod down the people in my anger and made them drunk in my fury, and I poured out their life-blood on the earth" (Is. lxiii. 1-6). This in the original is magnificent; in its perversion it is bewildering, but no bibliolater could possibly have known what it was about. Hence the endeavour to make it a matter of prophecy by means of marginal misinterpretation; a feast of vengeance for good Christians to look forward to at the second coming of their long-belated Lord. It is not prophecy: it has no other meaning and had no other origin than that of the Egyptian mythology and the mysteries of Amenta. Horus in his human personation was the mother's suffering son, the victim as described by Isaiah (chs. lii. liii.) and by the Psalmist as the sacrificial victim in the present, not in a future, near or far (Ps. xxii. 17, 18; xxxi. 5; xli. 9; lxix. 21). After his death, a representative of the Osiris rises again triumphant as the maker of justice visible. He does not merely speak of righteousness. He is the just and righteous judge who does justice in the judgment hall of Maati on the

day of doom. As the divine avenger of the suffering Osiris or the human Horus he arises in the person of the red god, who is thus addressed: "O fearsome one, thou who art over the two earths, red god who orderest the block of execution, to whom the double crown is given," as Horus at his second coming (Rit., ch. 17). He comes back in his second advent as the lifter of the arm, great in his glory, as wearer of the double crown, the terrible avenger of the wrongs that were inflicted by the wicked on the suffering Osiris, or on humanity in that appealing and pathetic representative in the god of humanity who gave himself a sacrifice to show the way that others might have life. The way of salvation was revealed by the human Horus being divinized in death, and emerging as an immortal on the horizon of the resurrection, safe beyond the valley of the shadow and the darkness of Sheol. The drama from which scenes are given in the Hebrew writings, as if these things occurred or would occur upon the earth, belongs to the mysteries of the Egyptian Amenta, and only as Egyptian could its characters ever be understood. We have to bear in mind that the typical teacher of Israel is alleged to have been learned in all the wisdom of the Egyptians. Unfortunately, the key of the Mosaic writings was mislaid, and the Bible has become a lock-up of bondage for the prisoners of the Christian faith. Isaiah asks, "Who hath believed that which we have hard, and to whom hath the arm of the Lord been revealed?" To none, we reply, save those who know the god who lifted up the arm in death, who bared the holy arm in retribution, and who wrought salvation with it for the oppressed who suffered from the adversaries in Amenta. Horus-Amsu is the god who uplifts the arm of Osiris the lord, which he has freed from the swathings of the mummy as he rises from the tomb. The buried Osiris represented the god in matter, the earthly half of the divinity, so to say, earth being termed his body and heaven his soul. Hence he is imaged by one arm, one leg, one side. Hence also the typical right and left arms. Osiris buried in Sekhem is represented with the left arm *still bound and powerless.* Horus in his resurrection is the right arm that was lifted when he had burst the bonds of death and got the better of Sut as conqueror of the grave and manifestor in phenomena both natural and eschatological for the father in Amenta, the father of eternity, or the eternal father, he whose son was manifestor by periodic repetition in the sphere of time. The tat-type of support and stability on which all rested in Tattu is said to be the arm or shoulder of Horus in Sekhem (Rit., 18), whose figure with the fan or khu in his right hand will show us how the government was *on his shoulder.* The abstract language of the Jewish writings takes the place of the earlier concrete representation and the Egyptian symbol, which were figures of the facts that dislimn and ultimately fade away in words. Amsu-Horus, who rises from the grave in Amenta with his right arm freed from the mummy-swathe, is designated the "lifter of the arm," and in this connection we may compare a Fijian burial custom. When a hero or distinguished "brave" is buried, the body is interred with the right arm lifted up above the mould of the grave mound. The people passing by, on seeing this, exclaim, "Oh, the hand that was the slayer of men" (Lorimer Fison, "Notes on Fijian Burial Customs,"

Journal of the Anthropological Institute). The natural fact was first rendered in sign-language, and this supplied the type to the mythical or eschatological phase. The Fijian custom shows the figure, straight from nature, of the arm-lifter as the conqueror in life thus imaged memorially in death; Amsu-Horus is the lifter of his right arm as the victor over death. Such a custom is by no means "ghastly" when interpreted by the Egyptian wisdom, but a mode of honouring the brave spirit, which in Amsu-Horus is exhibited as triumphant over death and all the ills of mortality, as the arm of the lord, the conqueror of his father's enemies, triumphant over death and the grave. It was Amsu-Horus who "hath showed strength with his arm," for he has wrenched and raised it from the leaden grasp of the burial-place and the bondage of the mummy, holding aloft the sign of rule and government as the express image of potency personified. Amsu personates the "arm of the lord" outstretched from the mummy of matter. He is called the arm-raiser, and through his potency the other arm bound up in the mummy case is set free, and the Osiris emerges pure spirit, with both arms intact and both feet in motion. "Behold," says the prophet; "Behold, the Lord God will come as a mighty one, and his arm shall rule for him" (Is. xl. 10). In this aspect he comes as the good shepherd. "He shall feed his flock like a shepherd; he shall gather the lambs in his arm and carry them in his bosom, and gently lead those that are with young" (Is. xl. 11). This was Horus the lifter of his arm for Osiris, upon whose shoulder rested the insignia of his government, which included the whip (or flail) and *the shepherd's crook*. As the Good Shepherd Horus tends the sheep of his father, and comes to gather them in his fold. He was personified as the delegated power that drove with the whip and drew them with the *hek* of rule, which became the shepherd's crook. The portrait of Horus the good shepherd, who was likewise the arm of the lord in this picture of pastoral tenderness, was readapted by the Hebrew writer for the comforting of distressed Jerusalem. The character and the picture belong to the Amenta in the Ritual, and these have been represented as if belonging to this earth, whereas the good shepherd and the sheep, the fields of peace and pastures of plenty beside the *still* waters, pertain to hetep, the paradise of peace. Of the "prince of peace," who is proclaimed by Isaiah as *having come* (he came annually or periodically in the mythos), it is said, "The government shall be upon his shoulder" (ch. 9, 6). So was it with the Egyptian prince of peace as Horus the "sustainer of his father." On the night of setting up the tat and of establishing Horus in the place of the dead Osiris Horus takes the government upon his shoulder. It is said, "The setting up of the tat (of stability) means the shoulder of Horus"—that is, the shoulder with which he sustains the government (Rit., ch. 18). In this sense he was the arm of the lord, "the lifter of the arm," called "the avenger of that left arm of Osiris which is in Sekhem." Horus images the mummy-Osiris in the resurrection. With the right arm lifted he wields the sceptre of his power that signifies his triumph over death and hell and the grave; he also bears the sign of government upon his other shoulder. What a portrait of level-browed justice is that of Amsu-Horus, who is

described as the god "whose eyebrows are like the two arms of the balance (or scales) upon that day when outrage is brought to account and each wrong is tied up to its separate block of settlement" (ch. 17). This is the judge in person of the son, the god who lifteth up his arm, and who is the arm of the lord made manifest for the execution of justice. And this is the arm of the lord invoked for the same purpose by Isaiah, which alone explains the expression, "Mine arm shall judge the peoples." The veil of words in the Hebrew constantly conceals the wisdom of the Egyptians that lies beyond it in the Jewish scriptures, and this is the rending of the veil. One needs must observe in passing that if the divine victim and the redemption from sin were historical and once for all, these must certainly have already taken place when Isaiah wrote; and if it had been once for all it could not have occurred once afterwards. Besides, the same victim is described in the Psalms as suffering or having suffered as the same sacrifice. And how the Sarkolatræ have gloated and are gloating ghoul-like over this cowardly doctrine of the divine victim suffering in a human form to ransom the guilty with the blood of the innocent, and save them from Nemesis of natural law and the consequences of their own sins. But we have to do with no historical transactions, prophetic or fulfilled. Horus is described in the Ritual (ch. 17) as making his first and second advent in the two characters of blind Horus (An-maati) and Horus the avenger or reconstituter of his father. These two forms of the Messiah, the founder and fulfiller of the kingdom of heaven on behalf of the father, can now be traced in the Hebrew scriptures, especially in the books of the Psalms, Isaiah, Zechariah, and Daniel. Mortal Horus in his humanity was born as the servant. He was the divine heir in the likeness of the child that from the earliest totemic times was born to be a servant or a slave, which was its natural status. He is portrayed as blind and deaf and dumb. This is the coming Messiah described by Isaiah as the servant who is blind and deaf and dumb. "As a lamb that is led to the slaughter, and as a sheep that before her shearers is dumb" (liii. 7). "Who is blind as my servant, or deaf as my messenger that I send? Who is blind as he that is made perfect, and yet is blind as the Lord's servant?" (ch. 42). As was Horus the child, who suffered in his mortality as the servant and was deaf and dumb and blind in the earth of Seb to attain the beatific vision of the Horus perfected in spirit. The blind messenger described by Isaiah is the sightless Horus, whose zoötype was the mole or shrewmouse because it was an eyeless digger underground, and therefore a likeness of Horus in the darkness of the nether earth. Human Horus, called the elder because the first born, and who "had no form nor comeliness," was the virgin's amorphous child. Horus divinized was the god with the beautiful face, who was "fairer than the children of men," and blooming with eternal youth as the type of immortality. In the Jewish traditions concerning the Coming One we find the doctrine of a Messiah in two aspects: in one character he was born to suffer, in the other he was destined to triumph. In the one he is identical with the maimed and suffering

Horus, in the other with the victorious Har-Tema. In the first he was to come as Joseph's son, who would make war on the adversary and himself be slain (as was the elder Horus) at Jerusalem. Then the second Messiah, called the son of David, was to defeat the enemy, called by the Gentiles Antichrist, and, according to the solar imagery employed, consume him with the breath of his mouth. This consummation was to be on the grandly indefinite scale, but the tradition preserves details of the annual representation. When Messiah came as conqueror in the glory of his strength there was to be a reign of nine months. At the end of the nine months, Messiah Ben-Joseph was to be revealed—that is, the sufferer who was foredoomed to fall, and who was followed by the Messiah Ben-David, who was destined to succeed. Now, the annual cycle in the Kamite mythos was divided into nine months and three. The elder Horus was born about the time of the winter solstice, answering to the birth of Christ at Christmas. This is a form of the victim who was slain or blinded by Sut the prince of darkness. Three months afterwards the risen Horus was revealed upon the mount of glory as the vanquisher of Sut. And after his reincarnation it was nine months before the next rebirth at Christmas. Thus the circle was completed both in time and space according to the facts in nature upon which the myth was founded (*Avkath Rochel apud Huls.,* pp. 22, 23, 35, 36; Eisenmenger, *Endecktes Judenthum*), and the two births or advents of Messiah Ben-Joseph and Messiah Ben-David, at the end of nine months, and again at the end of three, are exactly the same as the advent of the elder Horus in the winter solstice and the second coming of Horus triumphant in or following the vernal equinox. So necessary is the mould of the astronomical mythology for understanding the eschatology, whether we call it Jewish, Egyptian, or Christian. It is the ruler for one year in the solar mythos that will account for "the year of the Lord" which was "the acceptable year of the Lord and the day of vengeance of our God" proclaimed in Israel by Isaiah (Is. lxi. 2). But the doctrine of a coming Messiah who came to rule for one year has no meaning apart from the mythos, in which the coming was annual, whether as Horus of the inundation or as Iu the youthful solar god. It was this reign of Messiah on the scale of one year that bequeathed the tradition of the one year's ministry of Jesus re-announced by Luke (iv. 19) from Isaiah. The gnostics Ptolemæus and Herakleon, also the Christians Clement Alexander and Origen, who were both from Egypt, held this view of the reign that lasted only one year. And it was this foundation in the mythical representation which has made it impossible to build the gospel history on any other basis, or to conclusively define any other length of time for "our Lord's public ministry."

Whether written by Paul or not, the Epistle to the Hebrews contains the Egypto-gnostic doctrine of the Christ which was taught by Paul in accordance with "the beginning of the first principles of the oracles of God"—that is, of the divine wisdom which was communicated in the mysteries, and in which Paul was an adept and perfect. This, for example, is a brief sketch of the twofold Horus who suffered as Horus in his mortality and overcame as Horus in spirit, who personates the redeemer from death. This was he "who in the days

of his flesh, having offered up prayers and supplications with strong crying and tears unto him that was able to save him from death, and having been heard for his godly fear, though he was a son, yet learned he obedience by the things which he suffered: and having been made perfect, he became unto all them that obey him the author of eternal salvation" (Heb. v. 7). This in the Egyptian was the maimed and suffering human Horus who was saved from death in becoming the anointed son, the glorified sahu, the spirit perfected, the typical initiator into an existence hereafter that was called salvation to eternal life. The change from Horus the mortal to Horus in spirit is plainly described by Isaiah (xlii.). "Behold my servant whom I uphold, my chosen in whom my soul delighteth; I have *put my spirit upon him;* he shall bring forth judgment to the nation. He shall bring forth judgment in truth." The meek and lowly one, the virgin's lamb, the suffering Messiah, was Horus in a maimed and most imperfect human form. This was the typical sufferer for the mother and the servant of the Lord, who in his changed and glorified estate became the only-begotten from the father; his beloved son. The spirit of God was "put upon him" when he was a divine hawk of soul or became dove-headed; and he who was so dumb and gentle that he would not break a bruised reed was transformed into the Horus who as Tema was the terrible judge, the red god, and as Horus-Makheru the judge in very truth.

It was on the mount of glory in the east, the mount that rose up from Amenta, that Messiah in his second advent came in the glory of his father with his angels, who were represented as spirits of fire in attendance on the sun or solar god. This in the annual fulfilment was in the vernal equinox, at the point where the two earths were united in one. It is also said in the Talmud (Talmud, Cod. Sanhedrin, ch. 3, p. 38) that the Messiah called the son of David "will not come till the two houses of Israel shall be extinct." Here the two houses answer to the double horizons in the Egyptian mythos which were united and made one in the new heaven and earth established at the advent of Horus Sam-taui, the uniter of the two houses of the double earth. The following "prophecy" contains an appeal to the father god on behalf of the anointed son. "Give the king thy judgments, O God, and thy righteousness unto the king's son. He shall judge thy people with righteousness, and thy poor with judgment. The mountains shall bring peace to the people. He shall break in pieces the oppressor. In his days shall the righteous flourish, and abundance of peace. . . . All kings shall fall down before him. All nations shall serve him. *There shall be abundance of corn in the earth upon the top of the mountains,* and the fruit thereof shall shake like Lebanon. And they of the city shall flourish like grass of the earth. His name shall endure for ever; *his name shall be continued as long as the sun,* and men shall be blessed in him; all nations shall call him happy" (Ps. lxxii.). The reign of justice, law, and righteousness was renewed at the advent of the prince, the repa or heir-apparent, who came to represent the father god. The maat or hall of justice was erected on the plain as the seat of Har-Tema the great judge. The kingdom or house of heaven was refounded for the father once a year by Horus, or by Jesus, the Messiah-son. It was

founded upon the four quarters, which were represented by the four mystical creatures, by four flag-staffs or pillars, or by the four-fold Cross of the tat.

Horus is described in both characters by Zechariah at the second coming. "And they shall look unto him *whom they pierced,* and they shall mourn for him as one mourneth for his only son, and shall be in bitterness for him, as one that is in bitterness for his first-born" (Zech. xii. 10, 11). He is to come in the "day of the Lord," to fight the battle called the battle of Har-Magedon in Revelation, which was fought annually in the astronomical mythology. Har-Makhu was the ancient Horus of both horizons, more exactly of both equinoxes, and most exactly of the double earth that was united annually in one at the eastern equinox upon the Mount of Olives, or Bakhu in Egyptian. Person, place, event, and circumstances are all the same as in the original. This is the avenger Har-Makhu, otherwise described as Har-Tema, executor and executioner of divine justice in the maat upon the mount of glory. And it is to be as in the previous manifestations. They shall look upon him whom they *had* pierced. In the Kamite representation Horus came periodically in the vernal equinox as the king's son, who was called the prince of eternity, the royal Horus, Horus of the kingly countenance, now made judge of all the earth. He took his seat upon the summit; the balance was erected in the hall of righteousness or of maat, where judgment was delivered and undeviating justice done. But this was the annual assizes of "all souls" held in the earth of eternity, not in Judea nor the earth of time. Isaiah foretells that in the great day that will come there is to be "a vineyard of wine": "sing ye of it. I the Lord do keep it night and day." "And in the mountain shall the Lord of hosts make unto all peoples a feast of fat things, a feast of wines on the lees, of fat things full of marrow, of wines on the lees well refined" (Is. xxv. 6 and xxvii. 2, 3). And the coming, which was actual in Egypt, and was celebrated yearly with the Uaka or Nile festival, is to be fulfilled at some indefinite future time that was chiefly known to prophecy as the day of doom and the ending of the world.

The vine and fig were two especial forms of the typical tree in the garden of Hetep, Aarru, or Eden. According to the prophecy of Micah, every man was to sit beneath his own vine and fig-tree in the paradise of peace, with none to make them afraid (iv. 4). But this garden of the gods and the glorified, which is relegated to the future by the biblical writers, had been planted by the Egyptians in a far-off past. The vine and sycamore-fig were two types in the Kamite paradise. In the papyrus of Nu he prays that he may sit under his own vine and also beneath the refreshing foliage of the sycamore-fig tree of Hathor. The garden of Aarru is a garden of the grape, and the god Osiris is sometimes seated in a Naos underneath the vine, from which bunches of grapes are hanging. Moreover, Osiris was the vine, and his son Horus-unbu is the branch. The solar mount was called the mount of glory. This is in accordance with the natural fact. It is the same in the Hebrew writings. The mount of God in Exodus is the mount of glory. It is called the mount of the glory of God: "The glory of the Lord abode upon Mount

Sinai" (Ex. xxiv. 16). The solar nature of the glory is apparent in certain passages. "The glory of the Lord went up and stood upon the mountain which is on the east side of the city" (Ez. xi. 23). This identifies the solar mount of glory. "And in appearance the glory of the Lord was like devouring fire on the top of the mount in the eyes of the children of Israel" (Ex. xxiv. 17). The law was given to Israel on the mount in the shape of the Commandments, that were written on two tablets. This corresponds to the law of maati given in the great judgment hall upon the mount of glory at the place of equilibrium, or the scales of justice in the equinox. The two tablets image the duality of maati, or the twofold law and justice. The mount is identified with the Egyptian judgment-seat by the statement made to Moses in the mount: "Now these are the judgments which thou shalt set before them" (Ex. xxi. 1)—these being the laws distinguished from the Ten Commandments. The maat was the judgment-seat, the great hall, the place or city of truth and righteousness. The scales of justice were periodically erected on the mount, whether at the vernal equinox in the solar mythos or at the pole in the earlier stellar representation. Hence the application of the maat to Jerusalem by Zechariah. "Jerusalem shall be called the city of truth (maati), and the mountain of the Lord of hosts the holy mountain" (Zech. viii. 3, 4). The Lord, he cometh, "He cometh to guide the earth; he shall judge the world with righteousness; righteousness and judgment are the foundation of his throne" (Ps. xcvi. and xcvii.). These are the foundation of maati, truth, righteousness, law, and justice all being expressed by the one word maati. The doctrine of maati could not be more perfectly illustrated than it is in Psalm xlv. 6. "Thy throne, O God, is for ever and ever; *a sceptre of equity* is the sceptre of thy kingdom." From the time of Tum, *i.e.* Atum-Iu, the Egyptian one god was the deity of justice, truth, and righteousness. He is still the god of maat or maati, which has the meaning of law, truth, justice, and right. In this wise the mythos and the eschatology of Egypt were converted into matter of prophecy that was to be fulfilled on earth as the mode of future realization.

The mythical mount is also typical of two different characters, female and male: one was the mount of earth, the other the mount of heaven. The worship of the Great Mother never died out wholly with the children of Israel. The high places, the asherim, the sacred prostitutes, the heifer, the sow, and other types were indestructible, all the Protestantism and Puritanism of the monotheists notwithstanding. Hence we are told, as something very terrible, that Solomon built a temple to Ashtoreth "on the right hand of the mount of corruption" (II Kings xxiii. 13), the mount of the Great Mother. The female nature of the mount of earth was shown when the Lord "covered the daughter of Zion with a cloud in his anger and cast down the beauty of Israel," and is said to have "forgotten his footstool." She was the footstool of Ihuh as a type of the earth-mother, just as Isis is the *seat* of Osiris. There is a general casting out of the divine motherhood by the Hebrew writers, especially under the type of the female mount. For the Lord of hosts was to reign in Mount Zion after the casting out of the woman Wickedness, whose emblem was an abomination in all the earth (Is. xxiv. 23). "Behold, I am against

thee, O destroying mountain, saith the Lord. I will make thee a burnt mountain. . . . Thou shalt be desolate for ever" (Jer. li. 25). "O my mountain in the field, I will give thy substance and all thy treasures for a spoil, and thy high places, because of sin throughout all thy borders" (Jer. xvii. 3). This was the mount of earth and of the motherhood, and the seat of the Great Mother in the mount of earth or Jerusalem below is now to be superseded by the throne of God most high in the holy mount of Jerusalem above. The change is described in the book of Zechariah. Jerusalem that was forsaken in one sense, and her mount of the motherhood cast down, is to be restored to Israel, in another character, by the erection of another mount and sanctuary. "Thus saith the Lord: I am returned to Jerusalem with mercies; my house shall be built in it. The Lord shall yet comfort Zion, and shall yet choose Jerusalem" (Zech. i. 17). The mother in the earlier cult was cast out and her seat denounced as the mount of corruption because she had been worshipped and fecundated beneath every green tree on this *mons veneris* of the earth (II Kings xxiii. 13), in all the high places that were consecrated to Ashtoreth and the asherim, as the mount of the mother. This was the hill of Jerusalem on which her whoredoms were committed by the daughter of Zion (Is. x. 32). It is the hill of Esau, and of her "that dwelt in the clefts of the rock" as the old earth-mother, who was now to be swept away in the coming day of the Lord, the mountain that before Zerubbabel was to become a plain for the foundation of a new house of heaven (Zech. iv. 7). The preparations for the building—the four horns or corners, the four smiths, the man with a measuring-line in his hand—show that the new Jerusalem signified is celestial or astronomical. It is to be built by Zerubbabel, whose hands "have laid the foundations of this house." The mount that had been is to be levelled by him and become a plain. This was the mount of the woman called Wickedness, whose emblem was to be removed to the land of Shinar, where her house was to be built, and when it was established she was to be set upon her own base. The new house of heaven or the new Jerusalem is built upon the mountain of the Lord, who is about to bring forth his servant, the Branch. And now we learn that, notwithstanding the historic-looking instructions given by "the word of the Lord to Zerubbabel" concerning the building, the actual builder is the man whose name is the Branch. "Thus speaketh the Lord of hosts, saying, Behold the man whose name is the Branch; and he shall grow up out of his place, and he shall build the temple of the Lord; and he shall bear the glory, and shall sit and rule upon his throne; and he shall be a priest upon his throne, and the counsel of peace shall be between them both" (Zech. vi. 12, 13). As Egyptian, this builder of the temple was Iu-em-hetep, the prince of peace. In one of its various meanings the word hetep signifies gathering and uniting together. Hence hetep is the mount of congregation. This was continued as a Hebrew title of the mount. Isaiah identifies "the mount of congregation," or place of gathering together, as the mount in the uttermost parts of the north—that is, with the summit of rest at the celestial pole (Is. xiv. 13). As is said by the Psalmist, "The wicked shall not stand in the judgment nor sinners in the *congregation* of the righteous" (Ps. i. 5). "In the

midst of the congregation will I praise thee" (Ps. xxii. 22). "God standeth in the *congregation* of God; he judgeth amongst the gods" (Ps. lxxxii. 1). The final landing-place in the Egyptian paradise, where the souls of the departed reach an anchorage in the still waters of hetep or peace eternal in the heavens, is a divine district called "the isle of corn and barley" (Rit., ch. 110). This was attainable only at the summit of Mount Hetep, the mount of peace and everlasting plenty in the circumpolar paradise, not on any local mount of Zion in Judea or in Palestine, although it was thus literalized in the biblical prophecies. The great and glorious good time coming for the Egyptians was not in this life nor the present world. It was in the heaven of eternity. It was a picture of the paradise awaiting the blessed dead. This was portrayed twice over; once in the nether earth of the solar mythos, once in the highest, earlier heaven, in the garden of hetep on the stellar mount. The pictures of this paradise in the Hebrew writings, the Psalms, the books of Isaiah, Ezekiel, Micah, Zechariah, and Revelation, were pre-extant long ages earlier *as Egyptian*. What the so-called "prophets" of the Jews did was to make sublunary this vision of the good time in another life. There were already two Jerusalems from the time when Judea and Palestine were appendages of Egypt. Two Jerusalems were recognized by Paul, one terrestrial, one celestial. The name of Jerusalem we read as the Aarru-salem or fields of peace, equivalent to Aarru-hetep or Sekhet-hetep, the fields of peace in Egyptian. Jerusalem below was the localized representative of Jerusalem above, the Aarru-salem or Aarru-hetep on the mount of peace in the heaven of the never-setting stars. The burden of Jewish prophecy, which turned out so terribly misleading for those who were ignorant of the secret wisdom, is that the vision of this glorious future should be attained on earth; whereas it never had that meaning. But the Hebrew non-initiates came to think it had; they also prophesied as if they thought it had. Thus Jerusalem on earth was to take the place of Jerusalem above, and the Aarru-hetep become the Jeru-salem simply as a mundane locality. Jerusalem is to be rebuilt, and to be called the City of Truth, which had been the Maat upon the mount in the Egyptian eschatology (Zech. i. 16; ii. 1, 2, and 10; viii. 3). The bringer of peace is to return and build the temple of the Lord, and the counsel of peace is to be between him and the Lord. And "there shall be the seed of peace; the vine shall give her fruit, and the ground shall give her increase, and the heavens shall give their dew; and I will cause the remnant of this people to inherit all these things" (Zech. viii. 12), "all these things" being the things predicated of the promised land of the mythos, the fields of peace or gardens of Hetep in the eschatology, the abode of the blessed in Jerusalem above. In this new Jerusalem on earth it was to be as it had been in the maat upon the mount, where Atum or Osiris imaged the eternal on his seat who presided over the pole of heaven (Rit., ch. 7). Every man was to speak the truth with his neighbour, and execute the judgment of truth and peace in their gates after attaining the maat. Amongst the Egyptian sayings that have been taken literally by the Jews and Christians is the statement that the meek shall inherit the earth. We read in the Psalms, "Those that wait on the Lord, they shall inherit the land. Yet a little

while and the wicked shall not be. But the meek shall inherit the land, and shall delight themselves in the abundance of peace. Their inheritance shall be for ever. But the wicked shall perish. Such as be blessed of him shall inherit the land, and they that be cursed of him shall be cut off. The righteous shall inherit the land. Wait on the Lord, and he shall exalt thee to inherit the land" (Ps. xxxvii). If such promises and prophecies had applied to the lands of this world (which they did not), our English race would have proved itself to have been the most righteous people on earth, and the landless Jews the most utterly deceived by the Lord on whom they waited, like the hungry animal in the fable, when he depended on the word of the nurse who threatened to throw the child to the wolf, and was deceived regarding his supper. It never was *our* earth that the meek or the righteous were to inherit, but the land in the earth of a future life, the land that was promised to the doers of right and the fulfillers of justice on this earth, who became the cultivators in the fields of divine harvest for eternity. In the Egyptian teaching this land of promise, of plenty, and of peace was the land of Hetep, the garden of Aarru, the elysian fields, the paradise of spirits perfected who were the only righteous on the summit of the mount, which had to be attained by long climbing in the life hereafter as well as in the life on earth. That was the only land to be attained by those who waited on the Lord. It was a land of pure delight mapped out in the northern heaven, to be seen through the darkness that covered the earth by night. In that land every worker had his appointed portion given to cultivate and bring forth his share of produce. There were no Feringhees or eaters of the earth up there. But change the venue and pervert the teaching by making this land of promise an earthly possession, as is done all through the biblical writings, and you have an alleged divine sanction and warrant for all the robbery of land and all the iniquity that has been perpetrated against the weaker races of the aborigines by God Almighty's favourite whites. The Jews professed to wait upon the Lord, therefore they were to inherit the land. The Spaniards likewise waited on the Lord, and therefore the lands of the Peruvians and Mexicans were theirs by divine right. So has it been with the English in America, in Australia, in Africa. They who wait upon the Lord once a week, or once a year upon Atonement Day, without atonement, shall inherit the earth. And all the time such teaching is not only utterly immoral, not only ethically false; it never had the significance assigned to it by the Jews and Christians when first taught by the Egyptians. A false bottom has thus been laid by this perversion of old Egypt's wisdom, and on that false bottom have the Jews and Christians built for this world, whereas the Egyptians laid their foundations for eternity.

The Egyptian wisdom, to which the whole wide round of the world is one vast whispering gallery, has been looked upon by the bibliolater as "*the materials that Revelation had to deal with*" (Cobb, *Origines Judaica*)—that is, the wisdom pre-extant, for which the Egyptians had toiled during a dateless antiquity, becomes divine revelation when mutilated and misrendered in the biblical version. For the sounder inference to be drawn from the comparatively late origin of the Hebrew letters is not that the subject-matter of the documents is necessarily

late, but that it was preserved in the hieroglyphic language which was read by Osarsiph and his fellow-priests from On, before it was transcribed in the later letters. The truth is that the primary records on which the Bible was based were not a product of the Palestinian Jews. In the original scriptures no mistakes are made by the speaker as to the nature of the promises or the place of performance. In one of the rubrics to the Ritual it is said: "If this chapter be recited over him (the deceased), he will make his exodus and go forth over the earth, and he will pass through every kind of fire, no evil thing being able to hurt him." But this was in making his progress over the earth of Amenta, the land of life, as a manes, and not as a human being in the earth of time. The secret of the whole matter is that in both the Old and the New Testaments the mysteries of Amenta have been literalized and shifted to the human dwelling-place, and the readers have been left groping and wandering in the wrong world.

It is the people of Israel who were in Sheol, not in Palestine, that speak in the following words of Hosea: "Come, and let us return unto the Lord (who is described in the preceding chapter as the double lion); for he hath torn and he will heal us; he hath smitten, and he will bind us up. *After two days will he revive us; on the third day he will raise us up, and we shall live before him.* And let us know, let us follow on to know the Lord. His going forth is sure as the morning; and he shall come unto us as the rain, as the latter rain that watereth the earth" (Hos. vi. 1-3). These were the people of Israel who suffered their captivity in the prison-house of Amenta. They have suffered death from the lion god, who has laid them low in Sheol, but will raise them upon the third day to live with himself. This was the captivity of Job the sufferer from Satan in Sheol, and also the sufferer in the Psalms whose soul is a prisoner bound in Sheol, waiting for deliverance and for the salvation that cometh out of Zion (Ps. xiv. and xvi). It is a captivity that never was historical, in a land of bondage which may be called Babylon, Egypt, or Sodom; but, as Hosea shows, it was a bondage from which the prisoners were set free *after two days*—that is, *in the resurrection on the third day*. A knowledge of the matter at first hand in the Egyptian rendering will disintegrate the historical captivity and exodus, leaving but little to set foot upon beyond a heap of ever-shifting sand. In Alexandria, about the year 140 B.C., the Sibyl was giving forth her oracles in a farrago of the ancient wisdom, concerning an advent of the righteous king who was to rise up in the east, as all such personages ever had done in the solar mythos, and found his kingdom of perpetual peace. The Jews in Alexandria, being in subjection, cultivated this idea, and did their utmost to convert the mythical Messiah into an ethnical saviour. Their falsely-excited hopes, however, ended in a few desperate endeavours to fufil the supposed prophecies respecting a political deliverer who should free them from the Roman yoke. And the same delusion, mainly born of misinterpreted mythology, lived on afterwards as Christian. More especially *after the alleged historic fulfilment*. It broke out as a belief in the second advent and the establishment of the millennium which had not been historically realized the first time. The Christian opinion most prevalent for

many centuries was that the Messiah would come again, like Arthur and other Æonian heroes of the astronomical mythology, and that his kingdom was to last one thousand years. After that the deluge, or the dragon. Christian Chiliasim was unwittingly founded on the periodic return of the ever-coming one who had been Horus or Iu the prince of peace in the "house of a thousand years," an earthly likeness of which was restored for Amen of Nepata by King Harsiatef of the 26th dynasty (Stele, *Records of the Past,* vol. vi, p. 85). This ever-recurring advent was dated for those who kept the chronology, but the ignorant Christian Chiliasts were left literally dateless from their lack of the gnosis. That which had been in the astronomical mythos was yet to come according to the biblical prophecies. In the Kamite eschatology the mountain of the Lord's house had been established at the summit of Aarru-hetep, the paradise of peace, the country that is called the "tip of heaven" (Rit., ch. 99). The house of the Lord upon the mount was the great hall of judgment called the maat, from which proceeded the law and the word of the Lord and the son of God who came to make the word of the Lord truth against his adversaries. "But in the latter days it shall come to pass that the mountain of the Lord's house shall be established in the top of the mountains, and it shall be exalted above the hills; and peoples shall flow unto it. And many nations shall go and say, Come ye, and let us go up to the mountain of the Lord, and to the house of the God of Jacob; and he will teach us of his ways, and we will walk in his paths; for out of Zion shall go forth the law, and the word of the Lord from Jerusalem. And he shall judge between many peoples, and shall rebuke strong nations afar off: and they shall beat their swords into ploughshares, and their spears into pruning-hooks; nation shall not lift up sword against nation, neither shall they learn war any more. They shall sit every man under his vine and under his fig-tree, and none shall make them afraid; for the mouth of the Lord of hosts hath spoken it," "and the Lord shall reign over them in Mount Zion from henceforth even for ever" (Micah iv. 1-8). But whilst the prophet is apparently peering forward into some indefinite future, he is only looking into the *camera obscura* in front, which is all the while reflecting things that lie behind him in a far-off past. Ages on ages earlier the feast of fat things, with the heaps of food, the thousands of geese and ducks, the corn and beer in huge abundance, had been spread in the Egyptian paradise for the eternal feast, with Mount Hetep for the table. This was the heaven of all good things that were imaged as provisions in the land of promise that could not be attained in Jerusalem below, but only at the summit of another life. This was the mount of peace where the Lord of all things rested, he whose name was Neb-Hetep, the lord of peace. That was the land in which there was no more night and the tears were wiped from all faces, and pain and sorrow ceased, and sighing had for ever passed away. A close acquaintance with the Ritual shows that the Ius brought out of Egypt certain writings that contained the Egyptian eschatology, the wisdom in which they tell us their giver of the law was learned. That wisdom of the other world was converted into history for this, and all turned topsy-turvy by changing the earth of

eternity into the earth of time and the manes into mortals. In this way the noble, full, flowing river of old Egypt's wisdom ended in a quagmire of prophecies for the Jews and a dried-up wilderness of desert sands for the Christians. And on those shifting sands the "historic" Christians reared their temple of the eternal, which is giving way at last because it was not founded on the solid rock, and because no amount of blood would ever suffice to solidify the sand or form a concrete foundation or even a buttress for the crumbling building.

The secret of the ancientness and sanctity of the writings is that they were originally Egyptian, like the Jewish community. They are not the product of any ground-rootage in the land of Judea. They come to us masked and in disguise. The wisdom of old, the myths, parables, and dark sayings that were preserved, have been presented to us dreadfully defeatured and deformed in the course of being converted into history. An exoteric rendering has taken the place of the esoteric representation which contained the only true interpretation. The past was known to Philo, the learned Jew, who when speaking of the Mosaic writings told his countrymen that "the literal statement is a fabulous one, and it is in the mythical that we shall find the true." To understand their own books, their religious rites, festivals, and ceremonies, the Jews will have to go back to Egypt for the purpose of comparison. The Egyptian Ritual will show them why their New Year's Day is the annual judgment day, the great day of doom; and why it is also the "great day of memorial" for celebrating the creation of the world, as it was in Egypt. Their "great day of atonement" is identical with that on which the Sut-Typhonians and adversaries of Osiris were slain in a bloody sacrifice that was offered up as pleasing to the Good Being, Un-Nefer, who was annually put to death by these emissaries of the evil one and annually avenged by Har-Tema and his faithful followers. The blowing of the trumpet, or Shofar, is the signal for the resurrection from Amenta, or Sheol, and has been so since the vernal equinox entered and the solar resurrection occurred in the sign of the Ram, 4,300 years ago, to say nothing of the earlier stations in precession. The Rabbins have preserved the tradition that the dead are summoned before the divine tribunal to be judged upon the day of doom, which occurs each New Year's Day.

Gleams of the ancient glory are afloat in Jewish eyes that still turn Zionward, still mistaking the earthly for the heavenly vision of the eternal city, a promised land in Palestine for a celestial locality that is still *en l'air* or in the clouds of prophecy. If they were to see the promised land in Palestine to-day, they would not find the eternal city of their dreams at Jerusalem any more than at Rome or Thebes, at Memphis, at Annu, or any other foundation upon which the celestial home of rest was portrayed in heaven or localized in a pattern on this earth. On the other hand, the Jews in their religious mysteries go back to Jerusalem once every year; and once a year Messiah comes to them, from generation to generation as "the persistent traveller upon heaven's highways, who steppeth onwards through eternity" (Rit., ch. 42). The yearning for Zion by these homeless lodgers who

are aliens in all lands did not arise from love of country or desire to cultivate its soil. It originated in religious feeling and the following of a heavenly mirage that could be pursued over all the earth and its deserts, independently of locality or of race. This view is also enforced by the persistence of the Messianic craze that yet survives amongst the Jewish victims of misinterpreted mythology, who still await that fulfilment of the impossible which the persecuting Christians fatuously suppose they have secured for all time and for eternity.

ANCIENT EGYPT

THE LIGHT OF THE WORLD

A Work of Reclamation and
Restitution in Twelve Books

BY

GERALD MASSEY.

AUTHOR OF
"A BOOK OF THE BEGINNINGS" AND "THE NATURAL GENESIS"

VOLUME II.

TRADITION

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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

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).

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 wateress 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 "overflower," 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

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 aërial 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

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

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

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 Sahus 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 ship-wrecked 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

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 Hennu-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

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. 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. 136 A). He manœuvres 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

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. In the other it is the ark of Nnu as god of 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

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 136 A 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 immerged," 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 immerged 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 zoötype 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 overthrowal 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

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.

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

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.

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

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). The speaker in the character of the solar god issuing from the crescent moon exclaims, "I am the lion-god issuing from the bow, and therefore I shot forth" (Rit., ch. 132). 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.

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 נח) 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 birth-place 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

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." 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

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 the one light of Noah's ark (Gen. vi. 16). It is related 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

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

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 configurated 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 Ihuh 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

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. 36 A). 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 re-planted 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-Iusāas. 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

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

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

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.,* v. 2, 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 Sesha 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 under-world, 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

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.,* v. 2, 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

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

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 Thlinkeet 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 coffined 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;

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 cubits reckoned as twice fourteen, based upon 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 new-born 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 reclothed 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

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 sub-divided into seven, that may explain the statement of the builder, who says he divided the interior seven times and (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

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 Nebseni 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 figure-head 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

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

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 α-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 eternals, 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

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

(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-Khemen,

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." (Chamberlain (B.H.), *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. (Chamberlain (B.H.), *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

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 (1. 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 mount 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 zoötype, 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

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 mount or mound of earth rises from the water, like an island from the ocean, with a tree upon its summit. The mount is thus identifiable with the pole by means of the typical tree. It is likewise identified with the pole as the mount 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 zoötype 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-

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

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

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 fountain-head 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.

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

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 Khnemmu 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.

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 zoötypes of superhuman power. Sut, as the hippopotamus, is a giant. Sebek, as the crocodile, is a giant. Shu, as the lion, is a giant. An ape of seven cubits and also one of eight cubits is described as 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 Quaor, 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.

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 phœnix-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 phœnix-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-

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 phœnix-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 intervals of time, and were a means of keeping the reckonings on a colossal scale. The age of each, as representatives of the successive

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 zoötype. 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 zoötype 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.

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 zoötypes 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 *σπαρτογ* = 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*

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 eternals 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 boat, like the seven hohgates, were seen as 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

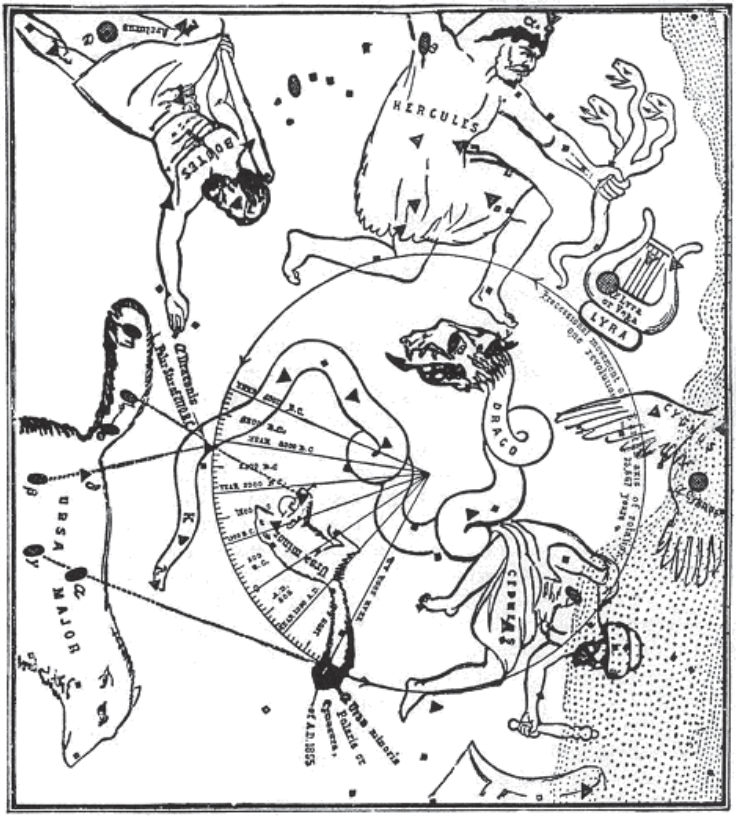
built the mounds which were overthrown, as fabled, by the deluge. Astronomically these were the gods of the seven pole-stars whose seats were in the never-setting stars around the throne of Anu. Thus, and in no other way, the seven powers caused the deluge, and then ascended to their seats in the heaven 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

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 Piazzi 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,



Star-map, representing the precessional movement of the Celestial Pole of rotation and especially marking it from the year 4000 B.C. to the year 2000 A.D.
Symbols adopted to represent the magnitudes or brightness of the stars, 1st ⊛, 2nd ⊙, 3rd ▲, 4th ▫.

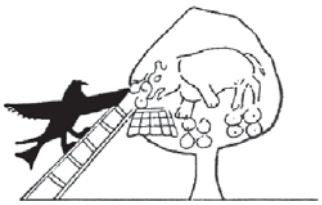
one in Cygnus, one in Lyra, and one in Herakles, or the Man. It is here we have to reconstitute and fill in a constellation *as a first one of the seven.* Various legends lead us to think that there was an ancient pole-star in "Corona Borealis," or the northern crown. A crown is a symbol of the highest, 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

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 crown-ship" 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 aforetime 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 zoötype of Sut, her first-born son, however difficult it is at

present to define the group of stars—that is, to distinguish the male hippopotamus from Draconis, which, by the bye, were two zoötypes 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 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.



The Landing-place for Spirits, with the Tree of the Pole in the Constellation of the Hippopotamus.

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.

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'Aviella, *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 circum-polar 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

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

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-scotch 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 foot-prints 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 foot-print 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).

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

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 Chrysê,* 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

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 Mangaians 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" (Chamberlain, B. H., *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 Kăn (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 Ereck 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

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 eternals. 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

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 zoötype 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 zoötype 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,

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. 136 B). 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 humming-bird, 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

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 zoötype 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

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

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 configurated 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 Radiatartakhu 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,

if the hypothesis here put forth holds good, that the six zoötypes and one human being were set in the circle of precession, it follow 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 zoötypes 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 zoötypes 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 zoötypes in totemism. They had attained this stage at the beginning of monumental times. Man, the human being, was pre-eminently the creation of Atum-Ra, the father-god. Various names of races signify man, or the men. The name of the Inoit, the Ainu, and other primitive folk means man, or the men. Descent from woman under the matriarchate had been represented by the zoötypes, 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

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 Tangaloa 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 Tangaloa." 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 Tangaloa as deity of the pole and as eighth to the seven earlier powers. Now Tangaloa 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

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 overthrowal. "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-Seshta, 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

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

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

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 zoötype 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-

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

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 *α* Draconis became the pole-star about 4,000 years B.C.

THE EXODUS FROM EGYPT AND THE DESERT OF AMENTA

BOOK X

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 pre-historic 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

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 *Peri-em-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

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 zoötype. 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

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

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 "immerged," 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

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 síd 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 head-dress. The name of Tanan may also be written Tann. This agrees

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 mount 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

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 underworld.

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

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 Eguptos, 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

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

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 underworld. 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

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

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-

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 carcases shall fall in this wilderness. "Your little ones will I bring in, but as for you, your carcases shall fall in this wilderness" (Num. xiv. 31, 32). Now, the carcases 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

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 carcases, 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 zoötype, 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

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 zoötype. 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 tahen 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 tahen 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 tahen that was given for sustenance (ch. 124). So far as the tahen is

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 tahen 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

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, *Œd. 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 under-world. 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 zoötypes 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 Iao, Iau, Iahu, 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.

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,

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 gorge 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 persons called the blessed are portrayed as worshippers of Ra. Twelve others are the righteous who are in 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 Nenuti. 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 says to them of the enclosure, "It is the cord of justice." 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

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 Ihuh. 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

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

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

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

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

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-

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 zoötype which was the guide of

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 its 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

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 Zamzummim 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 uplifter 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

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-Khemen. This presented a stellar picture of the upper Egypt or the upper

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 leadest to the upper heaven with thy rod in that name which is thine of Anhur. Thou repellest 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

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 poising 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

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 יהושוע contains the name of Ihuh united to a word signifying assistance or help. In the form שוא it denotes a lifting up, an upholding, as in the Egyptian name of Shu, to uphold, which describes him in the character of the uplifter 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 uplifter 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 uplifter of the firmament is called the son of Nun. Thus Shu in his uplifting of the firmament is the uplifter 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

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 גמא, 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

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 in Taurt, who was both mother and spouse of Sebek, the youthful solar 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 were represented by the two mothers in the Osirian mythos. These 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 the wateress. Hes, her name, signifies the liquid of life. Nephthys 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.

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

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 strikest the Menti and the Sati in that name which is thine of Young-elder!" "Thou strikest 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 circumcision 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 zoötype. 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 and 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

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

expressed by the titles of Huhi the eternal and Ra the holy spirit. The Hebrew deity Ihuh 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

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,

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

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 Sheniu, 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, 1, 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 Ihuh 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 zoötype. 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

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, 111, 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-

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 superficies. 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 Ihuh in the burning bush. "I am Unbu," says the Egyptian deity in the flowering thorn, where the Hebrew god announces that he is Ihuh 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

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 Ihuh. 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-ethnical 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

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,

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 (Naville, *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

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 (Naville, *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 mythos, 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

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-Khemen. Upon the solar mount of glory or Mount Sheni, the mount of the Sheniu, 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

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 acceptation 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

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 Ihuh 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:—

Egyptian.	*Hebrew.*
"I have not blasphemed a god."	"Thou shalt not take the name of the Lord thy God in vain."
"I have not committed adultery."	"Thou shalt not commit adultery."
"I have not committed theft."	"Thou shalt not steal."
"I have not borne false witness (or told lies) in the tribunal of truth."	"Thou shalt not bear false witness against thy neighbour."
"I am not a murderer."	"Thou shalt do no murder."
Rit. of the Resurrection, ch. 125.	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 Ihuh. 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 Ihuh 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, תורה, 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 יל פי יהוה, 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 emaned 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.

"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 Girgashite, 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

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

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 Ihuh. 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 configurated 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.

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,

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 (Askelon?); 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 Meneptah 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-Hetephima, which is situated in Thuku (Succoth), to the lakes of the city Pa-Tum, of Merenptah-Hetephima, 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

mythical "coming forth" from the lower Egypt of Amenta, with intent to re-establish 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 Ihuh 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.

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

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 zoötype, 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" (Naville, 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

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. i), 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

Isle of Flame. Not only are the seven seshus 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

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.

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

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 Inviolate 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 (ch. 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

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 Setnau." "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

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 (ch. 1. 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

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

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'" (ch. 17). 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

"subsidence of a country," described in the "magic papyrus" (*Records,* vol. x., 151-2) as an overwhelming deluge, there is mention made of "the seven great dungeons that were sealed at the time with an eternal seal." It is also evident that these seven dungeons were sealed singly one after the other, as it is said of the evil beings who are at the time submerged: "What is immersed, do not let it pass out! Seal the mouths, choke up the mouths, as the shrine is sealed up for centuries." There is an echo of this in Revelation (ch. x.). "And when the seven thunders uttered (their voices) I was about to write: And I heard a voice from heaven saying, 'Seal up the things which the seven thunders uttered, and *write them not*.'" The record is to be sealed not only for centuries, but with the seal of eternal silence, or, as it is imaged, with the sevenfold seal.

Seven times over in the great year the typical catastrophe occurred. The station of the pole was changed. The island was submerged, the mountain was dislimned. Then was the day of judgment when one of the seven dungeons of eternal doom was sealed, and this was repeated until there were seven altogether. It is in this papyrus that the ark or shrine of seven cubits is superseded by the ark of eight cubits, and the heptanomis of Sut is to make way for the octonary of Taht. In Revelation the heptanomis of seven astronomes is symboled by the book of judgment sealed with seven seals. Seven seals are broken for the opening of the book. Seven angels sound upon seven trumpets. Seven thunders utter their voices. Seven plagues are loosed by the seven angels from the seven bowls of the wrath of God. Seven kings are overthrown, and seven mountains pass away, at this the final judgment of the great harlot and her seven children of the thigh; her meskhen, or other "unclean things of her fornication" that were set in heaven as primitive uranographic signs, by those whose learning came to be unintelligibly interpreted and unintelligently abused by the ignorant fanatics of a later religious cult.

At the end of each three thousand seven hundred years in the cycle of precession the pole-star changed, or, as represented, *a star fell from heaven.* Thus, when the second angel sounded, a mountain (one of the seven) sank down flaming to be quenched in the celestial sea. This was one of the seven mountains upon which the ancient harlot sat. At the same time a great star fell from heaven, which was one of the seven pole-stars. When the fifth angel sounded another pole-star fell. The fall of the total seven has not been followed out one by one in stars. But the fall or wreck of the heptanomis piecemeal has been otherwise described; Enoch saw it as seven blazing mountains overthrown. Seven types of the over-toppling mount or station of the pole may be assigned approximately: (1) to the mount of the hippopotamus (or northern crown); (2) to the mount of the dragon; (3) the mount of the ape; (4) the mount of the jackal (or dog); (5) the mount of the bird (cygnus); (6) the mount of the tortoise (or lyra); and (7) the mountain of mankind.

To revert for a moment to the beginning of the Book, the drama opens in Revelation the same as in "the Book of the Dead," with "*the resurrection and the glory*" of the coming Son. "Behold He cometh with the clouds, and every eye shall see Him." It is the risen

Lord of Resurrection who says: "I was dead, and behold I am alive for evermore, and I have the keys of death and of hades" (ch. i. 18). This is Horus of the resurrection risen from Amenta in his triumph over death and hell or Sut and Akar. He proclaims himself to be the all-one, Har-Sam-taui-Neb-Uâ. Jesus, like Horus, is the "faithful witness" for the Father, the first-born of the dead and the ruler of the kings of the earth who were the seven elemental powers that were born of the ancient mother, and afterwards elevated in another character to the sphere, as spirits in glory, and lastly, as the seven lords of eternity. Risen Horus comes as the anointed only-begotten son of God; *His* revelation is to make known the Father which is in heaven as the God in Spirit. We learn from Irenæus that the Egypto-gnostic Christ (or Horus) came to teach the seven powers who preceded him and who had no knowledge of the Father, and to create in them the desire to investigate the divine nature and to make that nature known. This was the revelation through the Christ who is the "faithful witness, the first-born of the dead, and the ruler of the kings of the earth," who taught it as a mystery of revelation. The secret of the mysteries was with Aan. The mysteries of Amenta in the Ritual are chiefly eschatological. But some of them are plainly astronomical. In one of the texts it is said of Taht-Aan, "And now behold "Taht in the secret of his mysteries. He is the maker of endless reckonings" (ch. 130).

As Egyptian, the day of judgment was the day of reckoning, and the books were kept by Taht-Aan, who was called the reckoner of all things in earth and heaven. An item in precession is likewise recognisable in Revelation in the statement concerning the seven rulers of the heptanomis. "They are seven kings: the five are fallen, one is, the other is not yet come" (xvii. 10). There is a date in the statement as it stands. The time indicated is that of the sixth pole-star, which as here reckoned out was the pole-star Vega in the constellation of the lyre or tortoise some fourteen thousand years ago.

The "mount of glory" has been well preserved in the "Revelation of John." It is described as a throne set in heaven with "one sitting on the throne, and round about the throne were four-and-twenty thrones, and upon the thrones were four-and-twenty elders sitting arrayed in white garments; on their heads were crowns of gold" (ch. iv. 4). And in the midst of the elders was the lamb "standing on the mount Zion," which shows the identity of the throne and mount and astronomically with the zodiacal sign of Aries. The mount in Revelation has been turned into the throne of the Father and the Son, but it is the same throne as that of Osiris, from beneath which the water of life wells up, with the four genii standing before the shrine. These become "the four living creatures full of eyes," around the throne, in the four corners of the mount. The probability is that the four-and-twenty elders had been objectified in the astronomy by four-and-twenty stars, which represented twenty-four divine judges who appear in the Babylonian calendar. These were twenty-four zodiacal stars, twelve to the north and twelve to the south (Diodorus, ii, 30; Sayce, *Hibbert Lectures,* p. 72). As characters in the Egyptian wisdom, the earliest pre-solar powers were

called the old ones or the elders. As Egyptian, they are traceable to the two different groups of the twelve described in "Pistis Sophia" as the subject of four-and-twenty mysteries. These were the twelve who had their thrones as rulers (or æons) in the zodiac and the twelve as spirits with Horus-Khuti, lord of spirits, in the harvest-field or heaven of eternity.

The Mount is indeed the place of congregation, not only for the spirits of the just made perfect, but also as the final gathering-place for all the principal personages in the Pantheon of the Kamite mythography. The old great mother and her seven sons are there; the seven great spirits or the glorious ones, the Khus with Horus-Khuti; the four who kept the quarters as Egyptian gods or powers ages before they were christened "angels"; the twelve as rulers in the zodiac; the dragon, the woman with child, and others, which are identifiably Egyptian, are all included in the astronomical imagery of the Celestial Mount. The seven Halls, Arits or watch-towers assigned to the seven spirits in the Great House of Osiris, are utilised as the seven churches which are assigned to the seven angels in the Book of Revelation. The seat of justice in the solar mythos was shifted to the point of equinox, and the balance was erected on the later mount of glory in the zodiac. This is the mountain of Amenta in the eschatology. It is described in the Ritual (ch. 149) as the exceeding high mountain of the nether-world, the top of which touches the sky. Whether stellar of solar, this was the mount as judgment-seat. "And I saw a great white throne, and him that sat upon it. And I saw the dead standing before the throne, and the books were opened; and the dead were judged out of the things which were written in the books, every man according to their works" (Rev. xx. 11-14). In the Ritual, it is said, the gods "fashion anew the heart of a person (in spirit) according to what he hath done," *i.e.,* according to his works, in the body (ch. 27 and 75). There is also a call to judgment in the Ritual (ch. 136B). "Come! come! for the Father is uttering the judgment of Maat," says the speaker, who is Horus in the Osirian myth and Iu in the cult of Atum-Ra.

There is a description of the books being brought into the judgment-hall upon the Mount. "Oh, thou who callest out at thine evening hours, grant that I may come and bring to him (the Father) the two jaws of Rusta, and that I may *bring to him the books which are in the celestial Annu, and add up for him his hosts*." Bringing away the jaws of Rusta is equivalent to carrying off "the broken bonds of Death and of Hades" by him who was dead and is alive for evermore (Rev. i. 18). He who has conquered death and hell and carried away the gates of the prison-house has also vanquished the evil dragon. He exclaims, "I have repulsed Apap and healed the wounds he made." There was a great Egyptian library at On or Annu, the Greek Heliopolis. Hence in heaven itself, or the Celestial City, the books of Taht were kept in Annu. Thus, speaking of the judgment, the Osiris says: "Grant that I may bring to him, the Judge, the books which are in Annu, and add up for him his heavenly hosts." The deceased says: "I am come to thee, O my Lord, that I may look upon thy glory. I know thee, and I know the names of *the forty-two gods who make their appearance with thee in the hall of righteousness*." But in the papyri

of Ani and of Unnefer, the judges or assessors in the Maat appear as Twelve in number sitting on twelve thrones instead of the forty-two, or the twenty-four, which offers a prototype for twelve judges on the twelve thrones in Revelation and in the canonical gospels. In one of the pictures to the Ritual Horus stands upon the Mount in presence of his father as the calf, which was a type of sacrifice in the Osirian religion earlier than the lamb (Naville, Todt, Kap. 108). "I come," says the speaker, "so that I may see the process of Maat, and the lion-forms." These are the Kherefu = Cherubs (ch. 136B) stationed at the seat of judgment on the Mount. "Let the fathers and their apes (the spirits of fire) make way for me, that I may enter the Mount of Glory and pass through where the great ones are." "Here is the cycle of the gods." "I poise for him," the Judge, "the balance, which is Maat." "Come! come! for the Father is uttering the judgment of Maat." This was the final judgment on the Mount, where the spirits of the just were passed as perfected. The invitation to "Come, come," and hear the judgments delivered on the day of doom, is equivalent to the words in Revelation, "Come up hither, and I will show thee the things which must come to pass hereafter. Straightway I was in the Spirit: and behold, there was a throne set in heaven, and one sitting upon the throne." "And I saw in the right hand of him that sat on the throne a book written within and on the back, close-sealed with seven seals" (Rev. iv. 1, and v. 1). It is said in the Ritual (ch. 133), "Rā maketh his appearance at the Mount of Glory with the cycle of his gods about him. The strong one issueth from his hidden dwelling." "Be thou lift up, O Rā, who art in thy shrine, on the day when thou discernest the land of Maat"; that is, where the hall of judgment stands upon the Mount of Glory. The ancient of days in the Semitic version is Ra, the solar god, who typifies the eternal in the Ritual. He is called "the aged one at the confines of the Mount of Glory" (ch. 131). He is the aged one upon his throne, as in the books of Enoch, Daniel, and John the Divine. The ancient of days together with the Son of Man preparing for the judgment is described by Enoch. "At that time I beheld the ancient of days, while he sat upon the throne of his glory, while the book of the living was opened in his presence, and while all the powers which were above the heavens stood around and before him" (ch. 47, 3). Another was present whose countenance "resembled that of man," and who accompanied the ancient of days. This is the Son of Man to whom Righteousness (or Maati) belongs. It is said of this great judgment in the Ritual, "The glorious ones are rightly judged, and the evil dead are parted off" (ch. 18). In the mysteries of the Ritual, "He that sitteth upon the throne," as the great judge in Amenta is Osiris, with Horus as the beloved only-begotten Son. But in the earlier cult at Annu, Atum-Ra was the judge, as God the Father, with Iu-em-hetep as God the Son, that is, as Iu the Su = Jesus the ever-coming Son. At the opening of the book for the Judgment Day in Revelation we read, "I saw a strong angel proclaiming with a great voice, 'Who is worthy to open the book, and to close the seals thereof?' " "And one of the elders said unto me, 'Behold, the lion that is of the tribe of Judah, the root of David, hath overcome to open the book and the seven seals thereof'" (Rev. v. 2, 5). This was the

book containing "the things which the seven thunders uttered" (Rev. x. 4). The book therefore of Seven Great Mysteries. Now, among the other writings ascribed to Taht there was a book of the seven mysteries of Amenta, or of the seven festivals with which the seven mysteries were celebrated. (1) The day of the Monthly festival of the sixth-seventh; (2) The festival of the fifteenth; (3) The festival of Uaka; (4) The festival of Taht; (5) The festival of the birth of Osiris; (6) The festival of Amsu; and (7) The festival of "Come thou hither." Thus there were seven great mysteries corresponding to the seven festivals for which the record was written. It is a book by which is revealed all that has happened from the beginning, consequently it was a book of Revelation that was written by Aan, the divine scribe. By means of this book the Manes for whom it was written can enter what John calls "the spirit" by becoming a Spirit, so that the gods are able to come near him and touch him, "for he has become as one of them." It is this book of Revelation concerning the seven mysteries and their celebration of which Aan is speaking when he declares it is to be copied in its entireness and is not to be added to by commentaries. This we cannot but associate with the book of the Seven Great Mysteries that is sealed with seven seals in Revelation. The book that was sealed with seven seals is a record of all time, or of the seven ages in the cycle of precession, that was kept by Taht the measurer, reckoner and divine recorder; the god who "rescued the Atu from his backward course," and who "repeated the ancient ordinances and words for the guidance of posterity" as teller of time by means of the moon (Rit., ch. 128).

Seven stars in a group were witnesses to the power that was permanent at the pole, the power of stability, of equilibrium, and of the scales of justice which they served as "the seven arms of the balance" on the day of judgment. But there are "two witnesses" particularly specialised in Revelation. These are said to be "the two olive-trees and the two lampstands standing before the Lord of the earth" (xi. 4). These two witnesses are to be met with in the Egyptian judgment scenes. In the second tale of Khamuas, a scene of the Osirian judgment is portrayed. The seven halls or mansions of Osiris and the lords of eternity are here described as the seven "arits" or watch-towers, the same as in the Ritual (ch. 144). The seven are represented as a series, the seventh being the last. It is said that, "They entered the seventh Hall, and behold! Setme saw the figure of Osiris the great god seated upon his throne of fine gold, and crowned with his atef-crown"; "*Anup the great god being on his left, and the great god Taht on his right, with the gods of the council standing in their places: standing and making proclamation.*" The Balance was set in the midst before them, and they were weighing the evil deeds against the good deeds, the great god Taht (Aan) recording, with Anup giving the word to his colleague (Griffith, *Second Tale of Khamuas,* pp. 46, 48). These are the prototypal *"two witnesses"* stellar and lunar for the Father and son in the solar mythos. Taht-Aan was the witness for Horus, the only-begotten son of the father. In the mythos, which preceded the eschatology, Taht-Aan was the light of the world as the god whose luminary was the moon. Read doctrinally, he was not the true light, but he came that he

might bear witness to the true light. The lunar god was one of the powers in nature that was born of the motherhood; whereas Horus, of the resurrection, was begotten by the father, and Taht bore witness that Horus, not Aan, was the true light of the world, and the one direct representative of the father-god, who was Ra the holy spirit in the eschatology. Horus (or Iu) is the Word that was with God the Father in the beginning. He is the only Son who issued from the Father; the Son who converses with the Father; the Son who was instructed of the Father to reflect and reveal the nature of the God in Spirit as the One Eternal Power. Anup may be traced in Amenta as the witness for Horus the child, who was the Word; Aan is the witness for Horus the adult who is the word made truth. Hence, he is the giver of the talismanic makheru; also the divine scribe who avouches the truth of the Word in the writings. These, as Egyptian, are the "two witnesses" who were present in the hall of judgment.

In the astronomical mythology the earth was the coffin of Osiris; the coffin of Amenta which Sut, the power of darkness, closed upon his brother when he betrayed him to his death. Then the four "living creatures" or "four glorified ones" who rose again with Horus from the dead were stationed at the four corners of the coffin of the earth, in which Osiris as the elemental god was buried. In the Egyptian drawings, the earth is represented by the lotus or papyrus-plant on which the four attendant spirits stand. This is equivalent to the four corners on which a new heaven had been based in the creation of Atum-Ra. These were four of the primordial powers which had been the brothers of Horus in the earlier mythos who are now called his children, when Horus is said to have "come to light in his own children." This is in the resurrection as it was rendered in the Osirian eschatology (Rit., ch. 112). Thus, when Horus rose again upon the mount of resurrection in Amenta he was accompanied by the spirits of the four corners with whom his fold was founded (Rit., ch. 97). The scene of the mystery on the mount is reproduced in the Gospels. According to Matthew, when Jesus "opened his mouth" to deliver the Sermon on the Mount, only four of the disciples accompanied him. These were Simon-Peter, Andrew, and the two brothers John and James (chs. iv., v. and x.). The Kamite four are also reproduced in Revelation as the four living creatures. "The first creature like a lion, the second creature like a calf, and the third had the face of a man, and the fourth creature like a flying eagle" (ch. iv., vii.). As Egyptian, they are also four great spirits at the four corners of the mount; and in Revelation they are the "four angels standing at the four corners of the earth, holding the four winds of the earth" (vii. 1). Also, their names under each form of the four are the same. In their primary form they are the "four living creatures" with the eyes, which, as Egyptian, are ape-headed, jackal-headed, bird-headed and human-headed. In a secondary phase they were given the human figure; and both forms of the four are repeated in the Revelation of John. According to Revelation, the four living creatures are full of eyes, round about and within, and they have no rest day and night, as they were moving round for ever with the sphere. Being astronomical figures, the eyes of these were stars. And in the Ritual, the four are eyes or stars to the four quarters. The vignettes to ch. 148 show them as the

four eyes, or guiding-stars, one to each quarter: north, south, east and west.

When the heptanomis, or heaven in seven divisions, passed away, as rendered in the mysteries of the astronomical mythology, the seven ruling powers were fabled to have fallen, as described by Enoch in his book of the heavens. But in another representation the powers of the seven were unified in one great sovereign power. This was assigned to Horus, the primordial solar god who was born of the Old Mother as one of the seven that were unified in him, and re-born as Horus of the resurrection. Horus, in his earliest image, was the crocodile-headed Sebek, as the fish of the inundation, and the crocodile was the Kamite prototype of the solar dragon. The seven powers were variously portrayed as seven stars, seven eyes, seven spirits, seven islands or mountains on which the "woman" sat; seven uræus-deities, seven fins of a fish. According to the ancient wisdom, or the gnosis, says the writer, the seven heads of the beast on which the woman sitteth are seven mountains, and they are also seven kings, elsewhere called the kings of the earth, the kings who committed fornication with the woman, and were made drunken with her wine. "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 go into perdition. And they that dwell on the earth shall wonder, when they behold the beast, how that he was, and is not, and shall come!" The seven heads of the beast "are seven kings," that were rulers in the celestial heptanomis. "Five of these are fallen, the one is, the other is not yet come. And when he cometh he must continue a little while."

There would have been no dragon with seven heads but for Sebek the crocodile-headed deity, whom we look upon as the oldest type of the solar Horus in the Egyptian mythology. The seven powers born of the Old Mother as the spirits of earth or gods of the elements, here called the kings of earth, were compounded into one great power as the sun-god Horus who preceded Ra. This was the crocodile-headed Sebek in relation to the ancient Mother, and thus the crocodile became the solar dragon, upon which the woman rode; the seven powers being at the same time seven kings and also seven mountains "on which the woman sitteth," each type being a representative of the celestial pole. The goddess Apt, who is the female dragon, inasmuch as the crocodile was one of her zoötypes, is called "the Great Mother of him who is married to his mother," that is, to Sebek-Horus, the crocodile or dragon as male. He, as child of the Great Mother, was made her consort in the mythos of the mother and child. He became the husband of the mother as the divinised adult, and seven powers are equal to the seven heads of the male dragon or crocodile. By the bye, there is an Egyptian talisman or fetish in the Berlin Museum composed of a sevenfold figure of the crocodile. The crocodile was an image of the god Sebek, being the prototypal dragon; and seven crocodiles are equivalent to the beast with seven heads, on which the woman rode, in the Book of Revelation, as the great harlot of primitive promiscuous intercourse (Erman's *Egypt,* p. 149). During the changes that occurred in heaven, the seven-

headed beast on which the woman rode is represented as losing one of its seven heads. Thus, the change of type from an image of the beast to that of the human figure which occurred when the crocodile-head of Sebek was replaced or added to by the head of the human Horus is plainly indicated. It was given to the second beast, or to the first beast in a second character, that an image should be made to the beast who had the stroke of the sword, and lived. "And it was given unto him to give breath to it, even to the image of the beast, that the image of the beast should both speak and cause that as many as should not worship the beast should be killed." Naturally, the image that could speak was of *the human type,* as is Horus An-ar-ef when portrayed as the seventh of the group who were represented in the image of the beast before the human figure was adopted for "the first beast whose death-stroke was healed." Thus the beast that came up out of the waters, called the sea, as a crocodile, or dragon, having ten horns and seven heads, and upon his horns ten diadems, was smitten unto death, as it seemed, in one of its heads: "And I saw one of its heads, as though it had been smitten unto death; and his death-stroke was healed; and *there was given to him a mouth speaking great things"* (xiii. 5). The beast that came up out of the sea is the solar dragon under two different types, but in both characters it is the dragon or crocodile. In the first, it has seven heads and ten horns, and is like unto a leopard, and his feet are as the feet of a bear, and his mouth as the mouth of a lion. In the second shape he had two horns like unto a lamb, but he spake as a dragon (xiii. 11). This was Sebek, who, under one type, was the crocodile, and under the other, a lamb. The dragons are somewhat mixed in Revelation. There are five altogether: (1) the Apap-dragon (ch. xii. 9); (2) the dragon that gave power and dominion to the beast (ch. xiii. 2); (3) the dragon on which the woman rode; (4) the lamb that spake as a dragon; (5) the dragon constellated in Draconis as a uranographic sign in heaven. There was at first no human type in the septenary of powers. They were figured as seven serpents, seven hawks, seven apes, seven crocodiles, or other forms of the typical seven, but with no human head amongst them; when there was as yet no Horus as the human child, or Atum as the divine man, all seven had been imaged by zoötypes. But in the later mythos the human type was introduced, as that of Horus, the child of the Virgin Mother. The seven-headed beast then lost one of its pre-human heads. Sebek-Horus, the crocodile or dragon-headed, was changed into the human Horus. As crocodile, he was the child of Apt. As Har-si Hesi, he became the child of Isis in a human guise. Thenceforth the human type was one amongst the seven, and the beast, *qua* beast, lost one of its original heads, which, as Egyptian, was seen to be replaced by the human type when the wound was healed.

The acclaiming of Horus or Jesus above the seven previous powers is a subject of the first chapter in Revelation. He is exalted as "the first-born of the dead." This is "the faithful One," who is the True Witness for the Father in Heaven as Horus or Iu in his resurrection. The other seven did but represent a soul in matter. The soul that rose up from the dead was an immortal spirit, and *as an eighth one it was added to the seven.* This was as the sun that rose again from the

underworld in the mythology, and as the Divine Enduring Spirit in the eschatology. In one cult, it was the crocodile-headed Sebek-Horus who is the seven-headed dragon in Revelation. As it is stated clearly enough, "the beast that was and is not, is himself *also an eighth,* and is one of the seven" (Rev. xvii. 11). This, as Egyptian, became "the ruler of the kings of the earth," as did Horus in his resurrection from the dead at his second coming, which was from the Father in Heaven. Time was when the eighth one was the highest power. Sut-Anup was the highest as an eighth one to the seven great spirits in the stellar mythos. Taht—following Sut—was an eighth one to the seven in the lunar mythos. Lastly, Horus was the highest in the solar mythos as the lord of resurrections, and as eighth one to the seven, he whose symbol was the eight-rayed star of the Egypto-gnostic Pleroma, which was first made historical when it was called the star of Bethlehem. As the Egypto-gnostics said, "Seven powers glorify the Word." These powers were the contributions of the seven spirits which out of gratitude to the Propator had contributed whatsoever each one had attained in himself of the greatest beauty and preciousness; they skilfully blended the whole in producing a most perfect being, and the very star of the Pleroma (namely, the gnostic Jesus, the Christ, the Saviour, Logos—*everything*), because he was formed from the contributions of all the powers that preceded him who was the Horus or Jesus of the Resurrection, the outcome and first fruit of all (Iren., Bk. 1, ch. 2, 6).

The faithful and true witness, as Egyptian, is Horus-Maat-Kheru, the word made truth; he who made the word truth by his resurrection, in the likeness of the Living God. The first Horus, or Horus in his first advent, was the Word; and the promise made by him as founder was fulfilled by Horus at his second coming as the "faithful witness," the first-born from the dead. In Revelation, this "faithful and true witness" is called "the beginning of the creation of God" (ch. iii. 14). That is as a creation of the god in spirit, who, as Atum-Ra at Annu, was the Holy Spirit. Har-Ur, the elder Horus, was the child of the virgin goddess; Horus in spirit was "the beginning of the creation of God," the lord of resurrections who had wrested "the keys of death and hades" from the grasp of their grim keepers for the deliverance of the Manes from Amenta (Rit., ch. 64). The scales or balance was erected in the Maat or Hall of Twofold Justice for the weighing of hearts and also of words, and in Revelation one of the four living creatures is portrayed with the scales in his hand. "I saw, and behold, a black horse, and he that sat thereon had a balance in his hand" (vi. 5). The balance, as Egyptian, was the scales of justice. In Revelation, the scales are turned to commercial account for the weighing out of grain by the pennyworth. "And I saw the heaven opened, and behold, a white horse, and he that sat thereon called Faithful and True; and in righteousness he doth judge and make war. And his eyes are a flame of fire, and upon his head are many diadems; and he hath a name written, which no one knoweth but he himself. And he is arrayed in a garment sprinkled with blood; and his name is called the Word of God. And the armies which are in heaven followed him upon white horses, clothed in fine linen, white and pure. And out of his mouth proceedeth a sharp sword, that

with it he should smite the nations; and he shall rule them with a rod of iron; and he treadeth a winepress of the fierceness of the wrath of Almighty God. And he hath on his garment and on his thigh a name written, King of Kings and Lord of Lords" (ch. xix. 11, 16). The sign-language of Egypt will tell us why the name of the King of Kings and Lord of Lords was written on his Thigh. The thigh or khepsh was a type of power. In one shape it is called the Ur-heka, or great magical power, which was feminine at first. It is a thigh-shaped instrument made use of to open the mouth of the dead in the resurrection (Rit., ch. 23). At the time of his re-arising the Osiris exclaims: "Let me seize the khepsh which is under the place of Osiris, with which I may open the mouth of the gods" (ch. 69). In another *rôle* Horus is the divine husbandman, the sower and the reaper, as the power of germination; of harvest and of vintage. In this character he is known as the god Amsu, who is portrayed in the human form like him who is described in Revelation as the Son of man. "I saw, and behold, a white cloud, and on the cloud one sitting like unto the Son of man, and wearing on his head a golden crown, and *in his hands a sharp sickle,* and another angel came out from the temple crying with a great voice to him that sat on the cloud, 'Send forth thy sickle and reap, for the hour to reap is come, for the harvest of the earth is over ripe.' And he that sat on the cloud cast his sickle on the earth, and the earth was reapt. And another angel came out from the temple which is in heaven, he also having a sharp sickle," and it was said to him, "Send forth thy sharp sickle and gather the clusters of the vine of the earth, for her grapes are fully ripe" (xiv. 19). Horus usually carries the fan or flail as husbandman, but he is also the reaper and the vintager; hence the fig-leaf was his emblem. Horus the reaper in Amenta has twelve followers in two groups of seven and five. These are the reapers in the Aarru-fields, where the corn grows seven cubits high and the harvest is reapt for eternity. The twelve are called the "blessed," who reap with Horus for his father Ra, and therefore are the blessed of his father. The harvest-field is in the earth of eternity, where Horus appears in human form with the fan in his hand as the master of joy and lord of the twelve, who are likewise portrayed in human form as the Manes. In the gospels Jesus is depicted in this character of the reaper. As such he comes like Horus with the fan in his hand that shows him to be the thresher and winnower of the corn. As lord of the harvest-field he calls to him the twelve and constitutes them reapers of the harvest on earth which was reapt in Amenta, the other earth, by Horus and the twelve. It is made doubly certain by the context that the twelve in the gospels were astronomical characters. Their names were written in heaven like those of the twelve gods, the twelve kings, or the twelve apostles that are coeval with the founding of the zodiac. The twelve in the gospels were followed by the seventy and the seventy-two (*cf.* the two versions), which represent the two different divisions of the planisphere into its ancient seventy, and later seventy-two parts that were assigned to those whose names were written in heaven and had been read there for ages on ages of time by the astronomers and the men who knew. So ancient was the matter as mythical representation in the Egyptian

wisdom that the reaper of the harvest in Amenta, who has twelve followers there, had been set aloft in the planisphere as Horus the reaper in the fields of food, who is extant to-day as the husbandman and reaper on the stellar map; but as Boötes, and not as the "historic" reaper of the harvest.

Horus appears in the various characters of Har-Tema, the revealer of justice; Har-Makheru, the word made truth; Har, the red god who orders the block of execution. These are phases of Har-Makhu, the god of both horizons, all of which are reproduced in Revelation. Michael, the warrior angel who overthrows "the dragon and his angels," is the Hebrew form of Har-Makhu, who is Atum-Huhi in the person of his own son. This is Har-Tema, he who makes justice visible, in the cult of Osiris. He is the avenger of the wrongs inflicted on his father by the Apap-dragon and his dark host of the Sebau or fiends by the evil Sut, and also by the criminals who on account of their own deeds are self-condemned to die the second death upon "the highway of the damned" (Rit., ch. 18).

The mythology of Egypt has preserved the prototypal uncorrupted version of what has been termed the "awful tradition of a war in heaven." This was made out magnificently at last in Milton's epic poem, but the original war in heaven was simply elemental and had no more awfulness or terror in it than a thunderstorm. We can trace this warfare of the elements from the beginning in chaos; the terrors were evoked from the mind of man. A battle was fought each four-and-twenty hours betwixt Har-Makhu, the sun-god of both horizons, and the dragon of darkness, who is hurled down from the horizon of the east into the pit with all his angels or fiends called the Sebau or Sami. This great battle, fought in the Ritual during the last hours of the night, becomes a typical last great battle in a contention that is fought out on the scale of the great year in the Book of Revelation called "the war of the great day of God the Almighty," when "the kings of the whole world," or the seven kings who ruled in the celestial heptanomis, are to be "gathered together into the place which is called in Hebrew Har-Magedon" (xvi. 14, 16). Now it is feasible to infer that the name of this battle-ground was derived from that of Har-Makhu as the place where the Makha, or scales of justice, was erected for the judgment on the night of the great battle when the Sebau were defeated and the day when the adversaries of the good being were finally annihilated. This was at the point of equinox (Rit., ch. 18). The battle of Har-Magedon is preceded by the pouring out of the seventh bowl and the sound of the great voice from the throne that said: "It is done!" "And every island fled away, and the mountains were no longer found," for this was the end of the heptanomis and the substitution of the heaven in twelve divisions, which was the heaven of Atum-Ra or Atum-Iu, who says: "I am he who closeth and he who openeth, and I am but one. I am Ra at his first appearance. I am the great god self-produced," and who became the Hebrew deity Ihuh (Rit., ch. 17, Renouf). The war in heaven, or in external nature, was first. Next it was made astronomical. Lastly, it was eschatological or theological, as in Milton's version of the *Paradise Lost*. In the Ritual the evil Apap is bound in chains each morning. "Chains are flung upon thee

by the scorpion goddess, and slaughter is dealt out to thee by Maati. Apap is fallen and is in bonds" (ch. 39). The same drama was represented yearly in relation to the annual sun and the autumn gathering of All Souls. In Revelation the drama represents a larger period of time. A thousand years intervene betwixt the first and second resurrection. "I saw thrones, and they that sat upon them, and judgment was given unto them." Those who rise again are said to "reign with Christ a thousand years," or with Horus in the house of a thousand years, and the rest of the dead lived not until the thousand years should be finished. This is the first resurrection. Then follows the last judgment, the second death, and the new Jerusalem built for the children of Israel, whose thrones are twelve in number as foundations of the final heaven.

We read in Revelation that the great dragon is that "old serpent" who is called the devil and Satan (ch. xii. 9). And again, it is said: "I saw an angel coming down out of heaven, having the key of the abyss and a great chain in his hand. And he laid hold on the dragon, the old serpent which is the devil and Satan, and bound him for a thousand years, and cast him into the abyss, and shut it and sealed it over him" (xx. 2, 3). These are the two types of the Egyptian devil. The Apap-reptile was that old serpent, the devil in pre-anthropomorphic guise. Sut was the anthropomorphic Satan or evil adversary in the later theology. Also the dragon and Sut are treated as if identical in the Ritual (ch. 108). In the chapter of chaining the evil one, this is the Apap in one aspect and Sut in the other. It is said: "Then Sut is made to flee with a chain of steel upon him. Then Sut is put into his prison." The evil one is said to be "pierced with hooks, as was decreed against him of old." Horus makes war upon the powers of evil on account of what they have done against his father Osiris in Amenta. But especially on Sut the power of drought and darkness now represented as the adversary Satan in an anthropomorphic shape, which brings us to the latest stage of the war in heaven, earth, and Amenta. "Horus says to these gods, 'Strike the enemies of my father, punish them in your pits (in the bottom of hell) for the evil they have done to the great one, my father. Your particular duties in Amenta are to keep the pits of fire in accordance with Ra's command, which I make known to you.' " To the condemned, he says: "You are bound for ever, you are tied by strong cords. I have ordered your detention. My father prevails against you, your curses are judged against you before Ra. Your contempt for justice comes back to you. Bad for you is the judgment of my father. O Ra! praise be to Ra! thy enemies are in the place of destruction!" (*Book of Hades,* Second Division, Legends.)

The battle of Har-Magedon was not a mortal conflict to be fought at some far-off indefinite future time. It had been fought already in the Ritual, and was periodically repeated in the mysteries as the final struggle betwixt light and darkness, or the solar god and apap-reptile. The great battle depicted in the Ritual is fought by Har-Makhu (Gr. Har-Machis) and the evil dragon. Har-Makhu was the solar god of the double horizon or equinox, and the nightly battle was ended on the horizon east. In the Ritual the dragon of darkness is shown at night and morn in relation to the double horizon on two

sides of the mount. At the close of day, when the sun-god sinks into the water of the west as Ra or Horus, he is confronted by his natural enemy, the evil serpent Apap, the destroyer or devourer that rises up gigantic from the bottomless abyss. Daylight is described as coming to a stand (Hâu) like a tidal wave at the poise. With sunset the Apap "turneth down his eyes to Ra; for there cometh a standing still in the bark and a deep slumber within the ship. And now he (the dragon) swalloweth seven cubits (in some texts three) of the great water" (Rit., ch. 108). This is the monster that drank up all the water in the world, whether as dragon, toad, snake or other reptile, here caught, as Kamite, in the act, and the water that it drinks is daylight; the great water flowing round the mount of earth by day. The war of light and darkness goes on through the night down in Amenta, the lurking-place of the dragon who seeks to destroy the tree of life at its roots, but is for ever foiled by the god who represents the nocturnal sun in the shape of a great cat, as seer in the dark, and protector of the persea or ash, which is the Kamite Tree of Life by name. All night the war goes on betwixt the solar god and his old adversary. At dawn the host of darkness is repulsed and beaten for another day. The last great overwhelming wrecking, ruining charge is described in the Ritual (ch. 38). It is the prototype of the war in heaven described in Revelation, when Michael and his angels went "forth to war with the dragon; and the dragon warred, and his angels; and they prevailed not. And the great dragon was cast down, the old serpent, he that is called the devil and Satan, the deceiver of the whole world. He was cast down to the earth" (Rev. xii. 7, 9), which in the Ritual is the Nether Earth of Amenta. "The stormy voice of bellowings" is heard from the dying monster, and Ra the conqueror staggers forth upon the horizon, fainting with his many bleeding wounds. But Apap has fallen, and the song of triumph is raised, "Apap is fallen! fallen! fallen!" Apap, the enemy of Ra, goeth down to be cut up piecemeal and drowned in the lake of heaven. The "gods who are on the roads" overthrow him. There are ten groups of the Tata-gods of a heaven in ten divisions (Rit., ch. 18). The gods of the four quarters bind him. The avenging goddesses fall on him furiously. Chains are flung upon him by Isis-Serkh. Death is dealt out to him by Maftit, the lynx-goddess. Ra is satisfied; he makes his progress peacefully. The monster has relinquished his hold on the Tree of Life and also disgorged the waters of light, and the solar bark is once more sailing joyfully across the heaven of day. The Apap-dragon with the chains upon him is to be seen in pictures to the Ritual, also on the sarcophagus of Seti (Bonomi, pls. 10 and 11). In pl. 11 the scorpion-goddess Serkh is putting the chain upon the Apap-reptile in presence of the executioners, who include the four children of Horus. The angel who comes down out of heaven, having the key of the abyss and a great chain in his hand, who lays hold of the dragon and binds him for a thousand years (Rev. xx. 1, 2, 3) is "Akar" in the Ritual, the chief of the gate of the abyss, who has overthrown and bound the dragon of the deep, so that Ra can navigate in peace. Such was the Egyptian battle of Har-Magedon as fought by Har-Makhu against his old enemy, the Apap-dragon.

We find the breaking loose from the pit, the recapturing and chaining down of the dragon or serpent of evil in the abyss, is described in the magic papyrus as well as in the Ritual. It is Amen-Ra, who is addressed as the Egyptian Apollo, piercing the python of the abyss when he rises in revolt. "Thou disposest of the Abut-Unti. Nubi shoots his arrows against him. Akar springs forward and watches over him, and restores him to his prison, devouring the two huge eyes by which he prevailed. A fierce devouring flame consumes him, commencing from his head and wasting all his members with its fire." From this text we learn that one Egyptian name of the huge typhonian reptile in the abyss is Abut-Unti, from which we may suppose the name of the Abaddon in Hebrew was derived; Abut or Abtu being a form of the Apap which typifies non-existence or Unti (Rit., 93). The beast that was taken and cast alive into the lake of fire that burneth with brimstone is to be found, lake and all, in the seventeenth chapter of the Ritual (lines 67-68) in Baba, the eternal devourer, whose dwelling is in the lake of fire, the red lake, the pool of the damned, in the fiery pit of the "recess" in Amenta. The banquet of Baba, lord of gore, who extracts the heart and other viscera from the corpses doomed to be consumed at his feast, and who eats the livers of princes, becomes the "great supper of God" in Revelation, at which is eaten the flesh of kings and captains, and all kinds of men, great or small (xix. 17, 18).

It is the same war in the Book of Revelation betwixt the serpent and the seed of the woman that it was in the Book of Genesis, without having any significance in the fulfilment of supposititious prophecy as human history. After the great dragon the old serpent was cast down to the earth; he continued the battle. "The dragon waxed wroth with the woman (the great mother in a later character) and went away to make war with the rest of her seed" (Rev. xii. 17). The application to the seed has been extended, but the woman and her child remain the same as when she was Isis and he was Horus, and both were pursued by the dragon, or crocodile, in the marshes of lower Egypt, and the mother made her escape with her infant upon the two wings of the Vulture or the Hawk. This war made by the evil dragon on the Great Mother is reproduced directly from the Egyptian Mythos. When mortal Horus was brought forth among the reeds or bushes of the marshes he and his mother were pursued by the Apap-dragon. Isis tells Osiris that a very great crocodile was following after his son, and that she hid herself among the bushes for the purpose of concealing the young child born to be a king or to become the Royal Horus, whatsoever the opposition. In this text he is said to be born for repulsing Tebha, a form of the devourer who seeks to destroy the divine heir, for answering on behalf of his father Osiris. (Budge, "The Book of Overthrowing Apap," *Proc. Soc. Bib. Archy.,* 1886, p. 17).

In Revelation a great sign is described in heaven; "a woman arrayed with the sun and the moon under her feet, and upon her head a crown of twelve stars; and she was with child; and she cried out, travailing in birth, and in pain to be delivered. . . . And the dragon stood before the woman which was about to be delivered, that when she was delivered he might devour her child; and she was delivered of a son,

a man-child who is to rule all nations with a rod of iron; and her child was caught unto God and unto his throne, and the woman fled into the wilderness, where she hath a place prepared of God." (ch. xii.). This marks the course of development and the change from the Great Mother in the stellar to the bringer forth of the child in the lunar mythos. As Egyptian, the first Great Mother Apt was imaged in the likeness of the water-cow, the cow of earth. In her later lunar character as Hathor, she was imaged in the likeness of the milch-cow. And in the vignette to the last chapter of the Ritual this Great Mother is portrayed in these two of her forms, as Apt the water-cow and Hathor the milch-cow, in which two forms she receives the Manes in the mountain of Amenta as the mother in earth and in heaven, the mother in the Great Bear and the mother in the Moon. Hathor has now the upper and Apt the lowermost place of two, as it was when the stellar was succeeded and to some extent superseded by the soli-lunar Mythos. But Apt was never cast out of heaven in the genuine version as the drama is represented in the Book of Revelation, although the matriarchate was superseded by the fatherhood of Atum-Ra. Thus it is demonstrated little by little, item by item, that the main subject-matter of the Book of Revelation is the drama of the last judgment, of which we get great glimpses in the mysteries of Amenta. The judgment seat is set upon the highest hill in heaven called "the mount of the resurrection and the glory" (Rit., ch. 1). The one eternal judge is seated on the throne. He also appears in the two characters of God the Father and God the Son; the lion and the lamb; the first and the last; he that was dead and is alive again for evermore. The lords of eternity are round about him on their thrones; the shennin or officials of the celestial court are present as the seven spirits of fire; the two witnesses, who are Taht-Aan and Anup in the Egyptian judgment scenes; the keepers of the four corners of the mount; the old, old ones, or four-and-twenty elders, with various other Kamite prototypes, are all there. The old Great Mother and her seven earth-born spirits are judged, rejected and cast out of heaven. Apt, so to say, is now succeeded by Hathor as the Great Mother in the later mythos, and Sebek the dragon by Horus as the lamb of the goddess. In this new heaven it is Horus, or Jesus, of the resurrection who was raised to the supremacy as lord over all. And in such ways did the Egyptian wisdom supply the original data for the Christian Revelation. The heaven in seven divisions is not the only celestial formation that declines and passes away as a mystery in Revelation. When the seventh bowl was poured out and the heptanomis came to an end with a mighty earthquake the celestial city "was divided into three parts," or, as we read it, into the triangular heaven of Sut, Horus, and Shu as gods of the south, north, and equinox. Also the ten horns or powers of the solar dragon indicate a heaven in ten domains, ten islands, or ten circles of Ra, in the Ritual, which preceded the ultimate heaven in twelve divisions. This is intimated when "the tenth part of the city fell" as one of the ten divisions passing away in the course of precession.

The ancient heaven passed away "as a scroll," or as the book of the eternal sealed for the great judgment with the seven seals. There is a new heaven built on twelve foundations in place of the earlier seven

or ten. "He that sitteth on the throne said, 'Behold I make all things new!' " (ch. xxi. 5). This, in the Ritual, is the son of God who is reborn upon the mount of glory as the lamb, or the child that was the connecting link with the eternal parent in the sphere of time. The new heaven in the Book of Revelation is based upon the twelve zodiacal signs for its twelve foundations. This was as old as the heaven of Atum-Ra, in which the twelve kings rowed the solar bark around the ecliptic thirteen thousand years ago. Following the making of Amenta by Ptah, the creation of a new heaven and earth was ascribed to Atum-Ra, the highest deity developed in the Egyptian theology previous to Osiris Neb-er-ter. Hence the creation, or a creation was proclaimed to be the work of Atum by the priests of Heliopolis. In the eschatology it is said of the house on high, "Tum buildeth thy dwelling, the Lion-faced God (Tum or Atum) layeth the foundation of thy house, as he goeth his round" in fulfilling the solar circle, which was completed with the twelve thrones, twelve stars, twelve gates, or twelve foundations of the final zodiac. This foundation, as the imagery shows, was extant at the time when the solar lion-god first rose up in the strength of the double lions, and the mount of the vernal equinox was in the sign of Leo. In Revelation the equinox has travelled to the sign of Aries, which will account for the lamb upon the mount in place of Horus the calf. In this new rendering the earth was thought of as the lotus of the nun from which the sun of dawn arose. This is shown by the four keepers of the cardinal points or corners of the earth that stand on the papyrus-plant in the presence of the Lord of all things, who was Atum in the earlier and Osiris in the later cult. These, in Revelation, are "the four living creatures full of eyes" that were "in the midst of and around about the throne." The throne was now upon the mount of glory in the equinox, with the four corner keepers "round about the throne"; the solar heaven being founded on the four quarters previously established by Kheper-Ptah. The opening day of this new creation in the cult of Atum-Ra, at Annu, was called the day of "come thou to me," or "come thou hither." It is described in the Ritual (ch. 17) as the day on which their places were fixed by Anup for the seven glorious ones who follow the coffined one in the Osirian mystery of the resurrection, as previously set forth. These are the seven great spirits who are represented by the seven never-setting stars in the right hand of him who moves in the midst of the seven golden lampstands or khabsu lamps as the Supreme One, the only God-begotten Son, in whom the seven powers in the mythology were unified to image an eighth one in the eschatology. As the elder Horus and child of the Mother he had been one of the seven, and in Horus of the resurrection he is now the Son of the Father, divinised in spirit as eighth one to the seven. This is the twofold figure seen upon the mount in Patmos as "the Son of man."

In one phase, Horus or Iu-em-hetep was the type of an eternal child, the *raison d'être* of which was in the human child being an image of both sexes, or, as the Ritual expresses it, both souls of the god and goddess in one figure. As it is said in the Ritual (ch. 115), Horus assumed the form of a female with the sidelock of childhood. Horus was also portrayed as a male child with feminine mammæ. It is said in the pyramid texts, "Hail, Unas, the nipples of the bosom

of Horus have been given to thee, and thou hast taken in thy mouth the breast of thy sister Isis." This was the mystical divine male-female of the gnosis; the youth with female paps like Bacchus, or Serapis; Horus with the cteis; Venus with the beard; the Christ as Charis or Jesus as Saint Sophia (Didron, fig. 50). The Son of man portrayed in Revelation is the Egypto-gnostic Jesus. The garment worn by him is that "long garment in which rests the whole world"; the garment that was worn by Iu-em-hetep, in the temple at Annu, as the son of Atum-Ra. This long garment was the sign of both sexes, like the sidelock of the child in Egypt; and it is worn by a figure that is both male and female as shown by the feminine paps and golden girdle, and was worn originally on account of the female nature of the type.

This is the very effigy of child-Horus or Iu-em-hetep, the son of Ptah, who was the dual representative of the biune parent. But in no case could such a dual figure have become "historical" or been "made flesh" except in some hermaphrodital shape of monstrous personality, whether in Egypt, Nazareth, or Rome.

It is now proposed to show that God the Father in Revelation was Atum-Huhi, the Eternal Being in the religion of On, who had become the Jewish god Ihuh, and that the Jesus of this book was Iusa, the coming Son of god and demonstrator of eternal life upon the mount of resurrection in the Ritual and in the Book of Revelation. Atum-Huhi (Atum-Iu or Atum-Ra) was the only deity in all Egypt who was expressly worshipped by the title of the "Ankhu," or the ever-living one eternal god. This is he who is reproduced by name in Revelation, saying, "I am the first and the last, and the *living one"* (Rev. i. 17). In the coming forth to day from out the dark of death which is the resurrection in the Ritual, Atum-Iu, the closer and the opener of Amenta, carries in his hands the keys that close and open the underworld. These are the Ankh-key of life, and the Un-sceptre, with which Amenta is closed and opened. These are repeated in the Book of Revelation as the keys of death and hell. The god in spirit was the highest type of deity attained as the "holy spirit" in the cult of Atum-Ra. Now, there is a typical character in Revelation called *"the spirit,"* but which is not otherwise identified. "Hear what the spirit saith: 'To him that overcometh, to him will I give to eat of the tree of life, which is in the paradise of God' " (Rev. ii. 7). It is this god in spirit who proclaims the blessedness of the dead "which die in the Lord" to "rest from their labours" (xiv. 13) and calls on those who are athirst to come and take of the waters of life freely (xxii. 17). He is also the spirit with the bride, but distinguished from the lamb. "The spirit and the bride say 'Come'" (xxii. 17). As Egyptian, then, "the spirit" in the eschatology was Atum-Ra the holy spirit, in the cult of Annu; Iusāas, a form of Hathor, was the bride, and Iu-em-hetep, he who comes with peace, was their son, whom we identify as the Egyptian Jesus in the Book of Revelation, in Pistis Sophia, in the Apocrypha, and in the Book of Taht-Aan.

The "entire god" was a mystical title of Amen-Ra as the child and husband of the mother. According to the gnosis, there was a triune being, distinct from the male trinity, consisting of the mother, child, and adult male, in one person. The figure-head of this triad might be either the mother, the father, or the child, according to the

cult; and whereas the knowers worshipped the "entire god" who was three in one, one sect would exalt the mother; on the other hand, the Jews became monotheists by eliminating both the mother and the son from the godhead, and setting up the father by himself alone as the "entire god," the Kamite Neb-er-ter. Irenæus cachinnates in a ghastly fashion at the gnostics who assigned but one consort to both the father and son. But, it is the same with the spirit (father) and the lamb (son) in connection with the bride in Revelation, as it was in Egypt and as it still remains in Rome. Fortunately, the mystical bride had two characters not to be easily taken away by the Bishop of Lyons. She was the virgin in one, the gestator in the other. As virgin she was the bride of Horus, the lamb of god. As gestator she was the consort of the lion-faced man or man-faced lion who was Atum as god the father. According to the Kabalists these two were the macrocosm and microcosm. The two figures are said to comprehend three persons—namely, the father, the son, and the mother, who was the bride of both. The lesser man or microcosm was a figure of double sex, the feminine half being conjoined to his back as the hinder female part. This is equivalent to the Horus of both sexes, and to Jesus as Saint Sophia. This was he whom the gnostics called Pan and Totum, the all-one, who became the manifestor as the ever-coming son. This all-oneness of the son is described in the Ritual and proclaimed by Atum the father, when it is said that "Horus is the father! Horus is the mother! Horus is the brother! Horus is the kinsman! Horus is seated upon the throne, and all that lives is subject to him. All the gods are in his service. So saith Atum, the sole force of the gods, whose word is not to be altered" (Rit., ch. 78). Horus was now the *all-one* as manifestor in physical and spiritual phenomena for all the powers which had been summed up in Atum as the one god in spirit and in truth. This same triad of the mother, father, and son was known to the Sethians. With them the father of all is styled the first man = Atum or Adam. "His Ennua, going forth from him, produced a son, and this is the son of man—the second man," or second Adam. "The father and son both had intercourse with the woman, whom they call the mother of the living," and the triad constituted the "entire god," in accordance with the Egyptian doctrine (Irenæus, *Against Heresies,* Bk. I, ch. 30). Atum, who was god the father in spirit, had assumed the sovereignty of Ra, the creator as god almighty, the one true god, the only one, because he was the god in spirit, not merely in physical phenomena, but in that new heaven which was opened on the day of "Come thou to me." This is the position acknowledged by the worshippers in the new temple of god (Rev. xi. 17). "We give thee thanks, O Lord God, the Almighty, which art and which wast, because thou hast taken thy great power and didst reign." That is he who had assumed the sovereignty as sole ruler in the luni-solar heaven that followed the passing away of the heptanomis and the heaven in ten divisions.

Atum Ra is not only to be identified as the closer and opener of Amenta; the first and the last, and the "living one"; the spirit with the bride; the god who sat upon the throne was also of a red complexion. He was like unto "a sardius" to look upon, which is

the especial colour of Atum in the vignettes to the Ritual. In Revelation, when the "throne is set in heaven, and one sitting upon the throne," there was a rainbow round about the throne like emerald to look upon (iv. 3). Also in the original mythos the throne "like emerald to look upon" was a figure of the Egyptian dawn that was imaged as a great emerald sycamore tree, a lake of emerald, green fields, and other evergreen things upon the mount of glory. Ra, in the Ritual, is said to be "encircled with emerald light," which was the emerald dawn surrounding him on the solar mount. As it is said, "thy body is of gold, thy head of azure, and emerald light encircleth thee" (ch. 15). The gods who are in the green light of dawn are also called "the emerald ones" (Rit., ch. 110).

When Horus at his second coming rises from the dead it is as the son of God to whom was given the throne of the eternal with power to share the sonship with his followers. He is received with "a cry of adoration to him in Suten-Khen." There is exultation in the place of Horus in his darkness, previously described as a world "without water and without air; all abyss, utter darkness, sheer bewilderment" (ch. 175), as the condition of the soul in matter that was imaged by the mortal Horus without sight. "He of the strong cord is born (ch. 136), his cable is completed," and the ark of earth made fast to heaven once more for another period in precession, or the shennu-circle of eternity. "Glory is given to the inviolate one," "by generations yet unborn." "Ra exalteth him." The gods of the lamps "rise up to greet him with their exclamations of great joy"; he who comes was the re-establisher of time "for millions of years" (ch. 130). He comes in raiment like the dawn as the true light of the world newly kindled for the night of death. "He putteth an end to the opposition of Sut," the power of darkness (ch. 137 B, 2, 3). This, then, is Horus the son of God in the Osirian cult or Jesus in the religion of Atum-Ra, with God the father in the great judgment scenes upon the mount. He comes "to witness the process of Maat (or the judgment) and *the lion-forms which belong to it*." He comes to erect the scales of justice for his father, who is "uttering the judgment of Maat." He now appears as Horus triumphant who has torn out the jaws of Rusta, conquered the evil Apap, and brought the books which are kept in Annu to his father in the hall of judgment called the Maat. Here, says the speaker, "here is the cycle of the gods, and the kite of Osiris," which represents his son Horus. "Grant ye that his father may judge in his behalf; and so I poise for him the balance, which is Maat (that of law and justice) and I raise it that he may live. Come ! come! for the father is uttering the judgment of Maat. O thou who callest out at thine evening hours, grant that I may come and bring to him the two jaws of Rusta, and that I may bring to him the books which are in Annu, and add up for him his heavenly hosts" (ch. 136 B, Renouf). These are the books of Taht-Aan that were examined on the great day of reckoning called the judgment day (Rev. iv.). In the parallel scene, the father sits, Osiris-like, upon his throne, with the four-and-twenty elders, the seven great spirits, and the four living creatures round about.

A striking picture of the god in his characters of the closer and the opener is presented by John in the Book of Revelation. The

father-god, he who closes, is seated on the throne. In his right hand he holds the book that is closed with seven seals; the book which "no one in the heaven or earth, or under the earth" is able to open. In his other character, that of the son, represented by the lamb, "he taketh it out of the right hand of him that sat on the throne." This is the opener of the book and the breaker of the seven seals thereof. "And when he had taken the book, the four living creatures and the four-and-twenty elders fell down before the lamb," who alone has power to break the seals and open the book. His taking of the seven-sealed book from the right hand of him that sat upon the throne is followed by the "adding up for him his hosts." In this reckoning it is declared that the number of angels round the throne "was ten thousand times ten thousand, and thousands of thousands" (V. 11). These in the astronomical mythology would signify the souls that had attained eternal setting as the hosts of heaven, represented by the Akhemu-Seku or stars which never set. The spirits in glory, called the Khus, are numbered in the Ritual as in Revelation. In the Papyrus of Nebseni, the number of the Khus or spirits is reckoned as "four millions, six hundred thousand, and two hundred" (Rit., ch. 64, *Papyrus of Nebseni*). It is not said on what grounds the computation was made. In Revelation the number of the saved and sealed is computed at one hundred and forty-four thousand.

The mysteries of Osiris, Isis, and Horus, though the latest in evolution, have been given the foremost place in the Ritual and have somewhat obscured the pre-Osirian mythology. But Atum was the great judge upon the mount of Amenta at a far earlier period than Osiris. And one of the judgments in the Ritual is described as that of Atum-Ra. This takes place "when the eye is full on the last day of the month Mechir"; on the night wherein the eye is full and fixed for the judgment (Rit., ch. 71). "Ra makes his appearance on the mount of glory with his cycle of gods about him." "Atum rises pouring out his dew." "His majesty gives orders to the cycle of his followers." "They fall down before Atum-Harmachis," or Atum-Horus. "His majesty orders them to praise the eye." "His glorious eye rests in its place on his majesty in this hour of the night." At the fourth hour of the night, on the last day of Mechir, "the majesty of the eye is in the presence of the cycle of the gods, and his majesty rises, as in the beginning, with the eye upon his head as Atum-Ra." The Khabsu-gods lift up their lamps by night. When Ra passes over heaven unto the west upon his daily round, these gods of the lamp rise up with exclamations of delight to show the way. They are stars upon the summit of the mount which are said "to receive the cable of Ra from his rowers." Twelve rowers rowed the bark by day around the zodiac. At night the seven starry powers at the pole took the rope in hand to haul the vessel through the underworld. Thus a mystery of the seven stars, as servants of the solar god, was interpreted in the astronomical mythos before the law of gravitation could be known (Rit., ch. 130). As it is said, "Oh Ra, who smileth cheerfully, as thou comest forth in the east, the ancients, and those who are gone before acclaim thee" (ch. 64). These "ancients," who came from the "primeval womb" as earlier powers than Ra (ch. 133), appear in Revelation as "the elders." They are also called "the fathers." The

Osiris in the character of Horus risen on the mount, says "Let the fathers and their apes make way for me, that I may enter the mount of glory, where the great ones are" (ch. 136 B). Naturally enough, "the apes" do not appear as apes in Revelation. But we may discern them in "the seven spirits of fire," or the seven lamps of fire, burning before the throne, which are *the seven spirits of God* (iv. 5). As Egyptian, the apes are spirits of fire. In sign-language the hot-natured or fiery-tempered Kaf-Ape was made the image of a spirit of fire. Thus seven apes are equivalent to seven spirits of fire. They could "make way" for the Osiris in the mount, as they were keepers of the way and openers of the gates of dawn for Ra in his rising. The numbers vary. But there is a picture to the Ritual in which *the seven spirits of fire around the throne of Ra are seven apes around the mount of glory* (Naville, *Todt. Kap.,* 16 A). In Revelation, the son of God promises to give the morning star to him that overcometh. "As I also have received of my father; I will give him the morning star" (Rev. ii. 28). The morning star was equally identified with Horus. "I know the powers of the east: Horus of the mount of glory, the calf in presence of the god, and the star of dawn" (Rit., ch. 109). The powers represented in the vignette are Atum-Ra, the father, with Horus (or Jesus) the son, as a calf, the later lamb. This is Horus of the morning star. In the vignette to the previous chapter (108) the powers are Atum, the father, Horus (as Sebek), the son, and Hathor as the bride (Naville, *Todt. Kap.,* 108, 109). Here is an application of the imagery to the deceased which is as old as the Pyramids. The morning star was given by Horus to his followers who were reborn in Sothis. The rebirth of Pepi was in or as the morning star. And "his guide the morning star leadeth him to paradise, where he seateth himself upon his throne" (Budge, *Book of the Dead,* Introd., pp. 141, 143). When Pepi goeth forth into heaven he is led by Septet, the female Sothis, and his guide is the morning star. She is the bride whom he calls his sister. He seats himself upon his throne of ba-metal. This throne has lions' heads, and feet in the form of hoofs called the hoofs of the bull, Sema-Ur. Thus the lion and the bull, or bullock, meet in the throne of Pepi, which is the throne of god upon the mount of glory (*Pyramid Texts,* 304), and the types are equivalent to Atum the man-faced lion and Iu the son, as calf, later lamb, together with the bride in Sothis.

As Egyptian, then, Atum-Huhi was the God in Spirit, who was adored at On, as God the Holy Spirit, with Hathor-Iusāas, the bride, and Horus as the calf. And in one of the vignettes to the Ritual (Naville, *Todt. Kap.,* 109) these three are grouped together *on the mount,* the same as in the Book of Revelation (Naville, *Todt. Kap.,* 108).

About the year 2410 B.C. the vernal equinox was moving out of Taurus into the sign of Aries, and the type of Horus changed from the calf upon the horizon to the lamb upon the mount. Horus is called "the Lamb, Son of a Sheep." As a fact in the astronomical mythology the lamb was then exalted to the highest place, and Hathor-Sothis became "the bride, as the wife of the lamb." In the Book of Esdras we come very near to the fulfillment of a Sothiac cycle. "These tokens shall come to pass, and the bride shall appear,

and she coming forth shall be seen that now is withdrawn from the earth," and "my Son Jesus shall be revealed with those that be with him, and they that remain shall rejoice within four hundred years. *And the world shall be turned into the old silence seven days, like as in the former Judgment: so that no man shall remain. And after seven days the world, that yet awaketh not, shall be raised up, and that shall die that is corrupt. And the earth shall restore those that are asleep in her, and so shall the dust those that dwell in silence; and the secret places shall deliver those souls that were committed unto them. And the Most High shall appear upon the seat of Judgment."* In this reckoning "my son Jesus" is no more historical or ethnical than the bride. The bride, who was now withdrawn from the world in fulfilling her period, identifies Sothis and her cycle, which is to be completed in four hundred years, when the Coming One will be reborn as the Bennu or Phœnix, the Messu or Messiah, whose rebirth was reckoned and redated by that cycle. The bride or Shtar, the betrothed, as Egyptian, was Hathor-Sothis, who was "withdrawn" from the world in completing the Sothiac cycle; and Iusāas-Neb-hetep, the mother of Iusa, was a form of Hathor in the cult of Atum-Ra. Thus, Atum was the God in Spirit, Hathor-Iusāas is the bride, and Iusa is the son who was imaged by the calf or lamb according to the time and position on the ecliptic. As Egyptian, the mystical bride and child were astronomical. The prophecy of their return to earth and reappearance within four hundred years, in the secret wisdom of Esdras, is astronomical. Consequently, the fulfilment with the marriage of the bride and the lamb or Virgin Mother and Child in Revelation was likewise astronomical, and Jesus was that character in the astronomical mythology which was and is, and is to come for ever as the Son who is the manifestor for the Father under whatsoever type or name, whether as the lamb, calf, the crocodile, the beetle, the dove, the hawk, the fish, the green corn, the grapes, the shoot of the papyrus-plant, or as Horus in the human image of the eternal Child.

To all appearance "John" has reproduced the astronomy in "Revelation" so as to agree with the entrance of the vernal equinox into the sign of the Ram which occurred about the year 2410 B.C., when the starry dragon as Draconis ceased to be the station of the pole star and so was fabled to have fallen from heaven; and the lamb became the typical victim that suffered death and rose again in the sign of the ram at Easter, as Horus in one cult, Sebek in the other, and as Jesus the "Lamb of God" in the Book of John.

The drama comes to an end with the marriage of the bride and the lamb. This is the same in the astronomical reckoning as shifting the birthplace of the child in the circle of precession from the sign of the bull to the sign of the ram, as it actually took place four thousand three hundred years ago. The natural result of this change was that the lamb from that time became the type of Horus instead of the calf. And the great change was marked in Egypt by the crocodile-headed Sebek being portrayed by the Sebek-heteps with the head of the lamb now added to the form of the dragon (*Book of Beginnings,* also *Nat. Genesis*).

The biblical writings abound in phrases too indefinite for anything

but the faith that can supply its own fulcrum. One of these is the "foundation of the world." Can any Christian explain this "foundation of the world"? For them, this had to be historically laid or relaid some nineteen centuries ago. But, according to the Book of Revelation, the sacrificial lamb was slain from the "foundation of the world." In the Gospel of Matthew, Jesus is made to say, "Come ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world" (Matt. xxv. 34). Here the kingdom of the elect was already prepared and in no wise dependent upon any slaying of the historic lamb. On the other hand, the lamb (or calf, or other animal) had been slain for ages annually, as the type of the foundation laid in blood-sacrifice; and Sebek or Jesus in Egypt had been the lamb that was slain as the foundation of the world. He is addressed as the lamb, son of a sheep, and as such was the Lamb of God who did not take away the sins of the world, and did not profess to have the power. It is in totemism that we find a first foundation laid in sacrifice which is afterwards religiously described as the foundation of the world. The lamb was one of the sacrificial types; Osiris, in the human form of his son Horus, is another; and from the Osirian mysteries we may learn the meaning of this "foundation of the world" which, like so many other mysteries, has been imported into the Christian scheme, to be continued as one of the mysteries of ignorance and wondering faith, and to be accepted on the condition that it was never to be explained. In the Book of Revelation Jesus is *"the lamb that hath been slain from the foundation of the world"* (xiii. 8). But in the Epistle to the Hebrews (IX. 26) this foundation is shifted. Here the lamb has *not* "suffered since the foundation of the world," but "now *once* at the end of the ages hath he been manifested to put away sin by the sacrifice of himself." In that way the astronomical was turned into the supposed historical Lamb of God. In the new heaven that is finally established the mother and child are re-enthroned in glory as the lamb and the bride who is the wife of the lamb, together with "the Lord God, the Almighty" (Rev. xxi., xxii.; *cf.* ch. i. 8). And these were the three persons who previously composed the "entire god" in Amen, the hidden Ra, who was a form of Atum-Ra, or Huhi the Eternal.

The prevalence and persistence of the lamb in the gnostic-Christian iconography point to a starting-point when the vernal equinox occurred in the sign of Aries. In the early ages of what is termed Christianity the lamb, not the man, upon the cross was the sacrificial type of the divine victim, as it had been of Sebek-Horus in Egypt at the time of the Sebek-hetep dynasty. "And I saw in the midst of the throne and of the four living creatures, and in the midst of the elders, a lamb standing as though it had been slain, having seven horns and seven eyes which are the seven spirits of God, sent forth into all the earth." The lamb is but a type that is here employed at its current value in symbolism, like the calf, as a sign of sacrifice, which like other types in Revelation has to be read by means of the mythology. As Egyptian, the lamb, "son of a sheep," had been a type of Horus who was called the child. This was Har-Ur, the first or elder Horus, who was "born but not begotten" of the virgin

mother. The seven powers, or spirits, that were unified in Horus who became the all-one as "an eighth to the seven," are now represented by the seven horns and seven eyes of the lamb, which are correctly described as the seven powers or "seven spirits of God."

The new Jerusalem was built upon the square. "The city lieth four-square, and the length thereof is as great as the breadth; the length and the breadth and the height thereof are equal." This was the heaven of Atum based upon the four quarters of the solstices and the equinoxes which followed the making of Amenta (Rev. xxi. 16).

At first the form impressed upon the universe, in the Kamite mythology, had been feminine. It was the womb, the meskhen, or creatory of the Great Mother, as bringer-forth of life and the elements of life. Finally, this was superseded by the image of the man; the divine man described by Plato, who bicussated and was stamped upon the universe *in the likeness of a cross.* Now the new heaven in the Book of Revelation was formed according to *"the measure of a man"* (Rev. xxi. 17). This was the heaven founded on the four cardinal points, which were represented by the cross of the four quarters. The cross of the four quarters, or the earlier Tat-pillar was a figure of the power that sustained the universe as the Osiris-Tat or as the later man upon the cross. Thus the divine man, as the cruciform support of all in Ptah-Sekeri or Osiris, was the prototype of the Crucified. This god of the four quarters is portrayed as Atum-Ra in the Ritual (ch. 82). It is he who says (by proxy) "My head is that of Ra and I am summed up as Atum, four times the arm's length of Ra, four times the width of the world." Thus Atum, the divine man, was a quadrangular figure of the four quarters in the heaven founded according to "the measure of a man" which is reproduced in Revelation. We learn from the Ritual that man became the measure of the universe in consequence of the god being divinised in the human form, who in his coming to earth as the heir of Seb says, "I come before you and make my appearance as the god in the form of a man" (ch. 79); he who is identified in the same chapter as Atum-Ra. As Atum was the first god who assumed the form of man, that may account for the new heaven being designed according to *"the measure of a man,"* as described in Revelation (xxi. 17, and Rit., ch. 82). This was what took place at Annu when Iu, the son of Atum-Ra, designed the "temple," as the new heaven was called. Moreover, as Atum-Ra was the divine man, this tends to prove that "the son of man" who is Jesus in Revelation was one with Iu, the Su or son of Atum-Ra. And here it is possible that we come upon the origin of the Swastika cross as a typical figure of the heaven that was founded on the four corners according to the measure of a man. From the most primitive forms of the Swastika known we learn that in its origin it was derived from the human figure. The Swastika found in Egypt proves it to have been derived from the form of a man. The four limbs, which eventually became four feet or four legs, were at first the two arms and two legs of the human figure (*Pro. Bib. Arch.,* Nov. 1900). This, then, is the divine man whose image was extended crosswise on the universe as a type of creation, and who, as Atum in the character of Iu the son, was the Egyptian Jesus. A portrait of the Good Shepherd has been discovered in an underground

Roman cemetery with the Swastika figured twice upon his tunic. He carries the pan-pipes in his right hand and comes in the attitude of dancing (Lanciani, Rodolfo, *New Tales of Old Rome,* p. 117). This in the mythos was the youthful solar god, and Horus of the resurrection in the eschatology. "The tabernacle of God" is now "with men, and he shall dwell with them." As it had been ever since the child, as Horus, was incarnated in the blood of Isis, to assume the human figure when "the Word was made flesh" in the beginning.

The mystery of Messiahship, which had been rendered in the Kamite wisdom thousands of years before, was now repeated as Hebrew prophecy in the Book of Revelation. In the sign of the bull, the bride had been represented by the sacred heifer, and Horus the child was imaged as the calf upon the horizon. "The calf in presence of the god" is as we have seen with Horus of the solar mount, in a vignette to ch. 109 (Naville, *Todt. Kap.*). The victim as the sacrificial calf is also spoken of in the Ritual (ch. 84) when the speaker says, "I am the calf painted red on the tablets." Again he speaks of being the calf or the bull of the sacrificial herd with the mortuary gifts upon him (ch. 105). One sign later in precession, there was a change of type. The vernal equinox now entered Aries and the lamb upon the mount was substituted for the calf as the sacrificial victim, just as the fish was substituted 2,155 years later for the lamb.

The new heaven of Revelation is the "heaven of eternity" in the Ritual, at the summit of Mount Hetep; the mould of the mythos being continued in the eschatology. For this reason there was no night there, and no more sea, and "death shall be no more." "Neither shall there be mourning, nor crying, nor pain any more; the first things are passed away." And this is the vision of a spirit-life in the heaven of eternity that is no longer simply astronomical.

The astronomical enclosure of the non-setting stars; the tree of life, the water of life, the sacrificial lamb, remain as types of salvation and eternal sustenance in what the "Revelation" terms "the paradise of God" (ii. 7), which is identical by name with the garden of the beginning in the Book of Genesis.

In some of the Papyri, the dwelling-place upon the summit of eternal attainment, described in the *Book of the Dead* (ch. 110), is called the City of the Two Eyes, or Merti the Double Eye, the two eyes that we hold to have been the stars of the two poles seen in Equatoria. Merti was also a place-name in Egypt. Thus, the stellar paradise upon the mount that was established in the region of the pole before the time of moon or sun remained the type of a future heaven described in Revelation which had "no need of the sun, neither of the moon to shine upon it: for the glory of God did lighten it," and the light of it, or the luminary, "was like a stone most precious"—otherwise it was the star Polaris. The light of the pole-star in the primal paradise is likewise referred to in the Talmudic Legends of the future heaven. It is said, "There is a light which is never eclipsed or obscured, derived from that upper light by which *the first men could view the world from one end to the other"* (*Avodath Hakodesh,* f. xlvi. c. 1, 2; Stehelin, Vol. ii., pp. 20-24). Only one pole-star is reproduced in Revelation, but in the elder legend, as we see, the first

men could *view the world from one end to the other,* which included both poles (or pole-stars) that were seen at first upon the level of the equatorial plain and are repeated in the latest eschatology. Finally, the injunctions at the end of the book should be compared with the Rubrical Instructions of the Ritual. The writer of Revelation says, "Blessed is he that keepeth the words of the prophecy in this book. I testify unto every man that heareth the words of prophecy of this book. If any man shall add unto them, God shall add unto him the plagues which are written in this book; and if any man shall take away from the words of the book of this prophecy, God shall take away his part from the tree of life, and out of the holy city, which are written in this book" (xxii. 7, 18, 19). In the Ritual, at the end of the book by which the soul of the Osiris is perfected in the bosom of Ra, it is said, "Let not this be seen by anyone except the minister of the funeral and the king. By this book (or according to it) the soul of the deceased shall make its exodus with the living and prevail amongst, or as, the gods. By this book he shall know the secrets of that which happened in the beginning. No one else has ever known this mystical book or any part of it. It has not been spoken by men. No eye hath deciphered it, no ear hath heard it. It must only be seen by thee and the man who unfolded its secrets to thee. Do not add to its chapters or make commentaries on it from imagination or from memory. Carry it out (or execute it) in the judgment hall. This is a true Mystery, unknown anywhere to those who are uninitiated" (Rubrical Directions to Rit., ch. 149, Birch; 148, Pierret).

THE JESUS-LEGEND TRACED IN EGYPT FOR TEN THOUSAND YEARS.

BOOK XII

THE Messianic mystery which has caused unparalleled mental trouble to the world did not originate with, nor was the solution to be found in, the biblical collection of the Hebrew writings. The Egyptian "mesu," to anoint, and as a name for the Anointed, is earlier than the Jewish Messiah. Nor would there have been any typical Christ the anointed but for the making of the Karest-mummy. We have to look a long way beyond these books to learn how salvation came into the world by water, or a saviour could be represented by the fish. It was thus salvation came to Egypt periodically in the new life of the Nile, and thence the saviour, who was imaged in the likeness of a fish. According to the mythical rendering Horus-Iu-em-hetep was a saviour because he came with plenty of food and water in the inundation, as the shoot of, or as the child on the papyrus. In the eschatology he represented the saviour who showed the way by which the Manes might attain eternal life, when immortality was held to be conditional and dependent upon right conduct and true character. A doctrine of messiahship was founded on the ever-coming Messu, or child of the inundation in the pre-anthropomorphic phase of symbolism, in which the type might be the fish, the papyrus-shoot, the beetle, hawk or calf, each one of which bears witness that when the infant-likeness was adopted as a figure of the ever-coming saviour or messiah *the human type was just as non-historical as any of its predecessors.* The advent of the Messu (the Hebrew Messiah) was periodic in accordance with the natural phenomena: not once for all. Once for all could have no meaning in relation to that which was ever-coming from age to age, from generation to generation, or for ever and ever. Eternity itself to the Egyptians of the Ritual was æonian, and synonymous with millions of repetitions, therefore ever-coming in the likeness of perennial renewal, whether in the water-spring of earth or the day-spring on high, the papyrus-shoot, the green branch, or as Horus the child in whom a saviour was at length embodied as a figure of eternal source. At the foundation of all sacrifice we find the great Earth-mother, following the human mother, giving herself for food and drink. Next the type of sacrifice was that of the ever-coming child. Ten thousand years ago a divine ideal of matchless excellence had been portrayed in elder Horus as a voluntary

sacrifice of self, not for the sins of the world, but for human sustenance. This voluntary victim took the parent's place, and suffered in the mother's stead. Thenceforth the papyrus-plant was represented by the shoot; the tree by the branch; the sheep by the lamb; the saviour by the infant as an image of perpetual renewal in life by means of his own death and transformation in furnishing the elements of life. Next Horus, as the foremost of the seven elemental powers, passed into the solar mythos, where the typical virgin and child were reproduced and constellated as repeaters of periodic time and season in the Zodiac.

The Jesus-legend is Egyptian, but it was at first without the dogma of historic personality. We have now to follow it in the circuit of precession, where it might be traced back to a beginning with the sign of Virgo. But for the present purpose, the birthplace of the virgin's child was in the sign of Leo when the vernal equinox was resting in the lion constellation.

The Messu, or the Messianic prince of peace, was born into the world at Memphis in the cult of Ptah as the Egyptian Jesus, with the title of Iu-em-hetep, he who comes with peace or plenty and good fortune as the type of an eternal youth. Here we may note in passing that this divine Child, Iu-em-hetep, as the image of immortal youth, the little Hero of all later legend, the Kamite Herakles, had been one of the eight great gods of Egypt who were in existence *twenty thousand years ago* (Herodotus, 2, 43). This wondrous child, who is the figure of ever-coming and of perennial renewal in the elements of life, was also known by name as Kheper, Horus, Aten, Tum or Nefer-Atum according to the cult. He was continued at On or Annu. The title likewise was repeated in the new religion, when Iu-em-hetep became the representative of Atum-Ra. His mother's name at On was Iusāas, she who was great (as) with Iusa or Iusu, the ever-coming child, the Messiah of the inundation.

Such doctrine, however, did not originate as uterine or come the human way, although it might be expressed in human terminology.

We have now to track the ever-coming child Iusa, Iusu or Jesus in the sphere of time as the son of Iusāas and of Atum, who was Ra in his first sovereignty; not merely in the round of the lesser year, but in the movement of precession as determined by the changing equinox or by the shifting position of the pole. As we have shown, the Zodiacal signs were set in heaven according to the seasons of the Egyptian year and in the annual circuit of the sun. The birthplace of the Inundation and the Grapes was figured in or near the sign of Virgo or the Virgin, the mother of the child who brought the new life to the land in water as Ichthus the fish and in food as Horus on his papyrus. But Horus the traveller of eternity has to be tracked and followed in the movement of Precession. And thus the new beginning for the present quest is in the sign of Leo.

The priests of On attributed a new creation of the world, or the heavens, to Atum-Ra. This was the cultivated enclosure or garden of a new beginning. And this garden of a new beginning or creation was visibly featured in the southern heaven. There ran the river Nile as the one water from its hidden source, as it flowed in the starry stream Eridanus, and meandered through the Aarru-garden that was

made for Atum, in the likeness of which the future paradise was represented in Amenta (Rit., ch. 150, Vignette). According to the Osirian rendering, the later Aarru-field is the garden of the grape (Rit., Vignettes). The typical tree of life in an Egypto-Greek planisphere is the grape-vine. This is the tree still represented by the female vine-dresser and the male grape-gatherer in the Decans of Virgo (Higgins, W. H., *Arabic Names of the Stars*). Orion rose up when the grapes were ripe to represent the Deliverer, who was coming "full of wine." The goblet or "mixing-bowl" in which the drink was brewed to hugely celebrate the Uaka-festival of the Inundation is constellated in the sign of "Krater." The ancient enemy of man, the evil dragon of Drought, is imaged in the form of "Hydra," waiting to devour the Virgin's child the moment it is born.

At one time the birthplace in the stellar mythos was where Sothis rose as opener of the year and herald of the Inundation. This was the star of Hathor and her Messu or Messianic babe who came to make war on the dragon and to bruise the serpent's head. And Iusāas was a form of Hathor. The fulfilment of the primitive promises of the coming child as bringer of all good things was annual in the astronomical mythology. The babe, the birth, the birthplace and the bringer to birth, were all continued in the solar cult, from this, the starting-point, with Sothis now as the announcer of the Inundation, and the life of vegetation figured as the young deliverer Horus on his papyrus, or the later Atum-Horus issuing from the lotus on the day of "come thou to me," the first day of the Egyptian year or new creation.

Time in the old year of the Great Bear and the Inundation had not been subject to the changes in Precession. In this year there was but one birthplace for the typical child who originated in Horus of the Inundation as the figure of food and bringer of the water, and therefore of salvation. Also there was but one date for the birthday of the child, namely, the first of the month Tekki (or Thoth) which we equate with July 25, when the five *dies non* are also counted in the reckoning of the year. If Ra had not discovered the co-partnery of the Great Mother and Sebek-Horus the Fish of the Inundation, and substituted the time of the sun, the birthplace of the babe might have remained for ever fixed in heaven. Time in the ordinary year was always kept and reckoned by the recurring seasons; firstly by the Inundation. In the great year this time was rectified by the retrocession of the equinoxes and the changing position of the pole. Thus time was kept by double entry. And when the birthplace of the Messianic child was made zodiacal it travelled round the backward circuit of precession to fulfil a course of six-and-twenty thousand years. The great year might have gone its way unrecognized but for this change of polestars or the backward lapsing of the equinoxes being observed and registered by the astronomers. It was solar time, which had to be continually revised and readjusted by means of the stars. The Inundation was a fixture in relation to the earth, and a primary factor in the year of the Great Bear, the end and re-beginning of which were memorized by means of the "Sut-Heb" or "festival of the tail"—that is, the tail of the Great Bear as pointer at its southernmost longitude,

which was dependent on the revolution of the sphere. The Great Bear, hippopotamus or crocodile, was then the Stellar bringer-forth to Horus of the Inundation. But with Horus, born of Virgo in the Zodiac, the birthplace of the babe was figured in the vernal equinox, and thus became subject to the changes in precession. It parted company with the lesser year of the Inundation to travel from sign to sign around the circuit of the world's great year.

Fourteen thousand years ago the vernal equinox coincided with the sign of Virgo and the autumn equinox with the sign of Pisces. And here the learned writer Eratosthenes has a word to say upon this point. He is a most unimpeachable witness for the Egyptians; a better could not be subpœnaed. He was born in the year 276 B.C. He was keeper of the great Alexandrian library and the most learned Greek in Egypt at the time. Amongst other subjects he wrote on was astronomy, and he testifies to the fact that the festival of Isis, which *was celebrated in his time at the autumn equinox, had been celebrated when the Easter equinox was in Virgo.* This perfectly agrees with the position of Isis, the Virgin Mother in the Zodiac. During those six months in the great year = six signs, the child as periodic fulfiller of time and season in the Zodiac, together with the birth and birthplace, was receding through the six signs in precession, from Virgo to Pisces. Thirteen thousand years later the autumn equinox coincided once more with the sign of Virgo. Now there is no meeting-point of the mythology with the astronomy more obvious than in these two signs of the Zodiac. But it is impossible that this imagery should have been constellated in the planisphere the *last* time the equinoxes entered them, which was about the year 255 B.C., where they still linger at the present moment. And the time before that, in round numbers, was 26,000 years previously.

It is a fixed fundamental fact that the death and rebirth of the year were commemorated at this time from the 20th to the 25th of July, when the birth of Horus was announced by the star Sothis or the Bennu = Phœnix. It is equally a fact that when the solar Horus had entered the Zodiac the birthplace was shifted from sign to sign, *according to the movement in precession,* from Virgo to Leo, from Cancer to the Gemini, from Taurus to Aries, from Aries to Pisces. The pathway of eternity was now depicted in the circle of precession. In this the sonship of Horus was continued after the fatherhood of God had been established, and Horus became the manifestor for the eternal in the sphere of solar time. Hence the sayings of Horus in the Ritual. "I am Horus, the prince of eternity." "Witness of Eternity is my name" (ch. 42). He calls himself "the persistent traveller on the highways of heaven," which he surveys as "the everlasting one." "I am Horus," he says, "who steppeth onwards through eternity"—without stopping or ever standing still. This was Horus, otherwise the Egyptian Jesus, as the ever-coming son (Iu-sa) in all the years of time that culminated in the all-inclusive cycle of precession. Horus as the shoot, or the later wheat-ear (spica), had been brought forth when the birthplace was in Virgo. If we look on this as a sign in precession, the next birthplace *in the backward course* is in the sign of Leo, in which Horus was the lion of the solar power that was doubled in the vernal equinox. When the Osiris comes to witness

the judgment on the mount of glory (Rit., ch. 136 B), he sees "the lion forms" called the Kherufu, which are three in number. Two of these are figures of the Double Force, as shown in the vignette to ch. 18, and the one in the centre is the lion of the double lions = the double force, as the lion or as the solar disk. Now Atum is this solar lion on the mount which is in the equinox, and which can be thus identified with the lion-sign or sign of the lions in the Zodiac. Atum is the god with the lion's face, who is also called the man-faced lion. He is said to lay the foundations of the eternal house (Rit., ch. 17). That is, in building the new heaven which was based upon the equinoxes in the circuit of precession, at a certain starting-point, including all the previous foundations laid by Ptah and Taht, Shu and Sut, and by the first great Mother in the Heptanomis.

It is a tradition common to the Quichés, the Aztecs, the Bushmen, the Australian aborigines and other ancient races that their ancestors existed before the creation of the sun. The Bushmen say that the sun did not shine on their country in the beginning. It was only when the children of the first Bushmen had been *sent up to the summit of the Mount* that the sun was launched to give light to the South African world (Bleek, *Bushmen Folk-Lore,* p. 9). So in Egypt it might be said there was no sun before the creation of Ra, when Atum issued from the lotus on the day of "Come thou to me." It is stated in the texts that light began with this new creation, when the sun-god rose up from the lotus; that is, the solar light which followed the lunar and the starlight which preceded day in accordance with the mythical representation. Atum-Horus sinks at evening in the waters as the closer of day, with the lotus on his head. At dawn he rises from the lotus, the opening flower of dawn. But, instead of commencing with the sign of Virgo, the present writer traces this *new beginning* in the solar mythos to the time when the vernal equinox was in the sign of Leo, now some 13,000 to 15,000 years ago, according to the reckoning in the greater year. By this, however, it is not meant that equal day and night were then coincident with the birth of the Inundation or the heliacal rising of the dog-star on the 25th of July. The position of the equinox has to be made out according to the precessional year, not by the lesser year. This difference constitutes the difficulty of the reckoning. The time of equinox was determined in the lesser year by the recurrence of equal day and night, but the *position* of the equinoxes in the *annus magnus* was determined by the risings of the herald stars. Amongst other figures of the god Atum, he is portrayed standing on a lion, in others he is accompanied by his mother the lioness, Sekhet or Bast. The annual resurrection of the solar god was always in the Easter equinox, and when the funeral couch is figured in the lion-form, and the rising of the dead is from the lion-bier, the fact is registered in the eschatological phase of the astronomical mythology. It is said in the Ritual (ch. 64), "He who lulleth me to rest is the god in lion-form." Another note of this zodiacal beginning with the birthplace in the sign of the lion is recognizable in the arrangement of the twelve signs as double houses for the seven planets. In ancient astrology five of the planets had each one a house on either side of the Zodiac excepting the sun and moon; these had but one house between the two—that is, in the

lion-sign; or rather, the lion-sign was the only double house of the Zodiac, and this was of necessity founded at the place of the equinox. The double house of the astrologers is identical with the great hall of Mati, the place where the balance was always set up in whichever sign the equinox occurred for the time being. The place of the equinox *was* the hall of Mati, or rather the double equinoxes formed the double house of Mati.

The Egyptian founders of astronomical science did not begin with mathematical calculations. They had to verify everything by observation through all the range of periodic time, and this was the only method that was fundamental or practical at first. It was by direct observation, not by calculation, that the wise men of Egypt and Meroē attained their knowledge of precession. By ages on ages of watching and registering they perceived that the backward movement of the equinox, as immense in time as it is slow in motion, had to be reckoned with as a factor of vast magnitude; and that this long hand on the face of the eternal horologe was a determinative of the hugest cycle of all, so far as they could measure periodic time. By imperceptible degrees the movement itself had become apparent, and the point of equal day and night was observed to be passing out of one group of stars upon the ecliptic into another; which sometimes coincided with a change of pole-stars.

We have now to trace the vernal equinox in precession, from the sign of the lion through the signs of the crab, the twins, the bull, the ram, until it entered the sign of the fishes, about 255 B.C. For 2,155 years Atum-Horus manifested, as Iu-sa, the coming son in the vernal equinox, or as the lion of the double force, when this was in the constellation Leo. The next sign in precession is the crab, the Kamite original of which was the beetle, and the beetle was an emblem of Ptah and Atum as a type of the God who came into being as his own son, that is Iu-sa, the child of Iusāas. When the equinox had receded from the lion-sign to the house of the beetle—our crab—the young Jesus of the Zodiac was there brought forth as Kheper the beetle, the "good scarabæus," which type and title he retained until the Christian era. In this sign of the beetle we find the crib or manger of the infant figured in an early form. The star called "El Nethra" by the Arabs, and "Prœsepe" by the Greeks, which is in the eighth lunar mansion, is the crib or manger by name. In Cancer, then, the Horus of the Zodiac was reborn in his solar character as the beetle of the Nile, the reproducer of himself by transformation. Thus Horus had been born in his solar character as a young lion in the sign of Leo, in the month of the lions; and reborn 2,155 years later as a beetle in the sign of and in the month of the beetles (for the lunar beetle, see *Hor-Apollo,* 1, 10). Also the ass, another zoötype of Iu, is figured in this sign of the beetle or crab. Here, then, we find the crib, or manger, of Iu, the ass, in the sign which was the birthplace in the vernal equinox from 12,000 to 10,000 years ago, and therefore the original birthplace of the divine infant that was born in a manger or a stable, and was attended by the ass of Atum and the bullock of Iu.

When the equinox entered the sign of the Twins, it no longer coincided by a month in the great year with the birthplace in the crab; and there was now a difference of two months betwixt the day

of the equinox in the twins and the opening day of the sacred year, on the 25th of July, at the time when the equinox was in the sign of the lion. And two months in the great year are equivalent to 4,310 lesser years. Next Iusa, the coming son, the second Atum, was born of Hathor Iusāas, the cow headed goddess, in the sign of the bull, where the equinox rested from the year 6,465 to the year 4,310 B.C. In this sign the divine child was brought forth in the stable as a calf or a bullock. The lunar cow was in the stable of the solar bull, where the young babe was born and laid in a manger now as Horus or Iu, the calf. Mother and child might be and were portrayed in human form, but it is the cow that gives the name of "Meri," and but for the cow-headed Hathor-Meri there would have been no human Mary as a virgin-mother in the Jesus-legend. Hathor-Meri was the mother of Horus, the Su in the "house of a thousand years," born in the stable or the manger of the bull. He had been brought forth as a young lion in the house of the lions, as a scarabæus in the sign of the beetles, and now was manifested as the calf in the sign of the bull. And it was as the lunar cow in the "house of a thousand years" that the mother brought forth her child as a calf in the stable which was rebuilt for the oxen, that is, for the bull, the cow and calf, when the birthplace passed into the zodiacal house, stable, or byre of Taurus. In re-erecting the house of heaven on earth when it was going to ruin, or, at the end of the period, King Har-si-Atef says he has *built the stable for oxen in the temple.* (Stele of King Har-si-Atef, left side.—*Records,* v. 6, p. 90.) In this stable of the temple the mystery of the birthplace was sacredly performed, and the child born in a manger (the Apt) was exhibited to the worshippers every year. The ox and the ass that were present at the birth of the Divine child in the stable at Bethlehem were extant in this sign. The ass had been present without the ox when the birthplace was in the sign of the lion; and again when the birthplace was in the sign of the crab. The manger in which the little Jesus lay is figured in the sign of cancer, and the birth of the babe in that sign with the manger for his cradle had occurred 8,875 years B.C. Also the ass on which the child Iusa rode is standing by the manger in the stable. The ass in the birthplace is a representative of the sun-god Atum-Iu, and when the ass and ox are found together in the stable the birthplace is in the sign of the bull.

Horus or Iusa in the "house of a thousand years" was the bringer of the millennium, which was renewed in the following cycle. Sut or Satan was loosed for a little while, seven days at most, during the Saturnalia; then he was bound in chains for another cycle of time, whilst Horus took possession of the house once more on a lease of a thousand years to establish his reign of peace, plenty and good luck in the domain of time and law, justice and right by the inauguration of another millennium. The Divine mother and child had been humanized in the Egyptian religion when the stone monuments begin for us, at least ten thousand years ago, but the zoötypes were still continued as data in sign-language. This was the knowledge that was in possession of the Wise Men, the Magi, the Zoroastrians, Jews, Gnostics, Essenes and others who kept the reckoning, read the signs, and knew the time at which the advent was to occur, once every fourteen lifetimes ($14 \times 71\text{-}2$ years), in the "house of a thousand

years," or once every 2,155 years, when the prince of peace was to be reborn as the lamb in the sign of the ram, or as Ichthus the fish in the sign of Pisces. He had been born as a calf in the sign of the bull; as the beetle in cancer; as the lion in Leo; as the red shoot of the vine in Virgo; as lord of the balance in the Scales. And when the Easter equinox had moved round slowly into the sign of the ram, the coming fulfiller of the cycle was Jesus or Horus, that "Lamb of God," who is supposed to have become historical 2,410 years later to take away the sins of the Christian world.

Before passing on to follow the vernal equinox into the sign of the fishes (we may add the corn, of which this also was the sign on account of the harvest in Egypt), we must glance back for a moment to the birthplace and the beginning with the Inundation, which was the source of so much astronomical mythology that necessitated continued readjustment of the reckoning in precession. The fish, a figure of plenty brought by the Inundation, was continued as a symbol of Atum-Horus. The type might be changed from the crocodile of Sebek to the silurus or electric eel of Atum, but the fish remained as an emblem of Ichthus, or of Ichthon, that saviour of the world who came to it first in Africa by water as the fish. We have already seen that the mystical emblem called the "Vesica Pisces," as a frame and aureole for the virgin and her child, is a living witness to the birth of Jesus from the fish's mouth, as it was in the beginning for Iusa or Horus of the Inundation. This will also explain why Ichthus, the fish, is a title of Jesus in Rome; why the Christian religion was founded on the fish; why the primitive Christians were called Pisciculi, and why the fish is still eaten as the sacrificial food on Friday and at Easter. There is evidence to show the impossibility of this sign having been founded in the year 255 B.C. as the sign of the vernal equinox, either in relation to Horus the fish or Horus the bread of life, or Iu the Su (son) of Atum-Ra. For instance, the wheat-harvest in Egypt coincides with the Easter equinox, and always has done so since wheat was grown *and time correctly kept.* In the Alexandrian year the month Parmuti, the month of the mother of corn, begins on the 27th of March, or about the time of the equinox when this had entered the sign of Pisces. According to the table of the months at Edfu and the Ramesseum, Parmuti was the very ancient goddess of vegetation, Rannut. Rannut was the goddess of harvest and also of the eighth month in the year, which opened with the month Tekki or Thoth. From Thoth, the first month, to Rannut-Parmuti, the eighth month, is eight months of the Egyptian year, equivalent to two tetramenes in the year of three seasons.

When Horus had fulfilled the period of 2,155 years with the Easter equinox in the sign of Aries, the birthplace passed into the sign of Pisces, where the ever-coming one, the Renewer as the eternal child who had been brought forth as a lion in Leo, a beetle in cancer, as one of the twins in the sign of the Gemini, as a calf in the sign of the bull, and as a lamb in the sign of the ram, was destined to manifest as the fish, born of a fish-mother, in the zodiacal sign of the fishes. The re-birth of Atum-Horus or Jesus as the fish of Iusāas and the bread of Nephthys was astronomically dated to occur and appointed to take place in Bethlehem of the Zodiac about the year 255 B.C., at the time

when the Easter equinox entered the sign of Pisces, the house of corn and bread; the corn that was brought forth by the gestator Rannut in the eighth month of the Egyptian year, and was reaped in the month named from Parmuti the Corn-Mother; and the bread that was kneaded by Nephthys in the house of bread.

Horus, or Jesus, the fulfiller of time and law, the saviour who came by water, by blood and in the spirit, Horus the fish and the bread of life, was due according to precession in the sign of the fishes about the year 255 B.C. A new point of departure for the religion of Ichthus in Rome is indicated astronomically when Jesus or Horus was portrayed with the sign of the fish upon his head, and the crocodile beneath his feet (fig. p. 343). This would be about the year 255 B.C. (so-called). But the perverters of the Jesus-legend, in concocting the Christian "history," had falsified the time in heaven that the Egyptians kept so sacredly on earth during the ages on ages through which they zealously sought to discern the true way to the infinite through every avenue of the finite, and to track the Eternal by following the footprints of the typical fulfiller through all the cycles and epicycles of renewing time.

The type of sacrifice once eaten in the totemic or mortuary meal, as the fish, is still partaken of on Good Friday as the image of Ichthus; the same in Rome at present as in Heliopolis or Annu in the past. The type was changed from sign to sign, from age to age in the course of precession. The commemorative customs light us back as far at least as the sign of the Gemini, when twin turtle-doves, two goats, or twin children were sacrificed. Indeed, there is some evidence extant to show that the ass, a figure of Atum-Iu, which may be found constellated in the decans of cancer, was at one time the type of sacrifice, and which, to judge from its position, was of course anterior to the "twins." (Petrie, *Egyptian Tales,* p. 90.) The ass has been obscured by the lion and other sacred animals, but it was at one time great in glory, particularly in the cult of Atum-Iu, the ass-headed or ass-eared divinity. The ass has been badly abused and evilly treated as a type of Sut-Typhon, whereas it was expressly a figure of the solar-god, the swift goer who was Iu the Sa of Atum; and Iu-Sa is the coming son or the Egyptian Jesus on the ass. Mythically rendered, he made his advent as a lion, or it might be said that he came riding on an ass. Horus, the sacrificial victim, as the calf, was an especial type in the Osirian cult. The lamb is heard of as expressly Jewish; the lamb that was roasted on the cruciform spit to image the Crucified upon the cross at Easter, when the lamb was yet the typical victim. When the equinox passed into the ram-sign Horus or Iusa became the lamb "son of a sheep," who as son of the father was the son of God, an especial type with the Sebek-heteps. When the vernal equinox entered once more into the sign of the "fishes" the time had come for the type to change back again to the fish which had been eaten as a typical sacrifice thousands of years before when the crocodile was eaten once a year as the zoötype of Sebek-Horus, "the almighty fish in Kamurit" (Rit., ch. 88), the bringer of plenty in the inundation of the Nile.

The advent of a Jewish Jesus, as the fish Ichthus, was dependent on the Messu or Messiah-son being incarnated when the vernal equinox

was entering Pisces in the circuit of precession, where the female bringer-forth was figured as the mother-fish, instead of the sheep, the cow or the lioness.

The astronomers knew and foretold that the Divine babe was to be born in the sign of the fishes, the sign of the Messiah Dag, of An, of Oan or Jonah. It is probable that the name of Rome was derived from an Egyptian name for the fish, and that Roma was the fish-goddess. Rem, Rum, or Rome signifies the fish in Egyptian. Be this as it may, the fish-man (or woman?) rules in Rome. The ring with which the Pope is invested, his seal-ring, has on it the sign of the fish, and Ichthon the Saviour was brought on in Rome as Ichthus the fish, or otherwise personified as the "historical Jesus." This is illustrated in the Catacombs, where the fish emaning Jonah from its mouth has been supposed by Christians to represent the resurrection of an historical Jew. The name of the Piscina given to the baptismal font likewise shows the cult of the fish. Those who were baptized in the Piscina as primitive Christians were known by name as the *Pisciculi.* "Ichthus" also was the secret password and sign of salutation betwixt the Christian Pisciculi.

Bryant copied from an ancient Maltese coin the figure of Horus, who carries the crook and fan in his hands and wears a fish-mitre on his head. This was Horus of the Inundation, who was emaned from the water as a fish and by the fish, but who is here portrayed in a human form with the fish's mouth for a mitre on his head. (Bryant, v. 5, p. 384.) The wearer of the *os tincœ* on his head is not only the fish-man in survival, the petticoated Pope is likewise a figure of the ancient fish-woman; she who sat upon the waters and on the seven hills of the celestial Heptanomis as a water-cow, who brought forth from the mystical mouth of the fish. The Pope is dressed in the likeness of both sexes. The *"os tincœ"* of the papal mitre, equally with the star Fomalhaut in Piscis Australis of the planisphere, and the mouthpiece of the divine Word, is still the same antique as when the ancient Wisdom was first figured as the female fish, the crocodile, and the male fish was a likeness of the Saviour who came by water in the Inundation before Horus could come by boat, or float on the papyrus-plant in human form; so long has the fish been a zoötype of emaning source in the Egyptian eschatology. The Pope impersonates the mouthpiece, the fish's mouthpiece of the Word, and, as the imagery shows, the Word, or Logos, is the same that was uttered of old as a fish by the ancient mother-fish with the *os tincœ* or mouth of utterance from which a child is born; so that the mother-church in Rome, as represented by the Pope, is still the living likeness of the fish-mother, who brought forth Horus of the Inundation as her fish in the Zodiac, at least some 12,000 or 13,000 years ago, and had never ceased to do so annually up to the time of rebirth in the sign of the fishes, when Papal Rome took up the parable but suppressed or omitted the explanation concerning the Christ now apotheosized as Ichthus the fish. Thus, as previously demonstrated, the proper date for the commencement of Christianity or equinoctial Christianity is somewhere about 255 B.C.

One of the most perfect illustrations of fulfilment attained by the mythos may be studied in a scene that was copied from the Roman

Catacombs by De Rossi (*Rom. Sott.,* 2, pl. 16). In this the seven great spirits appear in human guise, who are elsewhere represented by the seven fishers or the seven lambs with Horus, ignorantly supposed to be an historic personage. These seven are with the fish in the sign of the two fishes, who are figured as the two fishes laid out on two dishes. Moreover, lest there might be any mistake in reading the picture it is placed between two other illustrations. In one of these the lamb is portrayed as the victim of sacrifice; in the other a fish is lying with the bread upon the altar. So that *the central picture shows the result of the transference from the sign of the ram to the sign of the fishes.* In another scene the seven who were followers of Horus are portrayed together with seven baskets of bread (Bosio, pp. 216, 217). In relation to the group of seven spirits in the Roman Catacombs it must be noted that the company of twelve, as followers of Horus, or disciples of Iusa, was not a primary formation. It was preceded by the group of seven, the seven who were with Horus, the leader of that "glorious company," from the beginning; the same in the eschatology as in the astronomical mythology. They are the seven with Horus in the bark of souls or Sahus that was constellated in Orion. In the creation attributed to Atum-Ra, which opened on the day of "come thou hither," otherwise upon the resurrection day, the seven great spirits are assigned their place in this new heaven; they are called the seven glorious ones "who are in the train of Horus"; and who follow after the coffined one, that is Osiris-Sekari, whose bier or coffin was configurated in the greater bear. They who followed their lord as his attendants in the resurrection were also grouped as seven khuti in the lesser bear.

In his various advents Horus was attended by the seven great spirits termed his seshu, or his servants. So Jesus, according to Hebrew prophecy, was to be attended by the seven spirits called (1) the spirit of the Lord; (2) the spirit of wisdom; (3) the spirit of understanding; (4) the spirit of counsel; (5) the spirit of might; (6) the spirit of knowledge; (7) the spirit of the fear of the Lord (Is. xi. 1, 2). These, as Egyptian, were they who had originated as the seven elemental powers and who afterwards became the Khuti as the seven great spirits. But in their Hebrew guise they are evaporized and attenuated past all recognition except as a septenary of spirits. The seven with Jesus as a group of attendant powers or followers may be seen in the seven doves that hover round the child *in utero;* the seven solar rays about his head; the seven lambs or rams with Jesus on the mount; the seven as stars with Jesus in the midst; the seven as fishers in the boat; and lastly, the seven as communicants who solemnize the Eucharist with the loaves and fishes in the mortuary meal of the Roman Catacombs. There are various pictures in the Catacombs which can only be explained by the pre-Christian gnosis. This alone can tell us why the divine infant should be imaged as a little mummy with the solar halo round his head, or why the so-called "Star of Bethlehem" should be figured with eight rays. Such things are Egypto-gnostic remains belonging to the Church in Rome that was not founded on the Canonical Gospels, but was pre-extant as gnostic; the Church of Marcion and of Marcelina. Several of these pictures contain the group of the seven great spirits who were with

Horus of the Resurrection at his advent in the sign of Pisces, as they had been with him in the previous signs when he was the lamb, the calf, the beetle or the lion. Two pictures are copied by Lundy, one from De Rossi's *Roman Sotteranea Christiana* (vol. 1) and one from Bosio (*Rom. Sott.*). In the one scene seven persons are seated at a semicircular table with two fishes and eight baskets of bread before them. In the other scene, seven persons are kneeling with two fishes, seven cakes and seven baskets of bread in front of them (Lundy, *Monumental Christianity,* figs. 169 and 171).

Now, there is nothing whatsoever in the canonical Gospels to account for or suggest the eight baskets-full of cakes which are somewhat common in the Catacombs. These we claim to be a direct survival from the Egyptian; the eight loaves or cakes which are a sacred regulation number in the Ritual. According to the Rubrical directions appended to chapter 144 it is commanded that *eight* Persen loaves, *eight* Shenen loaves, *eight* Khenfer loaves, and *eight* Hebennu loaves are to be offered at each gate of the seven arits or mansions of the celestial Heptanomis. These offerings were made for the feast of illumining the earth, or elsewhere (ch. 18), the coffin of Osiris, and therefore for the festival of the Resurrection and solemnizing of the Eucharist. The seven persons present with the Lord are identifiable with the typical seven followers of Horus as the seven khuti or glorious ones. The speaker, who personates the lord of the seven, says "I am the divine leader of the seven. I am a khu, the lord of the khus." The Osiris Nu thus celebrates the monthly festival by offering eight loaves or cakes at each of the seven halls. The khus were seven in number or eight with Horus their lord, in whom Osiris rose again from the condition of the dead. The chapter is to be repeated over a picture of the seven sovereign chiefs, which we now claim to be the original of the seven personages that keep the sacramental ceremony in the Catacombs when the eight cakes are figured on the table of the seven personages who have been termed the "*Septem Pii Sacerdotes*" (Northcote and Brownlow, *Rom. Sott.,* vol. 2, pl. 17, p. 68). But to return, our starting-point for tracking the movement in precession was with the vernal equinox in the sign of Leo, on the birthday of the year that was determined at the time by the heliacal rising of the star which announced the birthplace of Horus, now figured in the solar zodiac, nigh where the evil dragon Hydra lay in wait to devour the babe as soon as it was born. This was about 11,000 years B.C., or 13,000 years ago. During these eleven thousand years, by the changes in precession and the continual rectification of the calendar from old style to new, July 25th at starting had receded to December 25th in the end. That is, the birthday of the coming child Iusa or Horus in the Lion sign, celebrated on the 25th of July, came to be commemorated on the 25th of December at the end of this period, by those who kept the reckoning, and this, as will be shown, is precisely what did occur in the evolution of the Jesus-legend.

Two birthdays had been assigned to Horus of the double horizon, one to child-Horus in the autumn, the other to Horus the adult in the vernal equinox. These were the two times or *teriu* of the year. But when the solstices were added to the equinoxes in the new creation of

the four quarters established by Ptah for his son Atum-Ra, there was a further change. The place of birth for the elder, the mortal Horus who was born child of the Virgin Mother, now occurred in the winter solstice and the place of rebirth for Horus the eternal Son was celebrated in the vernal equinox, with three months between the two positions instead of six. If the birth occurred at Christmas with the winter solstice in the sign of the Archer, the Resurrection at Easter would occur in the sign of the fishes as at present. The equinoxes, of course, remained upon the double horizon, whereas the winter solstice took place in the depths of Amenta, and this became the place of rebirth for the child-Horus as Iu-sa, the coming son in the astronomical mythology. Horus in the autumnal equinox was now succeeded by Horus who suffered in the winter solstice. The Jews still celebrate their mysteries annually *as* mysteries. And it is instructive to note that with them the *two times* remain equinoctial, and have never been changed to the winter solstice and Easter equinox. The Jews have subterranean reasons for not accepting the Messiah born at Christmas. Theirs are the mysteries of the double horizon; or of Ra-Harmachis. The double birth of Horus at the two times, or the birth of the babe in the winter solstice and the rebirth as the adult in the Easter equinox is acknowledged in the Egyptian Book of the Divine Birth. The celebration of the Nativity at the solstice is referred to in the calendar of Edfu, and it is said that "everything is performed which is ordained" in the "Book of the Divine Birth." Also, it was commanded in the calendar of Esné that the precepts of the Book on the Second Divine Birth of the child Kahi "were to be performed on the first of the month Epiphi" (cited by Lockyer, *Dawn of Astronomy,* pp. 284-6). The child Kahi is a pseudonym for the child-Horus. He is the revealer, the logos or word, and the "Revelation of Kahi" is associated with New Year's day, when this occurred on the 26th of the month Payni. Now the first and second "divine births" (or the birth and rebirth) of Horus were celebrated at the festivals of the winter solstice and the Easter equinox, and these are the two times of the two Horuses identified by Plutarch, the first as manifestor for Isis, the Virgin Mother, the second as Horus, the Son of God the Father, when he tells us that "Harpocrates (Har the Khart, or child) is born about the winter solstice, immature and infant-like in the plants that flower and spring up early, for which reason they offer to him the first-fruits of growing lentils; and they celebrate her (Isis) being brought to bed after the vernal equinox" (of Is. and Os., ch. 65). Here are the three months between the two birthdays which were celebrated at the two festivals now known as Christmas and Easter. Two different birthdays were likewise assigned to the Greek Apollo. One of these was commemorated by the Delians at the time of the winter solstice; the other by the Delphians in the vernal equinox.

According to the decree of Canopus (B.C. 238) the date of Osiris's entry into the moon at the annual resurrection had then receded to the 29th of Choiak, equivalent to December 26th, *in the Alexandrian year,* which was established in the reign of Augustus, B.C. 25. "The entry of Osiris into the sacred bark takes place here annually at the

defined time on the 29th day of the month Choiak." In this way the Christmas festival, by which the "Birth of Christ" is now celebrated, can be identified with the yearly celebration of the rebirth of Osiris (or Horus) in the moon. Moreover, we can thus trace it, following the course of precession, from the 17th of Athor (October 5th in the sacred year; November 14th in the Alexandrian year), mentioned by Plutarch, to the 29th of Choiak, our December 26th. The next day, December 27th, was the first of Tybi, and this was the day on which the child-Horus was crowned, and the festival of his coronation celebrated. If we reckon the 25th of December (28th Choiak) to be the day of birth, the day of resurrection and of the crowning *in Amenta* is on the third day. In the month-list of the Ramesseum, Tybi is the month dedicated to Amsu, the Horus who arose from the dead in Amenta, and who was crowned as conqueror *on the third day*—that is, on December 27th = Tybi 1st. There are several symbols of this resurrection on the third day. First, Osiris rises on that day in the new moon. Next, Amsu figures as the Sahu-mummy risen to his feet, with right arm free, as ruler in Amenta, the earth of eternity. Thirdly, Horus the child is crowned in the seat of Osiris for another year. Fourthly, the Tat was erected as a figure of the god re-arisen, and a type of eternal stability in the depths of the winter solstice. Thus the resurrection on the third day was in Amenta and not upon this earth.

The Egyptians celebrated their festival of the resurrection every year, called the feast of Ptah-Sekari-Osiris, in the month Choiak (November 27th, December 26th, Alexandrian year). The rite is otherwise known as "the erection of the Tat-pillar." Erman recovered a description of the festival from a Theban tomb. Of this he says: "The special festival was of all the greater importance because it was solemnized on the morning of the royal jubilee. The festivities began with a sacrifice offered by the king to Osiris, the 'LORD of Eternity,' a mummied figure, wearing the Tat-pillar on his head." It lasted for ten days, from the 20th to the 30th of the month Choiak, the 26th being the great day of feasting. The royal endowment of the temple at Medinet Habu for the sixth day of the festival included 3,694 loaves of bread, 600 cakes, 905 jugs of beer and 33 jars of wine. This was the great day of eating and drinking, corresponding to our Christmas gorging and guzzling, but on the 22nd December, instead of the 25th, of a somewhat later period. The festival was devoted to the god Osiris-Ptah-Sekari, who had been dead and was alive again; cut in pieces and reconstituted with his vertebræ sound and not a bone of his body found to be broken or missing. The festival of the sixth day is clearly the Ha-k-er-a feast that was celebrated on the sixth night of the Ten Mysteries. Moreover, the ten days of the festival that was sacred to the god Osiris-Sekari are also in agreement with the ten nights of the mysteries (Rit., ch. 18). In the scene copied from the Theban tomb the "Noble Pillar" of the Tat-cross is to be seen lying pronely on the ground where it had been overthrown by Sut and the Sebau. The object of the festival was to celebrate the re-erection of the Tat and turn the Cross of death once more into the Cross of life as the symbol of resurrection. The king, as representative of Horus who reconstitutes

his father, with the aid of the royal relatives and a priest, pulls the pillar upright. Four priests bring in the usual table of offerings and place them in front of the Tat. So far, says Erman, we can understand the festival. But the further ceremonies refer to mythological events unknown to us. Four priests with their fists raised rush upon four others, who appear to give way; two more strike each other, and one standing by says of them, "I seize Horus shining in truth." Then follows a great flogging scene, in which fifteen persons beat each other mercilessly with their sticks and fists; they are divided into several groups, two of which, according to the inscription, represent the people of the town Pa and of the town Tepu. This is evidently the representation of a great mythological fight, in which were engaged the inhabitants of Pa and Tepu, *i.e.,* of the ancient city of Buto, in the north of the delta. "The ceremonies which close the sacred rite are also quite problematic; four herds of *oxen and asses* are seen driven by their herdsmen, and we are told in the accompanying text four times they circle round the walls on that day when the noble Tat-pillar is re-erected."

Raising the Tat-pillar was typical of Horus in his second advent raising the dead Osiris from his sepulchre and calling the mummy to come forth alive. The gods in Tattu on the night of the resurrection, symbolized by this re-erection of the Tat, are Osiris, Isis, Nephthys, and Horus the avenger of his father. Thus in re-erecting the Tat, Amenhetep III, with his queen Ti and one of the royal princesses were personating Horus the avenger and the two divine sisters in the resurrection of Osiris. (Rit., ch. 18.)

The Christians celebrate the birth of the divine babe at Christmas and the death and resurrection at Easter; whereas the birth and death were commemorated at the same season in the Egyptian mysteries of Ptah, and later of Osiris—as it was in the beginning, when the death was that of the old year and the rebirth that of the new year; otherwise, the death of Osiris and the birth of Horus, or the death of Atum and the rebirth of Iusa. The new year came to be reckoned from the shortest day when the sun had reached its lowest point and the shadow of darkness or the dragon its utmost length. The sufferings of the Sun-god were naturally accredited to him at that time, and the death and resurrection in Amenta were both timed to the solstice. The sun was lord of light as ruler of the lesser year. The Apap-monster was the reptile power of darkness, and of desert drought. This dreaded adversary of the sun was now the uppermost, Osiris in Amenta was the victim in the winter solstice. The suffering and death of Osiris were the cause of the long period of mourning, of fasting and supplication that was memorized in the mysteries. In the winter solstice the birth took place below, in Amenta, the earth of Sut, and habitat of the Apap-reptile. In the equinox at Easter, Horus the fulfiller was transformed from the human child to the divine hawk-headed Horus, who rose from the underworld as the spirit of life and light and food, and who was then re-fleshed or re-incorporated anew on earth, conceived of the Virgin, incarnated in her blood once more, to be brought forth in human shape again at Christmas; and by the gestator

in the divine form, as Horus of the resurrection now reborn at Easter.

The last night of the old year (July 24th), "the night of the child in the cradle," had been named from the new birth as the Mesiu; also the evening meal of the next day, the first of the new year, was called the "Mesiu." These were the exact equivalent of our Christmas Eve and Christmas Day on December 24th and 25th, after a lapse of 11,000 years in time according to the movement in precession. The sacred old Egyptian year, which opened on the first of Tekki (or Thoth) as the year of the great Bear and the inundation, began upon the 25th of July in the year of 365 days. Therefore July 24th was the last night of the old year and the 25th (or the 20th in the year of 360 days) was New Year's Day, the birthday of Horus the child, or fish of the inundation. Time was sacredly kept by means of the festivals, and these were redated age after age from old style to new. The decree of Canopus is both explicit and emphatic on the necessity of correctly readjusting the calendar to the lapse of time, whether in the Sothiac cycle or the movement in precession so that "the case shall not occur that the Egyptian festivals by which time was kept—now celebrated in winter—should be celebrated some time or other in summer, as has occasionally occurred" in times past, in consequence of the calendar being incorrectly kept (*Records,* vol. 8, p. 87).

For example, a new year was introduced by the Egyptian priests B.C. 25, in the name of the Roman Emperor Augustus, which is known as the Alexandrian year. When this new year was established a readjustment was made to allow for the lapse in precession and to correct the calendar. At this time the so-called "sacred year" was for the *last time* readjusted. This was that year of 360 days which was based on the twelve moons or months of thirty days each and on the reckoning permanently figured in the 360 degrees of the ecliptic that was to be kept in endless sanctity howsoever supplemented by other reckonings in the total combination to be united in the great precessional year of 360×71−2=26,000 years. In this corrected calendar *the first of Choiak, which fell on October 18th in the sacred year is shifted to November 27th in the Alexandrian year, and there is a rectification of time to the extent of forty days.* These forty days in the lesser year represent nearly 3,000 years in the cycle of precession. In other words stellar time was corrected by the time of the sun and determined on the grand scale by the position of the vernal equinox. This had now receded to the sign of Pisces, when Horus or Jesus, who had been the "Lamb of God" in the previous sign, and the calf in the sign of the bull, was figured as the fish by the Egypto-gnostic artists (fig. on p. 343). Thus the cult was continued without a break in Rome. Augustus personally posed himself in the character of the expected one, the Prince of Peace, the Messiah of the astronomical mythology and thence in the eschatology.

At the time when the change of equinox from Aries to Pisces occurred in the great year, or in connection with this event, the birthplace was rebuilt as the crib or cradle, meskhen, or holy of holies in the temple for the new-born babe. Now the temple of Hathor at Denderah was last rebuilt in the time of the Ptolemies, a century or

so B.C. The inscriptions show that this rebuilding of the temple was attributed to Augustus. He never was at Denderah in person, but the ruler in Rome was assigned the place of the king or Pharaoh in Egypt as rebuilder of the temple for Hathor and her babe, and the king on earth was the royal representative, first as the Repa, then as the Ra, of the king, who was divine or astronomical. Augustus was invested with this divinity, and thus the Egyptian doctrine was continued in the person of the Emperor in Rome. Augustus proclaimed himself to be not merely a human likeness, but the very God himself on earth. "The reverence due to the gods," says Tacitus (*Annals,* i. 10), "was no longer peculiar; *Augustus claimed equal worship. A mortal man was directly adored, and priests and pontiffs were appointed to pay him impious homage*." Thus the apotheosis of a mortal had begun and a kind of papacy was already established as a bridge betwixt Alexandria and Rome. The vernal equinox was now in Pisces, and Horus, as type, was the fish instead of the lamb or ram. "Ichthus the fish" had been a title self-conferred by Alexander in his apotheosis 300 years earlier. So Augustus, in relation to the same fulfilment in astronomical time was Ichthus the fish in Rome before the title was conferred upon a supposed historical Jesus of Nazareth. Thus the festival now dated Choiak 29th in the Alexandrian year had been celebrated 3,000 years earlier in the sacred year, and we behold it being readjusted according to the reckoning in precession as it had been aforetime.

It has often been a matter of wonderment why the birthday of the Son of God on earth should be celebrated as a festival of unlimited gorging and guzzling. The explanation is that the feast of Christmas Day is a survival of the ancient Uaka festival, with which the rebirth of the Nilotic year was celebrated with uproarious revellings and rejoicings, as the festival of returning food and drink. It was at once the natal-day of the Nile, and of the Messu or Messianic child under his various names. It is called the birthday of Osiris in the Ritual (ch. 130). Osiris, or the young god Horus, came to earth as lord of wine, and is said to be "full of wine" at the fair Uaka festival. The rubric to chapter 130 states that "bread, beer, wine, and all good things" are to be offered to the manes upon the birthday of Osiris, which, in the course of time, became equivalent to our New Year's festival, or Christmas Day. The grapes were ripe in Egypt at the time the imagery was given its starry setting. This offers a datum as determinative of time and season. The times might change in heaven's "enormous year"; other doctrines be developed under other names; the grapes be turned to raisins. But the old Festival of Intoxication still lived on when celebrated in the name of Christ. The babe that is born on Christmas Day in the morning is Horus of the inundation still.

The mythical ideal of a saviour-child was Egyptian. But this ideal did not originate in the human child. The child was preceded by other types of eternal, ever-coming youth. Each year salvation came to Egypt with the waters just in time to save the land from drought and famine, and the power that saved it was represented by the shoot of the papyrus, or the fish as the bringer of food and drink

on which the salvation of the people depended; and the bringer of these was Horus the saviour, as the Messu of the inundation. Horus the jocund who rose up as Orion "full of wine," with Krater for his constellated "cup" that held 7,000 gallons of intoxicating drink; Horus who brought the grapes to make the wine; who drowned the fiery dragon Hydra, was he who came to Egypt as a veritable saviour once a year. The same mythical character passed into Greece and is also repeated in the Canonical Gospels as the wine-bibber who comes eating and drinking.

In this way the birth of the child at Christmas and the rebirth at Easter came to represent the keeping of time in the great year, which can be calculated by a twofold process of reckoning, from the original starting-point. On the one hand, the lapse of time in the course of precession is five months = the equinox passing through the five signs, that is, from July 25th (the first of Taht) to December 25th. On the other hand, the time taken for the equinox to travel through the five signs is *the exact equivalent in the great year* to the five months' lapse in the solar year of 365 days. The reckoning has to be made one way by the lesser year, from July 25th to December 25th in accordance with the natural fact. The other way it has to be computed on the scale of the great year in the cycle of precession. The total result of this twofold and verifiable computation is that on the one side we are ultimately landed with a birthday of Iusa in the solstice at Christmas, and on the other hand we are landed with the birthday or day of rebirth for Iusa at Easter, when the equinox was entering the sign of the fishes, about 255 years before the time that has been falsely dated "B.C."

One knows well enough that Christian credulity is quite capable of still assuming that this Jesus who manifested during 10,000 years in the astronomical mythology, and who was accreting the typical character of the unique person all that time, is but the fore-shadow *cast backwards* by the historical figure in whom they believe as the one reality of all realities. Nevertheless, the fact remains that, such being the character pre-extant, there was nothing left to have any historical human origin at the wrong end of 10,000 years.

This is a strictly scientific and not-to-be-controverted demonstration of the indubitable truth that the birthday of the Messiah now celebrated on the 25th of December had been celebrated for at least 10,000 years on the corresponding day as the birth of the Egyptian Messu at the feast of the Messiu on the first day of the Egyptian year, which was the 25th of July, from the time when the Easter equinox was in the sign of the lion. There is evidence also that the lapse of time was religiously rectified in the readjusted calendar according to the course of precession from July 25th down to December 25th, when the winter solstice coincided with the sign of Sagittarius and the vernal equinox first entered the sign of Pisces, in the year that was erroneously dated. Through all the ten or eleven millenniums intervening the Messu had periodically manifested in the annual inundation and as the fulfiller of time in the house of a thousand years, whilst the Easter equinox kept travelling and the birthplace shifting,

from Virgo to the lion, from the lion to the crab, from the twins to the bull, from the ram to the fishes. All that went to the making of the latest legendary saviour, barring the false belief, was pre-extant on entirely other grounds in the Egyptian mythology and eschatology; and when the Easter equinox entered the sign of the fishes, about 255 B.C., the Jesus who is the one verifiable founder of so-called Christianity was at least 10,000 years of age and had been travelling hither as the Ever Coming One through all this period of time. During that vast length of years the young Fulfiller was periodically mothered as mortal by the Virgin with Seb for his reputed earthly father and with Anup the baptizer as his precursor and announcer in the wilderness. All that time he had fought the battle with Satan in the desert during forty days and nights each year in every one of those 10,000 years as a matter of fact in the natural phenomena of time and season in Egypt. During those 10,000 years that ideal of the divine incarnated in Iusa the Coming Son had gone on growing in the mind of Egypt preparatory to its being rendered historically as the divine man of a later cult by those deluded idiotai who dreamt the astronomical forecast had been fulfilled in Hebrew prophecy and in veritable human fact, through their ignorance of sign-language and the wisdom of the past.

The two birthdays at Christmas and Easter which were assigned to Iusa in his two characters of child-Horus and Horus the adult, Horus the Earth-born and Horus the Heaven-born in the Osirian mythos, were brought on as the two birthdays of Jesus. But there was a diversity of opinion amongst the Christian Fathers as to whether Jesus the Christ was born in the winter solstice or in the vernal equinox. It was held by some that the 25th of March was the natal day. Others maintained that this was the day of the incarnation. According to Clement Alexander, the birth of Jesus took place upon the 25th of March. But in Rome *the festival of Lady-day* was celebrated on the 25th of March in commemoration of the miraculous conception in the womb of a virgin, which virgin gives birth to the child at Christmas, nine months afterwards. According to the Gospel of James (ch. 18) it was in the equinox, and consequently not at Christmas, that the virgin birth took place. At the moment of Mary's delivery on what is designated "the day of the Lord" the birth of the Babe in the cave is described. It occurs at Bethlehem. Joseph went out and sought a midwife in the country of Bethlehem. *"And I, Joseph, walked, and I walked not: and I looked up into the sky, and saw the air violently agitated; and I looked up at the pole of heaven, and saw it stationary, and the fowls of heaven were still; and I looked at the earth and saw a vessel lying, and workmen reclining by it, with their hands in the vessel, and those who handled did not handle it, and those who took hold did not lift, and those who presented it to their mouth did not present, but the faces of all were looking up; and I saw the sheep scattered, and the sheep stood, and the shepherd lifted up his hand to strike them, and his hand remained up; and I looked at the stream of the river, and I saw that the mouths of the kids were down, and not drinking; and everything which was being impelled forward was intercepted in its course."* There can be no doubt of this description being equinoctial. It is a picture of the

perfect counterpoise between night and day which only occurs at the level of the equinox when the Lord of the balance is reborn in the house of a thousand years, or at some other fresh stage in the circuit of precession: and the Messiah Dag was now in the house of the fish and of bread, with the prophecy fulfilled according to the astronomical reckoning.

This duality of the divine birth at Christmas and Easter has been the cause of inextricable confusion to the Christians, who never could adjust the falsehood to the fact; and now at last we recover the fact itself that will be fatal to the falsehood.

It will be elaborately demonstrated that the concocters of Christianity and its spurious records had a second-hand acquaintanceship with the Egyptian Ritual, and that they wrought into their counterfeit Gospels all that could be made to look more or less historical-like as a sacerdotal mode of obtaining mastery over the minds of the utterly ignorant, who were held to be the "better believers." But they never could determine whether the divine child was born at Christmas or at Easter, which was naturally impossible to the one-man scheme of supposed historic fulfilment. Again, in the Christian version the crucifixion = the death of Osiris, has been postponed until Easter. This makes the period of mourning wrong. In Egypt there was a time of fasting for forty days during the Egyptian Lent. The mourning and the fasting naturally *followed* the suffering and the death of Osiris, which supplied the *raison d'être.* But when the death was shifted to Easter, to be *celebrated in accordance with the Jewish Passover,* to which it was hitched on, the long time of fasting remained as in Egypt, and for the first time in this world the death was preceded by the mourning with which the murder is supposed to have been commiserated and solemnized. The fourth Sunday in Lent is commonly observed in Europe by the name of "Dead Sunday." But the death then celebrated or "carried out" has no relation to a personal crucifixion that is assumed to have occurred once upon a time at Easter. Such customs followed Christmas or the death in winter with a prehistoric significance varying in accordance with the old style and new in the keeping of the festivals; whereas there is no death at Christmas in the Christian scheme to be celebrated before Easter or to account for the mourning-festival during Lent. The death and rebirth at Christmas, or New Year, and the resurrection at Easter can only be explained by the Osirian mysteries, and these are still celebrated throughout Europe, precisely the same as in Asia and in Africa. The Ritual also has a word to say concerning the Jewish Sabbath of Saturday, and the Christian Sabbath sacred to the sun. The ancient Egyptians celebrated festivals on the first, the sixth, the seventh, and the fifteenth of the month. The feast of the first and the fifteenth was a festival of Ra and the day was dedicated to Horus, who represented the earlier sun, and whose Sabbath was the seventh day, or Saturday in the earlier cult. It is said in the Ritual, "I am with Horus on the day when the *Festivals* of Osiris are celebrated, and when offerings are made on *the sixth day of the month,* and on the Feast of the Tenait in Heliopolis" (Rit., ch. 1). This Tenait was a feast associated with *the seventh day of the month.* Here then is a feast of *the sixth and*

seventh, or night and day, corresponding to the Jewish Sabbath. Osiris entered the moon on the sixth day of the month. The seventh was the feast-day, when "couplings and conceptions did abound." This was celebrated in Annu, the city of the sun, and thus far the day was a sun-day. The word *tenait* denotes a measure of time, a division, a week *or* a fortnight. A feast-day on the seventh, dedicated to the solar god, would be the sun's day, or *Sunday once a month.* Now, two great festivals were dedicated to Ra, the solar god, upon the seventh and fifteenth of the month. Here, then, is a fifteen-day fortnight, or solar half-month (fifteen days), which was correlated with the half-month, or *tenait,* of fourteen days in the lunar reckoning. The sixth of the month was a moon-day, on the night of which the love-feast of Agapæ began with the entrance of Osiris, earlier Horus, into the moon, or the conjunction, say, of Horus or Hu with Hathor. This was on Friday night. The next day was a phallic festival in celebration of the celestial conjunction; it was the day assigned to Sebek = Saturn in conjunction with his mother. The festival was luni-solar; hence it was celebrated on the *sixth and seventh of the month,* like the Sabbath of the Jews, which is *repeated later on the sixth and seventh days of the week.* Now, if we start with Sunday as the first of the month, the tenait festival fell on Saturday as a Sabbath of the seventh day. The second festival of Ra, that of Sunday, was on the fifteenth of the month, which would be eight days after the Tenait-feast upon the seventh of the month. The tenait on the Saturday and a feast of the 15th on a Sunday show the existence of a Sabbath celebrated on Saturday, the 7th, and another, *eight days later,* on Sunday, the 15th *of the month.* These, however, were monthly at first, as the festivals of Osiris or Ra, and not weekly, as they afterwards became with the Jews and the Christians. The festival of Saturday as the seventh day of the month is Jewish. The Sabbath of Sunday, the day of Ra, is a survival of the festival celebrated on the 15th of the month in ancient Egypt as the sun's day, or Sunday, once a month.

It was the custom at one time in Rome for the mummy, or corpse of the dead Christ, to be exhibited in the churches on Holy Thursday, the day before the Crucifixion, and if the symbolical corpse is not now exposed to the public gaze, the Holy Sepulchre is still exhibited. This has the appearance of commemorating two different deaths, the only explanation of which is to be found in the Egyptian mythos. Osiris was the *Corpus Christi* at Christmas or in the solstice. He died to be reborn again as Horus in various phenomena on the third day in the moon; also from the water in his baptism; after forty days in the buried grain; and at the end of three months, in the Easter equinox. In the Kamite original the night of the Last Supper, and of the death of Osiris, and the laying out of his body on the table of offerings are identical. It is the "night of provisioning the altar" and the provender was the mummy of the god provided for the mortuary meal. That was the dead Christ, or *Corpus Christi* (Rit., ch. 18).

Holy Thursday is especially consecrated by the Roman Catholic Church as a commemoration of the Last Supper and the institution of the eucharistic meal, at which the corpus of the Christ already dead was laid out to be eaten sacramentally. It is similar in the Gospels.

The Last Supper is there celebrated, and the body and blood of the Christ are there partaken of *before the Crucifixion has occurred.* This, in the Egyptian original, would be the corpse of Osiris, the karest-mummy of him who died in the winter solstice three months before the resurrection in the equinox occurred at Easter . Seven days of mourning for the burial of Osiris were also celebrated at the end of the month Choiak. This was known as the "*fêtes des ténèbres*," which, according to Brugsch, commemorated the "*sept jours qu'il a passé dans le ventre de sa mère, Nût*"—equivalent to Jonah being in the belly of the fish, only the days of darkness in this phase are seven instead of three. These seven days of mourning are the prototype of Passion week in the rubrical usage of the Roman Church, during which the pictures of the cross (and Crucifixion) are all covered up and veiled in darkness. Here the funeral ceremony followed the burial of Osiris, whereas in the Christian version the *fêtes des ténèbres* precede the death and burial of the supposed historic victim.

According to the synoptics, it was on the 15th of the month Nisan that the Crucifixion occurred. But according to John, it was on the 14th. These two different reckonings are solar and lunar. When time was reckoned by the lunar month of twenty-eight days, the 14th was the day of mid-month, or full moon, the day of the equinox and of the Easter Pasch. In the luni-solar reckoning of thirty days to the month, the 15th was the day of full moon in the equinox. The two dates for the Crucifixion are identical with these two possible dates for the equinox. There was a fortnight, or half-moon of fourteen days, and a half-month of fifteen days. The French fortnight is *quinze jours,* or fifteen days, and this is the fifteen-day fortnight of the Christian festivals, the Passion and the Resurrection. The 14th Nisan was true to the lunar calculation of time, but the 15th was also needed for the solar reckoning, and, as usual, the Christian founders have brought on both in aiming at the one supposed event. It has lately become known, from a lexicographical tablet belonging to the library of Assurbanipal, that the Assyrians also kept a Sabbath (Shapatu) of the 15th day of the month, or full moon in the luni-solar reckoning.

Thus the crucifixion assigned by the synoptics to the 15th Nisan was according to the solar month, and the 14th assigned by John was lunar, both being astronomical, and both impossible as dates in human history. The festival of the seventh day is Jewish, and a festival of the eighth day was continued by the Christians. Barnabas (Ep. 15) says, "We observe the eighth day with gladness, in which Jesus rose from the dead." This identifies the eighth day as a Sunday, and only in the Egyptian way of celebrating the 15th following the Tenait on the seventh can the eighth day be a Sabbath. The seventh day was Saturday, the day of Sebek. The eighth day was Sunday, *once a month,* the day of Ra, and thus the eighth day became the Lord's day in the pre-Christian religion; and the origin of both festivals or Sabbaths of the seventh day and of the 15th, eight days afterwards, can be traced to the sun-god as Horus and the sun-god as Ra (Rit., ch. 113, 7). "The ancients speak of the Passion and Resurrection Pasch as a fifteen days' solemnity. Fifteen days (the length of time) was enforced by law of

the empire and commanded to the universal Church" (Bingham, 9, p. 95; Gieseler, *Catholic Church,* sect. 53, p. 178). Fifteen days include the week of seven days and the period of eight days. Both days—Saturday the day of Horus and Sunday the day of Ra, as the seventh-day feast and the eighth-day Sabbath—were being celebrated as their two feast-days by the Christians in the middle of the fifth century, and these were known as the feasts of Saturday and of the Lord's day, or Sunday (Socrates, *Hist. Eccles.,* lib. v. cap. 22, p. 234). When Dionysius the Areopagite arranged the dates for the Christian celebration of the festivals he had only the pre-Christian data to go upon. Both the dates and data were Egyptian, and these had been continued with the calendar and the festivals more or less correctly. But the early Christians never really knew which was the true Sabbath, the seventh day or the eighth, so they celebrated both. As now demonstrated, according to the record of the mystery-teachers in the astronomical mythology of Egypt the legend of a child that was born of a mother who was a virgin at the time is at least as old as the constellation in the zodiac when the birth-place (in precession) coincided with the sign of Virgo some 15,000 years ago. The virgin, in this category, was the goddess Neith. The child was Horus-Sebek, the great fish of the inundation that typified the deliverer from drought and hunger, and was, in other words, the saviour of the world. Thus, by aid of equinoctial precession, the origin and development of the Christian legend and its festivals can be scientifically traced in the pre-Christian past from the time when the virgin birth of the divine child and the house of birth were in the sign of Virgo, or in Leo for the present purpose, reckoned by the movement in precession.

We shall find the virgin motherhood of Jesus, the divine sonship of Jesus, the miracles of Jesus, the self-sacrifice of Jesus, the humanity of Jesus, the compassion of Jesus, the Sayings of Jesus, the resurrection of Jesus had all been ascribed in earlier ages to Iusa, or Iusu, the son of Iusāas and of Atum-Ra. Thus Egypt was indeed the cradle of Christianity, but not of the current delusion called "historic Christianity." The saying attributed to the Hebrew deity "out of Egypt did I call my son" was true, but in a sense undreamt of by the Christian world. Such was the foundation of the Jesus-legend in the astronomical mythology with Horus of the inundation on his papyrus, or Iusa = Atum-Horus in the zodiac. As we shall see, nothing was added to the Egypto-gnostic "wisdom" by the carnalizers of the Christ in Jerusalem or Rome except the literalization of the mythos and perversion of the eschatology in a fictitious human history.

A religion of the cross was first of all established in the mysteries of Memphis as the cult of Ptah and his son Iu-em-hetep, otherwise Atum-Horus, who passed at Annu into Atum-Ra, the father in spirit, with Iusa, son of Iusāas, as the ever-coming Messianic son.

We have evidence from the pyramid of Medum that from 6,000 to 7,000 years ago the dead in Egypt were buried in a faith which was founded on the mystery of the cross, and rationally founded too, because that cross was a figure of the fourfold foundation on which

heaven itself was built. The Tat-cross is a type of the eternal in Tattu. But whether as a fourfold, a fivefold, or a twelvefold support it was a figure of an all-sustaining, all-renewing, all-revivifying power that was re-erected and religiously besought for hope, encouragement, and succour, when the day was at the darkest and things were at the worst in physical nature. The sun apparently was going out. The life of Egypt in the Nile was running low and lower toward the desert drought. The spirit of vegetation died within itself. The rebel powers of evil gathered from all quarters for the annual conflict, led by Apap and the Sebau in one domain, and by Sut and his seventy-two conspirators in another. At this point began the ten mysteries grouped together in the Ritual (ch. 18). The Tat for the time being was overthrown. The deity suffered, as was represented, unto death. The heart of life that bled in every wound was no longer felt to pulsate. The god in matter was inert and breathless. Make ye the word of Osiris truth against his enemies! Raise up the Tat, which portrayed the resurrection of the god; let the mummy-type of the eternal be once more erected as the mainstay and divine support of all. It was thus that the power of salvation through Osiris-Tat was represented in the mysteries. Fundamentally the cross was astronomical. It is a figure of time, as much so in its way as is the clock. It is a measure of time made visible upon the scale and in the circle of the year instead of the hour. A cross with equal arms + denotes the time of equal day and night. Hence it is a figure of the equinox. Another cross ✝ is a figure of time in the winter solstice. It is a modified form of the Tat of Ptah on which the four quarters are more obviously portrayed in the four arms of the pedestal. This was re-erected annually in the depths of the solstice where the darkness lasts some sixteen hours and the daylight only eight—the measure of time that is imaged by this Tat-figure of the cross. These two are now known as the Greek and Roman crosses, and under those two names the fact has been lost sight of that the first is a type of time in the equinox, the other a symbol of the winter solstice. The two crosses are scientific figures in the astronomical mythology. They were symbols of mystical significance in the Egyptian eschatology: and they formed the ground plan of the Ka-chambers of King Rahetep and his wife Nefermat in the pyramid of Medum (Petrie, *Medum*).

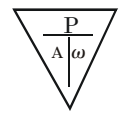
The tree was first of all a sign of sustenance when the sustainer was the Great Earth Mother; Apt in the Dom Palm, Uati in the papyrus plant, Hathor in the sycamore, or Isis in the persea-tree. On this the type of Ptah was based as the Tat-image of a power that sustained the universe. Osiris-Tat then typified the power that sustained the human soul in death. This was buried with the mummy as a fetish in the coffin, where the dead were seen to lie at rest in the eternal arms. And thus a cultus of the cross was founded many thousand years ago. The Christian doctrine of the crucifixion, with the human victim raised aloft as the sin-offering for all the world, is but a ghastly simulacrum of the primitive meaning: a shadowy phantom of the original substance. The doctrine had its beginning with an idea of *up-bearing,* but not in the moral domain. When the sky was suspended by

Ptah in Amenta the act was symbolized by raising up the Tat-type of stability and support. This not only sustained the sky of the nether-world, it also imaged the divine backbone of the universe. The Tat, was a figure of the pole and the four corners, which united in one the "five supports" or fivefold tree of the Egypto-gnostic mystery (*Pistis Sophia,* B. 1, 1-3). Otherwise stated, it was a symbol of the power that sustained the heavens with the supporting pole and the arms of the four quarters. This power was personified in Ptah as well as figured in the Tat. Hence the god is seen *within the type* as Ptah-Sekari or the later Asar-Tat. Then the type of the eternal is the eternal's own self: the power that sustains the universe in very person who is Ptah in one cult, Osiris in the other. The superincumbent weight and pressure on the sustaining power is probably indicated by the squelched face and compressed features of the Osiris-Tat (Wilkinson, *Ancient Egyptians,* vol. 3, pl. 25). The sustaining power within the Tat would make the god and the cross to be one as they are in the Osiris Tat. The deceased arises from the tomb *as the Tat.* He says "I am Tat, the son of Tat" (Rit., ch. 1), or of the eternal who establishes the soul for eternity in the mystery of Tattu (Rit., ch. 17). Hence the figure of a god extended crosswise as the sustainer of the universe could be equivalent to the cross. The Hindu figure of Witoba, for example, is portrayed in space as the Crucified without the cross (Moor's *Hindu Pantheon*). On the other hand, the Swastika is a form of the cross without the crucified. In the Christian Iconography, as Didron shows, *Christ and the cross are identical,* as were Horus and the Tat. The cross takes the place of the Tat as symbol of supporting power, and the god as the sustaining force within the Tat may account for the legend of the gospel Jesus being the bearer of the cross on which he was to suffer death. A resurrection of Osiris from death in the month Choiak is mentioned in several texts (as in the *Pap. Biling. Rhind.,* ii. 4, line 8, ed. Birch, plate 8) without giving the day of the month, but of course rebirth and resurrection in Amenta were identical, and the resurrection is also signified there by the raising of the Tat-pillar or cross. When the Tat was annually overthrown it was raised again by the uplifting power of the god represented by the Son as the sign of resurrection. Thus the genesis of the legend of the cross, like to that of the Christ, can be traced in Egypt to the cult of Ptah at Memphis, where the religion of the cross originated; and to Annu or On, where it was continued in the cult of Atum-Ra with Iu-em-hetep as the Egyptian Jesus. This, as we show, was Iusa the Jew-God brought out of Egypt by the Ius or Aius, or when the name is spelt with the letter J, by the *Jews.* For 13,000 years has Iu the Egyptian Jew been coming astronomically as Iu the Su or Iu-sa, the son of Atum, or rather as Atum manifesting in the person of the son. For 13,000 years he has been the bringer of good-will and peace and plenty to the world in accordance with the meanings of his title, Iu-em-hetep. And as this Jesus is the ever-coming-one who is always figured one foot before the other and best foot foremost in the act of coming, never-hasting never-halting, and as Iu is the Jew we see in this wanderer of eternity with no rest for the sole of his foot through all the cycles of time, the original personification of him who lives in later legend as the "Wandering Jew."

How often has it been confidently declared that the idea of a divine fatherhood was introduced into the world some time after A.D. by an historical Jesus; whereas it is a matter of scientific demonstration that the doctrine was established in the cult of Ptah, and perfected in the religion of Atum-Ra; in both of which Iusa or Jesus was the ever-coming son as demonstrator for the eternal in the sphere of time.

The doctrine of a future life, or in modern phrase, the immortality of the soul, was also taught at Memphis many thousand years ago under at least four different figures of the re-arising human spirit. One of these was the Apis called "the second life of Ptah"; one the Scarabæus termed "the old one who becomes young"; a third was the Hawk of soul emerging from the mortal mummy; and a fourth Iu-em-hetep, as the type of an eternal child.

Until the time of Ptah, the Totemic types prevailed in the Egyptian astronomical mythology. There was only the Great Mother, in several characters, with her children, the same as in Totemism. But when the fatherhood was founded in Ptah his predecessors were designated his children. We learn from a hieroglyphic inscription on the temple of Iu-em-hetep at Philæ that he was called "the great one, son of Ptah, the creative god, made by Tanen (a title of Ptah), begotten by him, the god of divine forms, who giveth life to all men." On one line of development he became the father-god as Atum-Ra at Heliopolis; on the other he was God the son as Atum-Horus or Iu-em-hetep, he who comes with peace or rest.

Christian ignorance notwithstanding the Gnostic Jesus is the Egyptian Horus who was continued by the various sects of gnostics under both the names of Horus and of Jesus. In the gnostic iconography of the Roman Catacombs child-Horus reappears as the mummy-babe who wears the solar disc. The royal Horus is represented in the cloak of royalty, and the phallic emblem found there witnesses to Jesus being Horus of the resurrection. The resurrection of Osiris, the mummy-god, is reproduced in the Roman Catacombs as the raising of Lazarus. Amongst the numerous types of Horus repeated in Rome as symbols of the alleged "historic" Jesus are "Horus on his papyrus" as the Messianic shoot or natzer; Horus the branch of endless ages as the vine; Horus as Ichthus, the fish; Horus as the bennu or phœnix; Horus as the dove; Horus as the eight-rayed star of the Pleroma; Horus the Scarabæus; Horus as the child-mummy with the head of Ra; Horus as the black child, or Bambino; Horus, of the triangle (reversed) 

(*Lapidarian Gallery of the Vatican,* Lundy, p. 92). Horus in his resurrection betwixt the two trees; Horus attended by the two divine sisters, or two women; Horus as the lion of the double force; Horus as Serapis; these and others were reproduced as Egypto-gnostic by gnostic artists in illustration of Egypto-gnostic tenets, doctrines, and dogmas. The Catacombs of Rome are crowded with the Egypto-gnostic types which had served to Roman, Persian, Greek, and Jew *as evidence for the non-historic* origins of Christianity. To Marcion of Pontus, for

example, the epicene Serapis would represent the soul of both sexes which was the non-historical Egypto-gnostic Christ. Horus of the inundation brings the fish and grapes for the Uaka festival ("Called Christ as a Fisherman," Lundy, fig. 54). Horus still issues from the mummy as the young sun-god with the head of Ra, the same as in the Ritual. The soul of Ra still issues from the sepulchre as the phœnix = bennu; and Osiris comes forth at the call of Horus from the tomb. Amsu still rises from betwixt the trees of Nut and Hathor as the good shepherd with the lamb upon his shoulder, wearing the cloak of royalty, and carrying the panpipes in his hand as a figure of the All-one, that is, as Horus of the resurrection. Double Horus, as the child of the virgin and the son of God the Father, is portrayed in both his characters as the heir of Seb, god of earth, and the heir of Ra, the father in heaven. As the heir of Seb he is seated on a throne that is supported on the head of an aged man, who represents the god of earth ("Sarcophagus of Junius Bassus," Lundy, fig. 41). As the heir of Ra he is enthroned in heaven, or on a figure of heaven (Nut), as Horus divinized (Lundy, fig. 42; Didron, figs. 18 and 66). The ox and the ass which appear in the Roman Catacombs with the worshippers of the new-born infant are witnesses for Iusa, and not for an historical Jesus. Iusa in Egypt had been represented by both the ass and the ox, or the short-horned bullock, in the cult of Atum-Ra at On. In a sculptured sarcophagus of the fourth century, the three Magi are offering gifts to the divine infant, or mummy-child. These, according to their caps, are Zoroastrians. They are worshippers, however, of the risen Christ. Only the risen one in this case is Mithra, son of the sun, and not the Jewish Jesus. The story of Jesus riding on two asses, or on an ass and the foal of an ass, in the triumphal procession to Jerusalem also shows that he was one with Iusa, the Egyptian Jesus. It has been suggested that the Gospel narrative was derived from the Greek tradition of Dionysius riding on two asses. But it is of incomparably greater likelihood that it was derived from the Hebrew prophecy being converted into an historical event. Either way, there was one origin for both in the Egyptian mythical representation. As already shown, Iu, the ass in ancient Egypt, was a type of Atum-Ra, and his son Iusa in the Kamite mythos. It was a zoötype of the swift-goer where there was no horse, and bearer of the solar god who was Atum in the two characters of the father and the son, the old one and the young one, or, in sign-language, the ass and the foal of the ass, upon which the Messu, or Messiah rode, in coming up to day from Amenta. Iusa is portrayed with asses' ears. Iu is both the ass and the god under one name, and if not portrayed as riding on an ass, or, according to the Märchen, on two asses, he is represented by the ass with the solar disc upon his head, at the sides of which are the two ears of an ass. According to Lefébure "he seems to raise himself by means of a rope" ("Book of Hades," *Records of the Past,* v. 10, 130). Thus, and in no other way, the youthful sun-god rode upon the ass as Iusa or as "Horus with the royal countenance," considered as the son of Ra (*ib.,* p. 131). The twin-lions form another tell-tale type. Ciampini says two lions used to be stationed at the doors of ancient churches and basilicas in Italy, not as mere ornaments, but for some mystical signification (*Vet. Mon. I. C.*, 3, p. 35). As Egyptian, the type is as old

as the Kherefu, which were stationed in the sign of Leo at our point of beginning in the Jesus-legend where Iusa was born as Atum-Horus, the lion-faced, supported by the two lions on the ecliptic, which imaged the double force of the young sun-god coming in the strength and glory of the father, Atum-Ra, whether supported by the two lions or riding on the ass. Thus the two lions supposed to be guarding the doors of the church in Rome were at that time guarding the double-doors of the horizon, through which the solar god came forth at Easter in the equinox.

Naturally it was for mythical not for historical reasons that the child-Christ remained a starrily-bejewelled blackamoor as the typical healer in Rome. Jesus, the divine healer, does not retain the black complexion of Iu-em-hetep in the canonical Gospels, but he does in the Church of Rome when represented by the little black bambino. A jewelled image of the child-Christ as a blackamoor is sacredly preserved at the headquarters of the Franciscan order, and true to its typical character as a symbolical likeness of Iusa the healer, the little black figure is still taken out in state, with its regalia on, to visit the sick, and demonstrate the supposed healing power of this Egyptian Æsculapius thus Christianized. The virgin mother, who was also black, survived in Italy as in Egypt. At Oropa, near Bietta, the Madonna and her child-Christ are not white but black, as they so often were in Italy of old, and as the child is yet conditioned in the little black Jesus of the eternal city. According to local tradition the image of the black bambino was carved at Jerusalem out of the root of a tree from the mount of Olives. This supplies another illustration of Egyptian origin. In the solar mythos the divine babe rises from the emerald tree of dawn. In the Ritual he issues from the Asru-tree (ch. 42). But under one Egyptian type the tree of dawn is the bakhu or olive-tree, the "son of oil," from which the solar light was born. Hence mount Bakhu, the solar birthplace, is the mount of Olives, and the infant born from the tree of dawn was represented by the image carved out of the tree upon mount Olivet. In this, as in unnumbered other instances, the mythos lives obscurely in the legend which is still capable of reconversion. The cult of the child who was black is further illustrated at the festivals of the Bambino in Rome, when sermons are preached from the pulpit by "the mouths of babes and sucklings." There is a little black doll in the hieroglyphics which is a determinative of the word "men" to be concealed. This appears alongside of Atum as variant to the Ankh-symbol of life, and is very suggestive of the little black bambino as a figure of child-Horus in his darkness, or Iu-em-hetep in Amenta. From this stand-point it is possible to see how it came to pass that the Jew-God could have a son born to him with a black complexion, and thus account for the black Jesus that is worshipped in the cult of papal Rome. Surely the profoundest sigh of an ever-warring world went up to heaven in the cult of Iu-em-hetep, who was worshipped as the giver of rest, the Kamite prince of peace. The bringer of peace was the giver of rest to the weary; the word hetep having both meanings. From the time of the fifth dynasty the Egyptian dead were buried "em-hetep" or *"In pace"* in the great resting-place of Amenta. This giver of rest was the leader of his followers into the kingdom of rest,

where they reigned with him in the glory of the father. In one of the sayings of Jesus, or Iu-em-hetep, "Jesus saith" of him who seeks, "Astonished he (the seeker) shall reach the kingdom, and having reached the kingdom he shall rest" ("New Sayings of Jesus"). It is also said in the Gospel according to the Hebrews, "He that wonders shall reach the kingdom, and having reached the kingdom he shall rest." "The promise of Christ (or Jesus) is great and wonderful and rest in the kingdom to come and life eternal" (Clement II, Epis. v. 5). And in the Acts of Thomas it is said that "they who worthily partake of the goods of this world have rest, and in rest shall they reign."

Iu-em-hetep is portrayed as the youthful sage and precocious teacher. He is the "heir of the temple," depicted as the teacher in the temple; the boy of twelve years who wears the skull-cap of wisdom, and sits in the seat of learning. He holds a papyrus on his knee and is in the act of unrolling it for his discourse. This is he who personated the divine Word in human form as the wise and wondrous child of whom the tales of the infancy were told. Hence he was the mythical teacher, and reputed author of the "Sayings" and writer of the Books of Wisdom. But it cannot even be pretended that any historic personage named Jesus, alleged to have been born into the world in the year one, or four, of the present era, could have been the author of "the wisdom of Jesus" in the Apocrypha. But there is the book, and there is the name to be accounted for. In the "New Sayings of Jesus," found at Oxyrhynchus, it is said in the opening paragraph, "These are the words (or logoi) which Jesus *the living* spake to . . . and Thomas, and he said unto (them) 'Every one that hearkens to these words shall never taste of death.'" And this is the common formula in the rubrical directions of the Ritual. For example, the 64th chapter is to be recited in order that "the soul of the person may not die a second time" or may not suffer the second death. It is also said of ch. 20, "Let the person say this chapter and he will come forth by day after death, and escape from the fire." These are the words of life that deliver the soul from second death in Amenta. Of chapter 70 it is said, "If this scripture is known upon earth he will come forth by day (from the dead) and walk among the living. His name will be uninjured for ever." Ch. 130 is entitled "a book by which the soul is made to live for ever." By means of ch. 180 the manes takes the form of a *living* soul. In truth one half of the Ritual consists of the magical words of power that save a soul from the dreaded second death; the rest describe the way of salvation together with the transformations and trials which have to be undergone in the course of working it out. Iu-em-hetep was pre-eminently the divine healer, the medicine-man amongst the Egyptian gods. He was the good physician of souls as well as the healer of bodily disease. He was the caster-out of evil demons, the giver of sleep and rest to sufferers in pain. Æsculapius was a Greek version of Iu-em-hetep, "the great son of Ptah." The Greeks called his temple near the city of Memphis "The Æsculapion." "Under the Ptolemies a small temple was built in honour of Iu-em-hetep on the island of Philæ"; and a Greek version of the hieroglyphic

inscription was placed over the door by the command of Ptolemy V (Budge, *Gods of Eg.,* vol. i, p. 23). Iu-em-hetep is not mentioned by name in the "Book of the Dead," but it is said to the deceased in "the Ritual of Embalmment" "thy soul uniteth itself to Iu-em-hetep, whilst thou art in the funeral valley," where he takes the name of Horus as lord of the resurrection.

The cult of Iu-em-hetep was eclipsed or much obscured by the Osirian religion. In fact Iu-em-hetep was but a title of him who was the bringer of peace and good luck, and who was Atum-Horus as the son of Ptah; hence Iu-em-hetep is far better known as Horus the son of Osiris. Nevertheless, this cult of Iusa the child, the little hero sayer and healer, had a remarkable recrudescence and a considerable increase in Saitic and Greek times. We find that a temple was erected for his worship at Sakkara between the Serapeum and the village of Abusir. This is near enough in time to help in establishing a link betwixt the Egyptian Iusa and the Jesus of the Gospels, who was brought on from Memphis as Iu the Sa or son of Ptah, to Annu as Iu the ever-coming sa or son of Atum-Ra, thence to Alexandria as Iu-em-hetep, and to Greece as Imuthes, or Æsculapius, the god of healing there as he had been in Egypt, and to Rome as Jesus the Egypto-gnostic Christ.

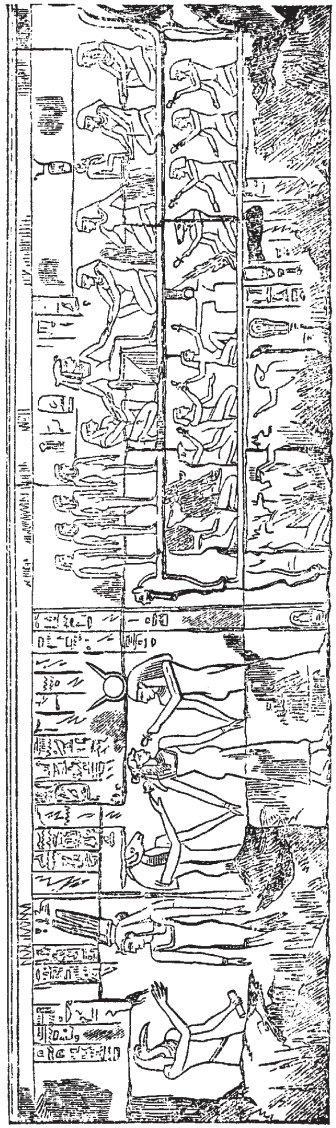
In the transition from the old Egyptian religion to the new cult of Christianity there was no factor of profounder importance than the worship of Serapis. As the Emperor Hadrian relates, in his well-known letter to Servianus, *"those who worship Serapis are likewise Christians; even those who style themselves the Bishops of Christ are devoted to Serapis*." The very Patriarch himself (Tiberias, head of the Jewish religion), when he comes to Egypt, is forced by some to adore Serapis, by others to worship Christ. *"There is but one God for them all*." Clearly this was but a difference in type and title. According to inscriptions at the Serapeum of Memphis, the ancient Egyptian Serapis was born of the Virgin Mother, when she was represented by the sacred heifer—a far earlier type than the mystical *human* Virgin. Serapis was *"the second life of Ptah."* Hence, as Diodorus says (I. 25), Serapis was a name given to all persons after their death or in their resurrection.

Prehistoric Christianity was founded, as Egyptian, on the resurrection of the human soul from the deaf and dumb, the blind and impotent inertia imaged in death, and its coming forth to day as demonstrated by the reappearance of the eidolon or double of the dead. The Egypto-gnostic Christ only existed in the spirit as a spirit or a god. Their Christ was represented by the superhuman types of the risen mummy; the eight-rayed star of the pleroma; the divine hawk; the mystical dove; the sacred beetle; the lion, fish or lamb; not by the man in an individual form of historic personality. That is why there is no portrait of the man Christ-Jesus. There is no human portrait for the reason that there was no man.

THE JESUS-LEGEND IN ROME.

Before it could be for the first time understood, the story outlined so elusively in the canonical Gospels had to be retold in accordance

with the astronomical mythology, and more especially in terms of the Osirian eschatology. The legend was so ancient in Egypt that in the time of Amen-hetep, a Pharaoh of the 18th dynasty, it was humanly applied to his child and to his consort Mut-em-Ua in the character of the divine woman, the mother who, like Neith, was ever-virgin. A passage and a picture from the "Natural Genesis" (vol ii., p. 398) may be repeated here. The story of the Annunciation, the miraculous conception (or incarnation), the birth and the adoration of the Messianic infant had already been engraved in stone and represented in four consecutive scenes upon the innermost walls of the holy of holies (the Meskhen) in the temple of Luxor (which was built by Amen-hetep III. about 1700 B.C., or some seventeen centuries before the events depicted are commonly supposed to have taken place. In these scenes the maiden queen Mut-em-Ua, the mother of Amen-hetep, her future child, impersonates the virgin-mother, who conceived and brought forth without the fatherhood. The first scene on the left hand shows the god Taht, as divine word or logos, in the act of hailing the virgin queen and announcing to her that she is to give birth to the coming son. (That is, to bring forth the royal Repa in the character of Horus or Aten, the divine heir.) In the second scene the ram-headed god Kneph, in conjunction with Hathor, gives life to her. This is the Holy Ghost or spirit that causes conception, Neph being the spirit by nature and by name. Impregnation and conception are apparent in the virgin's fuller form. Next, the mother is seated on the midwife's stool, and the child is supported in the hands of one of the nurses. The fourth scene is that of the Adoration. Here the infant is enthroned, receiving homage from the gods and gifts from men. Behind the deity, who represents the holy spirit, on the right three men are kneeling offering gifts with the right hand, and life with the left. The child thus announced, incarnated, born and worshipped was the



The Annunciation, Conception, Birth, and Adoration of the Child.

Pharaonic representative of the Aten-sun or child-Christ of the Aten-cult, the miraculous conception of the ever-virgin mother imaged by Mut-em-Ua. (The scenes were copied by Sharpe from the temple at Luxor.) Thus the divine drama was represented humanly by the royal lady who personated the mother of God, with her child in this particular religion.

And here a dogma of "historic personality" may be seen in the germ. Indeed, when the Pharaoh first assumed the vesture of divinity and a doctrine of historic personality for the Messiah could be and was established, Ra was the representative of God the Father and the Repa was a type of God the Son, as heir-apparent for the eternal. The father was the ever-living and the son the ever-coming one. These, in the cult of Annu, were Atum-Ra the father, and Iusa, the Egyptian Jesus, the coming son. The eternal existence of the father was thus demonstrated by the ever-coming of the son. These divine characters of the Ra and Repa, so to say, had become historical in Usertsen First according to a record of the twelfth dynasty. In this the king says of his God, the double Har-makhu, "I am a king of his own making, a monarch long-living, *not by the Father*. He exalted me as lord of both parts; as an infant not yet gone forth; as a youth not yet come from my mother's womb." This was in the character of the unbegotten Horus, the Virgin's child, who had no father (*Records,* vol. 12, pp. 53-4), and who as Har-makhu was earlier than God the Father, Ra. We learn from a still older document that the Son of God may be said to have become historical in Egypt early in the fifth dynasty; that is, as the *Son of Ra.* The earlier Pharaohs were not the sons of Ra, they were Horus-kings. The "Son of Ra" then gave historic personality to the god who was first imaged in the human form of Atum-Iu. Thenceforth the Repa, or heir-apparent, was the representative of that ever-coming son who was the child of Iusāas in the cult of Annu, and who was, in fact, the Egyptian Jesus or Iusa, the coming son in historic personality as the royal representative of Ra.

Another version of the ancient legend that was at length converted into Christian history has recently been discovered in Egypt. This was written in Demotic, but however late the copy, the internal evidence shows that it is an Egyptian folk-tale containing matter of the indefinitely more ancient mythos. That is the all-important point. The story is told of one Si-Osiris, the son of Khamuas, a famous high priest of Ptah at Memphis who was head of the hierarchy of his time, about 1250 B.C. The tale of Khamuas, so far as it goes, is a perfect parallel to the story of the marvellous child that is told in the Gospels, canonical or apocryphal, which contain some portions of the mythos reduced to the status of the Märchen. There was one origin for all—that is, Egyptian. The mythos is the parent of the Märchen, and the unity of the Märchen is traceable to the Egyptian mythology and eschatology—there, and nowhere else. It is the story that had been dramatized and narrated by the Egyptians during many thousand years in the cult of Ptah-Sekari at Memphis; of Aten and of Atum-Iu at Annu, and of Osiris in Egypt generally. Only minds completely crazed or fatally confused

by the current Christomania would suppose that the details of the story, which is as old at least as the cult of Ptah in Memphis, were derived from the "historic" version that was canonized at last as Christian. The Ritual is a permanent reply to all such false assumptions. At least the "Book of the Dead" is not a forgery of post-Christian gnostics.

The folk-tale here is told of Si-Osiris, son of Setme-Khamuas, who was incarnated as the human representative of Horus the divine. It is said of Horus, son of Pa-neshe, *"he being in the shape of Si-Osiris* made an effort of written magic against the man of Ethiopia." Moreover, this Horus comes up from Amenta on purpose to contend against the black art of Hor, son of the negress, and in doing this assumes the shape of the human Si-Osiris. As the translator remarks, "the end of the story shows that Si-Osiris is really Horus, son of Pa-neshe, who had obtained leave from Osiris to revisit the earth."

Setme-Khamuas, the son of Pharaoh Mer-ma-ra (King Rameses II.), took to wife his sister Meh-wesekht, whom he loved devoutly, but they had no child, and their hearts were grieved because of it. The childless wife is spoken with one night, by superhuman visitants, in a dream. They tell her (or words are spoken to the effect) that she shall conceive and bear a child. Khamuas, her husband, is also informed in a dream that his consort, who is called his sister, just as Isis is the sister of Osiris, has conceived and will bear a son. "The child that will be born, he (shall be named) Si-Osiris (Osiris' son); many are the marvels that he shall do in the land of Egypt" (Griffith, *Stories,* p. 43). Meh-wesekht is told that she will find a melon-vine, which shall be to her for medicine, and she is to give of it to Khamuas. Then "she lay down by her husband and she conceived seed of him" (*Stories,* p. 43).

In this account of conception the melon-plant, its gourd or its flower, takes the place of the papyrus, lotus or lily presented to Isis the virgin and to Mary. This is referred to after his birth by the child Si-Horus, who, in speaking of his coming forth, says, "I grew as that melon-vine, with the intent of returning to the body again that I might be born into the world" for a purpose variously described in the different texts. In this he becomes incarnate to combat the power and influence of evil in the form of black magic (*Stories,* pp. 43-65). Si-Osiris is really Horus, the son of Osiris in Amenta. This he leaves to visit earth and become the son of Meh-wesekht, the sister and consort of Khamuas. He says, "I prayed before Osiris in Amenta to let me come forth to the world again. It was commanded before to let me forth into the world. I awoke; I flew right up, to find Setme, the son of Pharaoh, upon the Gebel of On and the Gebel of Memphis, the place of burial in the desert." Si-Osiris, like Jesus in the "history," has the power of suddenly becoming invisible; as it is said, "Si-Osiris passed away as a shade or spirit out from the land of Pharaoh and Setme, his father, nor did they see him" (*Stories,* p. 65). Like the young Jesus in the Gospel (Luke ii. 40), the child grew and waxed strong. The exact words are, "The child grew big; he waxed strong; he was sent to the school. He rivalled the scribe that had been appointed to teach him." "The child, son

of Osiris, began to speak with the scribes of the House of Life (in the temple of Ptah); all who heard him were lost in wonder at him" (*Stories,* p. 44). "Now when the royal Si-Osiris had attained the age of twelve years it came to pass that there was no good scribe (or learned man) that rivalled him in Memphis in reading or in writing that compels"; that is, in uttering the Ur-hekau or mystical words of great magical power. As the translator remarks, it is curious to find that linguistically the tale is somewhat closely related to the new Egyptian of the twelfth century B.C.; that is, to the time of Khamuas, one of the chief characters, as the date of the original document.

But not only in Egypt was the divine hero, the Prince of Eternity, represented by the royal child born heir-apparent to the throne. It was the same in Rome. For instance, the birthday of Augustus Cæsar was hailed in Rome as that of the Messianic Prince of Peace. In a well-preserved Greek inscription of eighty-four lines, in which an ancient account is given of the introduction of the Julian calendar on the birthday of the Emperor Cæsar Augustus, September 23rd, it is written:—

"On this day [*i.e.,* the birthday of Augustus] *the world has been given a different aspect.* It *would have been doomed to destruction* if a great good fortune common to all men had not appeared *in him who was born on this day.* He judges aright who sees in this birthday the beginning of life and of all living powers for himself. Now at last the times are passed when man must regret that he has been born. From no other day does the individual and all humanity receive so much good as from this day, which has brought happiness to all. It is impossible to find words of thanksgiving sufficient for the great blessings which this day has brought. *That Providence which presides over the destinies of all living creatures has fitted this man for the salvation of humanity with such gifts that he has been sent to us and to coming generations as a saviour. He will put an end to all strife and will restore all things gloriously.* In his appearance, all the hopes of the ancestors have been fulfilled. He has not only surpassed all former benefactors of mankind, but *it is impossible that a greater than he should ever come. The birthday of this god* [*i.e., Augustus*] *has brought out the good news of great joy based upon him. From his birth a new era must begin.*"

The Egyptian Repa or the Roman Cæsar was enacting on this earth, approximately, the character assigned to the son of God in the Egypto-gnostic mysteries. The world would have been doomed to destruction but for the rebirth in time of the Messu or Messiah, the Repa or divine heir, who represented the eternal as the child, the ever-coming prince of peace, who is also imaged as the living link which connects and unites the past and future in the present, by means of him who became the representative of the deity on earth, whether in Egypt or in Rome, in India or Japan (Rit., ch. 42, 4, 5). But the man whose coming changed the world, and saved it by renewal, was mythical, and his advent was æonian from age to age, under whatsoever name. Thus, in Rome the Emperor Augustus personalized the coming prince of peace in an historical character.

The repetition of this as Christian legend in the Gospels is no mere replica of "heathen" sentiments, images, types, and phrases. It is a reproduction of the Egyptian astronomical mythology and eschatology in the disguise of a pretended history.

In Egypt the Pharaoh and his son for ages had represented Ra and

the Repa, the divine heir-apparent or the prince. As Egyptian the fatherhood and sonship of the one god were founded on the Pharaoh and the heir-apparent, the Ra and Repa, who constituted the King that never died. The son of God was born as manifestor for the eternal, and the ruler as Pharaoh, emperor or king, was the earthly representative of the God with whose divinity the new historical ruler was invested as the Anointed, the Repa, the Prince, the Cæsar, the Mikado, the Cyrus, or the Christ. This birth of the eternal in time was astronomical. But it was humanized for the birthday of Amen-hetep in Egypt, for Alexander in Greece, and for Cæsar-Augustus in Rome before the era that was designated Christian. The virgin-mother in mythology, and there never was any other, is she who made her proclamation in the Temple of Neith at Sais that she proceeded from herself and bore the child without her peplum being lifted by the male. The myth reflects the matriarchate from a time when the fatherhood was not yet individualized. The mother with child, the great or *enceinte* mother, is at the head of the Kamite Pantheon as the mother of life and a figure of fecundity. This type of the mother and child retains its position in the Christian iconography when the child Jesus, like Kheper, is exhibited in the Virgin's womb surrounded by the seven spirits as doves (Didron). The mother with her child *in utero* or in her arms was indefinitely earlier than the typical father and son whose worshippers were opposed to the more primitive representation of nature. Horus, at first, is the child of Isis only, with Seb as putative or foster-father, who was not the begetter.

Thus the mother might remain a virgin. Horus, the child, was an image of the god, made flesh in human guise. He is the mortal Horus, very imperfect, sometimes sightless, at others a cripple, but divine; the divine victim in a human shape, which was now the manifesting mask of the deity or superhuman power, instead of the totemic zoötype. And naturally the divine child thus humanly featured involved the mother of the god in a human effigy. The child assigned to the earth-father Seb = Joseph is Horus up to twelve years of age, and then he passes from the mortal sphere.

A virgin mother in the ancient wisdom is she who was fecundated by her own child as bull of the mother in the moon, in the earth, or in other phenomena that were at first entirely non-human. But the doctrine survived when the divinized mother and her child were rendered anthropomorphically. Thus the gnostic Jesus in the *Pistis Sophia* says, "I found Mary, who is called my mother, after the material body; I implanted in her the first power which I had received from the hands of Barbêlô, and I planted in her the power which I had received from the hands of the great, the good Sabaoth" (Mead, B. I, 13). That is in the character of the mythical child who fecundates his own mother. And here the overshadowing of Mary by "the power of the Most High" (Luke i. 35) is suggestive of another overshadowing of the Virgin who conceives. This is described in the magic papyrus (*Records of the Past,* vol. 10, p. 141) as a "concealment" of the mother in the process of generation.

"On Horror's head horrors accumulate" in manufacturing history from the mythos. Horus, the fatherless, was the fecundator of his own virgin mother, but neither as the human Horus nor the divine

Horus was it presented that he was other than the typical figure in a mystery, or that the doctrine came the human way. Jesus in the same character, called the Mamzer ממזר by the Jews, is the same fatherless fecundator of the virgin mother when the two are Jew and Jewess. To the truly religious sense this is a most profane parody of the sacred Osirian drama. Thus the fragments of a great complex in dogma and doctrine were collected together in relation to the conception of the Messianic child. First, the virgin mother was the insufflator of a soul. Secondly, there is a begettal in which the offspring fecundates the mother—this of course is in the mythical representation. Thirdly, according to Matthew, the divine child was *either* conceived or begotten of the Holy Ghost.

It is the type that tells so many secrets of the non-historical beginnings: and nothing has been bottomed, nothing could be fundamentally explained with the Egypto-gnostic wisdom still unknown. The dove that laid the egg is pre-eminent as a type in the conception and the birth of Jesus. At first the insufflating spirit of life, whether called holy or not, was female. This was demonstrated by the Mother-nature. In the Gospels the Holy Spirit as female suffices for the miraculous conception of the child-Jesus who is generated without a father. But *Pistis Sophia* witnesses that the gnostic Jesus proceeded from the father in the likeness of a dove. And that the mystery of all mysteries, the first and final mystery, was this of the dove, considered to be the bird of God the Father. By this means the Holy Spirit is portrayed as male, whereas according to the secret wisdom the dove had been a female type of spirit from the first. The gnosis was so ancient as Egyptian that the dove had been succeeded by the hawk as the bird of Ra, the Holy Spirit as male. The hawk was now the symbol of the father and the son, that is, of Ra and Horus. Whereas the dove as mother-bird was primary. The female nature of the mystic dove is also shown by its co-type the pigeon, still employed in modern slang as a survival of sign-language. Thus the earliest human soul was insufflated by the mother, and the mother divinized was represented by the Dove, the bird of soul when soul was first attributed to female source. Lastly, the same bird was given to the Holy Spirit as God the Father, and as a type of the Trinity consisting of Father, Son and Holy Spirit, with the mother veiled and hidden by the dove. It may be noted in passing that the dove was not necessarily a type of sensual desire although it became associated with Venus in Greece. There was nothing licentious in Hathor or Iusāas. The earliest Venus was a personification of the *enceinte* mother, not a goddess Lubricity provocative of lust, but in all simplicity and seriousness a type of tenderest maternity. The dove had been the bird of Hathor as the insufflator of a soul of breath. In this character it is portrayed with brooding wings extended on the bosom of the mummy as quickener of the spirit for a future life. On the tomb of Rameses IX. the dove appears in place of the hawk as a co-type of Horus at the prow of the solar boat. Also, in a statuette of the 19th dynasty there is a human-headed dove which takes the place of the hawk as a zoötype of the soul. It is seen hovering over the bosom of a mummy. The divine Horus rises again in the form of a dove, as well as in the shape of a hawk. "*I am the*

Dove: I am the Dove," exclaims the risen spirit as he soars up from Amenta, where the egg of his future being was hatched by the divine incubator (Rit., 86, 1). Here the bird of Hathor is also the bird of Ra, and thus the dove became the bird of the Holy Spirit, female in the mother, and male in the divine child Horus, and finally in the Father. In the Councils of Nice and Constantinople, the fathers condemned Xenora, who derided the imaging of the Holy Spirit by the dove. And to show how the type will persist, in *The Catholic Layman* for July 17th, 1856, there is a Papal picture of the Christian Godhead that was extant in that same year, as the trinity of the Father, Son and Holy Spirit. In this, God the Father and God the Son are represented as a man with two heads, one body and two arms. One of the heads is like the ordinary pictures of Jesus, or Serapis, the other is the head of an *old man* surmounted by a triangle. Out of the middle of this figure is proceeding the Holy Ghost in the form of a dove (*Catholic Layman,* July 17th, 1856).

The dove, then, as an emblem of the Holy Spirit, also shows the gnostic nature of the beginnings in the Gospels termed Canonical. "Now the birth of the Christ was on this wise. When his Mother Mary had been betrothed to Joseph, before they came together she was found with child of the Holy Ghost," or, as rendered in sign-language, with the dove as emblem of the Holy Spirit. Hence, in the Iconography, child-Jesus is represented in the Virgin's arms or womb, surrounded by the seven doves as symbols of the Holy Spirit (Didron, fig. 124).

We might say that the dove of Hathor-Iusāas came to Rome on board the papyrus-boat, in which the mother Isis crossed the swamps to save her little one from the pursuing dragon (Plutarch, *Of Isis and Osiris,* 18). For the papyrus-boat is obviously the bark of Peter in the Roman Catacombs (Lundy, *Mont. Christ,* fig. 139). Iusāas, the mother of Iusa = Iusu, the Egyptian Jesus, was a form of Hathor-Meri, and was brought on in the cult of Rome as Mary, the mystical dove and mother of Iusu, now believed to have become historical. A dovecote was the dwelling where she brought him forth in Rome. As Cyprien Robert says, "The first basilicas, placed generally upon eminences, were called *domus columbœ,* dwellings of the dove, that is, the Holy Ghost" (Didron, 1, 439, Eng. tr.).

Now Atum was the holy spirit in the eschatology of Annu; the first who ever did attain that status in theology. His consort was Iusāas, who, in the character of Hathor, was the female holy spirit, as the dove. Their child was Iusa, the Egyptian Jesus. This was he who says, on rising from Amenta as a spirit, "I am the dove, I am the dove" (The "Menat." Rit., ch. 86). Thus, the gnostic mystery of the dove is traceable to Atum as the holy spirit, and to Iusāas-Hathor as the Mother of the Coming Son (Iusa), he who emanated from them as the dove. This mode of incarnation is followed by a second descent of the holy spirit in the baptism of Jesus. "Lo, the heavens were opened unto him, and he saw the Spirit of God descending as a dove, and coming upon him; and lo, a voice out of the heavens saying, This is my beloved son in whom I am well pleased." Thus, the child that was conceived of the virgin in the first descent of the spirit is authenticated as son of the father at the time of the second

descent of the holy spirit as the dove. And this, as Egyptian, is the doctrine of the dual Horus, who was born of Isis, the virgin, and afterwards begotten in spirit as the beloved son of Ra, the holy spirit. Jesus when *mothered* by the virgin-dove, whether at On or Bethlehem, is Iusa the coming child of Hathor-Iusāas; and Jesus when authenticated by the bird from heaven is Iusa as the son of Atum-Ra, the holy spirit who is *fathered* by the dove. This fatherhood of Jesus in his baptism is vouched for by the writers of the Canonical Gospels. And in "the Gospel according to the Hebrews," Jesus speaks of His "Mother, the Holy Ghost." He says, "the Holy Spirit, my mother, took me and bore me away to the great mountain, called Thabor." Which can be understood as a saying of Iusa, the Egyptian Jesus.

Iusa of Annu went to Rome as Ichthon of Annu. Jesus went to Rome as Ichthus, the fish. The black Iusa went to Rome as the Bambino. He went to Rome as the ass-headed Iu, and also is the dove as bird of resurrection in the Catacombs. He is found there in the several characters of Horus, Serapis, Mithras, and under various types. But nowhere is the "historic" personage discoverable, living or dead, in subterranean Rome.

According to the Osirian eschatology in the Ritual, Horus, the son of God, was with his father in heaven before he descended to our earth as the bringer of peace and goodwill (hetep) to men. In coming forth from heaven, he is said to reveal himself by disrobing himself to present himself to the earth. He issues forth as Horus, the son of Isis, the child of the Virgin Mother, saying, "I am Unbu." That is, "I am the Branch." He also describes himself as the mortal Horus who was born blind and dumb in "the abode of occultation," En-arar-ef (Rit., ch. 71). Jesus is born at Bethlehem, in the house of bread. Horus comes forth in Annu, the place of bread. The vesture of Horus is girt on him by Tait, the goddess of food. This answers to the swaddling-clothes in which the child was wrapped when the mother laid him in a manger. Offerings were made to the child who is received by the worshippers with "bendings of the head in Annu" (Rit., ch. 82). The reason why the divine child should be born in a manger is not because there was lack of room in the inn, but because the child had been previously born as a lamb or a calf before the type was humanized, and when the crib, or manger, was the earliest cradle of the little one. The birth of the babe in a manger was anciently exhibited in Egypt, and the origin is traceable to-day. The mother can be identified with the cattle-shed and the manger. For instance, Hathor was the hat or hut; Nephthys is the house; Isis, the seat; the old first mother Apt was the crib; and Apt the crib is also the manger which was a type of the cattle-shed when her offspring was a calf. The Apt was the birthplace when this was the womb of Apt, the water-cow. The name was then applied to the manger, the crib, the hold of a vessel, and to the city of Apt, or Thebes, in Egypt, which is the city of the manger by name. The child born in a manger or Apt = crib is the wise way of showing a continuity of type which survived in Egypt down to Ptolemaic times. The child was incarnated to live and eat the bread of Seb = Joseph beneath the tree of Hathor—one of whose names is Meri. In various legends, the child was brought forth beneath the tree, and in our ancient carols the tree, as a cherry-tree,

bows down for Mary to eat of its fruit at the command of the child, who is yet in the mother's womb. The oblations offered in Tattu and the adorations made in Annu are the same as in the story of the Magi, who bring their presents and bow down before the babe in Bethlehem. This rebirth is referred to in the tale of Sanehat: "Thou shalt see thyself come to the blessed state, they shall give thee the bandages from the hand of Tait, the night of applying the oil of embalming" (*Egyptian Tales,* p. 114, Petrie); where the making of the Karast-mummy is a type of the birth of the Christ or Anointed. Horus comes to record the words of God the father with his mouth; the same mouth that draws to it the spouse of Seb as wet-nurse for the child. Like Jesus in the Christology of John, he is the Word made flesh; and the spouse of Seb is the prototype of Mary, the spouse of Joseph, who is portrayed as the suckler of Jesus in the Christian version of the legend. At his coming there are cries of adoration in Suten-Khen, the royal birthplace, and of exultation in An-arar-ef, the city of the blind. The whole cycle of the gods is filled with satisfaction at seeing Horus inherit his throne to rule over the earth. There are bendings in Annu where the different generations of the Rekhet, the Pait, and the Hamemmat bow down before him. The evil Sut is filled with consternation at what has taken place. This reception of the child in Annu, the house of bread, as a celestial locality, is the prototype of the jubilation heard in Bethlehem when, "Suddenly there was with the angel a multitude of the heavenly host praising God" (Luke ii. 13). These are the acclamations uttered in Annu, on the divine babe making his appearance there (Rit., ch. 125), and being declared the heir of Seb, the god of earth, from whom he issued in the character of Iusa, the child of Iusāas. At his advent Horus says the gods come to him with their acclamation, and the female deities with jubilation, when they see him. Horus, in the litany of Ra, is called the son of Ra, proceeding from Tum. "He has placed your offerings before you; he accords you the favour of receiving your portion as his father Ra commanded. He is his darling. He is his descendant upon the earth." "Show the way to his spirit. Show him his dwelling in the midst of the earth." What we may term the human history of Horus is passed in the earth of Seb, his foster-father on earth, whose bread he eats, and in whose house he dwells with Isis, the virgin mother. There is neither date nor history of Horus betwixt the age of twelve and thirty years. The child-Horus quits the house of Seb and the virgin to reappear in the house of his father Osiris in the earth of eternity. This will explain why the youthful Jesus leaves his mother and his earthly father Joseph to be about his heavenly father's business when he is twelve years of age. Also, this fact in the mythical representation will account for there being no further mention of Joseph in the Gospels after the journey to Jerusalem (Luke ii. 43, 50). Seb ceases to be the foster-father and protector of Horus, who disappears from the earth of time (or Seb) to reappear in the earth of eternity.

The infant Horus was suckled by Isis in solitude. She is said to have nursed him in secret. No one knew the hiding-place, but it was somewhere in the marshes of Amenta, the lower Egypt of the mythos. As an earthly locality, the place where Isis hid herself to suckle her

child was identified in the marshes of the Delta. This part of the programme is fulfilled in the Gospel according to Matthew, and there only, by the flight into Egypt. So soon as the babe was born, "an angel of the Lord appeared to Joseph in a dream, saying, Arise and take the young child and his mother, and flee into Egypt." And the child was there until the death of Herod, "that it might be fulfilled which was spoken by the Lord, through the prophet, saying, Out of Egypt did I call my son" (Matt. ii. 13, 16). The child of the mother had to be taken down into Egypt in order that the Son of God might be brought up out of it, and for the mythos to be fulfilled as biblical history.

At the birth of Horus the life of the young child was sought by the evil Sut. The mother was warned of the danger by Taht, the lunar god, called the great one. He says to her, "Come, thou goddess Isis, hide thyself with thy child"; and he tells her it is well to be obedient. She is to take the child down into the marshes of lower Egypt, called Kheb, or Khebt. There, says Taht, "these things will happen: his limbs will grow; he will wax entirely strong; he will attain the dignity of prince of the double earth, and sit (or rest) upon the throne of his father." Then the child and mother make their way to the papyrus-swamps. It is said that the plants were so secret that no enemy could enter there. "Sut could not penetrate this region, or go about in Kheb." Nevertheless the child was bitten by the reptile, as the story is rendered in the sorrows of Isis, the pre-Christian *mater dolorosa* (Budge, *The Gods of the Egyptians,* vol. ii., ch. 14). "Horus in Kheb" (Egypt) was a title of the divine child. Kheb was in the north of Egypt, and it was there that Horus passed his early days, and was reared in secret by his mother Isis. Horus lands upon the earth of Seb at eventide. He sits upon the seat of Ra, which is on the western horizon, and receives the offerings upon the altars. He says, "I drink the sacred liquor each evening, in the form of the lord of all creatures" (Rit., ch. 79). The descent of Horus, as a child, to earth was daily or yearly according to the mythos. Every night the sinking sun was received by the mother in the breeding-place, or Meskhen, of the western mount, where she prepared him (or he her) for his new birth daily in the East. The point at which the god descends to earth at evening is well portrayed in the oblong zodiac of Denderah. In this the child-Horus is seated *on the mount* of the western equinox in the sign of the Scales. The sign of the Scales, Makhu, was once the sign of the autumn equinox, and at that point child-Horus touches earth for his descent from heaven. In this sign the child is portrayed sitting on the mount in the disc of the full moon. As seen by night, the mount of earth, or the horizon, is the mount of the ecliptic, the meeting-point of earth and heaven. The full moon is the mother who is Virgo in the previous sign, and in the sign of the Scales she has brought forth the child.

In the Gospel of pseudo-James (ch. 22) it is John, the child of Elizabeth, who is sought for by Herod. "And Elizabeth groaned and said with a loud voice, Mount of God, receive a mother with her child. And suddenly the mountain was divided, and received them. And light shone through to them." It is *the same story* of the mother and child when applied to the infant John instead of Jesus.

The opening of the mount is in the equinox, and it is there the pursued ones attain safety by entering the earth to escape from Apap, the devouring dragon. Seb is the Egyptian Joseph, as consort of Isis, the earth-mother and foster-father of the child; and at this point in the western equinox where Horus enters the earth or the earth-life, Seb, as god of earth, takes charge of the child and mother to convey them on the way to the lower Egypt of Amenta.

Going down into Kheb or lower Egypt, as rendered in the Ritual, is descending to the secret earth of Amenta, where the mother hid her infant in the marshes, when they were pursued by Sut, otherwise the crocodile. Now it is related in the Gospel of pseudo-Matthew (ch. 18), that when Joseph and Mary were on their way to Egypt with the child-Jesus they came to a certain cave, and "Behold there suddenly came out of the cave many dragons, seeing which the youths cried out with excessive fear. Then Jesus descending from the mother's lap stood on his feet before the dragons, and they adored Jesus." In this scene, Jesus saves his father and mother from the dragons, which obey him; and the dragons we may consider to be crocodiles in accordance with Hebrew use and wont. In the Ritual, there is a chapter on repulsing the crocodiles in which Horus saves his father from the four crocodiles (these are eight in the Turin text of the Ritual). "I am the one," he says, "who saves the great one from the four crocodiles. I am the one who delivers his father from them." "I am the one who cannot be overthrown by the principles and powers of evil" (Rit., ch. 32), or, as it is otherwise rendered by Renouf: "O son who conversest with thy father, do thou protect this great one from these four crocodiles. I know them by their names and their way of living, and it is I who protect his own father from them." He orders the crocodiles to go back, one by one, to their quarters, and they obey him with docility. Ra has given him possession of lower Egypt, in which the living are destroyed, and the crocodiles or dragons of the waters do not triumph over him (ch. 32, 9). Coming, as Horus, to make ready the horizon, he repulses the crocodiles of darkness (ch. 136, 8, 9). The dragons of a "certain cave" that is found upon the way to Egypt are an Egypto-gnostic version of the crocodiles of Amenta in the Ritual. Thus, the animals in attendance on the child-Jesus in the apocryphal Gospels are witnesses for the child-Horus. Horus, as the youthful sun-god on the horizon, is accompanied by the two lions, Shu and Tefnut. He is attended by the two lions. He is lighted in their recesses by the two lions (ch. 3, 1, 2). The power of two lions is represented by the head-dress of Horus. He is strengthened by the double force of the two lions. He arrives each day in the dwelling of the two lions (ch. 78, 20-22), with the two lions who are his protectors. It is also said of the Osiris, "He is furnished with two lions" (ch. 144).

The lions are likewise in attendance upon Jesus in the Gospels of the Infancy. The lions adored him, and kept him company in the desert. They walked along with the child; bowed their heads before him, and showed subjection by wagging their tails (Gospel of pseudo-Matthew, chs. 19 and 35).

The "apocryphal" Gospels are not a mere collection of "foolish traditions" or fables forged or invented to supply an account of that

period in "our Lord's" history, respecting which the accepted Gospels are almost silent. They are *disjecta membra* of the original matter; the mythos reduced to the state of Märchen; the story of the miraculous child told as a folk-tale which was at last repeated as a history in the Gospels with matter like the above omitted because it was too naturally incredible, and could not be utilized by the most desperate expedient of miracle.

When, or where, the mythos was no longer interpreted astronomically, from lapse of the necessary knowledge, the folk-tales and legendary lore began to take the place of the ancient wisdom that was scientifically verifiable. Celestial localities were made geographical. The descent of the little sun in the lower hemisphere is described as the journey of the child-Horus into lower Egypt, accompanied by the Virgin Mother and Seb, or Joseph, the earthly father. It is observable that in an Egyptian planisphere, according to Kircher, the god Seb is figured, on a large scale, in the Decans of Scorpio, with the symbolic goose of earth upon his head. This, at one time, marked the western equinox; the point at which the earth of Seb, or the mountain, opened to protect the mother and child, when they sought refuge from the dragon, the scorpion, or serpent that stung the infant on the way to Egypt in the nether earth, and where "earth helped the woman" (Rev. xii. 16) in her flight.

The origin of the "Holy Family" can be traced to this initial point of the journey down to Egypt. The moon at full was the mother with the child who rode upon the ass attended by the old man Seb. This was the "woman clothed with the sun and the moon under her feet, and upon her head a crown of twelve stars," who was persecuted by the crocodile of darkness. At the autumn equinox the Apap-reptile reared its loathly form from out the abyss to pursue the mother and destroy her Babe. But the earth opened and helped the woman, or Seb protected her as foster-father to the child of light. According to the astronomical mythos, the Pool of Putrata, or lake of darkness, lay upon the western side of the mount. This was the habitat and lair of the dragon, "eternal devourer is its name" (ch. 17, 40, 44). Here the reptile lurks and watches the "bight of Amenta" for its prey. With wide-open jaws of the crocodile it swallows the sinking stars (in the mythos), and the souls that fall into darkness (in the eschatology). Above all, the dragon of darkness lies in wait for the virgin mother and her forthcoming child, who is the saviour of vegetation and preserver of the light. The journey into Egypt can be followed a little further in the Gospels of the Infancy. The Arabic Gospel says the mother and child remained three years in Egypt, and the Lord Jesus wrought very many miracles in Egypt, which are not found written either in the Gospel of the Infancy or in the perfect Gospel (Cowper, H. B., *The Apocryphal Gospels,* p. 191). The child-Jesus in Egypt is the child-Horus in Egypt, and the traditions of Horus have been assigned to an "historic" Jesus. "These," as Wiedeman puts the cart before the horse, "have affected a series of Coptic texts which, in making use of the well-known apocryphal account of Christ's journey through Egypt as a child, describe the triumphal march of the Saviour along the valley of the Nile, and relate how he drove his foes from place to place,

destroying them as he went" (*Religion of the Ancient Egyptians,* p. 77, Eng. tr.).

According to the Gospel of pseudo-Matthew, the Holy family, fleeing from the murderer Herod, came into the borders of Hermopolis and "entered into a certain city of Egypt which is called Sotinen." Nothing has been made of this statement geographically. But Sotinen evidently represents the Sutenhen (earlier Suten-Khen) of the "Book of the Dead" (ch. 17). This is a celestial locality of great importance to the legend of Horus in Kheb. In "the childhood of Jesus, according to Thomas," one year is thus accounted for. "Now when they had come into Egypt they found a lodging in the house of a certain widow, and they lodged one year in the same place" (ch. i). It may be remembered that in one of her characters Isis is the widow of the dead Osiris. In a small papyrus now at the Louvre there is an incantation against the evil serpent that stung the infant, in which the goddess Isis is the speaker. She says, "I am Isis the widow, broken with sorrow" (Deveria, *Catalogue des Manuscrits Eg. Du Louvre*). Isis is the original widow who has an only son, and it is she who seeks the lost Osiris, and brings him to rebirth as Horus, her child, in the house of the widow. In the Kamite version of the journey into Egypt the *Herrut*-reptile takes the place of Herod, and the child-Horus is bitten by the serpent, though not stung to death. This event occurred when Isis was about to go down into Egypt for the safety of her child. M. Revillout (in 1881) described a Demotic papyrus at Leyden, which gives an account of the attack made on Horus by the serpent. This text corroborates the statement of Plutarch and Aristides (*Apology,* par. 12) that the scene of the serpent's attack was in Syria. It occurred when Isis was about to go down into Egypt, for Horus, the divine heir, to take possession of his father's kingdom. When Isis and the child were setting out, Horus began to weep and cry because the serpent had stung him (*Proceedings of the Society of Biblical Archy.,* May, 1892, p. 372). Isis protects her child and heals his wound. This is the journey of the virgin mother from Syria down into Egypt, as represented in the mythos. The massacre of the Innocents is a common legend. In the Jewish traditions there is a massacre of the little ones at the time of Moses' birth, in which the Pharaoh plays the part of the monster Herod. So universal was this murder that no distinction was made betwixt the children of the Egyptians and the Jews. On the day that Moses was born the astrologers told Pharaoh they had seen in the stars that the deliverer of the Jews had been born that day, but they could not tell whether his parents were Egyptian or Jewish. Therefore Pharaoh kills not only all the Jewish boys born that day, but also all the Egyptians (for authorities see *Proceedings of the Society of Biblical Archæology,* December 4, 1888). It is the old, old story of the child that was born to be king in defiance of all obstacles.

The origin of the innocents that were massacred by the monster Herod can be traced in accordance with the ancient wisdom. A primitive soul of life was derived from the elements; the soul of Shu from wind or air; the soul of Seb from the earth; the soul of Horus, son of Ra, from the sun, which became the supreme source of the

elemental souls that preceded a human soul. When the solar force was looked upon as the highest soul of life in nature, the souls of future beings were considered to be emanations from the sun as a source of life in external nature that was superhuman. This gave rise to the class of beings known as the Hamemmat, which originated as germs of soul that issued from the sun. They are described as circling round the solar orb in glory. The word hamemmat signifies that which is unembodied or not yet incorporated. We might say the hamemmat were pre-existing souls when souls were derived from the elemental forces in the germ, and the highest of these was solar. They are the germ-souls of future beings which originate as children of the sun portrayed in a human form. As offspring of the sun, they are called the children of Horus, who, as the child-Horus, is one with them; and if they can be destroyed in the germ, or, as the Ritual has it, in the egg, the devourer of souls may succeed in slaying the divine heir himself, who is destined to bruise the serpent's head and win the victory over all the powers of evil as the lord of light and link of continuity of life. Being at enmity with the sun, the reptile of darkness seeks to devour the new-born child of light. For that purpose he lies in wait till the woman clothed with the sun shall bring forth. He seeks the life of the young child-Horus, and other lives are involved in taking this. For Horus is the head of the solar race, the hamemmat or future beings that issue from the Eye of the sun. These future souls are called the "issue of Horus." They are the Innocents of the legend that are supposed to suffer, whereas the child of light, the divine offspring of the solar god, is sure to escape from the coils of the monster who has been rendered anthropomorphically as the ruling tyrant—the monster Herod in a mortal guise. Thus, if any little children were murdered by the Apap-monster, the dragon of darkness, these would be the offspring and issue of the solar disk in the domain of physical phenomena—little ones that were neither human nor spiritual beings, but the seed or germs of souls about to be. The parallel to the slaughter of the innocents can be traced in what is termed "the slaughter which is wrought in Suten-Khen"; that is, in the khen or birthplace where the young child-Horus was reborn as the royal Horus. Each one of the manes or the "younglings of Shu" had to pass through this place of rebirth where the Herrut-reptile lay in wait. Chapter 42 is the one "by which one *hindereth the slaughter which is wrought in Suten-Khen*." Here the manes speaks in the character of Horus the babe. "I am the babe" is said four times. As human manes, he is one of those who may be destroyed, but is safe so far as he has become assimilated to Horus. He tells the reptile, the herrut = Herod, that he is not to be seized or grasped by him, and that neither men nor gods, neither the glorified nor the damned can inflict any injury on him who is Horus the divine child, born and bound to fulfil his course as the ever-coming One, who "steppeth onward through eternity" (ch. 42). Sotinen, "a certain city on the borders of Hermopolis," is the dreaded place in Amenta, where the slaughter of the innocents was periodically wrought. The would be destroyer of the child is addressed in one of his reptile-forms, "O serpent Abur!" (the name rendered "great thirst" is

equivalent to that of the dragon of drought), thou sayest this day "the block of execution is furnished (Rit. ch. 42), and thou art come to contaminate the Mighty One." In another chapter Horus exults that in making his descent to the earth of Seb for putting a stop to evil *his nest is safe*. "Not to be seen is my nest. Not to be broken is my egg. I have made my nest on the confines of Heaven" (Rit., ch. 85). He rejoices on account of his escape from the slaughter of the innocents which followed his descent into the earth of Seb. Thus in the Osirian mythos the child-Horus was with the widow in Suten-Khen, and in the Gospel of the Infancy it is the child-Jesus with the widow in Sotinen.

THE EGYPTO-GNOSTIC JESUS.

On one line of its descent the Jesus-legend was brought on to Rome from Egypt by the mystery-teachers whom we term Egypto-gnostics, and whose Jesus was no Word-made-flesh in one historic form of personality, either at Nazareth or at Bethlehem, but was absolutely non-historical. One of the most important of all the written gnostic remains is the *Pistis Sophia.* And whether we look on this as the work of Valentinus or another, it continues the Jesus-legend from the Egyptian source, and constitutes a further link betwixt the genuine mythos and the spurious history.

These books of Ieou are the books of Jesus, like the "Wisdom of Jesus" in the Apocrypha and the lately discovered "Sayings of Jesus," that is, when the only real Jesus has been discovered in Iusa the son of Iusāas, he whose Jewish name is Ieou, Iao or Iah, as derivatives from Iu, in Egyptian. The two books of Ieou are said to contain the Mysteries, the first being the lesser, the second the greater mysteries, as the *Pistis Sophia* carefully explains. Here we reach the Egyptian rootage of the Jewish Ieou, whom the *Pistis Sophia* calls "Ieou the first man, the legate of the first order" (p. 333). Now as Atum was the first man, the created man, who under one of his names was Iu, the Egyptian Jesus, this also tends to identify the Egypto-gnostic Ieou with Iu-em-hetep, the author of the Sayings and the books of wisdom which included the books of Ieou. One of the two books had the general title of *The Book of the Great Logos, according to the Mystery,* an equivalent for the Logoi or Sayings of Jesus, which were Christianized as the *Logia Kuriaka* or Sayings of the Lord, and on which the canonical Gospels were eventually founded.

Pistis Sophia, like the Ritual, is mainly *post-resurrectional,* with the briefest allusion to the earth-life. It begins with the after-life in which Jesus has risen from the dead, like Amsu the good shepherd. It opens with the resurrection on the Mount of Glory, the same as the Ritual. The localities, like those in the Egyptian book, are not of this world. They are in the earth of eternity, not in the earth of time. *Pistis Sophia* begins where the Gospel story comes to an end. Jesus rises in the Mount of Olives, but not on the mount

that was localized to the east of Jerusalem. The Mount of Olives, as Egyptian, was the mountain of Amenta. It is termed Mount Bakhu, the Mount of the Olive-tree, when the green dawn was represented by this tree instead of by the sycamore. Mount Bakhu, the Mount of the Olive-tree, was the way of ascent to the risen Saviour as he issued forth from Amenta to the land of spirits in heaven (Rit., ch. 17). So when the Egypto-gnostic Jesus takes his seat upon the Mount of Olives or the Olive-tree, he is said to have "ascended into the heavens" (*Pistis Sophia,* Mead, G. R. S., whose version is the only one in English: London, 1896). Jesus "descended into hell," according to the Christian creed. This forms no part of the Gospel-legend, but we find it in the Book of the Dead; also in *Pistis Sophia.* Hell or Hades in Greek is the Amenta, as Egyptian. Horus descends into Amenta, or rather *rises* there from the tomb, as the teacher of the mysteries concerning the father, who is Ra the father in spirit and in truth. This descent into the under-world is spoken of by Horus in the Ritual (ch. 38). He goes to visit the spirits in prison or in their cells and sepulchres. Those "who are in their cells," the manes, "accompany him as his guides." His object in making this descent is to utter the words of the father in heaven to the breathless ones, or the spirits in prison. The passage shows the speaker as the divine teacher in two characters on earth and in Amenta. Speaking of Ra, his father in the spirit, Horus says, "I utter his words to the Men of the present generation," or to the living. He also utters them to those who have been deprived of breath, or the dead in Amenta. So in the *Pistis Sophia* the gnostic Jesus passes into Amenta as the teacher of the greater mysteries. As it is said of his teaching in this spirit-world, "*Jesus spake these words unto his disciples in the midst of Amenta*" (p. 394, Mead). Moreover, a special title is assigned to Jesus in Amenta. He is called Aber-Amentho. "Jesus, that is to say Aber-Amentho," is a formula several times repeated in *Pistis Sophia.*

According to the Ritual, a glorious "vesture" is put on in the place where the human soul becomes eternized or is made immortal. This is represented in the mystery of Tattu, where the body-soul in matter (Osiris) is blended with the holy spirit Ra; the female with the male (Tefnut with Shu), or Horus the child of twelve years with Horus the adult of thirty years. The transaction occurs on the day that was termed "Come thou to me" (Rit., ch. 17). This call is reproduced in the *Pistis Sophia* as "Come unto us" on the day of Investiture, when Jesus puts on the divine vesture in his character of Aber-Amentho, or Lord over Amenta, a title which identifies the Egypto-gnostic Jesus with Horus in Amenta. The call is made to him by the attendant spirits, "Come unto us, who are thy fellow-members"; "Come unto us, for we all stand near to clothe thee with the first mystery (that of the father) in all his glory"; "Come therefore quickly, that thou mayst receive the full glory, the glory of the first mystery," the mystery of God the father (*P. S.,* 16-19).

The *Pistis Sophia* is a book of those Egypto-gnostics with whom the Father-God is Ieou = Ihuh, and God the son is Iao=Iah (*P. S.,* B. 2, 192, 193, Mead). It contains an Egypto-gnostic version of the mysteries, astronomical and eschatological.

Relics of the ancient wisdom have been piously preserved in this, the most important of all the gnostic remains, *i.e.,* for the purpose of establishing a link betwixt the Egyptian origins and the canonical Gospels, and for showing how the "History" was concocted. The Jesus who is teacher of the twelve in *Pistis Sophia* is the Egypto-gnostic Jesus who had been from of old the ever-coming son of the eternal father, whom we trace by nature and by name as far back as the time of Ptah in Memphis. This is the Jesus, or the Horus, of the Egyptian mysteries, and not of any Judean biography. In the religion of Atum-Ra the names of Horus and of Iu or Jesus were employed to denote the same character, and both names were continued for the one type by the Egypto-gnostics. The gnostic Jesus is the son of God who had been with the father from eternity. Hence it is he alone who knows the father and is able to expound the mystery of his nature to the Twelve. This is the first, great and only ineffable mystery, which is before all others and embraces all the rest. Jesus proceeding from the father as a spirit, divine in origin, impersonates the soul that became incarnate in the human form. The great primordial and ineffable mystery, from which the others radiate, and in which the total twenty-four revolve as the central source of an eternal evolution and involution, is the mystery of God the father becoming God the son. God the father is the holy spirit represented by a bird. This bird in the Egyptian symbolism was the hawk, or dove. In the gnostic version it is the dove. One chief difference between the two birds is in the dove being a type of the mother and child, whereas the hawk was the bird of the father, Ra, and the son; the holy Spirit, and Horus the son of the father. In the *Pistis Sophia* the son proceeds from the father in the likeness of the dove where Horus proceeded from the hawk-headed Ra in the likeness of a hawk. Under whichever type the duality of the father and son was indicated by one bird as symbol of the God in spirit, who was over all the powers which had been (elemental or astronomical) rulers in the realms of matter from the beginning.

The gnostic Jesus utters the Sayings or *Logia Kuriaka* on the mount, and is also the revealer of the greater mysteries of Amenta. According to the *Pistis Sophia,* when Jesus expounded the greater mysteries to the twelve it is said "Jesus spake these words to his disciples *in Amenta"* (Books of the Saviour, *P. S.,* 394, Mead). He had previously taught the lesser mysteries to the twelve disciples in the life on earth. It is the same with Jesus as with Horus in Amenta. When Horus passes from the life on earth he rises from the tomb wearing the double feather and wielding the whip as his sign of sovereignty. He is Amsu-Horus, Lord of Amenta. This is the title of the gnostic Jesus, who is designated "Jesus, that is to say Aber-Amentho"—which we take to be Jewish-gnostic for Jesus, the mighty or great one, who in his resurrection is the Lord or Master over Amenta (Books of the Saviour, *Pistis Sophia,* 358, Mead). And Jesus "Aber-Amentho" is an Egypto-gnostic equivalent for Osiris "Khent Amenta."

The mysteries of Amenta, as in the Book of Revelation, are more or less repeated in the mysteries of *Pistis Sophia* which contains sufficient data to identify a gnostic version with the Kamite original.

There are twelve divisions in Amenta corresponding to the twelve hours of darkness. Twelve gates or doors successively enclose twelve sections of space, and the doors are guarded by twelve serpents, one serpent "to each door." These twelve divisions of the nether regions are repeated in *Pistis Sophia* as twelve dungeons of infernal torment. The surrounding gloom is represented by the Apap-dragon of darkness. As it is said, "the outer darkness is a huge dragon with its tail in its mouth" (B. 2, 320). There are twelve rulers or guardians to the twelve dungeons who take the place of the Egyptian twelve serpents (*Book of Hades, Records,* vol. 10). They have the faces of serpents, dragons, basilisks, crocodiles, cats, vultures, bears and other beasts; for, as it is said of the rulers of "these twelve dungeons which are inside the dragon of outer darkness," "each hath a name for every hour, and each one of them changeth its face every hour" (B. 2, 322). A dog-faced demon, called the eternal devourer, who lives upon the damned, is described in the Ritual (ch. 17). The deceased prays to the great Osiris, "Deliver me from that God who liveth upon the damned, whose face is that of a hound, but whose skin is that of a man, at the angle of the pool of fire." This "dog-faced one" and his rivers of fire reappear in the *Pistis Sophia.* Certain sins are to be renounced in order that the manes may escape from "the judgment of that dog-faced one" and from the "judgments of Amenta," "from the fires of Amenta," and "from the torments which are in Amenta" (B. 2, 255-256). Knowing the magical names in Amenta has the same power, according to the *Pistis Sophia,* as with the Book of the Dead. For instance, the dragon of outer darkness has twelve names written on the doors of its dungeons, and, as it is said, whosoever shall understand the mystery of one of the names, if he is abandoned in the outer darkness and he pronounceth the name of the dragon, he shall be saved and receive the treasure of light (B. 2, 335, Mead). To know the name was to obtain possession of the magical word of power which meant salvation.

In the Egyptian hall of judgment there are forty-two assessors, and the deceased has to plead in their presence that he has not broken any of the forty-two commandments (Rit., ch. 125). A version of these is retained in the *Pistis Sophia* in the shape of forty-four renunciations, two having been added to the Egyptian forty-two. By renouncing these forty-four sins the deceased is saved from the dog-faced devourer of souls, from the dragon of outer darkness, from Ialdabaoth = Sut, prince of the powers of darkness, and from the torments of the twelve dungeons of the outer darkness, all of which are Egyptian. The lesser mysteries were astronomical; the greater mysteries are spiritual. The astronomical nature of the "lesser mysteries" is convincingly shown in the *Pistis Sophia;* also the astronomical origin of the Twelve who were taught those mysteries by the Egypto-gnostic Jesus *sitting on the mount.* The mystery of the five supporters, the mystery of the seven amens or seven voices (in the heptanomis), the mystery of the nine guardians of the three gates of the treasures of light (= the Put-circle of the nine gods who were in three threes), the mystery of the great forefather, the mystery of the triple powers or of the trinity, and lastly the mystery of the twelve saviours who preserve the treasure of light

in heaven and on earth, are all identifiable as primary types in the astronomical mythology of Egypt.

The teacher of the mysteries is an Egyptian type. He was the Her-Seshta. Brugsch enumerates seven classes of such teachers: (1) the mystery-teachers of heaven; (2) the mystery-teachers of all the lands, which were first of all celestial; (3) the mystery-teachers of the depth (Amenta); (4) the mystery-teachers of the secret world; (5) the mystery-teachers of the sacred language; (6) the mystery-teachers of Pharaoh; (7) the mystery-teachers who examine words. The divine child manifests to men as expounder of the mysteries or revealer of the hidden wisdom of which he is the word, the sayer, or the teacher. The teacher of the lesser mysteries was child-Horus or Iusa, the youth of twelve years. These were the mysteries of matter and of mythology revealed by the child of the mother at his first advent. The teacher of the greater mysteries was Horus the adult, who expounded the nature of the fatherhood, the begettal or duplication of the divine soul, and all the other mysteries of the resurrection in and from Amenta, as the son of God the father in heaven. But the Egypto-gnostic Jesus is the fulfiller of both the first and the second advent; the first as the child of twelve years, the second as the Horus of thirty years; the first in the life on earth, the second in Amenta; the first as solar in the astronomical mythology, the second as spiritual in the eschatology; the first as the utterer of parables, the second as the expounder of the greater mysteries.

In vain do we try to make out the doctrinal mysteries of the eschatology, whether it is called Egyptian, Hebrew, Coptic, Gnostic, or Christian, until we have mastered the mythology. Without this foundation there is no foothold. Neither is there any help in an exoteric version of the esoteric wisdom. The group of powers was seven or eight, nine or ten, before it included the twelve. And the character is the same in the mythos when the group is twelve as when it was ten or nine, eight or seven or four—that is, it was astronomical.

Pistis Sophia commences formally after the manner of an historic document, whilst being, from beginning to end, entirely non-historical. It opens with a date that is astronomical, and also with what the Ritual terms "the manifestation to light" at the time of full moon—that is, when the eye was full or the circle complete in Annu, where the divine heir was born. "It came to pass, when Jesus had risen from the dead in the first advent, that he passed eleven (should be twelve) years speaking with his disciples and instructing them up to the regions of the first statutes only and up to the regions of the first mystery—the mystery within the veil—the veil that was rent in death, which is before all mysteries, because it is the mystery of the One Eternal God and the son who issues from the father in the likeness of a dove, just as Horus issued from the father in the likeness of the hawk or dove, or the canonical Christ as the dove. "It came to pass, therefore, that the disciples were sitting together on the Mount of Olives, speaking of these things, rejoicing with great joy, and being exceedingly glad, and saying one to another, 'Blessed are we before all men who are on earth, for the Saviour hath revealed this unto us, and we have received all fulness and all perfection' "—

as these were received upon Mount Bakhu, the Mount of the Olive-tree, in the ascent of Horus from Amenta. "And while they were saying these things the one to the other Jesus sat a little apart from them." "It came to pass, therefore, on the fifteenth day of the month, Tybi (or Tobe), the day of the full moon, on that day when the sun had risen in its going, that there came forth a great stream of light shining exceedingly. It came forth from the light of lights. And this stream of light poured over Jesus and surrounded him. He was seated apart from his disciples and was shining exceedingly. But the disciples saw not Jesus because of the great light in which he sat, for their eyes were blinded by the great light" on this, the Egypto-gnostic mount of the transfiguration (pp. 4, 5, Mead). (By the bye, the fifteenth of the month Tybi in the esoteric Gospel sounds somewhat suggestive of "the fifteenth year of the reign of Tiberius" in the exoteric Gospel according to Luke.) "And Jesus said to his disciples, I am come from that first mystery which is also the last mystery" of the four-and-twenty mysteries which he had now come to expound, because "his disciples did not know that mystery."

In the Egyptian tale of Khamuas, Si-Osiris, *i.e.* Horus the son of Osiris, comes forth from Amenta to spend twelve years on the earth. This has an important bearing on the statement in the first part of *Pistis Sophia.* The time spent by Horus the elder in the great hall of Seb, or on earth, in mortal form, was *twelve years* in the original mythos, this being the Egyptian limit of child-life. *It is twelve years in the tale of Khamuas.* But in the *Pistis Sophia* the time is given as eleven years, which has the vagueness of the märchen. This tends to show the origin of the tradition reported by Irenæus, that the ministry and teaching of Jesus extended over a vague period of ten or more years, and that the Lord lived on to be an old man, the old man being a literalized version of the old child, Har-Ur, the elder Horus (Iren., B. 2, ch. 22, 5). During those twelve years he was the child of the mother only, as in the Gospels of the Infancy. He is her Word or logos, and the teacher of those lesser mysteries that led up to the one great ineffable mystery which was now held to be the source of all the rest.

We hear little of the wonderful child as divine teacher in the canonical Gospels, but some of the excluded matter appears in the apocryphal Gospels. In the canonical Gospels the child-Jesus is the teacher at twelve years of age. This corresponds to Horus as wearer of the lock, and to Iu-em-hetep, the youthful sage, each of whom had been portrayed as the typical teacher twelve years old. It was during those years that the child-Horus or child-Jesus taught. Something of this may be read in the so-called "apocryphal Gospels," ignorantly supposed to contain the lying inventions concocted by the gnostic heretics to discredit and destroy a veritable human history. There is a very *naïve* confession in the "Arabic Gospel" that, during the first three years of the infancy, the child-Jesus" wrought very many miracles in Egypt which are not found written either in the Gospel of the Infancy or in the Perfect Gospel" (ch. 25). Such stories had been told for ages of the child-Horus, who was a miracle-worker in and from the womb; and also of the

child as Iusa, son of Atum-Ra, and earlier still of Iu-em-hetep, the son of Ptah. The miracles were a mode of demonstrating the divinity of the ever-coming little one, Iu-Su. At three years of age he performs the miracle of making a dead fish live (Latin Gospel of Thomas, B. 3, ch. 1). At five years of age he takes clay and models twelve sparrows, which he commanded to fly, whereupon they lived and flew aloft (Latin Gospel of Thomas, B. 2, ch. 2). Horus or Jesus, Egyptian, Jewish, or Gnostic, the little hero of the mythos, is one and the same divine son of the Virgin in mortal guise.

Horus, at his coming-froth from Amenta, as the Word or Teacher, says: "I make my appearance on *the seat of Ra,* and *I sit upon my seat which is upon the horizon*" (Rit., ch. 79). The horizon and the mount are identical in Egyptian, and this seat of Ra, the father in heaven, assumed by Horus in his ascent from Amenta, is the mount of earth according to the solar mythos—that is, the mount of sunrise, which is Mount Bakhu in Egyptian, the Mount of the Olive-tree, the prototypal Mount of Olives. In the *Pistis Sophia* Jesus takes his seat upon the Mount of Olives as the divine teacher, word or logos, who utters the Sayings to his disciples. This is the advent of Jesus which is dated the fifteenth day of the Egyptian month Tybi, the day of full moon, by which the resurrection or new birth was always reckoned. This month in the Alexandrian year (B.C. 25) began December 27th, which is near enough as a date for the nativity at Christmas, when measured in the circle of precession. The "coming-forth to day" is illustrated by the great flood of light that emanated from the light of lights and "enveloped him entirely." "The multitude of the heavenly host praising God" (Luke ii. 13) is described. "And all the angels with their archangels, and all the powers of the height, all sang from the interior of the interiors, so that the whole world heard their voice." "But the disciples sat together and were in the greatest possible distress" (B. 1, p. 6, Mead). In the Ritual when Horus stands or is seated (on the Mount of the Olive-tree) "in the (human) form of that god who is raised aloft upon his pedestal" or his papyrus, it is said "the gods come to him with acclamation, and the female deities with jubilation." "They rejoice at his beautiful coming-forth from the womb of Nut," or, as it might be rendered, the womb of Meri, for Meri = Mary is another name for Nut the mother-heaven (Book of the Dead).

The gnostic Jesus, on emerging from Amenta, takes his seat as teacher of the twelve disciples on the Mount of Olives. The way up from Amenta for the sun-god in the solar mythos was on the eastern side of the four-faced mount of earth which on that side was known as Bakhu, the Mount of the Olive-tree. The way of ascent, worked out in the mythos, served for the manes in the eschatology. Thus Jesus in the ancient character of sun-god, or as the divine child who taught, or who was the word in mortal guise, attains the landing-stage upon the Mount of Olives or the olive-tree of dawn, when he issues in or from Amenta, like Horus in the tamarisk, as Jesus of the resurrection. The divine child is not merely born in human guise, but also as the youthful solar god. Hence in the beginning of the narrative the disciples are sitting round him on the Mount of Olives

with Jesus shining like the sun in glory (*P. S.,* B. 1, 4). The scene had been already set in the astronomical mythos. He images the sun-god on the mount; the twelve are round him in the zodiac. And, as it is noted, although Jesus is in their midst, he is "a little apart from his disciples."

Thus *Pistis Sophia* shows the physical foundation of the mysteries. Astronomical science was taught as matter of the mysteries, but the science being physical these were classified as the lesser mysteries, whereas the greater mysteries were eschatological. The twelve on earth, or in matter, were the companions of elder Horus, the son of Isis, the suffering saviour. The twelve in Amenta are the associates of Horus, the triumphant saviour, the beloved only-begotten son of God the father. The twelve with Horus or Jesus risen from Amenta are freed from the environment, the darkness, the stains of matter, as pure spirits to be wholly perfected. They have attained the beatific vision, as the children of light. They have passed through death and the purgation of matter to become clear spirit when risen to the status of Horus the immortal. With Horus or Jesus, in the character of the young sun-god, the twelve were astronomical powers, rulers, or saviours of the treasure (light) in the physical domain. With Horus or Jesus, the saviour as son of God the father, they are the twelve glorious ones or gods of Amenta, the twelve who as spirits are the children of Ra the holy spirit; in short, they are the twelve in the eschatology who were the chosen twelve with Horus on earth as sowers of the seed, and the twelve with Horus as reapers of the harvest in Amenta.

Our starting-point, then, is that Jesus or Horus in coming to earth and assuming the vesture of mortality issues forth in Amenta; not the Greek Hades, nor the Hebrew Sheol, but the Egyptian Amenta, that other world in which the dead as sleepers wake to life in spirit, and where the mortal Horus makes his transformation and arises as the first-fruits of them that slept—a resurrection of Horus that was celebrated in Egypt when the "first-fruits of the earth" were the shoots of the papyrus-plant or sprouts of the lentils, as described by Plutarch. When Jesus, in his second advent, issues *from* Amenta to become the teacher of the twelve upon the Mount of Olives, the disciples are already seated on the mount. Jesus suddenly appears to them, a little apart from them, in such a dazzle of glory as to be at first invisible to them. This glory of light was composed of various lights. "The light was of every kind, and of every type, from the lower to the higher" (*P. S.,* 1, 5). It was the glory of the youthful solar god upon the mount of sunrise, with the lesser lights surrounding him. So in the Ritual it is said of the sun-god, who was Horus in his beautiful coming-forth, "Ra maketh his appearance at the mount of glory, with the cycle of gods about him" (Rit., ch. 133, Renouf). This was upon the Mount Bakhu or the olive-tree of dawn, and the cycle of gods about the "golden form" of Horus are the astronomical originals of the disciples with the Egypto-gnostic Jesus on the mount of sunrise called the mount of glory. The twelve disciples of the Lord are no more human than was their teacher. But when the word was made flesh and Jesus assumed the human guise, his followers likewise conformed to the anthropomorphic

type of Horus the mortal in the life that was lived, as mythically represented, for twelve years as the child of Seb on earth. The twelve with Horus in the harvest-field are reapers, and reapers, mariners, fishers, or teachers demanded the anthropomorphic type. The human type, however, does not necessarily imply the human personage, either in the teacher or as the taught, any more than the zoötypes imply that the god was a crocodile, a hawk, a lion, or that the goddess was a water-cow, a serpent, a tree, or a cleft in the rock.

As the gnostics truly declared, in reply to the pretended "History," the twelve apostles were a type of the twelve æons, who were set in the zodiac as timekeepers and preservers of the light. (Irenæus, Bk. 2, ch. 21, 1.) That is, they who knew vouched for the apostles being the same as the æons who were the twelve powers of the twelve saviours of the twelve treasures of light with the gnostic Jesus on the mount, whose twelve stations were figured in the zodiac; and who were the twelve powers in matter, in physics, or in the astronomical mythology which preceded the twelve as great spirits with Jesus or Horus in the eschatology. Even if there had been twelve men as a group of teachers, fishers, or harvesters, in every city, town, or village of the earth who called themselves the disciples, or apostles, of Jesus, Horus, or the Lord, it could not change one jot or tittle of the fact that the twelve were teachers of astronomy, whose names were written in heaven as attendants on the youthful solar god; and who in the second phase became the twelve great spirits in Amenta as reapers of the harvest for Har-khuti, the Egyptian lord of spirits. The god at the head of a group or cycle of powers was a teacher from the first. Sut, Anup, Taht and Ptah were typical teachers of astronomy in the stellar, lunar and solar mythos, when the group was seven, eight, or nine in number. Jesus (or Horus) is the only teacher in the heaven of twelve astronomes. He was the only-begotten son in spirit who was made flesh in his incarnation to enter the human sphere as child of the mother, that is of matter as the matrix of spirit. He became the greatest of all the teachers in the astronomical mythos, and "the twelve" who had been pre-solar teachers and preservers of the treasures of light were now his servants (Seshu), his followers, his apostles. And being the Only Son of God it was Jesus alone who knew the nature of the Father, which knowledge he now expounded to the twelve in the higher mysteries of Amenta. Jesus describes the twelve in the two different categories, astronomical and spiritual, and says, "When I first came into the world I brought with me twelve powers. I took them from the hands of the twelve saviours of the treasure of light": that is, from the twelve who are called the æons in the astronomy; the twelve who had been the powers in physical phenomena. These were unified in him; he gathers their powers to himself in passing through the twelve signs of the zodiac as the youthful solar god. At an earlier stage of the mythos the powers that were gathered up in the one supreme power were but seven in number, called the seven souls of Ra; in the final zodiac they are twelve. Jesus also describes the founding of the twelve as his ministers on earth in matter, or in the lower range of the mysteries. The first Horus imaged a soul in matter; the second was the likeness of an immortal spirit. Jesus

brought the primary soul to the twelve who are his associates in the life on earth. But that was before he was invested as a Sahu or spiritual mummy to become the lord of the resurrection as *Jesus* Aber-Amentho.

The typical twelve, who latterly became the teachers of, and for, the Word, were as ancient as the signs of the zodiac, or the twelve great gods of Egypt, which according to Herodotus were extant some 20,000 years ago. They were the twelve as kings, who rowed the solar-bark for Ra, with Horus on the look-out at the prow. They were the twelve in various characters and in several countries into which the gnosis of the mysteries passed from out the birthplace of the ancient wisdom; although the twelve have no such universal radius as the seven, or the four, because of their comparative lateness in Egypt. They were the twelve princes of Israel (Num. i. 44), the twelve sons of Israel; the twelve judges on twelve thrones with the Son of man sitting on the throne of his glory (Matt. xix. 28); also the twelve that sit at the table with the son in the new kingdom founded by him for the father (Luke xxii. 14). They are the twelve knights that gathered round the table of Arthur; the twelve gods with Odin in their midst, with others that need not be enumerated now. At his second advent, which is in the spirit, the Egypto-gnostic Jesus says to the disciples, "I am come now, and not (as) formerly before they had crucified me." That is when he was represented as the afflicted mortal suffering in the flesh. (*P. S.,* 1, 10.) He has now come in the spirit which was imaged by the dove, and not as formerly or aforetime when he was incarnated in matter, for the twelve years on earth, as the lifetime of the child was reckoned. Becoming a spirit is described as putting on the vesture of everlasting light. And the coming forth of Jesus as a spirit, or the Christ, is described as his investiture, the same as with Horus in Amenta. He says, "The times are fulfilled for me to put on my vesture. Lo, I have put on my vesture, and all power hath been given to me by the first mystery"—or God as the one eternal source. He issues from this source as the light of all the lights; a light that is infinitely beyond the star-fires, the moon-light, and the splendours of the sun, in the mythical representation. All the previous powers of light had contributed to fulfil the glory of this vesture. These powers belong mainly to the astronomical mythology as the lights that were revealed and set forth in the lesser mysteries of the physical domain, which, according to gnostic terminology, were designated the rulers in matter. Amongst these are "the seven amens which are the seven voices"; the five supports, the nine guardians, the three powers, the twelve saviours of light, all of whom are recognizably astronomical. (*P. S.,* B. 1, 14, 18, 19.) He wears the glory now, "as of an only-begotten from the father." In making this transformation Jesus presents an outer view of God the father as the first ineffable mystery of all the mysteries. When he came previously, in his first advent, it was from the mother as the mortal, or the mould of soul in matter. Now he issues from the father in spirit as revealer of the mystery of which he alone has ever had an inner view. He is now invested with the glory of the father. This investiture of Jesus in spirit might be claimed as pre-eminently

Egyptian if all the rest were not pre-eminently so. As a mystery of Amenta this investiture took place when the deceased became a Sahu and put on the divine vesture of a spiritual body, or the soul of Horus. The Sahu signifies the invested, and it is identical with the Karest or the Christ.

There is one datum which by itself alone might dispel any doubt respecting the Egyptian origin of the *Pistis Sophia.* It is this: the day of investiture is the day of "Come thou to us," or "Come unto us." (B. 1, 17-19.) This, in the Kamite eschatology, was the day of "Come thou hither," on which Ra called to Osiris in Amenta, "Come thou hither," or "Come thou to me." (Rit., ch. 17.) In the *Pistis Sophia* this is the call, not only of Ra but of all the powers of light who raise the cry of "Come unto us" that Jesus may receive the glory of the Father as his vesture for the resurrection. In the so-called earth-life "Jesus had not told his disciples the whole distribution of all the regions of the great invisible, and of the three triple powers, and of the four-and-twenty invisibles." "Nor had he told them of their saviours, according to the orders of each (of the twelve) as they are; nor had he told them of the region of the saviour of the twins; nor the region of the three amens; nor those of the seven amens, which are also the seven voices. Nor had Jesus told his disciples of what type are the five supporters, or from what region they had been brought forth. Nor had he told them how the great light had emanated, nor from what region it had been brought forth." (B. 1, 2, 3, Mead.) In brief, as the data when identified will show, he had not instructed them in the spiritual nature of the mysteries, which is the object of the second coming. But now the teacher in Amenta says to the twelve, "Rejoice and be glad from this hour. From this day will I speak with you freely, from the beginning of the truth unto the completion thereof; and I will speak to you face to face without parable. From this hour will I hide nothing from you of the things which pertain to the height." (B. 1, 3, 1, 8, 9, Mead.) This is said by Jesus Aber-Amentho, or Jesus in the spirit-world of Amenta, who had "Come forth to day" at his second advent. When he is expounding the profounder mysteries, Jesus says to the disciples, "As for the rest of the lower mysteries, we have no need thereof, but ye shall find them in the Two Books of Ieou, which Enoch wrote when I spoke with him from the tree of knowledge, and from the tree of life, which were in the paradise of Adam." (B. 2, 246, Mead.) In this passage Jesus identifies himself with Iao the son of Ieou = Ihuh—and also in the character of the solar god who spoke with Moses from the midst of the burning bush.

It was shown in the mysteries why and how the Twelve Immovables, or Unspeakables, "rent themselves asunder," to move, to manifest, to reveal, to find utterance by means of God the Son as teacher of the mysteries in Amenta (B. 2, 219-226). *Pistis Sophia* marks the change of the twelve rulers from one category to the other. These things, said Jesus, speaking of the change which he had come on earth, or entered the lower domain of matter, to effect, "these things shall come to pass at the time of the completion of the æon (or cycle), and of the accession of the Pleroma. The twelve saviours of the treasure, and the twelve orders of each of them, which are the emanations of the

seven voices and of the five trees (or supports) shall be with me in my kingdom," which was in the heaven of eternity. Jesus speaks of those "who receive the mystery of light when they shall have quitted the body of the matter of the rulers" (B. 2, 201), who were the rulers in matter versus the life in spirit, or in Horus as the lord of light who was the witness to the light of life eternal.

Jesus is described in *Pistis Sophia* as passing through the twelve signs of the zodiac. The ram, bull, twins, crab, lion, balance, scorpion, bowman, goat, and waterer are all mentioned by name. (*B. of the S.* in *Pistis Sophia,* 366-372, Mead.) He passes through the twelve signs in his character of solar god. He takes a portion of their light from the twelve æons who were the Kronian rulers. "And the twelve powers of the twelve saviours of the treasure of light, which I had received from the twelve ministers of the midst, I cast into the sphere of the rulers . . . and I bound them into the bodies of your mothers." The rulers of the Decans thought that these twelve were "the souls of the rulers." But, when in the fulness of time they were brought forth into the world, there was no soul of the rulers in them; they were recognized as beings of a superior nature. Jesus is to reign as king over these twelve saviours, the twin-saviour, the nine guardians, the three amens, the five supporters, and the seven amens and all the other characters, which had been "light-emanations," and which would have no meaning if Jesus had not likewise had an astronomical character. (B. 2, 230, 231.) For these names connote the seven rulers of the Heptanomis; the five supports of a heaven that was based upon a figure of the pole and the arms of the four quarters; the solar trinity; the nine gods of the put-cycle, the Twin-Horus, and the heaven that was perfected at last as the heaven of the twelve tribes, twelve sons, twelve brothers, twelve kings, twelve reapers, twelve rowers, twelve fishermen, twelve voices of the word, twelve teachers, who began as saviours of the treasure of light in physical phenomena; and who were assigned a spiritual status with Jesus in that kingdom of the Father which they had assisted in establishing for ever; and finally in the heaven of eternity. These, however, are mysteries that never could be understood whilst a fictitious history of Jesus barred the way. Horus or Jesus in Amenta is the founder of a kingdom for his Father in heaven, and for his followers in spirit-world, at the head of whom are the typical twelve who now become the children of Horus. This heaven for spirits made perfect is built upon foundations that were laid in the mythology. The Ritual shows us how the four foundations of this new heaven were laid by Horus in establishing the kingdom of God. First, he himself united the "double earth," or the two worlds in one, by his death, burial and resurrection. Then he prays to his Father in heaven that the "four brothers" of "his own body" or flesh and blood may be given to him as protectors of his own person "in dutiful service." (Rit., ch. 112, 11, 12; and 13, 8.) These four who were his brothers previously are the first of the twelve with Horus "on his papyrus," or monolith, or on the mount. The four brothers of Horus who were first chosen to become his children had been astronomical as the ancient gods or divine supports of the four quarters, Amsta, Hapi, Tuamutef and Kabhsenuf. With these four as supports the foundations of the kingdom of

heaven were laid, and "the fold" of the good shepherd established in Amenta, the earth of eternity. The explanation here is that Horus was born one of the twelve like Joseph, but as the young solar god, and beloved son of the father Ra, he obtained his supremacy as the head over all the rest of the brethren. Then the twelve became his founders, reapers, fishers, his disciples, pupil-teachers or his children. As it is said in the Ritual (ch. 112, 9, 10), these are "the circle of gods who were with him when Horus came to light in his own children"; that is, when the twelve powers were assimilated to the son of God, who was in them as they were in him at the second coming.

The gnostic Jesus, the mystery-teacher of heaven, issues from the father in Amenta in the likeness of the dove as the expounder of the greater mysteries to the twelve disciples. He now says to the disciples, *"I will tell unto you the mystery of the one and only ineffable, and all its types, all its configurations, all its regulations . . . for this mystery is the support of them all"* (B. 2, 226, Mead). This first ineffable mystery —looking within, as *Pistis Sophia* phrases it—is the mystery of God the Father. The first ineffable mystery—looking without—is the mystery of God the Son. It is the mystery of the one God in the two aspects of the Father and Son; hence the mystery of the one and only ineffable, "looking within," is also the mystery of the one and only word or logos "looking without" (B. 2). Jesus says, "I am come from the first mystery which is also the last" (B. 1, 1). The power now given by the first mystery, within the veil, to him who personates the mystery to men, looking without, is received by the Son from the Father, from whom he emanated in the likeness of the dove, or the hawk. And not as previously in the likeness of a puny mortal, the human Horus—born of the virgin mother as her blind and deaf, her dumb and impubescent child.

Pistis Sophia shows the twofold character of the teaching on the earth and in Amenta. The "wisdom of Jesus" in the Apocrypha was taught in parables. Jesus in the canonical Gospels speaks to the multitude in parables, and "without a parable spake he nothing unto them" (Matt. xiii. 34). But he says, "The hour cometh when I shall no more speak unto you in parables, but shall tell you plainly of the Father" (John xvi. 25). This promise is fulfilled by the Egypto-gnostic Jesus after his return to the regions from whence he came into the earth-life. He says to the disciples, "I have gone to the regions whence I came forth. From this day I will speak to you face to face without parable" (B. 1, 8, 9). *Henceforth* he speaks to them plainly of the Father, and, as it is frequently said, "*without parable*." This is after that second advent which the Jesus in the Gospels is not permitted to fulfil, but which is still expected by the millenarians.

Various sayings that were uttered aforetime in the earth-life are now expounded by Jesus in Amenta "without parable." He says to the disciples, "When I shall be king over the seven amens, the five supports (or trees), the three amens, and the nine guardians; king over the child of the child, that is to say, over the twin-saviours (or the double Horus); king over the twelve saviours and the whole number of perfect souls—then all those men who shall have received

the mystery in (or of) that ineffable, shall be fellow-kings with me. They shall sit on my right hand and on my left in my kingdom; therefore I said unto you *aforetime,* 'Ye shall sit on my right hand and on my left in my kingdom, and ye shall reign with me'" (B. 2, 230). Speaking of the greater mysteries, which are spiritual, Jesus says, "*I have brought the mysteries which* break all the bonds of the counterfeit of the spirit (*i.e.,* the bonds of matter) and all the seals which are attached to the soul, the mysteries of which make the soul free, and ransom it from the hands of its parents, the rulers, and transform it into the kingdom of the true Father, the first Father, the first One, ineffable and everlasting mystery." "For this cause have I said unto you *aforetime,* 'He who shall not leave father and mother to follow after me is not worthy of me.' What I said then was, ye shall leave your parents the rulers, that ye may all be children of the first, everlasting mystery" (B. 2, 341). This is the esoteric true interpretation of a saying that has been used exoterically (Matt. xix. 29; Mark x. 29). The *parents* signified were not human, but those rulers in matter who preceded the one God, the Holy Spirit, whom the Son made known in the mysteries of Amenta under his title of Jesus Aber-Amentho. Again, he exclaims, "I said unto you *aforetime,* 'Seek that ye may find.'" When he said that it signified "Ye shall seek out the mysteries of light, which purify the body of matter. I say unto you, the race of human kind is material. I tore myself asunder, I brought unto them the mysteries of light to purify them . . . otherwise, no soul in the whole of human kind would have been saved" (B. 2, 249, Mead). Salvation here is brought by means of the Son of God the Father becoming incarnate to redeem the human race from matter by inculcating the virtues of purification which were taught by Horus or Jesus in the mysteries of Amenta.

The gnostic Jesus also gives an esoteric rendering of the Resurrection when he says that "All men who shall achieve the mystery of the resurrection of the dead which healeth from demoniac possessions, and sufferings, and every disease, which also healeth the blind, the lame, the halt, the dumb, and the deaf, (the mystery) which I gave you aforetime—whosoever shall receive of these mysteries and achieve (or master) when if he asks for anything whatsoever . . . it shall at once be granted unto him" (B. 2, 279). In the resurrection the deceased transforms into a spirit, and it was in the mysteries of Amenta, and in the spirit-life, that these miracles were achieved, not in the life on earth. In the Ritual the deceased goes where he pleases, does as he please, and assumes whatsoever form he please as he masters mystery after mystery according to the gnosis. In the canonical Gospels we find an exoteric rendering of these mysteries of Amenta, which the lie-enchanted Christian world believe in as historical miracles performed on earth by an historical Saviour named Jesus. There were seven preservers of the treasures of light in the celestial heptanomis, whether as rulers of constellations or as lords of pole-stars, who first upraised the starry firesticks which were kindled on the seven hills of heaven. The *Pistis Sophia* shows the way in which an additional five were added to the seven in completing the first twelve saviours of the treasure of light. This is indicated when it is said (B. 2, 189), "The twelve saviours of the treasure, and *the twelve*

orders of each of them, which are the emanations of the seven voices and of the five supports, shall be with me in the region of the inheritance of light; they shall be kings with me in my kingdom." Which shows that the first twelve were combined as the 7 + 5 that were pre-zodiacal, and that they are to become kings in the kingdom of eternal light; which twelve were stationed in the solar zodiac, or round the mount of glory. There is frequent reference in *Pistis Sophia* to the mystery of the five supports. These are also figured as five trees, one of which is said to be *"in the midst"* (B. 1, 3 and 18, B. 2, 191, 196). These five tree-supports, with the great one in their midst, are equivalent to the tree-type of eternal stability imaged as the Tat of Ptah (or as Ptah himself), which is a figure of support at the four corners with the pole as the central great pillar of support. It is also equivalent, as a symbol, to the group of Horus and his four children in the Osirian mysteries. The Kamite twelve, as reapers in the harvest-field with Horus in Amenta, were also put together from two earlier groups of seven and five, the same as in the gnostic mysteries of the twelve supports or the pole-tree of heaven with twelve branches in the zodiac. A sketch, however tentative, may be drawn of the original characters in the astronomical mythology, that were given the twelve thrones under one name or another in the final zodiac. (1) Sut, (2) Horus, (3) Shu, (4) Hapi, (5) Ap-Uat, (6) Kabh-senuf, (7) Amsta, (8) Anup, (9) Ptah, (10) Atum, (11) Sau, (12) Hu, as the Kamite originals of the twelve who rowed the solar bark for Ra.

We claim, then, to show that the typical Twelve, who are called apostles or disciples in later language, originated in twelve characters which had represented twelve stellar powers in the astronomical mythology, and that these were afterwards given thrones or seats as rulers in the twelve signs of the zodiac or in heaven. These, in the *Pistis Sophia,* are designated twelve preservers or saviours of the treasure of light. They form the cycle of twelve lesser gods around the sun-god on the summit of the mount, and are the same in signification, whether called gods in the Ritual or disciples of the Egypto-gnostic Jesus in the *Pistis Sophia.* These are at first the twelve with Horus the mortal, Horus in matter, Horus in the mythos, Horus the youthful solar god. But when he makes his transformation and becomes the Son of God the Father, in the spirit life, they are his companions in Amenta; the twelve great spirits to whom he expounds the mysteries of the fatherhood; in short, they become the typical twelve as characters in the Kamite eschatology.

According to *Pistis Sophia* the localities of the teachings, whether in the midst of Amenta, or on the Mount of Olives, were celestial, and not mundane. As it is said, "Jesus and his disciples remained in the midst of an aerial region, in the paths of the ways of the midst which is below the sphere." This is the starting-point from which the twelve accompany him, through the regions that are mapped out by the zodiacal signs (*Books of the Saviour* in *Pistis Sophia,* 359-371), when they "go forth three by three to the four quarters of heaven to preach the gospel of the kingdom" (390). It is also said that "Jesus stood at the altar, and cried aloud, turning towards the four angles of the world" (358). Here the "altar" is urano-

graphic. It was figured in the constellation *Ara* as a co-type with the summit called the Mount of Hetep, or of Heaven, in the astronomical mythology.

DOUBLE HORUS, OR JESUS AND THE CHRIST.

It was a saying of Philo's that "the logos is double." This it is as the double Horus, or as Jesus and the Christ, who was dual as manifestor for the Virgin Mother and afterwards for God the Father: double by nature, human and divine; double in matter and in spirit; double as child and as adult, double as the soul of both sexes. But when the word "logos" comes to be used for the divine Reason we are in the midst of Greek metaphysic and doctrinal mystification. These two, blended in one person, constituted the double Horus who was that double logos spoken of by Philo, the figure of which was founded, as Egyptian, on the two halves of the soul, or pair of gods in the mystery of Tattu (Rit., ch. 17). Horus in these two characters was Horus with the tress of infancy, and Horus who becomes bird-headed at the transformation in his baptism. In his first advent Horus is the sower in the seed-field of time; in his second he is the lord of the reapers in the harvest of eternity. In the astronomical mythos Horus was the king of one year. Naturally that was as ruler of the seasons in the annual circuit of the sun. As the prince of eternity he was the typical adult of thirty years, and lord of the Sut-Heb festival, who is called "the living Horus, the powerful bull, lord of the festivals of thirty years," which are termed "the years of Horus as King" (*Rec. of the Past,* vol. 10, 34). This was the royal Horus in whom the child that was destined to be a king attained his manhood and assumed his perfect sovereignty.

As already shown, the genesis of the double Horus is portrayed in the Ritual (ch. 115). In this description "two brethren come into being." One of these was the wearer of the female lock, as the child-Horus. His birth was mystical. He was both male and female in person, or, as it is said, "he assumed the form of a female with a lock," the sign of pre-pubescence in either sex, and hence a type of both. He is also called "the Afflicted One," which denotes the mystery of the Virgin's child. The second is "the active one of Heliopolis." He is "the heir of the temple." The first is also called the heir, and the second the heir of the heir. He was the divine might of "the son whom the father hath begotten." This was "the only-begotten of the father." Thus the "two brethren" were Horus the child who wears the long tress that is the sign of either sex, and Horus the adult who images the power and glory of the father as the god in spirit.

Iusa, the Jesus of On, like Horus in the Osirian cult, was born bi-mater. His two mothers were Iusāas and Neb-hetep, the two consorts of Atum-Ra. These two mothers were at first two sisters in the mythos. One of them was the mother in the western mountain, or later in the winter solstice; the other gave birth to Horus on the horizon in the eastern equinox. It follows inevitably that the Gospel-Jesus has two mothers who were sisters, and two places of birth and rebirth. When

the mythology was merged in the eschatology, and Ra became the father in heaven, he is described as having two companions who are with him in the solar bark. In this text the two sister-mothers with whom Ra consorts in the "divine ship" are Isis and Nut, who are the bringers-forth of Iusa or Jesus in his twofold character: child-Horus at his first advent being the son of Isis (Har-si-Hesi) the earth-mother, and in his second advent, or rebirth in spirit, the son of Nut, the heavenly mother. Such is the origin of the two mothers who were two sisters, and two consorts in two places of birth and rebirth represented in the "historic" narrative by Nazareth and Bethlehem as the birthplace of the shoot or natzer in Virgo, and the house of bread in Pisces, which two places of birth corresponded to the two seasons of seedtime and of harvest in the old Egyptian year.

Not only had Horus two mothers, Isis the virgin who conceived him, and Nephthys who nursed him. He was brought forth singly, and also as one of five brothers. Jesus has two mothers, Mary the Virgin who conceived him, and Mary the wife of Cleopas, who brought him forth as one of her children. He, likewise, was brought forth singly, and as one of five brethren. Horus was the son of Seb, his father on earth. Jesus is the son of Joseph, the father on earth. Horus was with his mother the Virgin until twelve years old, when he transformed into the beloved son of God as the only-begotten of the father in heaven. Jesus remained with his mother the Virgin up to the age of twelve years, when he left her to be about his father's business. From twelve to thirty years of age there is no record in the life of Horus. From twelve to thirty years of age there is no record in the life of Jesus. Horus at thirty years of age became adult in his baptism by Anup. Jesus at thirty years of age was made a man of in his baptism by John the Baptist. Horus in his baptism made his transformation into the beloved son and only-begotten of the father, the holy spirit, represented by a bird. Jesus in his baptism is hailed from heaven as the beloved son and only-begotten of the father God, the holy spirit that is represented by a dove, which denotes the mystery of all mysteries concerning the origin of the Egypto-gnostic Christ.

The elder Horus came to earth in the body of his humility. The younger came from heaven to wear the vesture of his father's glory. The first was the child of a baptism by water. The second is Horus the anointed or Christified; the oil upon whose face reflected the glory of the Father. This was the double baptism of the mysteries which is referred to in the Ritual by the priest who says, "I lustrate with water in Tattu and with oil in Abydos" (ch. 1). The duality manifested in Horus is shown when he is said to come into being as two brethren, the same that *Pistis Sophia* describes as "the Saviour-twins"; also when the transformer Kheper takes the form of two children—the elder and the younger (Litany of Ra, 61). Again, in the seventy-first chapter of the Ritual, Horus divinized is called "the owner of twin souls, who lives in two twin souls," now united in the eternal one. It is the potential duality of sex in the child-Horus that will account for Queen Hatshepsu being designated Mat-Ka-Ra, the true likeness of the solar god, called the golden Horus. She assumed the habiliments of both sexes in token that the divinity was

dual, and that this duality was reproduced in the golden Horus whose various phases of twinship included the two souls of sex. The golden Horus was a supreme type because of the twofold nature of the soul. It was this duality of Horus that is referred to by Hatshepsu when she says "the *two Horus-gods* have united the two divisions (south and north) for me." "I rule over this land like the son of Isis"; "I am victorious like the son of Nut"; which two likewise constitute the double Horus (Inscription: *Records,* vol. 12, 134). It is said of the Osirian Horus in his twofold genesis from matter and spirit, "Horus proceedeth from the essence of his father and the corruption which befell him" (Rit., ch. 78). That is in the incarnation or immergence in matter as the opposite of spirit, according to the later theology. Matter was at this time considered to be corrupt, and matter was maternal, but spirit was paternal and held to be divine. This will also explain the language of the Ritual applied to Osiris when he is spoken of as suffering decay and corruption, although inherently inviolate and incorruptible. The Osiris is embalmed in the divine type of him that never saw corruption. Yet Horus the child is born of Isis, into the corruption of matter in his incorporation, and all the evil that was derived from matter or the mother-nature has to be purged away in becoming pure spirit like Horus at the second advent, when he has become the glorified, anointed, only-begotten son. These were the two halves of a soul that was perfected in oneness, when Horus the child was blended with Horus the adult in the marriage-mystery of Tattu, but not till then, and not otherwise. "The two Horus-gods" is a title of the dual Horus in the Pyramid-texts of Teta. The Olive is there said to be "the tree of the two Horus-gods who are in the temples." Horus proclaims himself to be the issue of Seb (or Earth) whose spouse is Isis, and affirms that his mother is Nut (ch. 42). That is as the double Horus. Horus the human soul on earth, and Horus as a spirit in Amenta; Horus born of two mothers who were two sisters, and who in the different theologies may be Neith and Sekhet; Iusāas and Nebhetep; Isis and Nut; or two Marys, the two Meris who were at first the cow of earth and the cow of heaven. The child of Isis, the virgin heifer, was imaged as the calf, the red calf of sacrifice, also by the golden calf. After his death he rose again as the bull in the likeness of his father, Osiris, the bull of eternity. In the solar mythos he was born as a calf in the autumn equinox that became a bull in the Easter equinox when this occurred in Taurus. The type was repeated in the eschatology, when the manes is baptized to become the anointed in the character of Horus, who says, "I am the divine bull, son of the ancestress of Osiris" (Rit., ch. 147).

The story of Jesus in the canonical Gospels follows the totemic and mythical representation. Like Heitsi-Eibib and the human Horus he is the child of a virgin mother, the child of Mary only up to twelve years of age. Then the same change occurs with him as with the totemic youth at puberty. He waxes in force and stature, and is immediately "about thirty years of age." This is the age of Amsu-Horus when he has made his transformation from childhood into manhood as the khemt or typical adult of thirty years,

at which time he rises in Amenta as a sahu in the glorified body. The transformation of Horus who was a child of the mother alone, the immaculate virgin Neith, she who came from herself, is reproduced by Luke. When Horus the child transforms he is only twelve years of age. As a child with Mary Jesus "waxed strong and was filled with wisdom, and the grace of God was upon him" (Luke ii. 40). The "grace of God" in Egyptian is termed "khemt" for grace and favour, and it is as Amsu-Horus that the child waxes strong and is in favour with, or endowed by, God the Father. The way in which he "waxed in stature" can be seen in the effigy of Amsu-Horus, the divinized adult who is the fulfiller at puberty, mythical in the vernal equinox, human in the harvest-field, and in the resurrection eschatological. But there had been no fecundator of a human mother by her own child since the days of utter and incestuous promiscuity until the time when the mythical Horus (or Jesus) was made human in a personal and historical character as the fertilizer of a Hebrew virgin.

The titles given to two Egyptian priests who, in succession, present the deceased person to the gods are the An-mut-ef and Si-meri-ef. These are two titles of Horus in his two characters, first as the support of his mother, and secondly as the beloved son of his father. According to Egyptian doctrine, the incarnation of the elder Horus was no isolated individual event. Nor was a soul made flesh in any single form of personality. It was the soul of the totem, family, stock or tribe, and lastly of the individual that was represented in the typical figure of Horus or Jesus, child of the virgin mother. The soul of flesh that was born of the mother's blood and made a type of in mythology could no more be limited to a single person than the soul that was previously derived from air, earth, water or other element of life. It was in keeping with natural law that, when the pubescent virgin had conceived, the incarnation of a human soul commenced. The mother, as the insufflator of that soul, was the mode and means of the incarnation which was effected in her blood, the flow of which was diverted to that end. The earliest embodiment then of a soul that was derived from a *human* source, and not simply from the elements of external nature, was by incarnation in the blood of the female who was mythically represented as the virgin mother. Thus the embodiment of the human soul, when descent was traced from the mother only, was by incarnation, and not by begettal. As it is said of the elder Horus, Har-si-Hesi, he was born but *not begotten.* The second Horus is begotten of the father with a second mother Nut, who is added as the bringer-forth above. It was comparatively late before the begettal of a human soul was ascribed to the individual progenitor. As shown by Egypt in the mirror of the mythos, this was not earlier than the time of Ptah when the double primitive essence was first recognized. A pair of souls were then derived, the one from matter, the other from spirit; one from the motherhood, the other from the fatherhood, both of which were blended in Ptah, the epicene parent. Child-Horus literally embodies the first half of a soul that was human primarily and in a latter stage divine. In its first phase this soul was derived from the mother's blood and quickening breath as a body-soul. In its second, the source is spiritual, a

causative source from the father in heaven. For example, the Ka, or highest soul of seven, is thought of in the Ritual as food or sustenance for the body and the means of duration. It is also looked upon as a typical sacrifice to that end. Hence the speaker says, "Am I not the bull of the sacrificial herd: are not the mortuary gifts upon me, and the powers above Nu" (ch. 105). Horus in the second phase says, "I am a soul and my soul is divine. I am he who produceth food. I am the food which perisheth not—in my name of self-originating force, together with Nu," the mother heaven. (Rit., ch. 85). This is he who possessed the "powers above Nu" as bringer of the bread of life from heaven. "The bread of God which cometh down out of heaven and giveth life to the world" was this imperishable food of soul that gave eternal life to men: and which when personified in Horus imaged a saviour from death in matter. When the Osiris deceased attains the type of the sacred hawk he speaks of being invested with the soul of Horus. "Horus has invested (him) with his own soul for the seizing of his inheritance from Osiris at the Tuat." "It is I, even I, who am Horus in glory" (ch. 78). Horus had come again in glory from the father as revealer of the bliss towards which his followers were bound (ch. 30 B). When Horus was invested with the soul that is to be eternal, he becomes hawk-headed, in the likeness of the father, as Jesus was invested with that other bird of soul, the gnostic dove, when he was proclaimed to be the beloved son of God the father in his baptism.

Paul's doctrine of the resurrection is founded on this mystery of the double Horus. As taught by the Egyptian wisdom, continuity was conditional, and the power of resurrection was personally secured by living the life of human Horus in fellowship with his sufferings as the bearer of his cross by which the power of his resurrection in the after-life was attained through becoming Horus the divinized adult. Paul's resurrection is obtainable on the same conditions of becoming. As a struggling mortal he hopes "by any means" to attain "unto the resurrection from the dead," and says, "Not that I have already attained or am already made perfect; but I press on." In Paul's Epistles, Christ takes the place of Horus the anointed by whom the power of resurrection was made manifest in the mysteries, and the doctrine is the same as in the Ritual. In his own body and sufferings Paul was living the life and trying to emulate the character of Horus the mortal, whilst looking forward to the future fulfilment as it was portrayed in Horus glorified, whose second coming in Tattu as representative of Ra the holy spirit and the power of resurrection is perfectly described by Paul. The manes in the Ritual says, "My enclosure is in Heaven," as it was imaged on the mountain summit in the eternal city. Paul writes, "Our own citizenship is in heaven: from whence also we wait for a Saviour, the Lord Jesus Christ, who shall fashion anew the body of our humiliation (which was one with the maimed, deformed and suffering human Horus, changed and glorified in the resurrection) that it may be conformed to the body of his glory" as it had been set forth scene by scene in the mysteries of Amenta by the divine scribe Taht, and preserved sufficiently intact to make it out as pre-historical and non-historical in the once-more living Egyptian Book of the Dead (Phil. iii. 20-21).

The reason why the Virgin's child should make his change and pass away when twelve years old, and why the divinized adult should not take up the story until thirty years of age, to leave no record during eighteen years, is to be explicated by the Egyptian wisdom. It is because the two as double Horus, or as the dual Jesus Christ, are no more than types, and have no relation to an individual human history, Kamite, Hebrew, Persian, Gnostic, or Christian; and in this unity, as before said, the different versions all agree.

The *Pistis Sophia* tells us more about the double Horus, the two-fold Messiah, or twin Saviour, than all the records outside the Ritual put together; more particularly in the astronomical phase of the mythos, only in this work the double Horus is the Egypto-gnostic Jesus, who does fulfil the second advent in accordance with the map of mythology. In one representation of his nature Horus is portrayed as the ruler, both in time and eternity. In time he is the foster-child of Seb, god of earth, brought forth by the mother-moon or Virgin in the zodiac as the king of one year. This is Horus in the circle of the lesser year. At his second advent, as fulfiller on the vastest scale, he is said to travel the everlasting road as the ever-coming prince of eternity. It was thus the first Horus, or Jesus, represented the solar god that made the circuit of the signs in the forward motion through the zodiac, whereas the second Horus, or Jesus, was the "traveller of the heavenly road," the backward way in the hugest all-embracing circle of precession.

The gnostic Jesus represents the double Horus, human and divine, more fully and definitely than does the Jesus of the canonical Gospels and independently of any personal history. The first and second advents are both fulfilled by the Jesus of *Pistis Sophia.* As the youth of twelve years who was Horus the word, he instructs the disciples "up to the regions of the first statutes only" and is the teacher by means of parables. In his second advent he says, "I will speak with you face to face without parable." He then unveils and expounds the greater mysteries from centre to circumference; from the first to the last. In the same gnostic scripture Mary, the mother of Jesus, describes her son in accordance with the Egyptian gnosis of the double Horus, which was not derived from the canonical Gospels. She thus addresses him: "When thou wert a child *before the spirit had descended upon thee,* when thou wert in the vineyard with Joseph, the spirit descended from the height and came unto me in the house (so) like unto thee I knew him not, but thought that it was thou. And he said unto me, 'Where is Jesus, my brother, that I may go to meet him?' And when he had said this unto me I was in doubt and thought it was a phantom tempting me. I seized him and bound him to the foot of the bed which was in my house." Jesus, the mortal, is in the vineyard with Joseph. He hears Mary tell her *naïf* story to Joseph, and exclaims, "Where is he that I may see him? I am expecting him in this place." Mary continues: "We went together; we entered into the house, we found the spirit bound to the bed, and we gazed upon thee and him and found that thou wert like unto him. And he that was bound to the bed was unloosed. He embraced thee and kissed thee, and thou also didst kiss him; ye became one and the same being" (*P. S.,* B. 1, 120, Mead).

The two Jesuses, one in matter and one in spirit, or Jesus and the Christ, are identical with Horus, the prince in the city of the blind, and Horus who reconstitutes his father. The meeting and the blending of the two into one being is a gnostic version of the mystery enacted in Tattu, where Horus in spirit meets with Horus the mortal, or Ra, the holy spirit, embraces Osiris, the god in matter, and the pair are united in the one double divine soul, which dwelleth in the place of establishing a soul that is to live for ever (Rit., ch. 17, 16-18).

In the opening chapter of Matthew's Gospel the birth or generation of Jesus is called "the birth of Jesus Christ" (ch. i., 18), a twofold character equivalent to that of the double Horus, who was Horus in the flesh until twelve years of age, and Horus in the spirit from the age of thirty years. In other versions it is designated "the birth of the Christ." But in accordance with the genuine doctrine these are two births entirely distinct from each other, one for Jesus the Virgin's child and one for the Christ as en effluence of the Holy Spirit emanating from the father in the form of a dove. Horus the Virgin's child was born but not begotten. At his second advent he became the divinized adult as the only son begotten of the father. This was the anointed son, and the anointed is the Christ, or Christified. The Christ was constituted by a begettal in spirit, when the spirit of God descended from heaven as the dove, or the hawk of soul, and the youth of twelve yeas was transformed into the man of thirty years. There was no Christ until this change of state and type took place, and could be none without the necessary transformation by which it was accomplished. This was represented in the transformation and transubstantiation of the mummy; in the baptism, circumcision, regeneration, resurrection, and other modes of the mystery, in which the body-soul was converted into a likeness of the eternal spirit; child-Horus into Horus the adult, or Jesus into the Christ. But, to compare as we proceed, the Word in the Kamite original was the first, or elder Horus, the child-Horus born of the Virgin Mother, he who issued out of silence as the inarticulate Logos (Rit., ch. 24). He is called the Kheru in Egyptian, which not only signifies the Word, but also denotes a victim doomed to be sacrificed, whether as the sufferer in the Tat, on the cross, or as the victim bound for slaughter. The second Horus, Horus in spirit, was the demonstrator of eternal life in his resurrection from the sepulchre who is thus the word-made-truth that was personalized in Har-Ma-Kheru. This second Horus, who is the fulfiller that follows the founder, is referred to in the Gospel, parenthetically, in a way that blends or confuses the two in one as the word. "And the Word became flesh, and dwelt among us (and we beheld his glory, glory as of the only-begotten from the father) full of grace and truth." This is the merest passing allusion to the second Horus who was the anointed, only-begotten Son of God the Father; that is, to Horus, glorified, who followed human Horus in the flesh, but could not be so easily made to look historical.

The difference betwixt "the Son of Man" and "the Son of the woman" may also be explicated by the doctrine of the double Horus. The "Son of Man" is a title of Jesus in the Gospels, which has been supposed to denote the Son of God in the body of his humanity. But

there was a "Son of Man" with an esoteric and mystical significance, who was known to the gnostic teachers as Anthropos the son of Anthropos; also as Monogenes. Horus the Saviour in his first advent was the child of Isis; that is, the son of woman when the woman is divine. In his second advent he is Iu, the Su or Son of God the Father, who became the Son of Man by title thus: Atum-Ra, son of Ptah, was the earliest god in the likeness of the perfect man. He was the first man in the same sense that the Jew-god Ieou in the *Pistis Sophia* is called the "First Man" (333) as the divine begetter in the human likeness. Ieou is the first man, and Iao is his son. Thus Iao, or Jesus, is "the Son of Man." He comes to earth as the one God in the form of man. This, in the Ritual, is the Egyptian Jesus, Iu-em-hetep, the Son as Revealer of the Father Atum-Ra. The Father gives authority to the Son "to execute judgment, because he is the Son of Man" (John v. 27). That is at the second coming, when he is to appear in the power and the glory of the Father, as did the second Horus with the oil upon his face which expressed the glory of his divinity. This is "the Son of Man" who was in heaven whilst on the earth (John iii. 13), and who was to "come in his glory, and all the angels with him" (Matt. xxv. 31); and who did so come to judgment periodically as Horus in the mysteries of Amenta (Rit., ch. 125). But the title is applied to Jesus indiscriminately in the Gospels, where the two Horuses are continually confused together by the concoctors of the human history, which was limited in locality as much as possible to this earth, to make it the more convincing in its appeal.

In the Ritual Horus says: "I am the heir, the primary power of motion and of rest." He was the heir in several characters. In the first he is the heir of Seb, the earth-father. In the second he is the heir of Osiris. When Osiris and Ra are blended in one Horus becomes the heir of Ra, the father in heaven, as the inheritor and the giver of eternal life to his followers. "The two earths have been decreed to Horus absolutely and without condition" (ch. 19). Because it was he who joined the two Horuses together, and as Paul phrases it, "made both one, and brake down the middle-wall of partition, that he might create in himself of the twain *one new man"* (Eph. ii. 14, 15). As son of Seb he is the Virgin's child on earth, or in matter. As son of Osiris he is Amsu the Divine Manes in Amenta, and as Har-Sam-Taui he is the uniter of the two earths in one, the conqueror who makes the word of Osiris truth against his enemies, and thus becomes the founder of the future kingdom of heaven for his father in the spirit as the double Horus, he who wins and wears the double diadem.

The dual Horus—Horus as mortal and Horus in spirit, Horus as child of the Virgin and Horus begotten of the Father, Horus twelve years of age and Horus the adult of thirty years—is reproduced in the Gospels, however briefly, although the object of the writers was not to distinguish between the two natures, human and divine, whilst both were limited to the one life on this earth. Still, there is a dual Jesus, or Jesus and the Christ, corresponding to the double Horus. Child-Horus is portrayed as the child-Jesus up to twelve years of age. In his baptism by water it is prognosticated by John that Jesus is to come as the Baptizer with the Holy Spirit and with

fire. This is he "whose fan is in his hand," and this is the transformation that was made by Horus the mortal when he became Horus rising in spirit with the fan, or khu, in his hand. Jesus in the same circumstances is the same character. The Spirit of God the Father descends upon him in the likeness of a dove, which indicates that he is now the Christ in Spirit. The Virgin's child has changed into the Son of God the Father, and the change is authenticated by the "Voice out of the heavens, saying, this is my beloved Son" (Matt. iii. 16, 17). The transaction is one of many that could only take place in the Earth of Amenta, but which are represented perforce in the earth of time, because the matter of the pre-existent mythos was rendered as a human history in the exoteric Gospels.

It has to be repeated again and again that the primitive mysteries of totemism were continued and developed as spiritual in the Egyptian eschatology. Child-Horus at twelve years of age represents the typical youth that passed into the ranks of the adults at puberty, who was circumcised and regenerated in the rite of Baptism, blood, water or oil being used for the purpose of lustration. This is repeated in the transformation of child-Horus into Horus the adult, the child of twelve years into the sherau of thirty years; otherwise the child of the mother into the son of the father. Thus, the child-Horus becomes the beloved son of the father in his baptism, as did Jesus. In the Ritual (chapter of the baptisms) the speaker at the fourth portal says: "I have been baptized in the water with which the Good Being was washed at the time when he had his contention with Sut (Satan), and when the victory was given to him." In the baptism at the fifth portal, he says he has washed himself, or has been baptized in the water that *Horus was washed in when he became the beloved son of his father, Osiris.* "*Su-meri-f*" is the son whom the father loves, hence the beloved son, the anointed, or the Christ when Christified. In one of these baptisms (eighth portal) the baptizer is mentioned by name as Anup. He was the typical baptizer, the embalmer and anointer of the dead from of old, before the time of the solar Horus, or Osiris. "I have been washed in the water wherein the God Anup baptized when he performed the office of embalmer and binder-up of the Mummy." Or, as it is otherwise said, when he became the chief minister to Osiris in the later cult. Here we find (1) that Anup was the baptizer in preparing Osiris (or the mortal Horus) to become the Horus in spirit, the anointed and beloved son of the father in the rite of embalmment, or baptism; that Osiris, or Horus, was baptized preparatory to or at the time of his contest with Sut (Satan); and that the baptism of Horus took place when he became chief minister, the beloved son *Su-meri-f* of his father, he who had previously been the pillar of support (An-mut-f) to his mother. (Naville, *Texts;* Budge, *Book of the Dead,* ch. 145.) There is a baptism in the Ritual which takes place at the time when Horus makes his transformation into the menat, the bird of soul as a swallow, dove or pigeon. That is when mortal Horus has become a spirit (ch. 85, 1), with the head of a bird, whether as the Divine hawk or the dove, and the same transformation takes place in the baptism of Jesus, when the dove from heaven descended and abode upon him as the sign to show that he was now the Son of the Father in Spirit.

There was a double baptism in the ancient mysteries: the baptism by water and the baptism by spirit. This may be traced to the two lakes of heaven at the head of the celestial river in the region of the northern pole, which were also repeated as the two lakes of purification in Amenta. The manes says, "I purify me in the southern tank, and I rest me at the northern lake" (ch. 125). They will account for the two forms of baptism mentioned in the Gospels. John baptizes with water, Jesus with the Holy Spirit and with fire. This twofold baptism had been presented by the two celestial lakes or pools that were configurated in the northern heaven which are to be read of in the Ritual (ch. 97) as the baptistery of Anup. One of these was the lake of purification by water; the other by spirit. This latter was the lake of Sa by name, in which the gods themselves were wont to be vitalized in their baptism. Sa signifies spirit; the Sa was a divine or magical fluid which made immortal; and the baptism in this sacred lake of Sa was literally a baptism of the holy spirit. The scene of the baptism by John can be paralleled in the Ritual (ch. 97). Horus claims to be the master of all things, including the water of the Inundation. When he comes to be baptized, it is *"said at the boat,"* called "the staff of Anup," "Look upon me, oh ye great and mighty Gods, who are foremost among the spirits of Annu; let me be exalted in your presence." The plea for baptism is very express. "Lo, I come, that I may *purify this soul of mine in the most high degree*: let not that impediment which cometh from your mouth be issued against me, *let me be purified in the lake of propitiation and of equipoise*: let me plunge into the divine pool *beneath the two divine sycamores of* heaven and earth." After the baptism, he says, *"Now let my Fold be fitted for me as one victorious against all adversaries who would not that right should be done to me. I am the only one just and true upon the earth"* (Rit., ch. 97, Renouf). In the Gospel, when Jesus cometh "unto John" = Anup the baptizer, "John would have hindered him." "But Jesus answering said unto him, suffer me now for thus it becometh us to fulfil all *righteousness"* (Matt. iii. 14, 15)—a probable rendering of the Egyptian word Maat! In the Egyptian baptism three elements are involved: the elements of water, fire and spirit. Osiris represented water, Horus the solar fire, and Ra the holy spirit. These elements agree with the three persons in the trinity that were Osiris the father, Horus the son, Ra the holy spirit, in whose names as father, son and holy ghost the rite of baptism still continues to be practised. The second character was fulfilled by Horus when he became bird-headed as a spirit in the resurrection. This fulfilment is obvious if not perfectly accomplished on behalf of Jesus after his baptism. "And Jesus, *full of the holy spirit,* returned from the Jordan, and was led *in the Spirit"* (Luke iv. 1, 2). He also returns "in the power of the Spirit" (iv. 14). The same change has occurred with him as with Horus in the same circumstances. It is now that he makes the announcement. "The *Spirit of the Lord is upon me,* because he hath anointed me to preach good tidings to the poor: he hath sent me to proclaim release to the captives and recovery of sight to the blind, to set at liberty them that are bruised, to proclaim the acceptable year of the Lord. To-day hath the scripture been fulfilled in your ears." This was the fulfil-

ment, according to Jewish prophecy, of that second advent which took place, and could only take place in spirit-world, and not in the life on earth, except as a performance in the religious mysteries.

Another episode in the canonical account of Jesus will serve to illustrate the transformation from the child of twelve into the adult of thirty years. When Jesus was twelve years old, says Luke, his parents went up to Jerusalem at the feast of the Passover. When they were returning to Nazareth they found the boy had tarried behind in Jerusalem. After three days they discovered him in the temple sitting in the midst of the doctors, both hearing them and asking them questions. They were astonished; and his mother said unto him, "Son, why hast thou thus dealt with us? Behold, thy father and I sought thee sorrowing." And he said unto them, "How is it ye sought me? Wist ye not that I must be on my father's business?"—or must be about the things of my father. This, in the original, is a legend of the infancy and of the time when the child-Horus made his transformation into Horus the adult, to become the fulfiller for his father, "and," as he says, "to take the *lead*." Osiris in his maimed and mutilated state was represented by the child of Isis, the Horus of twelve years, or the moon in the fourteen days of waning light, or the sun in the winter solstice. Thus Isis in search of the scattered limbs and members of Osiris was in search of her child (Rit., ch. 157). As it is said in the "Hymn to Osiris," "she went round the world lamenting him. She stopped not till she found him. . . . She raised the remains of the god of the motionless heart. She extracted his essence. She bore a child. She suckled her babe in secrecy. No one knew where it happened" (*Records,* vol. 4, pp. 101-2). In the text quoted from the Ritual the child of the papyrus-marshes has changed and come forth as the ruler, he who fights the great battle against Sut. Horus was then about his father's business. He had now transformed from the child of Isis only, or Horus in the secret place, into Horus the begotten of the father, the Horus of thirty years. This is the original of the story told by Luke of the child-Christ when he was twelve years of age. Mary, like Isis, searches the districts for her missing child, who is found after three days, which is the length of time assigned to the transformation of Osiris for renewal in the moon. Meantime he, too, has "made a great battle," asserted his supremacy, and "ordered what was to be done," although the nature and mode of the contest have been changed. He has also given terror and caused his mother to fear. When reproached by his mother, who had sought him sorrowing, he asks his mother and father if they did not know that he must be about his father's business, or attending to the things of his father.

There is a chapter of Isis seeking for child-Horus at his going forth from the marshes in which the papyrus grew; that is, when Horus is the child of twelve years who transforms into the living likeness of the father as the man of thirty years. A vulture with outspread wings is the emblem of the seeking mother, who goes about searching the "mysterious retreats" of Horus in which he hides himself after leaving the marshes. Her son goes forth to face misfortune, to command the chiefs of the district. He fights a great battle. He calls to remem-

brance what he has done, imposes fear on them, establishes his terror, his mother Isis having made charms for the protection of her child (Rit., ch. 157; Naville and Renouf). Horus in his two characters of the child and the adult is called the lad in the country, and the youth in the city or in the town (Rit., ch. 85). As the lad in the country he is the child with Isis the virgin mother, and Seb the earth-god, who was his foster-father during his childhood. As the youth in town he is in his father's house, and is "the heir of the temple" in Heliopolis (ch. 115). When Horus the child passes into Horus the adult he becomes the heir to the "things of his father." The Egyptian word "khetu" for "things" is most idiomatic, and "the things of my father" in the Greek is uniquely perfect as a rendering of the Egyptian "khetu."

It is as the youth in town or in Heliopolis = Jerusalem, that Horus says, "I am a soul, and my soul is divine"; this was derived from Ra, his father in heaven: "I take the lead. I put an end to darkness. I put a stop to evil." And when Horus goes to Abydos to see his father Osiris, all the great gods, together with the groups of the gods, come forth to meet and greet him with their acclamations. He is hailed by them as "the king of hosts" who cometh to unite and take possession of the two worlds. His *father's house* is seized (in the juridical sense of *seizin* or feudal possession) "in virtue of the writs," which have been issued on behalf of the divine heir, "the heir of the temple" (ch. 138), the "son whom the father hath begotten" (ch. 115). Abydos is the mythical rebirth-place of Osiris, and it was there that Horus took possession of his father's house. In the Gospel it is Jerusalem. Twice over in one brief chapter of the Ritual (115th) Horus is called "the heir of the temple." He says, "It is with reference to me that the gods say, Lo, the afflicted one is the heir of Annu." This was as Horus the wise and wonderful child. And again it is said of Horus the divine adult, "active and powerful is the heir of the temple; the active one of Annu, the son whom the father hath begotten." In the Ritual the temple is in Annu; it is otherwise termed the hat-saru, or house of the prince. Horus enters this as the child of the mother, and he comes forth as the son of the father, and the wielder of the whip as the symbol of his sovereignty. Here is the parallel to the child-Jesus sitting in the temple as a teacher of the teachers, laying down the law to the masters of the law. As the Word of truth, Horus "assembles the chiefs of truth" or law. These are the acolytes who sit with Osiris in the great hall of Maat. The lords of truth (or the law) collected there to watch over iniquity, as they sit in "Seb's great dwelling," recognize the lad as the lord of justice, and delegate authority to him as their chief. The original of a scene in the temple is traceable in the "Hymn to Osiris." Horus has grown strong in the dwelling of Seb. "The divine company rejoices when the son of Osiris comes, even Horus steadfast of heart, with (or as) the word made truth: the son of Isis, the flesh of Osiris." Horus in the hall of Mati was in the house of his father Osiris seated on the judgment-seat surrounded by the chiefs of truth as the lad who is acknowledged now to be the universal master, and the lord of law and of very truth itself. The father's house in the Gospels becomes the temple at Jerusalem, the "chiefs of truth" collected there are the doctors or Tannaim, and

the divine child Horus, the royal Horus, wearer of the double crown, has been converted into the child of Joseph the carpenter.

According to John, the first thing that Jesus did after his baptism was to prove his power by turning water into wine. This is immediately followed by his foray in the temple at Jerusalem. He makes a scourge of cords, where Horus, as "heir of the temple," wields the whip or flagellum on the enemies of his father. Jesus lays on lustily with his flagellum and drives out those who have made the Father's house a house of merchandise or den of thieves. He thus proves himself to be, like Horus, "active and powerful," "the heir of the temple" who hath the might divine as the only son, whom "the Father hath begotten," in the one instance by vanquishing Sut on the pinnacle, and in the other by driving out the evil-doers = the Sut-Typhonians from the temple (John ii. 14-17), both of which events are stated in two different Gospels to have followed immediately after the baptism, in which occurred the transformation of Jesus into the dove-headed Son of God the Father.

In the Ritual the subject of chapter 138 is the "Entry into Abydos," and it describes a scene of triumph for Horus analogous to the entry of Jesus into Jerusalem. He is the lord of life in Abydos. He exclaims, "O gods of Abydos. Let us be joyful. Do not hinder me from seeing my father. I am the Horus of Khem-Ka, the red shoot (or branch = natzer) which nothing can injure, whose hand is strong against his enemies: avenger of his father, striking his enemies, repelling violence: governor of multitudes, chief of the earth, who *takes possession of his father's dwelling with his arms*." The object of this triumphant entry is for the divine heir to take possession of his father's dwelling. This he effects by force of arms. "And Jesus entered into the temple of God, and cast out all that bought and sold in the temple and overthrew the tables of the money-changers." And he saith unto them, "It is written my house shall be called a house of prayer: but ye have made it a den of robbers" (Matt. xxi.; Rit., 138).

Amsu-Horus rises in Amenta with the signs of government upon his shoulder in the shape of the crook and the whip (or khu). As bearer of the crook he is a form of the Good Shepherd who comes in that character to look after his father's flock or herd. As wielder of the whip he came to drive out and scourge the enemies of his father. The Christ who is portrayed as the Good Shepherd in one character is also described as making his advent with the fan in his hand, which in the hand of Amsu is the flail or whip. This, in another scene, becomes the whip or scourge with which Jesus drives out the illegal occupants of the temple. The Passover of the Jews being at hand, Jesus went up to Jerusalem, and "he found in the temple those that sold oxen and sheep and doves, and the changers of money sitting" together in this compound of menagerie and mart, which is as if the Stock Exchange and Smithfield Market met together in St. Paul's Cathedral. "And he made a scourge of cords, and cast all out of the temple, both the sheep and the oxen: and he poured out the changers' money and overthrew the tables, and to them that sold the doves he said, take these things hence; make not my father's house a house of merchandise" (John ii. 13-17). This portrait of the

wielder of the whip driving out the sheep and oxen is the reverse to that of the good shepherd with the crook, and this historic fulfilment of the mythos is a very puerile parody of Amsu-Har-Tema, the doer of justice, scourging the foes of his father out of the temple in his consuming fury of resentment, so soon as ever he had taken in hand the whip of his divine authority. Horus is not mentioned as riding into Abydos on an ass, but in the cult of Atum-Ra the solar disk was hauled up from Amenta by the ass-eared god Iusa, and Iusa was the original rider on the ass or the foal of the ass.

Immediately following this clearing out of the temple it is said that Jesus hungered—and seeing a fig-tree by the wayside he came to it and found nothing thereon. He is described as coming to the fig-tree hungry, when figs were not in season, and because there was no fruit upon it he sterilized it for ever, "and immediately the fig-tree withered away" (Matt. xxi. 19). This is in the character of Horus the avenger, who comes to the fig-tree in the Aarru-garden and says, "*I am Amsu-Horus, the avenger of his father the Good Being. I carry out for my father the overthrowal of all his enemies*," including the fig-tree, as it is rendered in the Gospels. In the Ritual the cedar is quoted in the place of the sycamore-fig. The speaker, in addressing the keeper of the twenty-first gate, says, "Thou keepest the secrets of the Avenging God (Har-Tema) *who causes the Shennu-tree to bear no fruit"* (Rit., ch. 145).

The earth-life ceases for Horus at the age of twelve. Partly because he typified an impotent or impubescent body-soul in matter, mere soul of the mother-blood, and the difference between child-Horus and Horus divinized was expressed by the difference betwixt the child of twelve and the perfect man of thirty years. It ceased by the transformation into that which was typical of another life. Child-Horus passed away from earth to make his change or to be made "a man of" in the mysteries of Amenta. He rose again as Amsu in ithyphallic form to show the potency of soul or spirit in the after-life by means of the nature figure. Thus, according to the genuine mythos, at the time of the baptism in the Jordan, when Jesus had attained the age of twelve, the earthly life came to an end, the mother's child had for the first time found his father. But that was not in this world. The second Horus was begotten in Amenta, not on earth. Also the baptism of regeneration, and other of the spiritual mysteries, occurred in that earth of eternity and not upon the earth where mortal beings dwell. In the totemic mysteries circumcision was a rite of puberty which marked the transformation of the youth into the man, and this, like other typical customs, was continued in the religious mysteries. When Horus makes his change and rises in Amenta as Horus the adult, *it is in a figure that has suffered the rite of circumcision, as the portraits of the risen Amsu prove.* Thus, circumcision, like baptism, was a rite of regeneration and resurrection or re-erection from the dead; that is, from the state of the inert Osiris, the impubescent Horus, or, doctrinally, from the status of the uncircumcised, the unbaptized, who were "unhouselled, unanointed, unannealed," and who might thus remain in mummied immobility. The first Horus is impubescent; the second is circumcised to show that he has risen in the likeness of the father, "full of

grace and truth," "the image of the invisible god, the first-born of all creation." Amsu-Horus, the risen Sahu, is identical doctrinally with the gnostic Christ of Paul, who tells his hearers that they have been circumcised in him who includes the pleroma of the godhead bodily, "with a circumcision not made with hands, in the putting off the body of the flesh, in the circumcision of Christ; having been buried with him in baptism, wherein ye were also raised with him through faith in the working of God, who raised him from the dead" (Col. ii. 10-12). When Horus rises from the dead he wields the weapons and he bears the symbols of his sovereignty. He has been baptized and circumcised, or lustrated with water, with oil, with the Holy Spirit, and crowned with the double feather. The doctrine is the same whether the risen one be Horus or the Christ; and there was nothing historical in the death, the baptism, the circumcision, the resurrection of Amsu-Horus, either as the Karast mummy or the Christ.

A difficulty all through with the concocters of the Gospel history was this dual character of Horus in two lives and two worlds. They had only the one lifetime to go upon in one world. Jesus had to become bird-headed in the human lifetime and on earth. Whereas the human Horus made his change into the "second-born, the golden hawk," *after* he had passed into Amenta. It was as a spirit in the earth of eternity that he became bird-headed in the likeness of his father Ra, not on the earth of Seb, where he was imaged in the likeness of mortality, as the human Horus. Still, the risen Jesus acts the part of Horus in issuing from the sepulchre as a spirit. After his death and burial, he appears to the disciples in the *rôle* of the second Horus who represents the Father after the resurrection in spirit. He tells them that the Father hath sent him. "And when he had said this, he breathed on them, and saith unto them, Receive ye the Holy Spirit" (John xx. 21, 22). This is in the character of the hawk-headed Horus who, as the son of Ra, is given power from the Father to breathe the Holy Spirit. It is a mystery of Amenta, with no meaning elsewhere. In this the Horus who had conquered death and risen again in triumph as the Beloved Son of God the Father, became the representative of the Holy Spirit with power to impart it to the breathless ones, and raise them from the dead; he who, as Horus or Jesus, in this character was "the resurrection and the life." But, in the gospels of the Sarkolatræ it had to be demonstrated that the risen Christ was not a spirit or anything superhuman, if the history was to be accepted as simply human and limited to the life on earth.

Horus, in his first advent, was the word-made-flesh in mortal guise, according to the Kamite doctrine of the incarnation. In his second advent, he is the word-made-truth as Horus the fulfiller in the spirit, according to the Kamite doctrine of the resurrection. In his baptism, Horus the word-made-flesh transformed into the word-made-truth, according to the Kamite doctrine of baptismal regeneration, each of which doctrines was of necessity perverted in the exoteric rendering. The scene of this rebirth in Amenta was underneath the tree of dawn—the tamarisk, persea, olive, or sycamore-fig-tree. The desire of the manes is literally to be with Horus under the fig-tree at the time of his resurrection from Amenta, a figure that was derived from the

Horus-sun arising from under the tree of dawn in the mythology. Horus reborn as the sun of morning, says, "I am the babe. I am the god within the tamarisk-tree" (ch. 42). The olive was another tree of dawn. The transformation of Osiris into Horus, or of Amsu into Horus the bird-headed, was effected underneath this tree. One of the seven khus, or great spirits who are the companions of Horus in his resurrection is named Kheri-bakhu-f or "he who is under the olive-tree," which is equated by the fig-tree in the Gospel of John for the green tree of dawn. On a papyrus at Dublin the Osiris prays that he may be under the sycamore (fig-tree) of Hathor at the rising of Horus (*Trans. Soci. Bib.,* vol. viii., p. 218). This, according to John, was the place where Nathaniel had been with Jesus before the two had ever met on earth (John i. 48, 49). "Now," says Andrew, "we have found the Christ." He calls upon Nathaniel to "come and see." Jesus recognizes him. Nathaniel says, "whence knowest thou me?" "Jesus answered and said unto him, before Phillip called thee, when thou wast under the fig-tree, I saw thee" (John i. 41-49).

The two characters of the double Horus, commonly ascribed to Jesus, are also portrayed upon the gnostic monuments in the Roman catacombs. In one character he is the little old and ugly Jesus. In the other he corresponds to Horus of the beautiful face. The first is the suffering Messiah, the despised and afflicted one, who was considered to be of an ignoble origin compared with that of Horus the younger. He was the child of the Mother only; the soul in matter; the heir of Seb, and therefore of the earth earthy. Horus the younger is the man from heaven; the immortal Son of the Divine Man who is in heaven, Horus in his glory and his majesty. These often occur together on the same monuments in their irreconcilable contradiction of each other (Bosio, *Rom. Sott.*). But the "elder Horus" did not mean the aged Horus, for he was at the same time the child-Horus. The title has been misinterpreted by the artists of the catacombs who have represented "the afflicted one," the Man of sorrows, as diminutive, and pensive, old and ugly, whereas, according to the true type, he was never more than twelve years of age, and always wore the lock of childhood. "Old Child" was his name.

Horus in his childhood was the sower of the seed in the fields of his father. This Mystery follows that of the great battle in which Osiris is avenged and the associates of Sut are slain in the shape of goats, and the fields are prepared for the seed by being manured with their blood. The vignette is given by Naville from the tracing taken by Lepsius of the now lost papyrus Busca. The picture represents the great hoeing in Tattu. The long text at Denderah (Mariette, tom. 4, pl. 39) contains directions to be observed on the festival commemorative of the ancient custom. Two black cows are put under a yoke of am-wood, the plough is of tamarisk-wood, and the share of black bronze. The ploughman goes behind, with a cow led in a halter. A little child with the side-lock attached to its head is to scatter the seed in the field of Osiris. Barley is sown at one end, spelt at the other, and flax between the two. The Kher-heb in chief recites the office for the sowing of the field (Renouf, *Book of the Dead,* ch. 18, note 9). The child with the side-lock represents the Horus of twelve years who leaves his mother at that age and goes forth to be

"about his father's business." That business, as here shown, was the sowing of seed for Osiris, the divine husbandman. Jesus at twelve years of age is said to leave the Virgin on his father's business for the purpose of sowing the seed of the word; the word that was to be made truth in the fields of divine harvest. Osiris is the husbandman as God the father, and child-Horus the seed-sower as the son, in human form. Sut, the anthropomorphic Satan, is the opponent of Horus in the harvest-field; he undoes what Horus does. As the prince and power of drought and darkness, he is busy in the night. He sows the tares, the thorns and thistles, the weeds or "devil's-dung" amongst the good seed of Osiris sown by Horus. Horus has his assistants in the seed-sowing and the reaping of the harvest. These are grouped as the two, the four, the seven, and finally the typical twelve who are the reapers in the Aarru-fields, which are in the earth of eternity. There is no exact parallel scene in the canonical gospels to this of the seed-sowing in the Ritual, but the child that sows the seed in his father's field, survives in the Gospels of the Infancy. As we read in the Gospel of Thomas (ch. 12) at the time for sowing the child went out with his father to sow corn in their field, and when his father sowed, the child Jesus also sowed one grain of corn. And having reaped and threshed it, he made "a hundred quarters of it," and bestowed the corn upon the poor. "Now Jesus was eight years old when he wrought this miracle," during his first advent. At his second coming, Horus is the reaper in the fields of harvest. This is he "whose fan (or flail) is in his hand" when he rises from the sepulchre. The harvest at the end of the world was reaped by the followers of Horus at the end of the age or cycle of time. It was periodic in the mythology, like the harvests of the earth, and therefore periodic in the eschatology. He that sowed the good seed in the Egyptian mysteries was Horus the son of Isis, or the human Horus, who reappears as Amsu the husbandman in the fields of divine harvest, otherwise as Horus-Khuti the master of joy with his twelve followers who are the reapers of the harvest in Amenta. This is portrayed both in the nether-world and in the upper paradise of Hetep on the summit of the mount. The object of the beatified deceased is to attain the harvest-field in Hetep, that he may take possession of his allotment there, and be in glory there, and plough and sow and reap the harvest there for ever, "doing whatsoever things were done on earth," but changed and glorified. This was to be attained, not at the end of the world, but at the end of all the trials, the purifications and purgatorial pains, the strenuous efforts made in climbing up the ascent to reach at last the paradise of rest upon the summit; the place of re-union and reconciliation; the land of the tree of life and the water of life, of perennial plenty and of everlasting peace. Here the reapers, called the "angels" in the Gospel, show the harvest-field is not upon the earth of time. They are the twelve with Horus in the fields of divine harvest. Horus tells Osiris at the harvest-home that he has cultivated his corn for him in the Aarru-fields of peace; and in the person of Har-khuti with the twelve as lord of spirits gathered in the harvests of eternity.

Two opposite characters are assigned to Jesus in the Gospels, in one of which he comes with peace, in the other he is the bringer of the

sword. He is the bringer of peace on earth (Luke ii. 14; John xvi. 27), who says he has not come to bring peace on earth (Luke xii. 51). "I came not to send peace but a sword" (Matt. x. 34). Horus had appeared previously in these two *rôles.* He is "Horus the peaceful." As Iu-em-hetep he comes to bring peace and good fortune on earth and make wars to cease. Horus also comes with the sword as the avenger of his father when he pierces Sut to the heart, and annihilates the rebel powers. Har-tema is a title of the second Horus. The word Ma for justice also signifies the law. And he who reveals and makes justice visible is the Horus who not only fufils the word by making it truth, but who also comes to *fulfil the law,* or maat. This is the character assigned to the Jesus of the Gospels, who says, "Think not I came to destroy the law. I came not to destroy but to fulfil. Verily I say unto you, till heaven and earth pass away, one jot or one tittle shall in no wise pass away from the law till all things be accomplished" (Matt. v. 17, 18). This law is the maat of the Ritual. And in the Gospel the speaker assumes the position of Har-tema, who was the fulfiller of justice or the law. In the earth-life Jesus is the word or speaker in parables. In that way the "Inarticulate Discourse" of Horus is assigned to Jesus, with the usual misrendering of the hidden meaning, as the matter of parables which no one but the duly initiated could possibly understand. Indeed they were prepensely intended to be non-intelligible to all others. As it is said to the disciples, "Unto you it is given to know the mysteries of the Kingdom of God, but to the rest in parables, that seeing they may see not and hearing they may not understand (Luke viii. 10). Child-Horus opened his mouth in Sign-language only. Jesus only opens his in parables. At his second coming he is to speak no more in parables but to tell the disciples plainly of the father. That is how the twofold character of Horus was to be fulfilled by Jesus, and as it had been already fulfilled by the Egypto-gnostic Jesus in "Pistis Sophia." Also, however indirectly, Jesus is identified with the child-Horus as the teacher who was a babe and suckling and who exclaims, "I am the babe" (repeated four times) in the Ritual (ch. 42). Jesus says, at the time when "he rejoiced in the holy spirit" (Luke x. 21), "I thank thee, O Father, Lord of heaven and earth, that thou didst hide these things (the things which had been given him to teach) from the wise and understanding and didst reveal them unto babes. (Such babes as Horus with the side-lock.) All things have been delivered unto me of my father and no one knoweth who the son is save the father." But in the course of making out a human history from the mythos and the eschatology in the Ritual, Jesus has been forced to remain on the earth not only after he was twelve years of age but after he was thirty years, when he ought to have been a manes in Amenta. The "Pistis Sophia" retains the true version of Horus, or Jesus, in Amenta, when it says, "Jesus spake these words unto his disciples *in the midst of Amenta"* (390) and describes him in the character of Aber-Amentho, the lord of Amenta, in which he rose again triumphant over death.

That which was taught by Horus, or Jesus, the Word in the sayings and parables, was made truth by Horus-Makheru, the fulfiller indeed. And this fulfilment at the second coming is imitated by Jesus when

he says, "These things have I spoken unto you in parables (or in proverbial sayings). The hour cometh when I shall no more speak unto you in parables but shall tell you plainly of the father" (John xvi. 25). The teaching of child-Horus did not contain a revelation of the father in spirit. This was the mission of Har-Makheru, the fulfiller of the word in truth, as it was acted in the mysteries to be repeated in the mortal life, for human use. This second part is promised in the Gospels but remained a matter of prophecy that never was fulfilled. Albeit the doctrine survives in the Christian "Word-of-truth" with no foundation in the historical life of Jesus. The Christian advent of Horus-Makheru, the word-made-truth, the beloved son who represents the father, from beginning to end of the Ritual, still awaits the ending of the world or that last day which was annually solemnized in the Egyptian mysteries. As Paul the Christian Gnostic puts it, "the kingdom of God is not in word, but in power." That is in fulfilment as the word-made-truth (1 Cor. iv. 20). The first Horus was the word, the second is the power: the heir of glory who hath the might-divine of the only-begotten Son of God the Father (Rit., ch. 115). This, wherever met with, is Egyptian first of all as Horus, who was the word or logos in one phase of character, and in the other of two he was the power. As the word he represented the virgin mother. As the power he imaged the glory of the father. Horus was the word in the earth of Seb, and he is the power in the earth of Sut. In the canonical and apocryphal Gospels both the word and power have been continued and fused into one, as there was but one life to be represented, that on earth, in the "history." It is said of the child-Jesus in the Gospel of Thomas (chap. 4), "Every word of his becometh at once a deed." "Every word of his is at once a deed" (ch. 17). "Every word he speaketh forthwith becometh a deed" (4). The sum and substance of the doctrine of Maati is to make the word of Osiris truth against his enemies. Elder Horus was that word in person. The word was also uttered in dark sayings which constituted the ancient wisdom. Then it became the written word of Taht Aan, the scribe of the gods, and Horus at his second coming was the divine ensample of the son who made the word of Osiris truth against all opposition as the fulfiller of the word and the doer in truth. The word of the Christ, according to Paul, is identical with the Makheru, or word-made-truth by Horus the fulfiller. He likewise speaks of "the word of the truth of the gospels" (Col. i. 6). The power of his Christ is that of the risen Horus; it is the power of the resurrection to eternal life; and both are the same, because both represented one meaning, namely the soul of man that rose again from death, and was personalized in Horus or in Iusa.

Although the second character of Horus is realized by Jesus in his baptism; in his becoming the beloved and anointed son of God; in his contests with Satan as a spirit; in proving himself to be the "heir of the temple"; in his breathing the Holy Spirit into the breathless, raising of the dead, and in various other ways, such fulfilment had to be repudiated on account of the alleged Judean history. Hence he promises that if he goes away from the disciples he will send them the Comforter, the Paraclete, or advocate, "even the Spirit of Truth

which proceedeth from the father." "A little while, and ye behold me no more; and again a little while and ye shall see me." This was the short time betwixt the first and second coming of the Lord, which was about three nights in the mysteries. "If I go not away the comforter will not come unto you." Whereas in the Egyptian judgment scenes the comforter has come already. Horus in his second character is the paraclete or advocate with the father. One by one he introduces the faithful to Osiris (in the vignettes to the Ritual), and is the intercessor and the mediator with the father on behalf of his children. In the papyrus of Ani, for example, Horus the intercessor or advocate introduces Ani to his father, saying, "I have come to thee, O Un-nefer, and I have brought unto thee the Osiris-Ani. His heart is right; it hath come forth guiltless from the scales. It hath not sinned against any god or goddess. Taht hath weighed it according to the decree pronounced unto him by the company of the gods; it is most right and true. Grant that he may appear in the presence of Osiris; and let him be like unto the followers of Horus for ever and ever."

The process of converting parts of the Osirian drama into Gospel narratives and of making the wisdom of the mystery-teachers portable for ordinary use, is obvious still in various of the parables of the double-Horus. For instance, in his first estate child-Horus was the sower of the seed, and in his second character at the second coming he is the reaper of the harvest. Thence comes the parable of the sower. In the pictures to the Ritual Horus is the sower who goes forth to sow the seed in the field of his father. And when he sows the wheat the enemy, that is Sut the power of darkness, comes by night and sows the field with tares and thorns and thistles, it being his work to undo all the good that Horus does. This is represented in a parable by means of which "the kingdom of heaven is likened unto a man that sowed good seed in his field; but while men slept his enemy came and sowed tares also among the wheat and went away." The disciples ask for an explanation and the answer is "he that soweth the good seed is the son of man; and the field is the world, and the good seed, these are the sons of the kingdom; and the tares are the sons of the evil one; and the enemy that sowed them is the devil; and the harvest is the end of the world; and the reapers are the angels" (Matt. xiii.). Thus the matter of the drama was reproduced piecemeal in religious märchen and exoteric narratives.

THE MYSTERIES AND THE MIRACLES.

The Mysteries were a dramatic mode of representing the gnosis or science of the Egyptian mythology and eschatology. They are the mysteries of Amenta. It was in these the dead were raised, the blind were made to see, the dumb to speak, the deaf to hear, the lame to walk, the manes to become bird-headed. Hence the scenes of their occurrence were in spirit-world, where the manes made their transformation visibly, and the mortal put on immortality. The greater mysteries were founded on the resurrection from the dead

with the Ka or the bird-headed Horus as the representative of a survival in spirit. As we have seen in the "Pistis Sophia," Jesus tells the disciples that *"the mystery of the resurrection of the dead healeth from demoniac possessions, from sufferings and all diseases. It also healeth the blind, the dumb, the maimed, the halt*"; and he promises that whosoever shall achieve the gnosis of this wisdom shall have the power of performing these mysteries of the resurrection which only become miracles when exoterically rendered in the canonical Gospels (*P. S.,* B. *2*, *279*). Amenta in the mythos was the secret earth of the nocturnal sun. In the eschatology it is the spirit-world in which the dead become once more the living, and attained their continuity by being proved and passed as true for all eternity. If they failed, it was here they died the second death, and never rose again. Amenta was the world of the blind, the deaf and dumb, the maimed, the halt, and impotent *because it was the world of the dead*.

Thus the miracles of the canonical Gospels repeat the mysteries of the Ritual, and the scene of these was in the earth of the manes, not in the earth of mortals. It was there the deliverer wrought his "miracles" in the eschatological representation, whether as Horus, the son of Osiris, or as Iusa, the son of Atum-Ra. The Egyptian religion had no need of miracles. It did not postulate the super-natural. The superhuman and ideally divine were a part of and not apart from nature. The nether-earth was the other half of this and the Gospel history has been based upon that other earth of the manes being mistaken for the earth of mortals. In the Ritual, and in the gnostic writings, we find the mystery, the events, the characters, the Christ, the Virgin-Mother, the miracles, replaced upon their own proper footing and on the only ground of their existence which is eschatological and was a means of working out the drama in Amenta by means of the mythology that was previously extant. The so-called miracles of Jesus were not only impossible on human grounds; they are historically impossible because they were pre-extant *as mythical representations* which were made on grounds that were entirely non-human in the drama of the mysteries that was as non-historical as the Christmas pantomime. The miracles ascribed to Jesus on earth had been previously assigned to Iusa the divine healer who was non-historical in the pre-Christian religion. Horus, whose other name is Jesus, is the performer of "miracles" which are repeated in the Gospels, and which were first performed as mysteries in the divine nether-world. But if Horus or Iusa be made human on earth, as a Jew in Judea, we are suddenly hemmed in by the miraculous, at the centre of a maze with nothing antecedent for a clue; no path that leads to the heart of the mystery, and no visible means of exit therefrom. With the introduction of the human personage on mundane ground, the mythical inevitably becomes the miraculous; you cannot have the history without it; thus the history was founded on the miracles which are perversions of the mythology that was provably pre-extant.

Not only is it represented in the Gospels that Jesus raised the dead but that he also conferred power on the disciples to do likewise. They are to preach and proclaim that the kingdom of heaven is at

hand, to "heal the sick and raise the dead" (Matt. x. 5-8). So the followers, called the "Children of Horus," had the power given them previously by their Lord to *raise the dead.* In the Pyramid texts of Teta (line 270) it is said, "Horus hath given his children power that they may raise thee up"; that is, from the funeral couch. But this resurrection was in Amenta, the earth of eternity, not in the earth of time, and those who were raised up for the second life are the manes, not mortal beings in the human world. It was not pretended that they were Egyptians in the time of Teta, the first king of the sixth dynasty. The Christians babble about the mysteries of revealed religion, which mysteries never were revealed except to those who had been duly initiated. These were mysteries to the Christians simply because they had not been revealed to them. They are the mysteries of ancient knowledge reproduced as miracles of modern ignorance. Such mysteries of the Christian faith, as the Trinity, the Incarnation, and the Virgin Birth, the Transfiguration on the Mount, the Passion, Death, Burial, Resurrection and Ascension, Transubstantiation and Baptismal Regeneration, were all extant in the mysteries of Amenta with Horus or Iu-em-hetep as the central figure of the pre-Christian Jesus.

This mode of making miracles from the mysteries can be traced in the canonical Gospels. For instance, according to John, when Jesus reappears to the seven fishers on board the boat to cause the miraculous draught of fishes it is *after his resurrection from the dead.* Consequently, the transaction is in *a region beyond the tomb,* therefore in spirit-world, not in the life on earth. Whereas in Luke's version, his reappearance was in the earth-life and is not a reappearance after death. Yet the miraculous draught of fishes is the same in both books; and either the transaction is historical in Luke and has been relegated to the after-life in another world by John, or else the mythical version was first and has been converted into an historical event by Luke. But here, as in other cases, there is no corroboration of the history to be adduced, whereas the priority of John's version is attested by the Ritual where the fisher, the seven fishers, the fishing and the fish belong not to this earth but to that other world beyond the tomb and to the mysteries of Amenta.

When Sebek in the Ritual (ch. 113) catches the fish in his marvellous net this is proclaimed by Ra to be "a mystery." But when Simon Peter in the Gospel catches the great draught of fishes the mystery becomes a miracle.

Mythology knows nothing of miracle, nor the need of it. Miracle has no place in the Egyptian Ritual. But the Ritual shows us how the necessity for it arose as a *modus operandi* when the gnosis had to be accounted for by ignorance and the mythos was converted into human history. For example, the sun or the sun-god Atum is described in the Ritual as going over the surface of the lake of Mati, in Abydos, the place of rebirth, or of sunrise. That which is done mythically by the god is performed by the manes on the eschatological plane, and as he is in the human likeness, it follows that he must walk the water in the sun-god's track. He says, "the great God who is there is Ra himself. *I walk on his road;* I know the surface of the lake of Mati. The water of Mati is the road by which Atum-Ra

goes to traverse the field of divine harvest" (Rit., 17). In the first phase the sun (or solar god) traverses the celestial water at dawn. In the eschatological continuation the human soul in Amenta does the same because assimilated to the character of the god. It is but a mode of representing phenomena in the two worlds of the double earth, the imagery of upper earth being repeated in spirit-world. But if we substitute a human being for the solar god or the manes in Amenta, and make him walk the water in our world on the surface of the sea or lake of Galilee, instead of the lake of Mati in Amenta, the water-walking can only be done by miracle. Such is the genesis of the Biblical miracles in both the Old Testament and the New. This we are now able to prove twice over by means of the original matter and mode of the mythos in the Egyptian eschatology that was humanized or literalized in legends and at last converted into Christian history.

You cannot rationalize the Bible miracles by reducing them to what may be thought reasonable dimensions. As Matthew Arnold said, "this is as if we were startled by the extravagance of supposing Cinderella's fairy godmother to have actually changed the pumpkin into a coach-and-six, but should suggest that she did really change it into a one-horse-cab." It is not a matter of degree or proportion, but of a radical difference in the fundamental nature of things. It is not the kind of transformation that was applied to the primary facts, nor is this transformation the result of imagination. It was not a result of the faculty of imagining that a man should be supposed to walk the water and not sink. Such an imagining was controverted by all the past of human experience. When the Egyptians portrayed a human impossibility—a miracle—they depicted a pair of feet walking on the water. This was a mode of superhuman force first made manifest by the elemental powers such as light and darkness, the wind, or the spirit of the storm. The water-walker was an old type of deity. The Christian miracles are false modes of explaining that which was ignorantly misappropriated. The gnostic interpretation of the Kamite mysteries had no need of miracles, no reversal or violation of natural law. The process by which miracles, or total violations of natural law, arose, was through perversion of ancient knowledge by later ignorance—not in the false or exaggerated reports of eye-witnesses. Nor could anything be settled by a conflict of opinions in the domain of ideas. We must have some foothold and ground of fact to go upon even to fight the battle. As it is in physical science, we have to ascertain the knowable. It avails nothing to take refuge in the unknown or to enshroud ourselves in mystery. The legends of mythology were not ideal, nor based upon abstract ideas. They were not first evolved from the inner consciousness, but from facts in outward nature that are for ever verifiable. The mysteries that "historic Christianity" took over without understanding, and preserved as food for faith, or as problems for metaphysical speculation, are fathomable and even simple when truly interpreted, but they have and can have no solution *on the supposed historic ground*. And with its bogus miracles surreptitiously derived from the ancient mysteries by falsification of the myths, it has destroyed or tended to destroy all standing-ground

of common sense in natural reality. With its "historical" virgin mother of a God who was her "historical" child, it has made a double mockery of nature, human and divine. With its risen corpse for an anointed Christ the only Son of God, it has deified an image of death itself and made a mortuary of the human mind.

When it is conclusively proved that the Christian miracles are nothing more than a pagan mode of symbolical representation literalized, there is no longer any question of contravening, or breaking, or even challenging any well-known laws of nature. The discussion as to the probability or possibility of miracle on the old grounds of belief and doubt is closed for ever. A glance at the Egyptian pictures will show that the Horus or Christ is the young sun-god who walks the waters in Amenta not on the upper earth, and that the evil spirits who enter the swine and are driven down into the lake are the souls of those who were condemned in the great judgment as typhonian, the black pig being a type of Sut the evil being. A study of these miracles as they were originally rendered will lead to an understanding of their true significance, and here as everywhere else the truth of the matter once attained must ultimately put an end to the false belief:

> Falsehood hath nothing in the world to do,
> But lie to live and die to prove the true!

With what facility the miracle could be manufactured for the exoteric Gospels, canonical or apocryphal, may be seen from the legends in *The Arabic Gospel of the Infancy* (ch. 37). In one character the youthful sun-god, Horus or Jesus, was represented as a sort of divine dyer. He is called the great one who produces colours. In a passage of the Ritual (ch. 153), as rendered by Birch, it is said that "the great one journeys to the production of colours." These are the colours which are produced when the sun, or the child-Horus, or Jesus, rises from the lotus to dye the blue heaven with the hues of dawn. This is shown by a reference in the same passage to the sycamore tree of dawn. Now, in one of the numerous folk-tales that were derived from the mythos, this is made a miracle of in a legend of the Infancy. It was as the child-Horus that the sun arose to create the colours; and, as a child, it is said the Lord Jesus entered the shop of a dyer where lay many cloths which were waiting to be dyed each of a different colour. Taking them all up together he threw the whole lot into a vessel of Indian blue. The dyer cried out and said the boy had ruined them all. But Jesus said he would cause each one to come forth of the colour that was desired, and he took them out of the vessel one by one, each one being dyed of the very colour that the dyer wanted.

The story of child-Jesus in the Gospel of Thomas who, when five years old, took clay and formed the images of twelve sparrows, which turned the word into a deed when Jesus bade them fly, is a miracle manufactured from a mystery of Amenta. When the manes were transformed from mummy to spirit they became bird-headed in the likeness of Horus whose head was that of a sparrow-hawk. This in the folk-tale becomes a sparrow, and twelve sparrows created by Jesus in the miracle are the representatives of the twelve great spirits of

Horus which have the head of the sparrow-hawk in the mystery of Amenta.

When evil spirits enter swine and are driven down the mountain-side to be drowned in the lake of darkness the representation is mythical, not miraculous. The mount is rooted in Amenta. The scene is in the earth of eternity. The mount was called the mount of birth in heaven. This was ascended by the manes who had passed through the judgment-hall and come forth as the good spirits, whereas the condemned were driven back and literally sent to the devil by entering the pig of Sut, which had become a type of all impurity. The miracle begins when the avenging Har-Tema is made historical, the pig actual, and the transaction takes place on this our upper earth. We must go to the Egyptian drawings in the drama of the mysteries for the verifiable fact; and once we are in presence of the real truth we learn that the argument of Professor Huxley against the miracle is just as unprofitable as the Christian belief in the miracle. Here, as everywhere, the miracle results from a misinterpretation of the mythos out of which the gospels were ultimately evolved, piecemeal, and put together in a spurious history, with a spurious version of Horus the mortal, and a spurious spectre of Horus in the spirit.

In performing his miracles with a word, in being the word incarnated or made truth in person, in wielding a magical power over the elements, in casting out devils, in causing the spirits of evil to enter the swine, in healing the woman with the issue of blood, in giving sight to the blind, in transforming and transfiguring himself, in suddenly concealing himself, in walking upon the sea, in his personal conflict and battles with Satan, in raising the dead to life out of the earth, in resuscitating himself on the third day; in all these and other things Jesus is accredited with doing exactly what was attributed to Horus in the Ritual and in the Egyptian mysteries. But these miraculous things were never done by mortal or immortal on the surface of our earth. They are other-world occurrences in the true rendering, and they can only be re-related to reality as a mythical mode of representing the scenes in the drama of Amenta. The superhuman attributes are possessed, the transformation and transfiguration effected, the waters walked, the evil spirits cast out to enter the typhonian swine; sight is restored to the blind, the dumb are given a mouth, the dead are raised up out of the earth by Horus in this divine nether-world termed the earth of eternity and not on the earth of Seb in the world of time.

The historical character of the four Gospel narratives must stand or fall by the historical facts of the miracles. From the birth derived from a virgin to the corporeal resurrection of the Christ, the sole standing-ground is upon miracle. No amount of Jesuitical dialectic or logical argument based upon false premises, can ever make right, as a trustworthy matter of faith, that which is verifiably wrong as matter-of-fact. Yet the faith was founded on the uttermost falsification of natural fact as the ground of the history. On the one hand we find a belief that these miraculous transactions, these teachings of the Christ and the Christ himself were historical. On the other, we have the proof that they were unhistorical, a proof upon evidence that has

never been tampered with, and that is directly derived from witnesses that do not, cannot lie. The miracles of the virgin birth and physical resurrection of Jesus; the miracles of giving sight to the blind and of raising the dead, the descent into Hades, and the resurrection in three days or on the third day, are all Egyptian, all in the Ritual. They were previously performed by the Christ who was not historical, the Christ of the Egypto-gnostics who is Horus or Jesus, identical with the Osirian Christ who was Horus the lord by name, and who, as the records show, was also extant as a divine type or spiritual impersonation as Iusa or Iu-em-hetep many thousand years ago.

A crucial example of the mode in which the gospel history was manufactured from the matter of the mythos and the eschatology is furnished by the miracle of miracles of the loaves and fishes. In one account the multitude of men, women and children are fed on five loaves and two fishes, and the remains of the meal were sufficient to fill twelve baskets (Matt. xvi. 17-21). In the other miracle, or second version of the same, the multitude are fed on seven loaves and a few small fishes, and there were seven baskets full of broken pieces. But for the Ritual we might never have known the correct number of loaves that did suffice to feed the vast multitude. They are seven in one place and five in another, and both the seven and five are found in one and the same book. This difference, however, serves for Matthew to make out a second miracle (xv. 36). The speaker in the Ritual says, "There are seven loaves on earth with Seb; there are seven loaves with Osiris (in Amenta); there are seven loaves at Annu with Ra in heaven" (ch. 53). "Henceforth let me live upon corn in your presence, ye gods, and let there come one who bringeth to me that I may feed from those seven loaves which he hath brought for Horus" (Renouf, Rit., ch. 52). "It is the god of the sektet boat and of the maatit boat who hath brought them (the loaves) to me at Annu" (ch. 53). These seven loaves constitute the celestial diet on which the multitude of souls are fed in Annu, called "the place of multiplying bread." But those who are fed upon the seven loaves in the celestial locality of Annu are not human beings on earth; they are manes in Amenta where Horus is the bread of life as giver of food to the quickened spirits of the dead; and as the transaction occurred in the next life there was no need of a miracle in this life by asserting that about five thousand hungry men, besides women and children, were fed upon five or seven loaves of bread and two fishes.

The synoptics do not mention the incident, but according to John (vi. 9) who retains much more of the Egyptian wisdom in his Gospel, there was a lad present in the scene who had with him "five barley loaves and two fishes." "Jesus therefore took the loaves from him and distributed them to the people." We have identified the feeding of the multitude of manes on the seven loaves that were brought to Horus as distributor of the bread of life, and the lad who brings the bread to Jesus in the Gospel with the one who brings the seven loaves to Horus, or, it may be, the five loaves to Taht, in the Ritual, and who is described as "someone" who comes with the bread of Horus and Taht which is ritualistically represented by the seven loaves. A primitive concept of the infinite had been expressed in terms of

boundless food and drink. Providence was the provider; and the power that provided the fruits of the earth or water was Providence. When bread was made the providing power or godhead itself was figured by the Egyptians as an illimitable loaf, the food of spirits or celestial diet for the life to come. The one great loaf was equivalent to the one supreme source of soul. Seven loaves were numerically equivalent to the seven souls of Ra. The human soul was fed from the bread of life as typical of divine source. With bread of that kind one loaf might have sufficed without the pretence of a miracle, as it was cut and come again without diminution. It was the kind of bread which keeps on rising and expanding for ever as in the German tale of Jesus and the miserly woman with her dough.

Annu is the place of bread in which the multitudes of manes are fed as men, women and children also, if the younglings of Shu are included. It is called the place of *multiplying bread*. There are seven loaves of bread with Ra in Annu (Rit., ch. 53 B) on which the manes are fed by Horus. They feed upon the seven loaves of celestial bread which were brought for Horus to feed the manes with by a divine messenger. Seven loaves were brought for Horus and there were also loaves for Taht (ch. 52), the two which correspond to the seven loaves and the five in the "historical" miracles. The manes prays that he may feed on the seven loaves that are brought for Horus, and the loaves that were brought for Taht, which shows at least that there was more than one set of loaves, when the multitude were fed on the divine diet in the place of multiplying bread. In the Gospel the multitude recline upon the grass. In the Ritual they rest upon the grassy sward beneath the sycamore of Hathor (ch. 52, 4). But when the multitudes were fed in Annu they were the souls of the departed, and the symbolical seven loaves on which they fed was Ka-bread that was neither made nor eaten on earth, nor did it need a miracle to make the good go far enough. Annu was a mythical locality which did not supply the conditions for a miracle. A miracle had to be performed only when the eschatological representation was shifted from the mount of Annu in Amenta to a mountain in Judea. One hieroglyphic sign of the mount hetep is *a pile of food*. The mount was the place of feasting for the followers of Horus, the beatified spirits of the departed. "Every feast on earth and on the mountain" signifies the feasts of the living and the dead; the living upon earth, the dead or the departed on the mountain. In the feasting on the mount "Jesus went up into the mountain and sat there. And there came unto him great multitudes, having with them the lame, blind, dumb, maimed, and many others, and they cast them down at his feet; and he healed them; insomuch that the multitude wondered when they saw the dumb speaking, the maimed whole, the lame walking, and the blind seeing; and they glorified the God of Israel. And Jesus called his disciples and said, I have compassion on the multitude, because they continue with me *three days* and have nothing to eat." (Matt. xv. 29-32.) The miracles of healing, including the casting out of evil spirits and the raising of the dead, as portrayed in the Ritual and corroborated by the "Pistis Sophia," occurred *in the resurrection on the mount*; and this shows that those who had been with Jesus having nothing to eat *for three days* had been awaiting their

resurrection on the third day, and that they were the manes and not mortals.

The only reason why the blind and deaf and dumb, the palsied and the lame, including the dead, assembled in their multitudes upon the mount is because this was the mount of resurrection and regeneration, thence of healing, for the manes who had waited in Amenta for the coming of the Lord. The resurrection of Osiris was solemnized at the great Haker festival. This is one of the ten mysteries described in the "Book of the Dead" (ch. 18) said to have been celebrated "before the great circle of gods in Abydos (the place of Osiris's rebirth and resurrections) on the night of "Haker" (or Ha-k-er-a) when the glorious ones are rightly judged: when the evil dead are parted off, and joy goeth its round in Thinis" (ch. 18, Renouf). The name for this festival is rendered "*Come thou hither* or *Come thou to me*": as the call of Ra upon the mount addressed to Osiris in the valley on the day of resurrection, when the soul of Horus the mortal was blended with Horus the immortal in the mystery of Tattu (ch. 17). The Haker celebration included both fasting and feasting. The word haker signifies fasting, to be famished, as well as denoting the festival of "Come thou to me" or the rite of resurrection. Now, as the comparative process shows an "historical" version of the Haker festival is given in the Gospels where we find an exoteric account of the funeral fast and resurrection feast, in the miracles of healing performed upon the mount and feeding the famished multitude upon the seven loaves of bread. It should be premised that the raising of Osiris, the god in matter was individual, but, at the same time, the resurrection of the dead in Osiris who were the "All Souls" for the year or cycle was general. The supreme miracle of "raising the dead" suffices of itself to show that it belonged to the mysteries of Amenta, as asserted in the "Pistis Sophia," where the dead were raised; evil spirits were cast out, the blind were made to see, the deaf to hear, the lame to walk, the bed-ridden to get up and go, not by miracle but as a dramatic mode of illustrating the mysteries of the resurrection in the *Peri em hru* or coming forth to day. It is noticeable that *the miracles of healing on the mount* described in Matthew (xv. 29-31), *are immediately followed by the miracle of multiplying the loaves and fishes.* There is no change of scene, the multitude upon the mount remain the same. "And Jesus called unto Him His disciples, and said 'I have compassion on the multitude, because they continue with Me now *three days and have nothing to eat*; and I would not send them away fasting." Thus three days are allotted to the work of healing in the mount, during which time the multitude were fasting in the company of Jesus and his disciples. In the Ritual these are not only the fasting, they are also deprived of breath. They are without a mouth. They are the blind, the dumb, the motionless, in short, they are the deceased awaiting in their coffins and their cells for him who is the resurrection and the life, as the divine healer and deliverer of the manes from Amenta; he is the "divine one who dwelleth in heaven, and who sitteth on the eastern side of heaven" (Rit., ch. 25) that is on Mount Bakhu, the mount of the olive-tree, the only mount on which the dead were ever raised (*P. S.,* B. 2, 279). This healing then was a mystery of the resurrection, the same in the canonical as

in the Egypto-gnostic Gospel; the same in both as in the Book of the Dead, or Ritual of the resurrection. Three days was the length of time allowed for the burial in Amenta. This would constitute a three days' fasting of the dead. We must discriminate. In the lunar reckoning the resurrection of Osiris in the moon was on the third day, which corresponded to the actual appearance of the light in nature. This death, described by Plutarch, occurred on the seventeenth of the month. In the solar reckoning three whole days and nights were allowed for the burial of the sun or sun-god in the earth. Both are employed in the Gospels but not scientifically. Neither could the complex of soli-lunar reckoning be explicated on the single line of a personal human history. Both solar and lunar reckonings remain, but hugely gaping apart with a gulf for ever fixed between the two. The Son of Man was to remain three nights as well as days in the "heart of the earth." That is in keeping with the solar reckoning, whereas the resurrection is on the third day, the same as that of Osiris in the moon. We repeat, there was a two-fold computation of time, lunar and solar, both of which are given in the gospels, but without the gnosis that explained the astronomical mythology. Three days is the full period, and this is the length of time over which the miracles of healing were extended and during which the multitude with Jesus had "nothing to eat," because they were with him in the Valley of Amenta; the same that were healed by him on the Mount of Resurrection. It was in the resurrection that the dead were raised to life and became spirits. These were the good spirits which were parted from the evil spirits that were then "cast out." Sight was given to the blind, a mouth to the dumb, hearing was restored to the deaf. The lame were enabled to rise and walk. Then the three days' fast was ended by the feeding of the multitude on what the Ritual terms celestial diet, *i.e.,* the "seven loaves" of heaven that were supplied as sustenance for the risen dead in Annu, the *place of multiplying bread.* In the Egyptian mysteries, all who enter the nether world as manes to rise again as spirits are blind and deaf and dumb and maimed and impotent *because they are the dead.* Their condition is typified by that of mortal Horus who is portrayed as blind and maimed, deaf and dumb in An-arar-ef the abode of occultation, the house of obscurity, the "city of dreadful night" where all the denizens were deaf and dumb and maimed and blind awaiting the cure that only came with the divine healer who is Horus of the resurrection in the Ritual, or Khunsu, the caster out of demons, or Iu-em-hetep the healer, or Jesus in the Gospels, gnostic or agnostic. Thus the restoring of sight to the blind man, or the two blind men, was one of the mysteries of Amenta that is reproduced amongst the miracles in the canonical gospels.

The speaker in the Ritual often makes the merest allusion to some act of the drama that was visibly performed and fully unfolded in the mysteries. For example, Horus the avenger is described as blending his being with that of the Sightless One, who had been Horus in the flesh (Rit., 17). In a previous allusion (same chapter) the coming of the soul of Ra to embrace and blend with the body-soul of Osiris, to give light and life to the Mummy-God is also described as the act of Horus-Tema who is blended with the Sightless God. In either

representation there is a restoration of sight to the blind; and this when written out and narrated as "History" becomes the miracle of Jesus curing the man and giving sight to him who was blind; or to the two men as Osiris and the Osiris, N., or to any number of those who were sightless in the city of the blind. When Horus the deliverer descends into Amenta he is hailed as the prince in the city or the region of the blind. That is, of the dead who are sleeping in their prison cells, and who therefore are the prototypal spirits in prison. He comes to shine into their sepulchres and to restore their sight to the blind. "Hail to Thee, Lord of Light, who art prince of the house which is encircled by darkness and obscurity," in the city of the blind (Rit., ch. 21). This picture is repeated in the Gospel of Matthew (iv. 16). "The people which sat in darkness saw a great light: and to them which sat in the region and shadow of death, to them did the light spring up." This, as written in the "Book of the Dead" was in Amenta.

The typical blind man of Amenta, then, is Horus in the gloom of his sightless condition, as the human soul obscured in matter or groping in the darkness of the grave. This is Horus An-arar-ef in the city of the blind. And the Horus who comes to restore the lost sight, is he who had been divinized in the likeness of Ra, the holy spirit. It is said of this dual Horus in the Ritual (ch. 17), "The pair of gods are Horus the reconstituter of his father and Horus the prince in the city of blindness." The second Horus is the spirit perfected. He descends from heaven to the darkness of Amenta as *The Light of the World.* He is called the one whose head is clothed with a white radiance. His presence shines into the sepulchres and cells of the manes. He comes to the blind in the city of the blind, the place in which blind Horus was enveloped in obscurity. He shows as a great light in the darkness of the land of the dead, and is described as restoring sight to those who are blind, that is to the manes who have not yet attained the beatific or spiritual vision. This is represented as giving sight to the blind. *Amenta was looked upon as the earth of the blind.* The manes were there as blind folk awaiting sight. The human Horus Har-Khent-An-arar-ef in Sekhem was the prince of the blind, being chief amongst the manes who were sightless or without the means of seeing in the dark. For this reason the mole or shrewmouse was his zoötype. The typical blind man in Amenta is the blind Horus who was deprived of sight by Sut, the Power of Darkness. But every manes that entered Amenta was also blind in the darkness of death. Thus there are two blind men, or one as the God and one as the manes; one in the soli-lunar mythos, and one in the eschatology; Horus in his darkness of night or the eclipse; the mortal in the dark of death. Miracle for mystery, this may explain the two different versions of healing the blind in the Gospels. Three of the evangelists know of a single blind man only, who was cured by Jesus, where Matthew reports the healing of two blind men in which he obviously gives two separate versions of one and the same miracle. In the Ritual, then, we can identify the one blind man with Horus in the dark, or without sight (Rit., ch. 18, as Har-Khent-an-maati); the two blind men with Horus and the manes (otherwise

with Osiris and *the* Osiris); and the multitudes of blind people above ground with the manes or the dead in Amenta. There is no need of limiting the miracle of curing the blind to one or two men. Horus the light of the world in the earth of Amenta comes to cure the blind in general who are dwelling in the darkness of the city of the blind, in which the devil (Sut) was dominant previous to the second advent of Horus. The dead in Osiris were as blind mummies awaiting the spiritual light which gave the beatific vision; and Horus comes to unseal the eyes of the manes waking in their coffins.

The poor blind Horus was given eyes at the time when he became the anointed son, and the child of twelve years made his transformation into the adult of thirty years with the head and sight of the hawk, or the beatific vision of Horus in the spirit. He was anointed with oil at the lustration in Abydos, the place of re-birth. Hence one mode of making the anointed or the Christ whom Horus became in this transformation was by anointing with saliva. The lustration of children by spittle was an old Papal rite, and in the Gospel the spittle used to open the eyes of the blind is equivalent to anointing the sightless Horus in Sekhem. In acting the mystery of Amenta the "Eye of Horus," the anointed son, the light of the world, was brought to blind Horus lying in his darkness. This mystery is reproduced as miracle in the healing of the blind man. "When I am in the world," says Jesus, "I am the Light of the World." This is equivalent to bringing the eye of Horus to the benighted manes in Amenta. "When he had spoken, he spat on the ground, and made clay of the spittle, and anointed his eyes with the clay." And in this unsightly way the man is said to have attained his sight in thus becoming the anointed. Such is the puerility of the miracle-mongers who misrepresent the mystery-teachers in the Gospels. To reach the "recovery of sight to the blind" was to teach a doctrine of the resurrection and the opening of the eyes in death, such as was set forth dramatically in the mysteries of the Ritual (chs. 20-30). It was the same also in giving a mouth to the dumb; in making the dead to rise and the lame to walk; likewise in casting out evil spirits, and the powers of darkness, the associates of Sut, the Sami or the Sebau, which originated in physical phenomena, and were afterwards mis-rendered as obsessing spirits that were primarily human. When the divine healer and caster-out of demons, Khunsu-Horus, went to Bakhten to exorcise an evil spirit from the possessed Princess, the god was carried there in effigy, as the "driver away of evil spirits that take possession" of the human body, not as a divinized medicine-man portrayed in human form. The effigy is an image of the wonderful healer who originated as a power of renewal in external nature, and not as a mortal on this earth. The caster-out of demons is also portrayed as Khunsu offering up the abominable pig in the lunar disk as a sacrifice to the Lord of Light (Planisphere of Denderah), the pig being a zoötype of Sut the evil one. Thus we reach a root-origin in the war of light and darkness, or Horus and Sut, that is waged for ever in the Moon. The black boar, Sut, makes his attack upon the eye, which is healed by Horus or Khunsu, Taht or Ra. The power of light was then the healer of the wound in nature that was wrought by the representative of darkness as the pig, the Apap-dragon, or the adversary Sut. Hence the eye of Horus in

the moon is a symbol of healing, and of safety or salvation; an amulet, therefore, or fetish, good against the powers of darkness. There was no miracle in the natural phenomena. There was no miracle involved or taught in the original mode of representation. But when a "human mortal" with the name of Jesus is put in place of Horus, Taht or Khunsu, he becomes the supposed to be, but for ever impossible, miracle-monger; Jesus, the Jewish Saviour, who is described as coming into a world of blind people; some of whom are blind figuratively, others actually. The Scribes and Pharisees are denounced as blind, "blind guides," "fools and blind," "blind leaders of the blind." Jesus restores the sight of those who are physically blind, "to many blind he gave sight." That is in fitting the canonical Jesus to the *rôle* of Horus. A form of blind Horus described by Isaiah leaves no room for doubt that the Hebrew Messiah was the Egyptian Horus. This is he who is blind; "my servant, who is blind as he that is made perfect, and blind as the Lord's servant" (chs. xlii., xliii.). This servant of the Lord is the suffering Horus who was portrayed as the servant of Osiris the Lord, blind, dumb, and therefore deaf, but as being perfected in serving the Lord, who "confirmed the word of His servant." Being perfected marks the change from the servant, as Horus who was born blind in matter to Horus in spirit, the restorer of sight to the blind, that is, to the dead. Also the word of the servant was confirmed by the coming of Horus as the word-made-truth in Har-Ma-Kheru. But it was in the earth of Amenta that Horus came to restore the sight to the blind, and in the canonical Gospels Judea, full of blind folk being cured by miracle, is just Amenta wrong-side uppermost, with the drama of the double-earth in a state of topsy-turvydom through the conversion of the ancient mysteries into Gospel-miracles.

In arranging for the resurrection of the dead, as performed in the mysteries of Osiris, the funeral bed, called the Khenkhat, is prepared as the couch of the mummy. It is said to the deceased, "I have fastened thy bones together for thee. I have given thy flesh to thee. I have collected thy members for thee." This is in arranging the deceased upon the funeral couch, for his rising from, or as, the dead (ch. 170). "Hail N," it is said to the deceased upon the funeral couch, *"Arise on thy bed and come forth"* (Rit., chs. 169-170). Here is an instructive instance of the way in which the mysteries of the Ritual have been converted into the miracles of the Gospels. There are two chapters concerning the funeral bed. The first is "on making the Khenkhat *to stand up"*; the other is on "arranging the Khenkhat." We repeat, the Khenkhat is the funeral bed on which the dead were laid out in Amenta, waiting for the coming of Horus, lord of the resurrection, to wake the sleepers who are in their coffins or lying breathless on their couches in the likeness of inert Osiris. It is the couch of the dead that is set up on end like the mummy-case with the body inside which is thus erected on its feet as a mode of rendering the mystery of the resurrection or *re-erection* of the deceased (Rit., ch. 169). This becomes a miracle in the Gospel, when the dead are raised, and those who were paralytic take up their bed and walk. In the next chapter (170) on the arrangement of the funeral bed it is said to the risen one, "Thou settest forth on thy

way. *Horus causeth thee to stand up at the risings."* Then the deceased, as the risen mummy, is seen to be walking off. That is in the resurrection. Here, as elsewhere, the mystery of Amenta becomes a miracle when represented on this earth. That change would of itself account for a huge falsification, to say nothing of the intent and tendency of the writers, which follow and overshadow the truth of the ancient wisdom all through as darkly as the night the day; for if ancient Egypt was the light of the world, Christian theology has assuredly been its impenetrable shadow.

As already shown, a reduced form of the mysteries that were acted in the Osirian drama may here and there be recognized in the form of parables and portable sayings. Take the mystery of Tattu in the 17th chapter of the Ritual, by means of which the Sayings of the Lord, quoted from "the Gospel of the Egyptians" by the two Clements, can be explicated. The Lord himself being asked by someone when his kingdom would come, replied: "When two shall be one. When that which is without is as that which is within, and the male with the female (shall be) neither male nor female" (Clem., Rom.). When Salome asked, when those things about which she questioned should be made known, the Lord said: "When you tread under foot the covering of shame, and when out of two is made one, and the male with the female is neither male nor female" (Clem. Alex., *Stromata*). This is that blending of the two souls or two sexes in one which was figured and effected in the mystery of Tattu. This blending of two halves in one whole, which is a likeness of neither, but a new image of both, is exemplified thrice over in the Ritual, when a soul was established that should live for ever. Ra is blended with Osiris; Shu with Tefnut; child-Horus with Horus the adult. Ra represents the divine soul, and Osiris the body-soul in matter. Shu represents the male, and Tefnut the female nature. Child-Horus is the mortal and Horus in spirit the immortal. Thus the divine soul was blended with the soul of matter; female with male, and mortal with immortal in the mystery of Tattu. The mystery was of course performed, and in the present instance, the drama consists of three acts with six different characters which are Ra and Osiris, Shu and Tefnut, Horus the sightless, with Horus the bringer of the beatific vision. In the saying quoted from "the Gospel according to the Egyptians" the mystery has been reduced to the male and female becoming neither male nor female in the mystical marriage, the other factors being omitted. This shows the process by which the mysteries of the Ritual were reduced and made portable in the miracles, the parables and sayings, or *Logoi,* whether as separate sayings or as miscellaneous collections. A distant echo of the doctrine is to be heard in the Gospel according to Matthew (xxii. 30): "For in the resurrection they neither marry nor are given in marriage, but are as angels in heaven." So remote is this from the mystical marriage in Tattu that the mystery in Amenta is limited to sexual conjunction. Now we learn from the Ritual that one mode of making the change from matter to spirit and of being unified in the type beyond sex was by discarding the garb of the female in the preparation of the manes for the funeral bed at the time of the second birth (Rit., ch. 170). The garment is again referred to in "the

fragments of a lost Gospel" when the speaker says "he himself will give you your garment." "His disciples say unto him, when wilt thou be manifest to us, and when shall we see thee? He saith, when ye shall be stripped and not be ashamed" (Grenfell and Hunt, *New Sayings of Jesus,* p. 40), which is the same thing as being freed from the garb of shame upon the funeral bed. This is no mystical reference to Genesis iii. 7, but to the mystery of Amenta and a ceremony that was performed in the nether-world, of which it is said, *"Thou puttest on the pure garment and thou divestest thyself of thy apron when thou stretchest thyself on the funeral bed"* (Rit., ch. 172). "Thou receivest a bandage of the finest linen," in place of the old garb of shame, or the apron which was now a symbol of the flesh. Lastly, amongst the mysteries of Amenta which were converted into Gospel miracles one of the most arresting is that of the Widow and her only son whom Jesus raised up from the funeral bier at Nain (Luke vii. 14), because Isis is the widow by name in the Ritual who was represented by the disconsolate swallow as the widow who has lost her mate, and Horus was her only son. The connection of the child with the widow in Egypt is already seen in the Gospel of Thomas or Tum, which goes far towards identifying the child-Jesus with the child of Isis. Moreover, the mystery shows us how the mother as Isis became a widow. When Osiris had been put to death, the birth of the child-Horus followed the decease of his father, and his mother was consequently the widow who had an only son in Horus, the only child of his mother. In the mystery of Tattu, child-Horus was raised up from the dead when Horus in the spirit came to the funeral couch and the immortal was blended with the mortal in the mystery of the resurrection. This is repeated in the Gospel as one of the most telling of the mysteries that were Christianized in the miracles.

JESUS IN THE MOUNT.

Ascending the mountain of Amenta is a figure of the resurrection from the dead. When Jesus Aber-Amentho rises after death it is to take his seat upon the mountain with the twelve preservers of the light. The group of twelve followers was the latest to gather form upon the mount. This was preceded by the seven, the four, and the two. The Ritual of the Resurrection opens with the coming forth to day of Horus or the Osiris, who ascends the mount of glory, or Mount Bakhu, the mount of the green olive-tree, which afterwards was represented in Judea by the local Mount of Olives. In the older manuscripts of the Ritual this ascent is called "the coming forth to the divine powers attached to Osiris," which are the four with Horus in the mount, or on the Papyrus-column, the four that were his brethren first, and who are afterwards portrayed as his children. But in both the Ritual and *Pistis Sophia* the mount, the scenes upon the mount, the twelve with Jesus or the four with Horus on the mount, are all in spirit-world. As we have seen, *Pistis Sophia* opens with the resurrection of the Egypto-gnostic Jesus. The life of suffering represented on the earth was over, and the victor rose triumphant after death, to be invested with the glory of the Father on the mount.

This is the Peri-em-hru or coming forth to day with which the Egyptian Ritual of the resurrection begins. Jesus comes forth from Amenta as the teacher of the greater mysteries to the twelve disciples who are gathered together on the Mount Olivet, which is the mountain of Amenta in the Kamite eschatology. Thus the mount, the scene upon the mount, the teaching and the twelve are all *post-resurrectional,* and therefore the transactions are not upon our earth. There was a double resurrection in the Osirian mysteries, just as there is a first and second death. The earliest is a resurrection of the soul that passes from the body on earth and emerges as the Sahu in Amenta. This is Amsu-Horus, who is still a mummy, but who has risen to his feet with one arm loosened from the bandages of burial. It has the look of a corporeal resurrection, for the body is semi-corporeal. But Horus has not yet attained the garment of his glory.

The typical mountain likewise had a twofold characters in the mythology and the eschatology. As solar, it was the mount of sunrise or of the great green olive-tree of the Egyptian dawn. As eschatological, it was the mountain of Amenta, up which the manes climbed—the mount of glory and the glorified. It was the mount on which the human Horus was transfigured and regenerated to become pure spirit in the likeness of the Father. Hence it is the mount of transfiguration, of regeneration, of healing, and also the means of ascent into the land of spirits (Rit., ch. 17).

The second resurrection is *from* Amenta. When Horus has transformed and made his change into the likeness of his Father and become pure spirit he ascends *from* the mount and rises into Heaven from Bakhu, the mount of the olive-tree, or the Mount of Olives in the later rendering. This was the meeting-place of Horus and his heavenly Father Ra when they conversed together in the mount. It is that Mount of Olives on which Horus, the Egypto-gnostic Jesus, met the twelve disciples after his resurrection from Amenta, which meeting-place is repeated when the Gospel-Jesus makes the appointment for the Eleven to meet him in the mountain after he has risen from the dead (Matthew xxviii. 16). The Kamite founders of the astronomical mythology had placed the equinoxes high up on the horizon, or the summit of the mount, as it was figured, at the meeting-point of equal night and day. Thus the equinox or *level place* was one with the top of the mount, and where one writer speaks of the equinoctial station as being on the mount another might assign it to the "level place" or plain, when neither of them possessed the proper clue. In this way one discrepancy may be explained concerning the delivery of the sermon on the mount. According to Matthew, Jesus delivered it upon the mount. According to Luke, he came down from the mount and *"stood on a level place"* (ch. vi. 17). Both places meet in one, but only on the mountain of the equinox, the Egyptian mountain of Amenta. According to Matthew, the sermon was delivered to the four brethren in the mount. This follows the Ritual. According to Luke, the sermon was delivered to the twelve on the mount by Jesus standing on the level place.

No rational explanation has ever been suggested why the divine healer on earth should have compelled the sick and ailing, the obsessed, the halt and maimed, the deaf and dumb and blind who

besought him for a cure, to climb a lofty mountain with the cripples on crutches in order that they might come into his presence and be healed. When Jesus was followed by the clamorous multitude he went up into the mountain and sat there. "And there came unto him great multitudes, having with them the lame, blind, dumb, maimed, and many others, and they cast them down at his feet, and he healed them." The answer is that the mount was mythical, not geographical; the divine healer was no human thaumaturgist; the multitudes were manes, not mundane mortals.

The only mountain mentioned by name in the Gospels as the scene of the miraculous occurrences is Mount Olivet. There was such a mountain to the east of Jerusalem, but beyond that was the mythical Mount of Olives, which was localized in many places under various names as the typical mount of the astronomical mythos. At first the mount was a figure of the earth that rose up in the waters of the Nun, or space. Then it was a type equivalent to the horizon. To be upon the horizon in the mythos is to be upon the mount—the mount of the double equinox—the four quarters or the twelve divisions of the ecliptic. It is shown in the *Pistis Sophia* that the twelve disciples, teachers, or supporters who sat with Jesus on the Mount of Olives had originated as the twelve æons or rulers in the zodiac. As such they were the teachers of time and the pre-servers of the treasures of light. Their stations were in an aërial region. This is otherwise called the sphere or circle of the zodiac, in which the twelve seats or thrones were finally established, with the central throne of the Egypto-gnostic Jesus towering over all.

In the early Christian iconography the cross of Christ is erected on a mount. This is shown to be the mount of the four quarters, or the equinox, by means of the four rivers flowing from the summit. The Christ stands on the top along with the cross. Sometimes the ram or lamb is portrayed on the mount of the four quarters in place of the Christ; and Horus was likewise the lamb as well as the calf upon the mount. The Christ is also accompanied by seven lambs = seven rams, supposed by Didron to represent the *twelve* apostles! (Didron, Fig. 86). But the ram (Mithraic lamb) is the Egyptian ideograph for the ba-spirit, and seven rams or lambs that accompany the Christ are equal to the seven spirits which served Horus in the octonary of the mount. The ram also appears with seven eyes and seven horns, which identify it with the seven rams as seven spirits, or the seven souls of Ra. This shows an earlier stratum of the astronomical mythos in survival. It is the Egypto-gnostic Jesus, who was Horus, with the seven great spirits that were earlier than the twelve upon the mount. When Jesus has transformed, or spiritualized in his baptism, he is "led up of the spirit to be tempted of the devil" (Matt. iv. 1). He is then a spirit on the mount that is exceeding high, like the mountain of Amenta, which is said to reach the sky. To meet upon the mountain after death could only be as spirits meet in spirit-world upon the mount of re-union in the mysteries of Amenta. Thus it is obvious that the meeting-point of Sut and Horus, or of Satan and the Christ, was no earthly hill; and that the teacher and the teaching on the mountain are the same in the canonical Gospels as in *Pistis Sophia* and the Ritual, that is, they are in spirit-world, and therefore the total

transactions on the typical mountain are post-resurrectional and not humanly historical.

According to John, the earliest discourse of Jesus is not the sermon on the mount as given by Matthew. In place of this, John presents the discourse upon regeneration which is the same subject as that of the sermon on the mount in the *Divine Pymander*. Jesus says to Nicodemus, "Verily, verily, I say unto thee, Except a man be born anew (or from above) he cannot see the kingdom of God." Nicodemus saith unto him, "How can a man be born when he is old? Can he enter a second time into his mother's womb and be born?" Jesus answered, "Verily, verily, I say unto thee, Except a man be born of water and the spirit, he cannot enter into the kingdom of God. That which is born of the flesh is flesh: and that which is born of the spirit is spirit. Marvel not that I said unto thee, ye must be born from above. The wind bloweth where it listeth, and thou hearest the voice thereof, but knowest not whence it cometh, and whither it goeth: So is everyone that is born of the spirit." Nicodemus answered and said unto him, "How can these things be?" Jesus answered and said unto him, "Art thou a teacher in Israel and understandest not these things? Verily, verily, I say unto thee, We speak that we do know, and bear witness of that we have seen: and ye receive not our witness. If I told you earthly things and ye believe them not, how shall ye believe if I tell you heavenly things? And no man hath ascended into heaven but he that descended out of heaven, the Son of Man, which is in heaven" (John iii. 1-14). This is a sermon on regeneration. The sermon of Hermes is in the mount of regeneration. The subject is the same in both. Previous to this discourse Hermes had told Tat that "no man can be saved before regeneration." At a previous ascent into the mount Hermes had promised Tat that if he would estrange himself from the world and prepare his mind for this mystery to be unfolded, he would then impart it to him. "Now," says Tat, "fulfil my defects and instruct me of regeneration either by word of mouth, or secretly; for I know not, O Trismegistus, of what substance or what *womb,* or what seed a man is *thus* born." That is, how he is to be reborn in the process of regeneration? Hermes replies, "O son, this wisdom is to be understood in silence, and the seed is the true good." "Who soweth it, O father? for I am utterly ignorant and doubtful." "The will of God, O son." Now, this is called "the secret sermon in the mount," on the subject of "regeneration and the profession of silence." The subject is the same, the characters of teacher and doubtful inquirer are identical, and the physical misinterpretation regarding the mode of rebirth is one and the same in both interviews. Hermes describes a form of the Son of Man who is in heaven, otherwise the heavenly man, when he says, "I see in myself an unfeigned sight or spectacle made by the mercy of God: and I am gone out of myself into an immortal body, and am not now what I was before, but am *begotten in mind*." He also says of the physical and spiritual, "He that looketh only upon that which is carried upward as fire, that which is carried downward as earth, that which is moist as water, and that *which bloweth* or is subject to blast as air; how can he sensibly understand that which is neither hard nor moist, nor tangible, nor perspicuous, seeing it is only understood in power and

operation: but I beseech and pray to the mind, which alone can understand the generation that is in God." But Hermes, who wrote the Ritual in hieroglyphics as the scribe of the Egyptian gods, did not derive his matter from the Gospels collected by Eusebius and his co-conspirators in Rome (*Divine Pymander,* B. 7).

After the prophecy of the immediate coming of the Son, who is supposed to be speaking of himself, we have the real meaning of the manifestation identified in the very next verse, which contains a representation of the entrance of Osiris and his transfiguration as Horus in the mount on the sixth day of the new moon. We are told that "after six days"—it would have been more correct if "on the sixth day"; the discrepancy, however, is but slight—"Jesus taketh with him Peter and James and John his brother, and bringeth them up into a high mountain apart. And he was transfigured before them. And his face did shine as the sun, and his garments became white as the light. And behold there appeared unto them Moses and Elijah talking with him. And Peter answered and said unto Jesus, Lord, it is good for us to be here: if thou wilt, I will make here three booths, one for thee, one for Moses, and one for Elijah. While he was yet speaking, behold, a bright cloud overshadowed them: and behold a voice out of the cloud, saying, This is my beloved Son, in whom I am well pleased: hear ye him" (Matt. xvii. 1-5). Then Jesus retires into his secrecy, saying, "Tell the vision to no man, until the Son of Man has risen from the dead." This identifies the mount of resurrection, which is one with the mount of regeneration, the sermon on which is obviously post-resurrectional. There is a scene of Transfiguration on the Mount in the mysteries of Amenta. "Ra maketh his appearance at the mount of glory with the cycle of gods about him." The Osiris deceased acquireth might with Ra, and is made to possess power with the gods —and when men or the manes see him they fall upon their faces. He is seen in the nether-world "*as the image of Ra*." So in the Gospel, the face of Jesus "did shine as the sun." The disciples likewise fell upon their faces, and "were sore afraid." Not only is Jesus seen in the likeness of Ra, the father in heaven; the voice from the father proclaims that this is the beloved son. In coming down from the mount the witnesses are commanded to "tell the vision to no man," and of the scene in the mysteries, it is said by the speaker in the Ritual, "the Osiris N hath not told what he hath seen; he hath not repeated what he hath heard in the house of the god who hideth his face" (ch. 133). The point here is the identity of the mythical mount, whether astronomical or as the seat of the teacher; and the twelve; or as the mount of the mysteries; the mount of resurrection, of regeneration and of transfiguration. It is the same mount when those multitudes that meet upon the summit are described as the blind, the halt, and maimed. The mount on which the dead were raised to life, the blind were made to see, the dumb to speak, the impotent to become virile, like the risen ithyphallic Horus; the mount upon which the famished multitudes were fed from the illimitable loaf, or loaves, was the mount of resurrection that rose up from the nether earth for the departed to ascend as spirits. Hence it is the mount on which the miracles in the Gospels are alleged to have been

performed. The mount of glory in the Ritual becomes the mount of the glorified in the Gospels. This, according to the gnosis, was the mount that has been localized in Judea, to which the people were bidden to flee for refuge when the end of all things should come; not a geographical mount, but the mount of the manes in Amenta; the mount of the resurrection, which only spirits could ascend; the mount from which the swine obsessed by devils were driven down into the lake when the evil Apap and his host of fiends is hurled back at dawn from the horizon to be drowned in the bottomless pit of Putrata (Rit., ch. 39).

Horus in the solar mythos is the prototype of Jesus on the mount. He is described as the sovereign lord upon the mount = horizon (ch. 40). Elsewhere he says, "I come before you and make my appearance on the seat of Ra, and I sit upon my seat which is on the mount" (or on the horizon) (Rit., ch. 79). Horus has alighted on the mount or is lifted on his monolith, when he says, "I make my appearance as that god in the form of a man that liveth like a god, and I stand out before you in the form of that god who is raised high upon his pedestal (of the mount, or the papyrus-column) to whom the gods come with acclamation." He maketh his appearance on the mount of glory or upon his pedestal with the cycle of gods about him (ch. 133). The papyrus being a figure of the earth, Horus, on his papyrus-column or lotus-plant, is Horus in the mount. Also the four brethren, Amsta, Hapi, Tuamutef, and Kabhsenuf, who stand upon the papyrus (or column), are the gods of the four quarters with Horus in the mount. Now, when the four brothers, Simon and Andrew with James and John, are called upon to leave their nets and follow Jesus, they became straightway the four with Jesus in the mount. For, according to Matthew, the disciples were only four in number when the sermon was delivered in the mount (Matt. iv., v.). Again, the typical group of four in the mount are represented by Jesus, James, Peter and John at the time of the transfiguration (Matt. xvii. 1). Mount Bakhu having been named in Egyptian from the olive-tree of dawn as a celestial summit was localized in Olivet, the mountain eastward. This, as solar, was the one sole mount of the mythos; and in the Gospels, although the mount is mentioned several times, and apparently in different localities, there is but one name given to it, that of Mount Olivet = Bakhu the solar mount, the one typical mount, the Egyptian mount, equivalent to the horizon, as the summit of the earth and figure of the ascent into heaven.

The canonical Jesus is also shown to be a form of the son of Ra, the father in heaven, in his retiring from the world at eventide and passing the night alone on the mount. It may be worth noting that there was a temple of the solar Horus, as ancient as the time of Sebek, upon the eastward side of Mount Bakhu. As it is said in the Ritual (ch. 108), "Sebek the Lord of Bakhu is at the East of the hill, and his temple is upon it." And Sebek was very possibly the most ancient form of Horus the young solar god. Horus wars against the serpent of darkness on behalf of his father in the mount by night, and is the teacher in the temple of heaven by day. Jesus obviously makes use of both the mount and the temple, for he went up into

the mountain when "he opened his mouth and taught" the multitudes (Matt. v. 2). The devil took him up into an exceeding high mountain when he was in the spirit. He was transfigured on a "high mountain apart" (Matt. xvii. 1, 2). He sat upon the Mount of Olives when expounding the consummation of the cycle and the gospel of the kingdom to the disciples privately (Matt. xxiv. 3). Many details are of course omitted from the "history" and there is no guidance in the Gospels to the secret meaning of the mysteries. For that we must "search the Scriptures" which are genuine and self-explanatory as Egyptian; the scriptures of Maati and Taht-Aan. Of Jesus and his doings in the mount by night we are told that he went into the mountain to pray; and he continued all night in prayer to God (Luke vi. 12). "And when it was day, he called his disciples; and he chose from them twelve" (vi. 13). It is said in the Ritual that "Horus is united at sunset with his Father Ra who goeth round the heaven." So Jesus at sunset is united with his Father in prayer all night in the mount. The sun-god has to fight the adversary Sut for his passage through the mount by night. Horus is said to come at evening and "seize upon the tunnels of Ra" for making his passage through the mount. These are elsewhere called the tunnels of Sut; a synonym for darkness. The sun-god entered the mountain each night for rebirth every morning. Horus came forth from the Mount of Olives. He is portrayed in the Ritual walking over the waters. He ascends the Mount Bakhu to enter the solar bark. It is said that his "sister goddesses stand in Bakhu"; they receive him there as the two mothers, they lift him up into his boat (Hymn to Harmachis). There is a curious conjunction of the Temple and the Mount in Luke's description of Jesus as the teacher. Like so many other fragments it stands by itself in the Gospel. "Every day he was teaching in the Temple; and every night he went out and lodged in the mount that is called *of Olives*. And all the people came early in the morning to him, in the Temple, to hear him" (ch. xxi. 37, 38). This passage identifies the mount as being named from the olive-tree, on which the temple of Sebek-Horus stood, and therefore with Mount Bakhu. On coming forth from the mount of Amenta Horus entered the bark that was rowed or towed round by the twelve who were called the twelve kings in the solar mythos, and afterwards twelve teachers or apostles who were servants to Iu the son of Atum, the Egyptian Jesus in the eschatology.

It is Horus in the mountain with his father who says, "I am the Lord on high. I make my nest on the confines of heaven," that is, aloft on the mount. "Invisible is my nest." "From thence I descend to the earth of Seb" his foster-father, "and put a stop to evil." "I see my father, the lord of the gloaming, and I breathe" (ch. 85, Renouf). Horus in the mount is designated "lord of the Staircase" or steps at the top of which his father sat enthroned. In this dual character the peripatetic Jesus is made to journey, betwixt plain and mountain, town and country, in a vain endeavour to make the track of Horus become historical. Horus enters the mountain by night and comes forth by day as the "lord of daylight" divinized. On coming forth he says, "I have ascertained what there is in Sekhem," the shrine in the mount, where dead Osiris lay. "I have touched

with my two hands the heart of Osiris, and that which I went to ascertain I have come to tell. . . . Here am I, and I come that I may overthrow mine adversaries on the earth (even) though my dead body be buried" as the Osiris (ch. 86, Renouf). In entering the mountain at sunset he has seen the great mystery of Osiris, his death, his transformation, and his resurrection, and he comes forth as a spirit divinized to make the experience known as a teacher of the mysteries to those that became his followers, his children who were adopted by him as the four brethren two by two, then the seven, and finally the twelve who row the solar bark or reap the harvest of eternal plenty in the Aarru paradise of the Amenta.

A specially important feature in the "history" is this retirement of Jesus into a mountain at sunset to commune with his Father. Jesus "when even was come went up into the mountain apart to pray, and was there alone" (Matt. xiv. 23). "He went out into the mountain to pray; and he continued all night in prayer to God" (Luke vi. 12). It is noticeable that he goes into the mountain, and in the mythos the sun at evening entered the mount which is a figure of the earth. The type was continued in the eschatology. God the Father as Osiris had his dwelling-place and shrine in the mount of earth and it was there that Horus interviewed the father. The speaker in the "Book of the Dead" says, in the character of Horus the son, "I seek my father at sunset, compressing my mouth." This latter phrase is Renouf's rendering of the words "hapet ru," the sense of which is determined by the ideograph of closing or enclosing. Therefore the meaning is "I close my mouth" as the synonym for silence in the mount. He seeks his father in the character of Horus with the silent mouth. "I seek my father at sunset in silence, and I feed on life," is the complete declaration made in this line. Horus feeds on life in silence when alone with the father in the mount of earth where souls were fed on sustenance divine. This is the meat referred to by Jesus when he said, "I have meat to eat that ye know not of," "My meat is to do the will of him that sent me, and to accomplish his work." Horus says, "I live in Tattu, and I repeat daily my life after death, like the sun." For he is Horus risen in Amenta, where he is the instructor of the manes in the mysteries, otherwise he preaches to the "spirits in prison."

In building the house of heaven, which was annually repeated in the mysteries, the fourfold foundation, the four supports or cornerstones, were laid in the mount. These four supports were personalized in the four children of Horus, Amsta, Hapi, Tuamutef, and Kabhsenuf, who had already been four of his brothers in the earlier mythos when they were the four sustainers of the heaven at the four corners of the mount, and also as the four who stand upon the flower of the papyrus-plant. Now we have to bear in mind that the rock is identical with the mount, and that the house or temple of Horus built upon the mount was founded on the rock. In establishing his father's kingdom of the beatified, Horus built upon the typical rock. In the Gospel Simon is told by Jesus that he will build his church upon *this* rock, and the gates of Hades shall not prevail against it. The gates of Hades or Amenta opened in the rock of the Tser Hill to let the dead come forth in the glorified train of Horus the conqueror

whose temple, from the time of Sebek, had been built upon the rock with the four brethren as the pillar of support, which were finally extended to the twelve in keeping with the complete number of zodiacal signs. Peter, in the Gospels, has been assigned the place and position of the rock or mount (or Tat of stability) because in the Greek the word *petra* signifies the rock. But the rock was the same as the mount; the mount was one and the same all through; and it was the site of the building, whether this is called the Church of Rome, the temple of Sebek, or the house of Tum, that was built by his son Jesus for the divine abode, at the level of the equinox.

Horus in the character of Har-Makhu was the sun-god of the double horizon, who passed from west to east and united the two in one. These two horizons of the double earth have been a source of endless perplexity to the students of the history. The two horizons reappear in the Gospels as those of the two opposite countries, Judea and Galilee. Both have been used independently; the result is that one writer localizes the works of Jesus in the one region, whilst another places the scenes in the country opposite, as if they did not know which leg to stand on, or on which horizon to take their stand. Horus of the double horizon is reproduced in Jesus, who itinerated in two lands or two parts of the one land which takes the place of the Egyptian double earth. Horus passes from one horizon to the other by making his passage through the mount. He makes the passage in the stellar Atit, or Maatet-boat, which he enters with the seven glorious ones at sunset. Horus in the mount is one with Horus in the boat, and thus as teacher of the four, or the seven, or the twelve, he is the teacher in the boat. In this character Jesus likewise teaches in the boat. It is said that "he sat down and taught the multitudes out of the boat" (Luke v. 3, 4). Horus, with the seven on board the boat, who were portrayed in heaven as the Sahus in Orion, is usually depicted standing. The nearest likeness to the passage through the mountain in the Maatet-boat by night occurs when Jesus "withdrew again into the mountain himself alone," whereas the disciples go by water. "When evening came, his disciples went down into the sea; and they entered into the boat and were going over the sea unto Capernaum. And it was now dark." The scribe hardly dared to send them through the mountain by the boat of the mysteries, therefore Jesus comes to them by walking on the water, "and straightway the boat was at the land whither they were going" (John vi. 15-21), that is, by magic or by miracle.

At the summit of the mount the glorified deceased who came up from Amenta were now given a seat upon the bark of Ra. In one of his many characters Horus is the divine teacher called "the teller," on board the boat. He says, "I am the teller in the divine ship. I am the unresting navigator in the bark of Ra" (Rit., ch. 109). As the teacher in the boat he also says, "I utter the words of Ra (his father) in heaven to the men of the present generation (or to the living on earth), and I repeat his words to those who are deprived of breath (or to the manes in Amenta)" (Rit., ch. 38). This, then, is Horus as the teacher in the solar boat, who utters the words or sayings of his father Ra, by day and night, to the living on earth and the manes in Amenta. These are spoken of as those who are in their

shrines, but who are also said to accompany Horus as his guides. Horus further says, "I have made my way and gone round the celestial ocean on the path of the bark of Ra, and standing on the deck (bekasu) of the bark." It is in this position on the boat that he utters the words of Ra—the word of God—to both the living and the dead. He says, "I come forth from the cabin of the Sektit bark, and I raise myself up from the eastern hill. I stoop upon the eastern hill. I stoop upon the Maatet (or Atet) bark that I may come and raise to me those who are in their circles, and who bow down before me" (Renouf, ch. 77). The boat or bark of the sun has been made historical in the Gospels. In the time of the celestial Heptanomis there were seven on board the bark with Horus. And seven is the number on board the ship with Jesus after his resurrection. In the heaven of ten nomes there were ten on board the solar bark with Horus, and there are ten on board the boat with Jesus (not twelve) in a very early picture given by Bosio. In this scene, Jesus with the ten in the boat is the child of twelve years, not the man of thirty years. Ten in the solar boat preceded the twelve in the heaven of ten divisions, which were earlier than the seventy-two. (Lundy, *Monumental Christianity,* fig. 56.)

Horus in the boat is another of the mythical characters assigned to Jesus by the "sacred historian." Jesus likewise plays the part of Horus in the boat as the *teller* of parables. "There were gathered unto him great multitudes so that he entered into a boat and sat; and all the multitude stood on the beach. And he spake to them many things in parables" (Matt. xiii. 2, 3). Four of the parables are then told to the people by Jesus, the teller in the boat, which is a co-type with the sayer or logos in person. We find that the Teacher, now become historic, also addresses two classes or kinds of people when he utters the words of his father from the boat. One audience consists of the twelve disciples to whom he is supposed to communicate a knowledge of the mysteries of the kingdom of heaven. These correspond to the glorious ones who are enshrined, and who accompany Horus as his guides. The others are called the multitude. To these it is not given to know the mysteries because "seeing they see not, and hearing they hear not, neither do they understand" (Matt. xiii.). If the thing were historic, the supposed great democratic Teacher would be excluding the "swinish multitude" from all knowledge of the kingdom of heaven. They were not to be enlightened because they were too densely, darkly ignorant. They are to be put off with parables, according to Luke (viii. 10), "that seeing they might *not* see, and hearing they might *not* understand" these heavenly stories which had for them no earthly meaning. Thus, in this process of transmogrifying the Kamite mythos into Christian history, the common people, the ignorant multitude, are assigned the status of the Pait, the breathless, non-intelligent, unilluminated dead who were slumbering darkly in the coffins of Amenta, and these are inevitably mixed up, in the teaching of Jesus, with the deaf and blind who do not hear and cannot see, and may not perceive, as mortals on this earth.

Moreover the bark in which the sun-god made his celestial voyage was double under two different names. "I am the great one among

the gods," says the speaker in the Ritual (ch. 136 B), "coming in the *two barks* of the lord of Sau." In the morning it was the Sektit boat, in the evening the Maatet bark. "Let the soul of the deceased come forth with thee (the god) into heaven; let him journey in the Maatet boat till he reach the heaven of the setting stars" (Rit., ch. 15). Two boats are also mentioned by Luke where Matthew only speaks of one—"while the multitude pressed upon him and heard the word of God, Jesus saw *two boats* standing by them." He asks that one of these may put out from the land in order that he may address the multitude from the shore. And he sat down and taught the multitudes out of the boat (Luke v. 4). Again, we meet with Jesus on board the Maatet bark at evening. In the Gospel according to Matthew there is a scene in which Jesus is asleep on board the boat. At sunset, "when even was come," he entered into a boat and his disciples followed him. And behold, there arose a great tempest in the sea, insomuch that the boat was covered with the waves, but he was asleep." Then "he arose and rebuked the winds and the sea, and there was a great calm" (Matt. viii. 24). The scene may be paralleled with that on board the bark of Ra at evening (Rit., ch. 108). In this conflict between Apap and Ra the evil one is in the western mountain, and it is said of him, "Now at the *close of day* he turneth down his eyes to Ra: for there cometh a standing still in the bark, and a deep slumber within the ship." Here the solar god as Ra, or Horus, when sinking to rest in the boat, is described as being asleep on board when the evil one makes his attack. There is a contest. "Then Sut is made to flee with a chain of steel upon him, and he is forced to vomit all that he hath swallowed. Then Sut is put into his prison" (Rit., ch. 108). The western mountain overlooks the lake of Putrata. "I know the place," says the speaker, "where Ra navigated against adverse winds" (ch. 107). The lake that is crossed by night amidst the terrors of the tempest is a replica of the dreadful lake of darkness which the followers of Horus have to cross in Amenta. It is mentioned in the pyramid texts (Pepi I, 332, and Merira, 635) as a lake that is traversed by the glorified personage. In the chapter by which "one dieth not a second time" (Rit., ch. 44, Renouf) it is spoken of as the lake or chasm of Putrata, where the "dead fall into darkness," if not supported by the eye of Horus, their moon by night. Elsewhere it is described as the void of Apap over which the bark of heaven sails; the void in which the Herrut-reptile lurks to prey on those who fall down headlong in the dark (ch. 99). In this place the deceased pleads that he may be brought into the bark "as a distressed mariner," for safety. After crossing the lake of darkness, the solar god is thus addressed—"O thou who art devoid of moisture in coming forth from the stream, and who restest upon the deck of thy bark, as thou proceedest in the direction of yesterday, and restest upon the deck of thy bark, let me join thy boatmen." "O Ra, since thou passest through those who are perishing headlong, do thou keep me standing on my feet." That is, in crossing the water—but not walking on it . Some of the matter may have sunk down a little too deep to dredge for, but as Herod the monster is the Herrut-reptile, the dragon-Apap, in an anthropomorphic guise, we may complete the parallel by pointing out that the murder of John by Herod

immediately precedes the crossing of the stormy-lake = the lake of darkness called the void of Apap in Amenta. John is slain, but Jesus escapes to cross over and to save those who were sinking in the waters and who are described in the Ritual as "falling down headlong," and finding nothing to lay hold on by which they can be saved from the bottomless abyss, until Horus comes to the rescue of the "distressed mariners" in the "divine form which revealeth the solar orb," and with the eye that was an emblem of the moon; the sun by day and moon by night being called the two eyes of Horus.

In the original mythos the boat is the solar bark; in the eschatological phase it is the boat of souls. It is steered by Horus, who is called the oar that guides. It is rowed by his followers, who may be the "four paddles," or the seven great spirits, or the twelve mariners; and it is the ark of salvation for souls when Horus the Saviour is at the look-out. This ark or bark has served for a model in the New Testament as the boat of souls distressed that is nearly swamped, and only saved from sinking by the God who is on board. On entering the bark the speaker pleads: "O Great One in thy bark, let me be lifted up into thy bark" (ch. 102). The data for comparison with the story in the Gospel are—the divine bark, which is solar in the mythos, and the boat of salvation, or of safety, in the eschatology. In crossing the terrible lake from which the Apap monster emerges, and the storms and tempests rise to overwhelm the bark, the god rises unwetted from the water to rest upon the deck of the bark and insure the safety of those on board. This is identical with Jesus, who comes on board by walking upon the water, whilst the individual speaker that makes the appeal for safety in the place of perishing headlong is equivalent to Peter, who calls for help when sinking in the lake, saying, "Lord save me," and is "lifted into the bark" (Matt. xiv. 22-33), like the rescued manes in the Ritual. Jesus on board the boat with his disciples in the storm sustains the character of Horus in the boat, who is the oar, paddle, or rudder of Ra, and who exclaims, "I am the kheru (paddle or rudder) of Ra who *brings the boat to land"* (Rit., ch. 63). In this passage Horus is the oar or rudder to the boat of the sun, with the ancient ones on board, in the mythos, and to the boat of salvation for souls in the eschatology. It is he who brings the boat to the shore.

The germ of the Gospel story concerning Peter sinking in the waters may be detected in this same chapter. The speaker is a "wretched one" in the water who was to be saved by him who is an oar or a boat to the shipwrecked (cf. ch. 125, 38). In the Ritual it is hot water that the sinking manes has got into, the imagery being solar, and he speaks of being helpless as a dead person. But Horus, the oar of the boat, the rudder of Ra, is obviously his saviour, like Jesus with Peter in the Gospel. A shipwrecked spirit is the inspiring thought, and Horus was the rescuer as the pilot, or figuratively the paddle to the boat by which the sinking soul was saved from drowning in the overwhelming waters.

The Lord appears on the water in the morning watch, the "fourth watch of the night," that is, the *πρωί* or dawning (cf. Mark xiii. 35), at which time the Sun-God begins his march or his "walking," as it is termed, upon the waters of the Nun. It is said to the God who walks

this water at sunrise, "Thou art the only one since thy coming forth upon the Nun." And here we may discover the prototype of the Gospel version. The deceased addresses Ra at his coming forth to walk the water and pleads, like Peter, that he may do so likewise. "Grant," he says, "that I too may be able to walk (the water) as thou walkest (on the Nun) without making any halt." The sun was seen to rise on the blue above, which was imaged as the water of heaven. His follower prays that he also may walk the water and make the passage successfully and without sinking, like the solar God. In another chapter the deceased exclaims, "I fail, I sink into the abyss of the flowing that issues from Osiris," that is, the water of which Osiris is the source; and in these we find the parallel and prototypes of Jesus walking on the water and Peter sinking into its engulfing depths.

Horus commands in the boat. Ra annihilates his enemies from the boat. It is in the boat of the Sun that Ra puts a limit to the power of his enemies when they pursue him to the water's edge; that is, to the horizon of day. So Jesus takes refuge in the boat and finds protection when he perceives that he is about to be taken by force; he likewise walks upon the water to the boat. Death by drowning in the lake was the mode of execution appointed for the evil Apap and his host of darkness who attacked the solar bark by night. The fiends of Sut are also included in this sentence of death by drowning in the emerald lake of heaven, or of dawn. Now the fiends of the evil Sut were represented as swine. And immediately after the great tempest in the sea which Jesus stills, the devils are made to enter the swine, and, like the emissaries of Apap and of Sut who "causes storms and tempests," they are driven down the mountain-side to suffer death by drowning in the lake. It was *on the mount* that Jesus met with the man obsessed with a legion of devils who "entreated him that he would not command them to depart into the abyss." "Now there was a herd of swine feeding on the mountain," "and the devils came out from the man and entered into the swine," and the herd rushed down the "steep into the lake and were choked" (Luke viii. 33). It was by Sut, in the shape of a great black boar, that Horus was gored in the eye. It was also the Pig of Sut that devoured the arm of Osiris in the burial-place. And when the evil spirits are cast out, as represented in the judgment-scenes, they enter the swine of Typhon and are driven down the side of the mount to be submerged in the Lake of Putrata or the fathomless abyss of outer darkness.

SUT AND HORUS AS HISTORIC CHARACTERS IN THE CANONICAL GOSPELS.

The Gospel story of the devil taking Jesus, or the Christ, up into an exceeding high mountain from which all the kingdoms of the world and the glory of them could be seen, and of the contention on the summit, is originally a legend of the astronomical mythos which, in common with so many others, has been converted into "history." As legend it can be explained by means of the Egyptian wisdom.

As "history" it is, of course, miraculous, if *nothing else*. Satan and Jesus are the representatives of Sut and Horus, the contending twins of darkness and light, of drought and fertility, who strove for supremacy in the various phenomena of external nature, and in several celestial localities belonging to the mythology. In the Ritual (ch. 110) the struggle is described as taking place upon the mount, that is, "the mountain in the midst of the earth," or the mountain of Amenta, which "reaches up to the sky," and which in the solar mythos stood at the point of equinox where the conflict was continued and the twins were reconciled year after year. The equinox was figured at the summit of the mount on the ecliptic, and the scene of strife was finally configurated as a fixture in the constellation of the Gemini, the sign of the twin-brothers who for ever fought and wrestled "up and down the garden," first one, then the other being uppermost during the two halves of the year, or of night and day. The mountain of the equinox "in the midst of the earth" joined the portion of Sut to the portion of Horus at this the point midway betwixt the south and north. It was on the mountain of the equinox and only there the twins were reconciled for the time being by the star-god Shu (Rit., ch. 110) or by the earth-god Seb (text from Memphis). Sut the Satanic is described as seizing the good Horus in the desert of Amenta and carrying him to the top of the mount here called Mount Hetep, the place of peace, where the two contending powers are reconciled by Shu, according to the treaty made by Seb. Thus, episode after episode, the Gospel history can and will be traced to the original documents as matter of the Egyptian mysteries and astronomical mythology.

The battles of Sut and Horus are represented in both the apocryphal and canonical Gospels. In the Gospels of the Infancy there are two boys—the bad boy and the good boy. In this form the two born antagonists continue their altercation with a root-relationship to the Osirian mythos. Sut is the representative of evil, of darkness, drought, sterility, negation, and non-existence. It is his devilry to undo the good work that Horus does, like Satan sowing tares amongst the wheat. It was Sut who paralyzed the left arm of Osiris and held it bound in Sekhem (Rit., ch. 1). It is the express delight of the bad boy, the child of Satan, to destroy the works of Jesus, the child of light. There is one particularly enlightening illustration of the mythos reproduced as Märchen. The power of resurrection was imaged by the lifting of the arm from the mummy-bandages; Horus in Sekhem is the lifter of the arm. Whilst the arm is fettered in death, Sut is triumphant over Horus in the dark. When Horus frees his arm, he raises the hand that was motionless (Rit., ch. 5). He strikes down Sut, or stabs him to the heart. The power of darkness, one form of which was Sut, is designated the "eater of the arm" (ch. 11). This act of the Osirian drama is rendered in the apocryphal Gospels by the bad boy persistently aiming at injuring the good boy's arm or shoulder. In the Gospel of pseudo-Matthew (29) the bad boy, who is called a son of Satan and the worker of iniquity, runs at Jesus and thrusts himself bodily against his shoulder with the intention of breaking or paralyzing him. In the Gospel of Thomas the boy ran and thrust against the shoulder of Jesus

(ch. 4). Again, the bad boy threw a stone and hit him on the shoulder (Gospel of Thomas, B. 2, ch. 4). Several times when this occurs the bad boy is smitten dead by Jesus, just as Sut is pierced to the heart by Horus. Other evidence might be cited from these Gospels to show that the bad boy who tries to destroy the arm of Jesus is one with Sut who renders the arm of Horus (or Osiris) powerless in Amenta. This being established, we are enabled to identify Judas the betrayer of Jesus, his brother, with Sut the enemy of Horus. According to "the Arabic Gospel of the Infancy," "In the same place" (with Lady Mary and her child Jesus), "there dwelt another woman whose son was vexed by Satan. He, *Judas by name,* whenever Satan obsessed him, bit all who approached him. He sought to bite the Lord Jesus, but he could not, yet he struck the right side of Jesus." "Now this boy who struck Jesus and from whom Satan went out in the form of a dog, was *Judas Iscariot,* who betrayed him to the Jews" (ch. 35).

We now have the original matter with which to compare the remains, and the comparative process will prove that these "apocrypha" are not perversions of the canonical Gospels, but that they preserve traditions derived from the Kamite mythology and eschatology. This can be determined once for all by the contests of Horus with Sut, and by his warfare with the Apap-serpent or dragon, which are assigned to the child-Jesus, as they were previously ascribed to the child-Horus.

There are two types of evil, or, according to modern terminology, the devil, in the Kamite mysteries. One is zoömorphic, as the Apap-reptile, the other anthropomorphic, as Sut, the personal adversary of Osiris. Apap is the Evil One in the mythology; Sut is Satan the adversary in the eschatology. In the 108th chapter of the Ritual there is a curious fusion of Apap with Sut, the anthropomorphic type of Satan. The serpent of darkness, the old enemy of Osiris-Ra, is portrayed in the vignette as Apap, and spoken of in the text as Sut. After the battle "Sut is made to flee with a chain of steel upon him, and he is forced to disgorge all that he hath swallowed. Then Sut is made fast in his prison." At the same time the serpent is described as "the bright one who cometh on his belly, his hind parts, and on the joints of his back." To him it is said, "Thou art pierced with hooks, as it was decreed against thee of old" (ch. 108). The battle here, betwixt Ra and Apap, or Sut, is finished on the horizon, that is, on the mount, from which the devil is hurled down defeated into the abyss. In the canonical Gospels, Jesus and Satan occupy the place of the two opponents Horus and the Apap, or Horus and Sut. The Herrut-reptile has been paralleled with the monster Herod; Satan is now to be compared with Sut. Sat = Satan in Egyptian is a name of the Evil One (Budge, *Vocabulary,* p. 268).

In Africa the primal curse was drought. Drought was a form of evil straight from nature. This was figured as the fiery dragon, "hellish Apap," that was drowned by Horus in the inundation when he came as saviour to the land of Egypt in his little ark of the papyrus plant. Sut warred with Horus in the wilderness as representative of drought, when the "father of the inundation was athirst" (Rit., ch. 97), a cry of Horus that was echoed on the Cross (John. xix. 28). Drought,

as we have said, was the earliest devil. In the Osirian cult the whole of nature was expressed in a twofold totality according to the doctrine of Maati. Night and day, body and soul, water and drought, life and death, health and disease, were modes of the duality manifested in phenomena. Sut and Horus were the representatives of this alternation and opposition personified as a pair of twins, now called the children of Osiris. Osiris Un-nefer is the Good Being, but as with nature he includes both the good and the evil in the totality. In the mythos, however, Horus represents the good and Sut the bad. Sut is said to undo the good that Horus does. Hence he is the adversary or Satan when personified. As Prince of Darkness he puts out the eye of Horus, or the light by night. He sows the tares amidst the grain. He is the "eater of the arm." He dries up the water of life with the desert-drought. He lets loose the locusts, the scorpions and other plagues. He represents negation and non-being in opposition to being, and to the Good Being who is divinized in Osiris and manifested by Horus. The triumph of Horus over Sut is frequently referred to in the Ritual. In one of his battles Horus destroyed the virile member of Sut, as the symbol of his power (ch. 17, 68, 69). In another, Sut and his associates were overthrown and pierced by Horus so long as blood would flow. In his resurrection Horus comes to put an end to the opposition of Sut, and to the troubles he had raised against Osiris his father (Rit., 137 B). He says: I am the beloved son. I am come to see my father Osiris, and to pierce the heart of Sut (Rit., ch. 9). He is armed with horns against Sut (ch. 78, 42). Horus, "who giveth light by means of his own body," is the God who is against Sut when Taht is between them as adjudicator in their dispute (Rit., ch. 83, 4). In the discourse of Horus to his father he says to Osiris, "I have brought thee the associates of Sut in chains."

In the Gospels of the Infancy, which contain some remains of the more ancient legendary lore, the grapple of child-Horus with the deadly Apap-reptile is frequently portrayed, as in the Arabic Gospel of the Infancy, when the boy has been bitten by the serpent, and the Lord Jesus says to his playmates, "Boys, let us go and kill the serpent." He proves his power over the reptile by making it suck the venom from the wound. Then the Lord Jesus curses the serpent, "whereupon the reptile was instantly rent asunder" (ch. 42). But the war of Horus with the Apap-dragon, or serpent of evil, is not fought out directly by Jesus in the canonical Gospels. Sut as the power of darkness and as the opponent in the moral domain had taken the place of the old first adversary of man in the phenomena of external nature. Jesus promises to give his followers power over the serpent and the scorpion, but there is no personal conflict with the pre-anthropomorphic Satan recognized in the four Gospels. Sut, as Satan in a human form, was a somewhat less unhistoric-looking type of the devil than the Apap-reptile. Satan, however, retains his old primitive form of the dragon in "the Arabic Gospel of the Infancy." In this it is related that a damsel was afflicted by Satan, the cursed one, in the form of a huge dragon, which from time to time appeared to her and prepared to swallow her up. He also *sucked out all her blood, so that she remained like a corpse.* She is cured by a strip of the clothing that had been worn by the child, Lord Jesus (ch. 33).

This is a form of the woman with an issue of blood. Her persecutor is the dragon of darkness who is the eternal devourer of the light in the Egyptian mythology, and of condemned souls in the eschatology. In the gnostic version it is Sophia who suffers from the issue of blood and who is restrained and supported by Horus when her life is flowing away into immensity. The woman suffering from the swallowing dragon of darkness was the mother of the child of light in the moon. Expressed in human terms, Horus the bull, or fecundator of the mother, stopped her female flow and filled her with the glory of the light, and thus he overthrew the monster that assailed her in the dark, which was figured as the wide-mouthed crocodile or devouring dragon (Rit., ch. 80, 10). Horus puts a boundary round about Sophia. The child-Jesus cures the damsel with a strip of his raiment; and in the Gospel according to Matthew the woman who is flowing away like Sophia with her issue of blood is healed by touching the border of the garment worn by Jesus (Matt. ix. 20, 21). Here the dragon is omitted. The suffering lunar lady has been humanized, together with the Divine Healer; the cure is wrought; the modern miracle remains in place of the mystery according to the ancient wisdom.

The conflict between Sut and Horus (or Osiris), who are represented by Satan and Jesus in the Gospels, commences immediately after the baptism in the river Jordan. One form of baptism in the solar mythos was derived from the setting of the sun-god in the waters of the west, the waters in which Un-nefer washes when he has his dispute with Sut—either in the character of Horus or Osiris. Asar in his baptism is said to plunge into the waters with "Isis and Nephthys looking on." Apuat (Anup) is present apparently conducting the submersion of the god (Inscrip. Of Shabaka from Memphis, line 42). In his baptism the god Un-nefer was prepared for his struggle with Sut, the power of drought in the desert of Anrutef. So, in the Gospels, Jesus is prepared by John in his baptism for the conflict with Satan in the wilderness, on the pinnacle, and upon the exceeding high mountain. It was only after he had entered spirit-life that Horus could grapple with Sut, or Jesus with Satan, in the desert, on the pinnacle of the temple, or on the summit of the mount; consequently the earth-life had ended when the contest betwixt Satan and Jesus first began, in the phase of eschatology. The wilderness of Satan in the Gospel represents the desert of Sut in Amenta. When Satan seized on Jesus and bore him bodily up into the mountain Jesus had just risen from his baptism and was led up "of the Spirit." Otherwise he had made his transformation from the state of manes to the status of a spirit. This was in the phase of eschatology and the transaction is in spirit-world.

When Jesus was "led up of the Spirit into the wilderness to be tempted of the devil" he is said to have "fasted forty days and forty nights," and, afterwards, to "have hungered," whatsoever that may mean. This contention in the wilderness was one of the great battles of Sut and Horus, or, in the other version of the mythos, of Sut and Osiris. As Egyptian, the wilderness is the desert of Anrutef, a desolate, stony place where nothing grew. It was here that Horus was made blind by Sut, and was a sufferer from hunger and thirst in this region of stony sterility, and rootless, waterless sand. Horus in

Amenta had to make way through the barren desert, in the domain of Sut, as sower of the seed from which the bread of life was made, much of which must have fallen on stony ground in the region of Anrutef. Forty days was the length of time in Egypt that was reckoned for the grain in the earth before it sprouted visibly from the ground. It was a time of scarcity and fasting in Egypt, which gave a very natural significance to the season of Lent, with its mourning for the dead Osiris, and its rejoicing over the child of promise, the germinating green shoot springing from the earth. This is represented in the Gospel as a fast of forty days and forty nights, during which Jesus wrestled with the devil and was hungry. The struggle then of Jesus with the devil in the wilderness is a repetition of the conflict between Horus and Sut in the desert of Amenta; on the mount and on the pinnacle of the ben-ben or temple in Annu. During the forty days that Osiris was typically buried in the nether-earth as seed, from which the bread of heaven was made, the struggle was continued by Sut and Horus in the mountain. This is repeated in the Gospels as the contest of Christ and Satan for the mastery in the mount. The conflict is between the powers of light and darkness, of fertility and sterility, betwixt Osiris (or Horus) the giver of bread, and Sut, whose symbol of the desert was a stone. The fasting of Jesus in the desert represents the absence of food that is caused by Sut in the wilderness during forty days of burial for the corn, and Satan asking Jesus to turn the stones into bread is playing with the sign of Sut. Satan's jape about converting stones into loaves of bread is likewise reminiscent of the mythos. The stone was an especial symbol of the adversary Sut. Also the place of the temple in Annu, and the pinnacle, or Ha-ben-ben, was the place of the stones by name. Moreover, Annu was the place of bread, or the loaves. As it is said, "there are seven loaves in Annu with Ra," the Father in heaven (Rit., ch. 53 B).

As represented in the Ritual, Sut and Horus are more upon a footing of equality, whether in the wilderness or on the summit of the mount of glory. Their triumph is alternate, though that of Sut is much the more limited. As the power of drought and darkness he is master in the desert, and chief of the powers called the "*tesheru* deities," or gods of the desert. The speaker in chapter 96 exclaims, "I have come to propitiate Sut and to make offerings to the God Akar and to the deities of the desert," where Sut attained supremacy over Horus for a time. The desert was the natural domain of Sut the adversary of Horus. Hence Horus at his second coming exclaims, "I am Horus, the Lord of Kamit and the heir of *tesherit*" (Rit., ch. 138, lines 3 and 4), which he has also seized. Kamit is Egypt as a mythical locality: the dark and moist, fat and fertile land. Tesherit, the red land, is the desert. So that in taking possession of the "two worlds," or the double earth, Horus has also seized the domain of Sut, the wilderness, which was a subject of contention in Amenta. Hence he says, "I have also seized the desert—I, the invincible one, who avengeth his father and is fierce at the drowning of his mother" (ch. 138).

In his resurrection Horus cometh forth as "the heir of the temple" in Annu. He is called "the active and powerful heir of the temple,

whose arm resteth not" in the mummy bandages (ch. 115). That is, as the avenger of his father Osiris in Annu, where he rises with the whip or flail in his hand to drive the adversaries from the temple. Now Annu, the station of the temple, was the place of the pillar. The temple itself in Annu, or Heliopolis, was known by the name of Haben-ben, the house of the pyramidion or temple of the pinnacle, and the struggle of Satan with Jesus on the pinnacle of the temple may be traced to that of Sut and Horus the heir of the temple or the Haben-ben of Annu, following the contention of the twin powers of darkness and light, or of food and famine in the wilderness. "All the kingdoms of the world" are more definitely presented to view as celestial localities upon Mount Hetep. There are ten divisions of this divine domain. The three scenes of struggle betwixt Jesus and Satan are (1) in the wilderness, (2) on the pinnacle, and (3) on an exceeding high mountain; and these can be paralleled in the conflicts between Horus and Sut. The forty days' struggle in the wilderness was in Amenta. Next, there was a struggle on the ben-ben or pinnacle in Annu. And thirdly, Horus was carried off by Sut to the summit of Mount Hetep, where the two combatants were reconciled by Shu. The mount was a figure of the horizon in the solar mythos. On this the warring twins were constellated as the Gemini, and may be seen continuing their old conflict still, as Sut and Horus in the mythos, or as Satan and Jesus in the Christian eschatology. The earth, or heaven, that was first divided in two halves between Sut and Horus in the mythology is finally claimed to be the sole possession of Horus, the conqueror and the legitimate heir of God the father in the eschatology. The triumph of Horus over Sut is denoted by his kindling a light in the dark of death for the Ka or spiritual image in Amenta (Rit., ch. 137 A). He was not only the light of the world in the mortal sphere. As it is said in the Ritual, "O light! Let the light be kindled for the ka!" "Let the light be kindled for the night which followeth the day." The light is called the eye of Horus, the glorious one, shining like Ra from the mount of glory, putting an end to the opposition of the dark-hearted Sut (Rit., ch. 137 B).

The question of an historic Jesus is by no means so simple as the grossly simple early Christians thought. It is equally a question of the historic devil. From first to last the Lord and Satan are twin, and without Satan there is no Christ-Jesus nor any need of a redeemer. In the mythology Horus was the lord of light and Sut the adversary, or the Satan of drought and darkness, from the time when the two contended as the black bird and the white (or the golden hawk), or as the two lions (our lion and unicorn a-fighting in the moonlight for the crown), as the Rehus are described in the 80th chapter of the Ritual. As there was no Horus without Sut in the mythos, so there is no Jesus without Satan in the history. The brotherhood or twinship of Horus and Sut the betrayer is repeated in the canonical Gospels. Sut was the brother of Horus, born twin with him in one phase of the mythos, or with Osiris in another. In like manner Judas is a brother of Jesus. Now, when Horus the youth of twelve years makes his transformation into Horus the adult, the man of thirty years, it is as the enemy and eternal conqueror of Sut who in the earth-life often had the upper hand. But the contest

of the personal Christ with a personal Satan in the New Testament is no more historical fact than the contest between the seed of the woman and the serpent of evil in the Old. Both are mythical; both are Egyptian mysteries. In the earlier narrative we have the struggle between Horus and the Apap-serpent of evil reproduced as Gospel truth by a writer in Aramaic. In the later the conflict between Horus and Sut (or Satan in his anthropomorphic guise) has been repeated as Christian history. As mythos the Ritual explains both, and for ever disproves their right to be considered historical. In one of the sayings assigned to Jesus it is promised that "in the regeneration when the son of man shall sit on the throne of his glory, the disciples also shall sit upon twelve thrones, judging the twelve tribes of Israel" (Matt. xix. 28). Now, when this was said according to Matthew, Judas the traitor was one of the twelve. Moreover, as reported by Luke, the same thing is uttered by Jesus *after* "Satan entered into Judas who was called Iscariot, being of the number of the twelve," and therefore one of those who are to sit on the twelve thrones in the future kingdom, and judge the twelve tribes of Israel. No defection of the son of perdition is foreseen, no treachery allowed for. Judas is reckoned as one of the twelve who are to sit at the table of the Lord and eat and drink in the kingdom that is yet to come (Luke xxii. 4-30). There is but one way in which the traitor could remain one of the twelve in heaven. This belongs to the astronomical mythology, not to any human history, as when the sign of the scorpion is given to Sut-typhon. In the newly-recovered Gospel of Peter there is no sign of Judas the betrayer having been one of the twelve. Immediately *after the resurrection,* it is said, the feast of the Passover being ended, "We the twelve disciples of the Lord wept and grieved, and each of us in grief at what had happened withdrew to his house" (Harris, page 56). At the same time, in Matthew, the disciples are but eleven in number when they go to meet Jesus by appointment on the mount, with Judas no longer one of them. Sut is as inseparable from Jesus in the Gospels as from Horus in the dual figure of the Egyptian twins. The name alone is changed; otherwise it is Sut the devil who is the tempter of Jesus during forty days and forty nights in the wilderness. It is Sut who carries Jesus to the summit of an exceeding high mountain. It is Sut who, as personal opponent, is seen to fall as lightning from heaven. It is Sut the betrayer who enters Judas to become the betrayer of Jesus. Also an historical Christ implies, involves, necessitates an historical devil. According to the canonical record the two must stand or fall together as realities. Both are personal or neither. And both were pre-extant as Horus and Sut, who were neither personal nor historical. Indeed, it is asserted by Lactantius (*Inst. Div.,* B. 2, ch. 8), that the Word of God, the logos of John, is the first-born brother of Satan. That is honestly spoken and true, if we re-identify the word with the Horus who was born twin with Sut. He is wrong in making Horus the logos the first-born, but that is of little importance. Otherwise, he has got the twins all right. Sut was the first-born, but the birthright belonged to Horus who was the real heir. Now the "word of God" is made flesh in Jesus, and the contention of the twin-powers of darkness and light is rendered

historically in the conflicts between Jesus and Satan in the wilderness, upon the pinnacle, or the mount, or in the harvest-field. The contest is also illustrated by Luke (viii. 12): "Then cometh the devil and taketh away the word from their heart that they may not believe and be saved." This is one with Sut in undoing what Horus the Word had done, especially in sowing the seed of the logos. The contention of Sut and Horus is carried out betwixt Satan and Jesus to the last. Sut, the king in his turn, was triumphant over Horus in his suffering and death. "I go away," says Jesus, "for the prince of this world cometh, and he hath nothing in me" (John xiv. 30).

Beelzebub, God of flies, is the particular name assigned to Satan in the Gospels as the prince of devils. And as Sut was Prince of the Sebau, it seems probable that the "zebub," or infernal flies, may have been identical with and therefore derived by name from that spawn of Satan the Sebau, the associates of Sut on the night of the great battle in the Ritual. In the parable of the sower it is said, "When anyone heareth the word of the kingdom, and understandeth it not, then cometh the evil one (the adversary Sut or Satan) and snatcheth away that which hath been sown in his heart" (Matt. xiii. 19). And in "the parable of the tares" it is said, "He that soweth the good seed is the son of man"; and of the good seed, "these are the sons of the kingdom; and the tares are the sons of the evil one; and the enemy that sowed them is the devil" (Matt. xiii. 36-39). This is the contention of Horus and Sut in the harvest-field of Osiris represented in parables instead of in the mysteries. Horus sows the good seed and Sut the tares. When Horus rises in Amenta after death it is as the husbandman or harvester who comes to gather in the harvest previously sown for the father by Horus in the earth of Seb, and to vanquish Sut, the sower of the tares, the thorns, and thistles in Anrutef.

The judgment of the world by Horus and the casting out of Sut is spoken of as a present fulfilment. "Now is the (or a) judgment of this world. Now shall the prince of this world be cast out" (John xii. 31, 32). This judgment was annual in the mysteries of Amenta. Sut as prince of this world and the son of perdition was cast out and judgment passed on those who were to be no more. This was at the time when Horus as the son of man was glorified, and Sut with his associates were once more overthrown by him on the highways of the damned. In John's account of the betrayal and arrest, when Jesus declares himself, the soldiers and officers who are with Judas are "struck to the ground," or "they went backwards and fell to the ground" (John xviii. 6, 7). So when "Horus repulses the associates of Sut," they see the diadem upon his head and "fall upon their faces in presence of his Majesty" (Rit., 134, 11). Sut put out the eye of Horus. This is parodied in the Gospels when Jesus is blindfolded and then asked to tell who struck him in the dark.

We get one other passing glimpse of Sut and Horus the contending twins in the parable of the marriage feast (Matt. xxii). The wisdom of the Kamite mysteries was memorized in the sayings, and made portable in the parables. And in this the parable represents the marriage in the mystery of Tattu (Rit., ch. 17). Horus was the king's son for whom the feast was made. He is Horus of the royal countenance in the mythos; the wearer of the Greek cloak of

royalty in the Roman catacombs. The king is Ra who issues the invitation to the festival of "Come thou hither," which is represented by the Gospel marriage feast, to which those invited would not come. Sut as the adversary of Horus is the unbidden marriage guest who had no wedding garment on. The murderers who slay the servants of the king are the Sebau and co-conspirators of Sut, and the vindictive treatment that followed becomes intelligible only by means of the mythos.

The conflict betwixt Satan and Jesus attains a culmination astronomically. In the betrayal of Osiris the Good Being by the evil Sut there are seventy-two conspirators associated with the adversary. Seventy-two on the one hand as the powers of darkness imply the same number of opponent powers fighting on behalf of Horus or, it may be, Jesus on the other, the battle being in the seventy-two duodecans of the zodiac. This war of Sut and Horus is repeated once more in the Gospel when the seventy-two or the seventy "returned with joy, saying, Lord, even the devils are subject unto us in thy name." And he said unto them, "I beheld Satan fallen as lightning from heaven." "Behold, I have given you authority to tread upon serpents and scorpions and over all the powers of the enemy." The enemy was Sut, and as a symbol in the zodiac Sut was at one time figured in the scorpion-sign. Thus, the betrayal of Osiris happened when the sun or the bull of eternity, as the divinity is also called, was in the sign of Scorpio. The sign of the bull being secretly assaulted by the scorpion is well known from the Mithraic monuments according to Hyde (Drummond, *Ædipus Judaicus,* Pl. 13). In some of the Greco-Egyptian planispheres, given by Kircher, Sut is also identified as the scorpion which slew Osiris (Drummond, Pl. 13). In the Gospel, power is given for the seventy-two to tread on the scorpion and to triumph over all the powers of the enemy (Luke x. 17-20). The two different numbers of seventy and seventy-two for those whose names were written in heaven show that both belong to the planisphere which had been divided at two different periods into the heaven of seventy and the heaven of seventy-two divisions. We can now see how and why the betrayer keeps his place as one of the twelve in the Gospel of Peter, and why he has been cast out in the Gospel according to Matthew. The Gospel of Peter was not historical, which means that it was astronomically based; and according to the gnosis the twelve whose thrones were set in heaven are zodiacal, not ethnical characters. Sut the betrayer was assigned the scorpion as a type of evil. And as the scorpion he keeps his place, like Judas in the Petrine Gospel, as one of the twelve who were to sit on twelve celestial thrones in spite of his defection, because the twelve originated as astronomical and not as historical realities.

The Gnostics maintained that Jesus was the Lord for one year only, and that he suffered in the twelfth month, as did Osiris with the sun in the sign of Scorpio. Thus, the Egypto-gnostic Jesus throned upon Mount Olivet with the twelve around him—he being a "little apart"—is a figure of the solar god with the twelve who row the bark of Ra around the zodiac.

One result of turning the Egyptian mythos into Christian history has been to inflict the most nefarious injustice on the Jews. By

shifting the scene of the Mysteries from the nether-earth of Amenta to the land of Judea the ethnical Jews have been thrust into the position of the Typhonian enemies of the Good Being, the Sebau and the Sami, the powers of evil in the mythos and the condemned manes in the eschatology. The Jews have been transmogrified into the associates of Sut and the spawn of Satan. That is why the father of the Jews is called the devil, and a murderer from the beginning; the liar and the father of all lying. That is why Judas is a devil; and the Jews as a people figure in the same category with Herod, slayer of the innocents, with Judas the betrayer of Jesus, and with the fiends of Sut, because they were charged with doing those things on earth which had only been and could only be enacted according to the mysteries in Amenta. For this perversion of the mythos the Jews have been hunted over the earth and persecuted ever since. They have suffered precisely in the same way as the red-haired Typhonian animals suffered in ancient Egypt (Plutarch, *Of Isis and Osiris,* 30, 31), which were dedicated and doomed to be slain in an avenging sacrifice because they represented the associates of the wicked Sut, the liar, the betrayer, the murderer, who put to death and mutilated the body of the good Osiris. The sufferers on account of the mythos were the Typhonian ass, the pig, and the goat. The sufferers on account of the "history" have been and still are the children of Israel. Whereas the Jews were no more racial in the Gospels than the accursed Sebau are Egyptians in the Ritual. That they should be made to appear so is but a result of literalizing and localizing the Osirian drama in a spurious Judean history.

And here the present writer would remark that, in his view, the Jewish rejection of Christianity constitutes one of the sanest and the bravest intellectual triumphs of all time. It is worth all that the race has suffered from the persecution of the Christian world. The Jews, like the Gnostics, knew well enough that the Christian *schema* was a "fake," and, although they were unable to explain how it had been manufactured from the leavings of the past, they knew that it was false, non-natural and unnecessary. Up to the present time their victory may have been comparatively negative, in consequence of their failure to retell the story in the only one authentic way, that is, with a sufficient grasp of the data. They have not been able to reinstate the truth once confounded and overthrown, but they have borne witness dumbly, doggedly, unceasingly, with faces set like flint unflinchingly against the lie. They would not believe that their God, though imaged anthropomorphically, had become a man, and so they have remained non-Christian to this day, never to be converted now. For at last the long infernal Juden-Hetze nears its end; the time of their justification and triumph is at hand, when the persecutor with the stone in his grasp will drop it suddenly and flee helter-skelter for his life.

THE GROUP IN BETHANY.

The canonical Gospels may be described as different collections of "episodes" and "sayings," and one of the most disconnected of these episodes is to be found in the raising of Lazarus from the tomb that

"was a cave" (John xi. 38), which contains a version of the resurrection of Osiris from the cave. The subject of all subjects in the religious mysteries of the Egyptians was the resurgence of the human soul from death and its transformation into an eternal spirit. This is the foundation of the Book of the Dead or Ritual of the resurrection. So far as we know, this resurrection was originally represented in the mysteries of Memphis, where Kheper-Ptah was the divinity that rose again in mummy-form from which the soul was seen to issue forth as a divine hawk. On entering Amenta as a still living being, though but a soul in matter, the Osiris, late deceased, addresses the god in the character of those powers who effect the triumph of Osiris over all his adversaries, the chief of whom is Horus, in whose name he is magically assimilated to the Son of God, and thus is one with Horus in his resurrection from the dead.

It has now been shown that the resurrection of Osiris in Annu has been partially reproduced as the raising of Lazarus in Bethany. Osiris reposing in Annu is an image of the soul inert in matter or in decay and death. Hence he was portrayed in the likeness of the mummy called "the breathless one," also the god with the non-beating heart, who is laid out in the burial-place as a corpse-like form lying extended at full length, awaiting his resurrection from the funeral couch, or the transfiguration into the risen sahu of the glorified. In his first advent Horus is the son of Seb, God of earth. In his second, he is the son of Ra, the Holy Spirit. It is in this latter character that he enters Amenta to represent the resurrection of *the* Osiris in the earth of eternity.

The resurrection of the sun from out the grave of night; the rearising of vegetation from the grip of winter; and of the waters returning periodically from their source; that is the resurrection in external nature; it was, in short, the resurrection of new life from the old, in a variety of phenomena, mystically imaged by zoötypes like the serpent of Rannut; the frog or beetle of Ptah; the shoot of papyrus, or the green branch of endless years. The doctrine culminated in a resurrection of the soul of human life from the body of death that was imaged by the mummy-Osiris, the god who in his rising again united all phases of the doctrine under one type of the resurrection, viz., that of the risen mummy defecated to the consistency of a sahu, or a spiritual body. It is as the reconstituter of his father in Amenta that Horus raises Osiris from the tomb. He calls the mummy to come forth and assume the likeness of Ra the later god. Osiris is now glorified by Ra the Holy Spirit. The mummy being an image of the earlier body-soul that was transubstantialized into spirit. As it is said, Osiris is "renewed in an instant," and it is his son Horus who thus establishes him upon "the pedestal of Tum" (Atum Ra) the god in spirit (Rit., ch. 182).

The resurrection of the human soul in the after-life was the central fact of the Egyptian religion, and the transfigured, re-erected mummy, otherwise called the Karast, was a supreme symbol. The opening day of New Year, the day of "Come thou to me," was named from the resurrection, which was solar in the mythos and spiritual in the eschatology. The mummy-type was divinized to preserve intact that bodily form which suffered dissolution after death. This, as mummy

of the god in matter, was a type inviolate and imperishable. Osiris in his coffin does not see corruption. In him was life for evermore. And as with the divine exemplar, so was it postulated for all who died in Osiris. He was terribly mutilated by the evil Sut, and his mummy had to be joined together again piecemeal, for as it is said to Osiris, "I come to embalm thee," *thou hast existence "with thy members*" when these were put together. And again, "I have come myself and delivered the god from that pain and suffering that were in trunk, in shoulder and in leg." "I have come and healed the trunk, and fastened the shoulder and made firm the leg" (ch. 102, Renouf). This was in reconstituting the personality, which was performed in a mystery when the different parts of Osiris, the head, the vertebræ, the thigh, the leg, the heel were collected at the coffin (Rit., ch. 18). But the god in matter was also the god in spirit according to the mystery or *modus operandi* of the Resurrection; or he became so by being blended with Ra in his resurrection.

In the Kamite mythos as in the totemic sociology, the son (of the mother) was earlier than the father. When it is said in the texts, "I am a son begotten of his father; I am a father begotten of his son," the sense of the expression turns on the son of the mother having been earlier than the father of the son. Child-Horus, Har-si-Hesi, is the mother's son. Mother and son, as As-Ar; Isis and child, passed into the complex of Asar or Osiris, the one great god in whom all previous powers were merged and unified at last. Isis had embodied a soul in matter or flesh, as her child, when there was as yet no God the Father, no God the Son, no Horus in spirit. This fatherhood of the spirit was founded in Atum-Ra the father of spirits. Thence followed the sonship in spirit of Horus in his second character as divine adult. Ra in spirit represented the supreme type of deity whose symbol is the sun or solar hawk. Osiris remained the god in matter as the mummy in Amenta; Ra is described as calling on Osiris in the resurrection and is also said to bid the mummy "come forth," when the deity in matter was to be united with the god in spirit. But Horus, the Son of God, the beloved only begotten son, is now the representative of Ra and the chief agent in the raising of the mummy-Osiris from the dead. He is the son who comes to the assistance, not only of the father, for the mummy-Asar is both Isis and Osiris in one body. Hence it is said in the chapter by which the tomb is opened for the Osiris to come forth, "I am Horus the reconstituter of his father, who lifteth up his father, and who lifteth up his mother *with his wand* (rod or staff)" (Rit., ch. 92, Renouf). As it is said in the Ritual (ch. 78), "it is Horus who hath reconstituted his father and restored him"—after the mutilation of his body by the murderer Sut. He descends into the funeral land of darkness and the shadow of death. He opens the Tuat to drive away the darkness so that he may look upon his father's face. He says pathetically, "I am his beloved son. I have come to pierce the heart of Sut and to perform all duties to my father" (ch. 9, Renouf). Horus the prince in Sekhem also uplifts his father as Osiris-Tat with his two arms clasped behind him for support (ch. 18). In this mythical character of the son who gives life, reconstitutes, restores and re-establishes his father, the Egyptians continued an inner African type of the *"Son who makes his*

Father." Miss Kingsley called attention to a function of the Oil-river-Chief who has to observe the custom of "making his father" once every year. The custom is sacred and symbolical, as the deceased chief need not be his own real father, but must be his predecessor in the headmanship (Kingsley, M., *West African Studies,* p. 146). This custom of "making his father" by the son survived and was perpetuated in the mythology of Egypt, in which Horus is the son who makes, or "reconstitutes," his father once a year, and describes it as one of his duties in the Book of the Dead. This resurrection of the father as the soul of life in matter, *i.e.,* the mummy-soul, by Horus the son, is the great mystery of the ten mysteries which are briefly described in the 18th chapter of the Ritual.

In a later scene there is another description of the resurrection of Osiris, in which the mummy-god is raised by his son Horus from the tomb. As it is said, "Horus exalteth his father Osiris in every place, associating Isis the Great with her sister Nephthys" as the two women at the tomb. "Rise up, Horus, son of Isis, and restore thy father Osiris"—that was Osiris in the inert and breathless condition of the mummy. "Ha, Osiris, I have come to thee. I am Horus, and I restore thee unto life upon this day with the funeral offerings and all good things for Osiris." "Rise up, then, Osiris. I have stricken down thine enemies for thee; I have delivered thee from them." "I am Horus on this fair day at the beautiful coming forth of thy powers (in his resurrection), who lifteth thee up with himself on this fair day as thine associate God." "Ha, Osiris, thou hast received thy sceptre, thy pedestal, and thy flight of stairs beneath thee." On the coffin of Nes-Shu-Tefnut, at Vienna, it is said: "Horus openeth for thee thy two eyes that thou mayest see with them in thy name of Ap-Uat." (Renouf, *Book of the Dead,* ch. 128, note 8.) Horus as son of Ra the Holy Spirit in the eschatology is now higher in status than the mummy-god, the father and mother in matter. Hence he rises in Amenta as the resurrection and the life to his own father Osiris.

Horus as the divine heir had now been furnished with the double force. The gods rejoice to meet him walking on the way to Annu, and the hall of the horizon or house in Annu where divine perfumes are awaiting him and mourning does not reach him, and where the guardians of the hall do not overthrow the mysterious of face who is in the sanctuary of Sekhem. That is Osiris, who is not dead but sleeping in Annu, the place of his repose, awaiting the call that bids the mummy to "come forth to day." Horus, the deliverer of his father, reaches him in the train of Hathor, who is Meri, the beloved by name in the Ritual. Thus Horus follows Meri to the place where Asar lies buried in the sepulchre, as Jesus follows Mary, who had come forth to meet him on the way to Bethany (John xi. 29, 33). Jesus reaches the tomb of Lazarus in the train of Mary and Martha. Horus makes the way for Osiris. He repulses the attack of Apap, who represents negation or non-being = death. The portrait of Horus in this scene is very grand. His face is glorified and greatened by the diadem which he wears as the lord of strength. His double force is imaged by two lions. A loud voice is heard upon the horizon as Horus lifts the truth to Ra, and the way is made for Osiris to come

forth at his rising from the cave. So Jesus "cried with a loud voice, Lazarus, come forth!" and "he that was dead came forth bound hand and foot with grave-bands." In the original the mummy-Osiris comes forth as Amsu, with one arm only released from the bandages. In the "discourse of Horus" to his Father at his coming forth from the sanctuary in Sekhem to see Ra, Horus says, "I have given thee thy soul, I have given thee thy strength, I have given thee thy victory, I have given thee thy two eyes (mertæ), I have given thee Isis and Nephthys," who are the two divine sisters, the Mary and Martha of Beth-Annu (*Records,* vol. 10, p. 163). In showing that "mourning does not reach him," Jesus "abode at that time two days in the place where he was." After the sisters had sent to say that Lazarus was sick he waited until he was dead on purpose to perform the more effective miracle. He was in Bethany, "the place where John was at the first baptizing" (cf. John i. 28 with John x. 40, 41), but it took him two more days to get there at this particular time. So that Lazarus had been buried four days when Jesus arrived in the village. The tomb of Osiris was localized in Annu, the solar birthplace. Osiris, under one of his titles, is the great one in Annu. Annu is the place of his repose. "I go to rest in Annu, my dwelling," says Osiris. The deceased also goes to rest in Annu because it was the place of repose for Osiris the god (ch. 57, 4, 5). Jesus goes to rest in Bethany. The place of repose for Osiris was his sepulchre in Annu. The place of repose for Lazarus is the cave in Bethany. It was in Annu that the soul was united to its spiritual body. Annu is termed the place "where thousands reunite themselves" soul and body. The speaker says, "Let my soul see her body. Let her unite herself to her sahu"—that is, to the glorified body which can neither be destroyed nor injured; the future body in which the soul would be incorporated to pass from out the tomb. Annu is called the abode of "those who have found their faces." These are the mummy-forms, from whose faces the napkin had been removed. The house or beth of Osiris, then, was in Annu. "He rests in Annu, which is his dwelling." The names of its builders are recorded. Num raised it on its foundation. Seshet (or Sefekh) built it for him as his house of refuge and of rest (Rit., 57, 4, 5). The house of Osiris in Annu was called Hat-Saru, the house of the Prince—that is, the abode of Horus when he came to raise Osiris from the tomb. It was the sanctuary of Osiris who was attended by the two Mertæ or Merti, the pair of divine sisters better known by the names of Isis and Nephthys. The household proper consists of Osiris and those two sisters who watch over him. Mer denotes the eye, ti is two, and these are the two eyes or two watchers over Osiris in the abode that is the place of his burial and rebirth. The two sisters as watchers are the two Mer, one of whom becomes Mary, the other Martha, as the two merti in Bethany = Beth-Annu. The triumph of Osiris was effected over his adversaries by Horus in the house of the Prince in Annu or Heliopolis, and his supreme triumph was in his resurrection when he was recalled to life and raised up from the sepulchre by Horus (Rit., ch. 1). The raising up of Osiris the father by Horus the son is doctrinally based upon the father living over again in the son. Under the beetle-type Kheper

as father transformed into the son. It was the same with Atum-Iu, in whom the father became the son and then the son transformed into the father. The mystery was deepened in the Osirian drama by superadding a more spiritual form of the fatherhood in Ra the Holy Spirit. The deceased Osiris is in possession of the funeral meals in Annu. He sits beneath the trees of Annu in the train of Hathor-Meri (Rit., ch. 68, 10). Annu is the place of provisions for the manes. Thousands are nourished or fed in Annu (89). Deceased in Annu (82) receives his vesture or Taau-garment from the goddess Tait, who is over him. This is an illusion to the mummy-case from which the left arm was not yet freed when Amsu-Horus rose up in the sepulchre. The goddess Tait is a form of one of the two divine sisters. She cooks the food and brings it to the deceased, who is either Osiris, or *the* Osiris, the God or the manes. Annu was also the place of the festivals of Osiris. One of these was kept on the sixth day of the month. "I am with Horus," says the speaker on the day when the festivals of Osiris are celebrated, "on the feast of the sixth day of the month" (ch. 1, lines 23, 24). With this we may compare the following statement: "Jesus therefore six days before the passover came to Bethany, where Lazarus was, whom Jesus raised from the dead. So they made him a supper there" (John xii.) The two sisters were present. "Martha served, and Mary anointed the feet of Jesus and wiped them with her hair."

Annu is described as a green and pleasant place, an oasis in the desert of Amenta created for the suffering Osiris, and the two divine sisters were given him there for his comfort and delight (ch. 17, 138, 139). The tree of life stood in Annu, as the sycamore, tamarisk, or persea tree, which was personified in Hathor-Meri or Isis. The manes were feasted "under the foliage of the tamarisk" (ch. 124, 6), the branches of which are described as the beautiful arms of the goddess, and the foliage as her hair, when she herself was the tree beneath which the Osiris found refreshing shade. It seems that not only the clouds of dawn, but also the foliage of the tamarisk tree may have imaged the hair of the goddess. Osiris-Ani is found in Annu with the hair of Isis spread over him (Rit., ch. 17). In another text the hair is assigned to Hathor—one of whose names is Meri (ch. 35, 1). And this is probably related to the story of Mary wiping the feet of Jesus with the hair of her head. Isis is frequently portrayed kneeling at the feet of Osiris in Annu. It is she who says: "I who drop the hair which hath loosely fallen upon my brow—I am Isis, when she concealeth herself" (ch. 17, 135). Osiris in Annu, like Lazarus in Bethany, was not dead but sleeping. In the text of Har-hetep (Rit., ch. 99) the speaker who personates Horus is he who comes to awaken Asar out of his sleep. Also, in one of the early funeral texts it is said of the sleeping Asar: "The Great One waketh, the Great One riseth; Horus raises Osiris upon his feet." Jesus denies that Lazarus is dead. "Our friend Lazarus is fallen asleep. I go that I may awake him out of his sleep" (ch. xi., 11), which is genuine Egyptian doctrine. The manes in Amenta were not looked upon as dead, but sleeping, breathless of body, motionless of heart. The deity Osiris was not dead. And in his likeness *the* Osiris lived. Hence Horus comes to wake the sleepers in their coffins, or Osiris in his cave.

It was in Bethany that "Jesus wept." It is the place of weeping for the dead Lazarus. Mary wept, the Jews wept, and "Jesus wept." No wonder. This is the place of weeping by name in the Ritual, where the Osiris lay in his burial. It was here he was inert and motionless. The Osiris says: "I am motionless in the fields of those who are dumb in death. But I shall wake, and my soul will speak in the dwelling of Tum, the Lord of Annu." The abode of Tum in Annu being = Bethany. Then he rises from the tomb and appears at the door, and says, "I arrive at the confines of earth. I tread the dwelling of the god Rem-Rem." Rem signifies weeping: and in the Litany of Ra this god is designated "Remi the Weeper." Thus Jesus is portrayed in the character of "Remi the Weeper" in the place of weeping for the dead Osiris in Beth-Annu, who is here represented as the dead Lazarus in Bethany (Rit., 75, Renouf). Jesus comes as "Remi the Weeper" to weep for the inert Osiris, that is, as Horus who comes to the motionless Osiris on the day which is called "Come thou to me." Ra is said to make the mummy "come forth" (The Litany of Ra, 68; Rit., 17). Jesus cries with a loud voice, "Lazarus, come forth!" and "he that was dead came forth, bound hand and foot with grave-bands: and his face was bound about with a napkin" (John xi. 43, 44). The picture is completed in the Roman catacombs, where the risen Lazarus is an Egyptian mummy: the likeness of the mummy-Osiris, who is beckoned forth by Horus with his staff.

According to the dramatic representation in the Mysteries, Osiris is slain by the adversary Sut, and is imaged in Amenta as a mummy. The father lives again in the son; hence his son Horus descends into the nether-world to avenge, reconstitute and raise Osiris from his corpse-like state. He comes as a living soul from Ra the Holy Spirit, who is the Father in heaven, "to raise up the hand which is motionless" (Rit., ch. 5). "He lifts inert Osiris with his two arms" (ch. 18). He exclaims, "Ha! Osiris, I am come to thee: I am Horus, and I restore thee to life upon this day, with *the funerary offerings and all good things* for Osiris. Rise up, then, Osiris (ch. 128). Horus hath raised thee." It is said, "Hail, Osiris, thou art born twice" (Rit., ch. 170). In some texts it is Ra who bids the mummy come forth on the day of *"Come thou to me"* (Rit., ch. 17). Taht says: "I give Ra to enter the mysterious cave in order that he may revive the heart of him whose heart is motionless" (ch. 182). After the raising of Osiris, Taht says, "I have celebrated the festival of Eve's provender," or supper, which came to be called the Last Supper. The raising of Lazarus is likewise commemorated by a supper. "So they made him a supper there" (John xii. 2).

When Osiris, or *the* Osiris, "takes the form of a living soul" (Rit., ch. 181), it is said, "thy son Horus reconstitutes thee. Arise, Osiris, thy hands have been given to thee"—he is freed from the mummy-bandages—"stand up living for ever." "The two sisters Isis and Nephthys come to thee; they will fill thee with life, health, and strength, and all the joy that they possess. They gather for thee all kinds of good things within thy reach" (ch. 181). Amongst other ceremonies performed in the Amenta at the raising of the mummy who is "called aloud" from the sepulchre the Osiris is freed from the bandages with which the corpse was bound. So when Lazarus

was called in a loud voice to come forth, "He that was dead came forth bound hand and foot with grave-bands, and his face was bound about." In the resurrection ceremony of Osiris he is divested of his funerary garment and receives a bandage of the finest linen from the hands of the attendant of Ra, the Father in heaven (Rit., ch. 172). He eats of "the meat which has been prepared by Ra in his holy place"; he washes his feet in silver basins, which have been sculptured by the divine architect Ptah-Sekari (ch. 172). In the Gospel, Jesus, "knowing that the Father had given all things into his hands, and that he came forth from God and goeth unto God, riseth from supper, and layeth aside his garments; and he took a towel and girded himself. Then he poureth water into a basin and began to wash the disciples' feet, and to wipe them with the towel wherewith he was girded" (ch. xiii. 4-6).

Taking Lazarus, then, to represent the mummy-Osiris, we find the "raising of Lazarus" celebrated in a hymn expressly devoted to the subject. It is one of the ceremonies that were performed in the underworld. The Osiris is designated him *"who is called aloud."* "O thou who art called aloud, thou who art called aloud, thou the lamented, thou art glorified. O thou who art raised up, thou art raised up. N. has been raised up by means of all the manifold ceremonies performed for him." The mummy-Osiris lay upon the funeral couch in the mysterious cave with the two sisters in attendance. Horus enters this cave as representative of Ra, to revive the heart of him whose heart is motionless. He says, "Hail, Osiris, thou art born twice! Arise on thy bed and come forth! Come! Come forth." Osiris or *the* Osiris is called with a loud voice. In the hymn of the resurrection, he is addressed *nine times over* in the words *"O Thou who art called aloud!"* (chs. 170-2). They call him to come forth "like a god" from the mysterious cave "to meet the powers of Annu." The resurrection is celebrated with rejoicings, "thou hearest how thou art glorified through all thy house!" There are nine verses in the hymn and each one opens with the address, *"O thou who art called aloud!"* That is for his rising up and coming forth from the cave in Annu (ch. 172). The words "O thou who art called aloud" had become the title of the hymn, as we say "the Magnificat," or "the Te Deum" (Naville, Rit., ch. 172).

The latest dynasty of Egyptian deities were born of Seb the earth-father and Nut the mother-heaven. This was the Osirian group, consisting of five persons, viz., (1) Asar, (2) the elder Horus, (3) Sut, (4) Isis, (5) Nephthys, which may be called the family in Annu and shown to be the originals of the group in Bethany. Sut, the betrayer, is the only one omitted from the Gospel. The remaining four—Lazarus = Asar; Jesus = Horus; Mary = Isis; Martha = Nephthys—are also represented sometimes in the Ritual without Sut (ch. 128). When it is said that Horus exalteth his father Osiris in every place he associates Isis the Great with her sister Nephthys. Sut is not included in the group at Annu. On the other hand, Sut, in the person of the betrayer, is present at the mortuary meal in the canonical Gospels. At present we only need to identify Lazarus with Osiris, Jesus with Horus, and the two sisters of Lazarus with the two sisters of Osiris. Osiris lying as a breathless mummy in the cave,

when Horus comes to raise him from the dead, is watched over and protected by the two Mertæ-sisters, one at the head and one at the feet as keepers of the body, and watchers in the burial-place. The two mertæ are mentioned in chapter 58. In this the Osiris cries, "Let the door be opened to me" as the Osiris buried in Amenta. "Who is with thee?" is asked. The reply is, "It is the mertæ," the two watchers over Osiris in the sepulchre. The deceased then asks that he may have milk, cakes and meat given to him at the house which is in Annu, the Kamite prototype of Bethany. On the way to the sepulchre in Annu Horus meets the two sister-goddesses, saying to them "Hail, ye pair of goddesses Mertæ, sister pair, Mertæ! *I inform you of my words of power.* I am Horus, the son of Isis, and I am come to see my father Osiris," and to raise him up from the sepulchre. Jesus on his way to the cave of Lazarus likewise informs Martha of his words of power, saying "thy brother shall rise again." "I am the resurrection and the life." "He that believeth on me shall never die" (John XI. 25, 26). "Now as they went on their way a certain woman named Martha received him (Jesus) into her house. And she had a sister called Mary, which also *sat at the Lord's feet* (like Isis) and heard his word." And because Mary took her place at the feet of Jesus it is said that she had "chosen the good part" (Luke X. 38, 42). The two sisters in Bethany are the Aramaic or Hebrew replica of Isis and Nephthys, who are the attendants upon Osiris; the two divine sisters of Osiris in Annu. Mary and Martha are the two sisters of Lazarus in Bethany. Horus loved the two dear sisters Isis and Nephthys, and is especially denominated the son who loves his father, *i.e.,* Asar, whom he raises from the tomb according to the dramatic representation. Jesus is said to have "loved Martha and her sister, and Lazarus" (John XI. 5).

Jesus saith, "Our friend Lazarus is fallen asleep, but I go that I may awake him out of sleep" (John XI. 4, 11). So is it in the Ritual. Horus says, "I go to give movement to the manes. I go to comfort him who is in a swoon," which is equivalent to Lazarus who sleeps (ch. 64). He goes to give life at some particular spot and in doing this he comes from Sekhem to Annu where the mummy of Osiris rested in the house there=Beth-Annu or Bethany. The Osiris does not die. The Ritual has no recognition of death, save as final extinction when death and evil die together. Osiris sleeps, he is breathless or in a swoon. He lies inert, his heart is motionless *pro tem.* Osiris thus awaits his change and resurrection; but he cannot die who is the conqueror of death and the bondage of the grave. The resurrection of Osiris at the coming of Horus is glanced at when the speaker personates him and says, "I am the great first heir (or inheritor) taking possession of Urt-hat"—otherwise the inert, sleeping, motionless Osiris. "Strength of Osiris is my name. I save him" from the impurities of matter. "He lives by me." The speaker is Horus with his father Ra, just as Jesus is with his father in the scene of raising Lazarus (John 11, 45). The resurrection applies to Osiris in matter whom Horus comes to quicken and raise up from the dead or, as it is rendered, "from the impurities of Osiris" in matter. The "corruption which befell Osiris" in

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his mummy-condition is mentioned in the Ritual more than once. This also befalls the corpse of Lazarus, but is more grossly stated in the

Gospel. Jesus comes to raise up Lazarus when he has been in the tomb four days, and Martha saith, "Lord, by this time he stinketh" (John XI. 39). In the Ritual, when Horus comes to those who are in their cells he utters the words of Ra to raise the dead, and says, as the passage is rendered by Budge, "I am the herald of his words (his father's) to him whose throat stinketh"; that is, to the sufferer from corruption in the tomb (*Book of the Dead,* ch. 38 B, line 4).

Isis not only stands or sits at the feet of Osiris, she is the Seat personified. She carries the sign of the seat upon her head. Her name of Hes signifies the seat. And Mary, who takes the place of Isis, is described as sitting at the feet of Jesus, whilst Martha is busy working about the house and left serving alone. A further allusion to the Lady of the Seat may be found when Martha heard that Jesus was coming, and went forth to meet him, whilst "Mary still *sat* in the house" (John XI. 20, 21), thus fulfilling the character of Isis, the seat, or the sitter. There is more than meets the eye in the sign of the seat which is borne by Isis. To sit is also to brood as a bird. Isis as sitter is the brood-hen, the incubator in Annu. Under this type of the sitting-hen she sits at the feet of Osiris to bring him to rebirth. Mary also sat in the house, and kept her seat at the feet of Jesus. Nephthys, the other divine sister in Annu, carries the sign of a house on her head. She is called mistress of the house. She is the benevolent, saving sister. This in the "history" is rendered by Martha being the housekeeper and by Mary sitting in the house while her sister goes forth to meet the Lord (John XI. 21). In Aramaic, Martha denotes the mistress of the house, and Nephthys, one of the two mertæ, is the mistress of the house, who carries the house as a symbol in her head-dress. The name of Nephthys in Greek represents nebt-hat, the mistress of the house in Egyptian. The two sisters are the merti or mertæ, who were the keepers of the double house in attendance upon Horus, or Jesus. They receive the Sun-God at his entrance to the mountain in the West, and stand together by him when he issues forth at dawn from Beth-Annu, or Bethany, in the East. The name of the secret shrine in which the mummy-Osiris was upraised by "the two arms of Horus, Prince of Sekhem," is "the witness of that which is raised," or the witness to the Resurrection (ch. 17). Those who are present in this scene are "Osiris, Isis, Nephthys, and Horus the reconstituter of his Father," and these, as we maintain, are the prototypes or original characters of Lazarus, Mary, Martha and Jesus in the scene of the Resurrection in Bethany.

Osiris rose from the dead to enter the little golden ark of the moon on the third day. He was buried on the 17th of Hathor and the resurrection in the lunar ark was on the 19th; that is, on the third day. In the solar mythos he rises again the day after the burial, and as the grain he rose again in forty days. But there is another mystery of Osiris, an account of which is given by Plutarch, probably from the writings of Manetho. This he calls the "Mourning of the Goddess," which began on the 17th of Hathor, the day on which Osiris was betrayed at the last supper and mutilated by the adversary Sut. He says the "Mourning of the Goddess" lasted

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"four" days altogether, beginning on the 17th, the day of betrayal and death of Osiris; and on the 19th it was proclaimed by the priests that

the lost Osiris was found because he had then entered into the ark of the moon where the light was once more safe. He tells us that amongst other melancholy things that were acted on this occasion, as the mourning of the cow for Osiris the bull of Amenta, a gilded cow, the golden Hathor, was covered with a black linen pall and exposed to public view *for four days* at the mourning of the goddess, or of the cow, for the lost Osiris. Here, then, are *the four days of mourning* which are repeated in the one Gospel that chronicles the raising of Lazarus from the dead after *"he had been in the tomb four days already."* Plutarch calls this mystery the mourning of the goddess. But there are always two mourners for Osiris, Isis and Nephthys, who are his sisters.

The process of reducing the fairy-godmother's coach-and-six to the status of a one-horse cab may be seen in the Gospel according to Luke in getting rid of Osiris. The pair of sisters, Martha and Mary, appear in this Gospel, but without their brother Lazarus, and also without the resurrection. After all that has now been done towards identifying Bethany with the house in Annu and the nest of the two sisters, the two sisters with Isis and Nephthys, and the Christ with Horus, it cannot be considered far-fetched if we look upon Lazarus as a form of the Osiris that was dead and buried and raised to life again. As to the name, the Egyptian name of the Greek Osiris is Hesar, or Asar. And when we take into consideration that some of the matter came from its Egyptian source through the Aramaic and Arabic languages (witness the Arabic Gospel of the Infancy) there is little difficulty, if any, in supposing that the Al (article the) has been adopted through the medium of the Arabic, or derived from the Hebrew prenominal stem לא, to emphasize a thing, as in *the* Osiris, which passed into the article Al for "the" in Arabic, and was prefixed to the name of Osiris as Al-Asar, which, with the Greek "s" for suffix becomes L-azarus. The connecting link whereby Al-Asar was turned into Lazarus, *the* Osiris, was in all likelihood made in the Aramaic language, which had its root-relations with the Egyptian. Hieroglyphic papyri are among its monumental remains, as well as the inscription of Carpentras.

Various representations of the raising of Lazarus in the Roman catacombs show the mummy risen and standing in the doorway of the tomb. The figure of the supposed Jesus Christ is in front of the sarcophagus calling upon Lazarus to come forth, whilst touching the mummy with a want or rod which he holds in his hand. In the chapter "by which the tomb is opened to the soul and to the shade of the person that he may come forth to day and have the mastery of his feet" (Rit., ch. 92) the deliverer Horus says, "I am Horus who lifteth up his father with his staff." This mode of raising Osiris by Horus with his staff or rod completes the picture of the resurrection of Lazarus. The rod that is waved by Jesus at the raising of Lazarus is the symbolic sceptre in the hand of Horus when he raises the Osiris. In every instance Lazarus is a mummy made after the Egyptian fashion. It is a bandaged body that had been soaked in salt and pitch which was at times so hot that it charred the bones

(Budge, "The Mummy," pp. 153-155). Seventy days was the proper length of time required for embalming the dead body in making an Egyptian mummy. Lazarus when portrayed in the Roman catacombs comes forth from the tomb as an eviscerated, embalmed and bandaged mummy, warranted to have been made in Egypt. Now, according to the Gospel narrative, there was no time for this, as Lazarus had only been dead four days. The mummy, anyway, is non-historical; and it is the typical mummy called *the* Osiris, Asar in Egyptian, El-Asar in Aramaic, and Lazarus with the Greek terminal in the Gospel assigned to John. The coffin of Osiris, constellated in the Greater Bear, was known to the Arab astronomers as the Bier of Lazarus. Asar, or the Osiris, is the mummy in the coffin, and with the coffin of Osiris identified as the bier of Lazarus it follows perforce that the mummy-Osiris in the coffin is one with Lazarus on the bier. The gnostic pictures in the Roman catacombs suffice to prove the identity. They show that Lazarus was buried as a mummy, and that he rose again in mummy-form. Thus the dead Osiris of Egypt, El-Asar or Lazarus, as portrayed in Rome, and the story of the death, burial, and resurrection are the same wheresoever and howsoever that story may be told. The bier of Lazarus, followed by the mourning sisters, was only known by that name because it had been constellated in the starry vault of the heavens ages earlier than the present era as the coffin of Osiris.

It is satisfactory to find that both forms of Asar are preserved in the Gospels, one of which was the god Osiris, the other *the* Osiris as manes. Lazarus in his resurrection represents the God; Lazarus the poor man of the parable represents the manes in Amenta who is designated *the* Osiris.

The story of the rich man and the beggar Lazarus related in the Gospel of Luke (ch. xvi. 19) is told at length in the second tale of Khamuas as Egyptian. This contains a scene from the Judgment in Amenta which is represented in the vignettes to the Ritual. Setme and his son Si-Osiris enter the Tuat as manes. They pass through the seven halls (Rit., ch. 144) into the great judgment hall. They see the figure of Osiris seated on his throne of gold, "Anup the great god being on his left hand, the great god Taht upon his right, the balance being set in the midst before them." Anup gives the word, Taht writes it down. The rich man and the poor man enter to be judged. "And behold Setme saw a great man clothed in garment of byssus (fine white linen), he being near to the place in which Osiris was," in which position he is great exceedingly. Si-Osiris says, "My father Setme, dost thou not see this great man who is clothed in garment of byssus, he being near to the place in which Osiris is? That poor man whom thou sawest, he being carried out from Memphis, there not being a man walking after him, he being wrapped in a mat, this is he." This refers to the funerals of the rich man and the poor man on earth previously described (lines 15-21). When the rich man was judged it was found that his evil deeds were more numerous than his good deeds; therefore they outweighed them in the scales of justice; consequently he was cast to the devourer of souls who did not allow him to breathe again for ever. "It was commanded before Osiris to cause to be thrown the burial outfit

of that rich man whom thou sawest, he being carried out from Memphis, the praise that was made of him being great, unto this poor man named, and that they should take him (the poor man) amongst the noble spirits as a man of God that follows Osiris-Sekari (the god in his resurrection), he being near to the place in which Osiris is" (Griffith, second tale of Khamuas, pp. 149, 158). Thus the parable of the rich man and Lazarus found in a folk-tale of the first century written in Demotic is provably Egyptian and demonstrably ancient by application of the comparative process to the language. Neither the name of Lazarus nor Osiris appears in the tale of Khamuas, which is good evidence that the story was not derived from the Gospels. Thus we identify Lazarus with Osiris the mummy-god and Lazarus the poor man with Alasar as *the* Osiris.

THE FOUNDERS OF THE KINGDOM

The elder Horus represented the wisdom of the Mother as her word or logos in the earth of Seb until he reached the age of twelve years. Then, according to the drama of the Osirian mysteries, he passed into Amenta, where he rose again as Horus in spirit. It was in this, the earth of eternity, that he made his second advent when he came again to establish the kingdom of the father. In his death and resurrection or transformation from the body-soul to an eternal spirit, he had found the father in heaven, who is Ra the holy spirit. And at his second advent Horus came to tell the joyful tidings to the manes and to found the kingdom in Amenta for the father who is now Osiris-Ra instead of the mummy-Osiris. Thus the kingdom of the Christ was founded for the father by Horus and his followers at his second coming to be represented in the mysteries of Amenta and the drama of Egyptian eschatology as the second advent which was in the spirit, now set forth by Horus the immortal Son of God.

The universe of Ptah, the supreme architect, had been divided into the three regions of Amenta, earth and heaven. In these there were three successive forms of a god the father—Seb was the god of earth, as father of physical sustenance; Osiris was the father in Amenta, where the dead were reconstituted and made to live again, and Ra the holy spirit was the father of spirits in heaven. Thus the typical seven loaves of plenty were called the bread of Seb on earth, the bread of Osiris in Amenta, and the bread of Ra in heaven. Human Horus was the heir of Seb, his foster-father, in the life on earth. At his resurrection in Amenta, Horus, as half-human, half-divine, is the heir of Osiris. In the resurrection *from* Amenta when he had become pure spirit he was Horus divinized as heir of Ra, the father on high. And on behalf of this, the newly-found father, now the supreme god, he returns to found the kingdom as the teacher of the mysteries in Amenta, and the saviour of the manes from the second death. Seb the father on earth was of the earth earthy. Osiris in Amenta was a god in matter; hence his mummy-form. The nature of these had been expounded in the lesser mysteries. Ra as father in heaven, or Huhi the eternal, is the god in spirit now, and Horus manifesting in the spirit comes to elucidate the greater mysteries to the twelve who, as the gnosis shows, had previously

been the teachers of the lesser mysteries, and who now become the twelve with Horus, or Jesus, on the mountain in the phase of eschatology. Horus as the son of Ra was the representative of power superior to that of Osiris in Amenta, the god in matter, who was annually overthrown by Sut in physical phenomena, and in this character he came to the assistance of Osiris in the sepulchre. Hence he disperses the darkness from his face. He reconstitutes the body that Sut dismembered. He raises the arm that was paralyzed in death. He lifts the mummy to its feet. He is the link which unites matter with spirit, or Osiris with Ra. He brings the gnosis or word of life from the father in heaven to the previous ruling powers which include the earlier father on earth and in the nether-earth, and therefore to the men on earth and manes in Amenta. Thus, at his second coming, Horus had found his father, the father in heaven. He rises as a spirit in Amenta from the dead to tell them of this father. He repeats his father's words to those who are "deprived of breath" (Rit., ch. 38). These are the words of salvation that "bring about the resurrection and the glory to the manes" (ch. 1) by means of the gnosis.

We have now to follow Horus in his second Advent. He passed from the life on earth into the dark of death as Horus-Anaref, the sightless Horus. Death was imaged as the putting out of sight by Sut the power of darkness, the manes being the blind. At his second coming Horus is the giver of sight, or the beatific vision, to the blind. He shines into the tombs of those who are slumbering darkly in their cells and wakes them from the trance of death. At this advent of Horus "the people which sat in darkness saw a great light, and to them which sat in the region and shadow of death did light spring up" (Matt. iv. 16; also the Gospel of Nicodemus ii. 2). But this, according to the Ritual and the "Pistis Sophia," was in Amenta, the hidden earth, where the blind are made to see; a mouth is given to the dumb; the lame are enabled to walk; and the dead to rise again. Amenta, as he comes, is all in motion with dead matter turning into spirit-life; and when he rises from the sepulchre we are in the midst of those mysteries which have been rendered as Christian miracles in the Gospels.

"I am come," says Horus, "as a sahu in the spiritual body, glorious and well equipped; and that is given to me *which lives on amidst all overthrow*." This, we repeat, is the second coming of Horus at the new birth in spirit which followed the old death in matter, or on earth, when Har-Ur, the child of Isis, was reborn, and this time begotten as the anointed and beloved son of God the father. This time he who was the Word is the doer, the word-made-truth. He comes to found the kingdom for the father in the earth of eternity or in spirit-world, not in Judea or Palestine. The work of Horus in his resurrection from the dead was to fulfil the kingdom of heaven on this foundation of the nether-earth, as foothold for eternity, the kingdom of heaven being spirit-world made palpable in the mythical representation of the mysteries.

All along the line of descent the astronomy supplied the mould of the eschatology. There was a heaven astronomically raised upon the two pillars of Sut and Horus south and north. Also on the two

horizons of Harmachis, the double Horus. The Heptanomis had its sevenfold foundation. The heaven built upon a fourfold basis was the heaven founded on the four cardinal points, in the solstices and equinoxes. Lastly, the zodiac with twelve signs is the figure of heaven raised upon a foundation that is twelvefold. The mythical rulers corresponded numerically to the signs: the two, the four, the seven, the nine, and finally the twelve, at first as astronomical types, the gnostic Æons, and afterwards as spirits or gods in the phase of eschatology. Thus there are two categories in phenomenal manifestation, one being astronomical, the other spiritual or eschatological, as shown and explained in "Pistis Sophia." It now became the mission of Horus to make known the newly-found father in heaven to those who had not so much as heard of the holy spirit. It was the work of the anointed and beloved son to found the kingdom of heaven for the father in the father's name. He became the teacher of the coming kingdom, previously proclaimed by Anup the herald and forerunner who was his John the Baptist crying in the wilderness of the underworld.

When Horus in his second advent comes to establish the kingdom for his father, who is Ra in the solar mythos and the holy spirit in the eschatology, he has Two Witnesses who testify that he is verily the son of God the father in heaven and the true light of the world. These are the two Osirian Johns, Anup and Aan, or rather they are the originals of the two Johns in the canonical Gospels. They are portrayed as the two witnesses to the bird-headed Horus in his resurrection at the vernal equinox. The planisphere of Denderah shows the jackal of Anup and the cynocephalus of Taht-Aan figured back to back upon the equinoctial colure as the two principal witnesses for Horus, who are thus portrayed as supporters of the Eye which was renewed in Annu once every year (Planisphere in A Book of the Beginnings). As Egyptian, these two witnesses for Horus are Anup the baptizer and Aan the divine scribe who is the penman of the gods in the Ritual. We have seen them acting as the two witnesses for Horus in the Osirian judgment hall (see p. 705). They are also described as the two magi, or magicians.

Where John begins his preaching in the canonical Gospel Anup is the typical opener of the way (Rit., ch. 26). He is the forerunner who announces the day of reckoning; he makes the call to judgment; he judges the world, just as John is the judge of the world who calls men and baptizes them to repentance (Rit., 31, Birch). Anup is also the educator preparatory to the advent of Horus who comes after him although he was before him in status and authority (Rit., ch. 44). Anup abode darkling in the desert of Amenta until the day of his manifestation in the heliacal rising of Sothis, the morning star of the Egyptian year, which heralded the birth of Horus. John dwelt in the wilderness till the day of his theophany or "shewing unto Israel" (Luke i. 80). The solar god was superior to either the lunar or stellar deity. As star-god, Anup had been the precursor. The moon-god, Aan, was the witness for Horus by night as reflector of the hidden sun. This, however, was but the mythical mould for the eschatology, in which Horus was no longer merely the "little sun" of winter, but the son of Ra in spirit and the typical demonstrator of

immortality to the manes in Amenta and to men upon the earth. The two Johns might be distinguished from each other in the Gospels; John the Baptist from John the Divine, by means of Anup, the baptizer, and Aan, the writer of the record in the Ritual. The baptism does not actually take place in the Gospel according to John. In this there is *only a description of the scene.* And, although one John is present as the baptizer, there is no attempt made to distinguish John the baptizer from John the scribe. But John the speaker is John the scribe, and therefore to be discriminated from John the Baptist, who is not named as the baptist by John the writer. John the scribe is, of course, the writer, and he likewise bears witness as well as John the Baptist. For it is he who says, "and we beheld his glory, glory as of the only begotten from the Father." This was manifested in the baptism when the heavens were opened and Jesus "saw the spirit of God descending as a dove and coming upon him; and lo! a voice out of the heavens saying, "This is my beloved Son in whom I am well pleased" (Matt. iii. 16, 17). Consequently John the scribe was present at the baptism to have beheld the glory of the only begotten of the Father which was manifested in the one particular way at one particular time, but he was *not* John the Baptist. Anup, like child-Horus, was born of the motherhood but not of the fatherhood, whereas the Horus of thirty years was the only begotten Son of God the Father. So, in the Gospel, John the Baptist is among the greatest of those who were born of woman (minus the fatherhood, in accordance with the primitive status), whereas Jesus, the Christ, was begotten of God. The first Horus was born, the second Horus is begotten. Such is the status of John and Jesus. Hence the saying "among them that are born of women there hath not arisen a greater than John the Baptist; yet he that is least in the kingdom of heaven is greater than he" (Matt. xi. 11). The characters all through are to be determined and differentiated by the doctrines. John the Baptist does not enter the kingdom of heaven, which he helps to found as preparer of the way. So Anup is the guide of ways in the wilderness of the under-world; he makes straight the path for the future life, but he does not enter the coming kingdom of the Son of God when the double earth is unified in the future heaven. His place is with the dead awaiting their resurrection. He watches, he bends over the mummy; he embraces and supports it with tenderest solicitude; he is master in the mountain of rebirth for heaven, but he himself remains in the lower earth. His *rôle* and his domain come to an end where those of the divine heir of Osiris as the son of Ra begin. When Horus rises again to take possession of his kingdom, Anup is portrayed as crouching in the tomb. He gives Horus his shoulder. He raises him up, but does not pass from out Amenta. Therefore the least in the kingdom of Horus, which is a spiritual kingdom, is greater than the highest in the kingdom of Anup or John the Baptist, who was only the precursor and proclaimer of the Christ or the Horus of the resurrection.

A glimpse of the cyclical and non-human nature of the witness, John, may be inadvertently given in the words attributed to Jesus, "If I will that he tarry till I come, what (is that) to thee?" "Yet, Jesus said not unto him that he should not die." The ending here

predicated was not in the category of human phenomena, and may therefore be claimed as pertaining to the astronomical mythos, which was at the root of all the mysteries of Amenta. Once a month the lord of light, as Horus, was reborn in the moon, and Aan = John was his attendant. *"Let him stand unchanged for a month"* is equivalent to his tarrying until Horus came again.

It is said of John, "this is the disciple which beareth witness of these things, and wrote these things." Aan, in Egyptian, is the scribe by name, and he was the divine scribe as Taht-Aan, the lunar deity and registrar of time. Aan was the witness to Horus; his writings are the Ritual, and "we know that his witness is true." It was Taht-Aan = John who had power to confer the Ma-Kheru on the solar god himself, that is, the gift of making truth by means of the word, because he told time for the sun and was his true witness in the moon. "Let him stand unchanged for a month," may be read by the legend which tells us that Ra created Taht-Aan to be his lamp by night and his witness in heaven, and whether we reckon nightly or monthly, Taht-Aan = John was the witness until Horus came again at the end of the period. Anup the baptizer and Aan the saluter are the first two witnesses for the risen Horus as his helpers in establishing the kingdom for the father in heaven. Next there is a group of four, as followers of Horus and founders of his fold (Rit., ch. 97). These four were born brothers with Har-Ur, the elder Horus, in the company of the seven powers that were from the beginning in relation to certain phenomena of external nature. They are now called upon to become foundational pillars of support to the new heaven in the eschatology. In this phase the group commences as four and terminates as twelve, who reap the harvest in the fields of Amenta, for Horus-Khuti, the master of joy and lord of the spirits, who are called the glorified elect, the heirs to the kingdom of heaven, which, as Osirian always *was* but which as Christian is always coming.

The change from Horus the mortal to Horus divinized in spirit, as the son of Ra, is indicated as occurring at the time when the *four brethren* became the four children of Horus, and, as it is said, when his name became that of Horus upon his column (Rit., ch. 112, Renouf). Now Horus on his column, pedestal, or monolith is equivalent to the Egypto-gnostic Jesus with the disciples on the mount. In this position the four brethren are his four arms of support, the same as the four brothers with Jesus in the mount. In their several characters they are the servants of Horus, whether as four supports, four fishers, four shepherds, or other forms of the primordial four who are characterized as the foremost of the final twelve.

The issuing forth from Amenta on the day of the resurrection is described in the opening chapter of the Ritual as the coming to the divine powers attached to Osiris. These divine powers are Amsta, Hapi, Tuamutef and Kabhsenuf, the four children of Horus who stand upon the papyrus-symbol of the earth amidst the waters of the Nun, otherwise rendered on the mount or on the monolith. The pyramid text of Teta (270) refers to this raising of the dead. It is said that Horus hath given his children power that they may raise thee up. These children are the four who were foremost of the seven (or later, twelve) great spirits in Annu. This did not mean that four

human followers of Horus on earth had the power to raise the dead on earth. But so misrendered has the teaching been in the Gospels when Jesus bids his disciples to go forth on earth and raise the dead (Matt. x. 8). In the chapter of the baptism (Rit., ch. 97) the speaker *"propitiates"* "those four glorified ones who follow after the master of all things." They are the four supporters on whom Horus relies in founding the kingdom for his father. Speaking, as it may be, of his sheep-fold in the character of the good shepherd, Horus says, "Now let my fold be fitted for me, as one victorious against all adversaries who would not that right should be done to me—I (who) am the only one, just and true," or faithful and true (Rit., ch. 97). These four, then, are founders of the fold that is to be fitted for the good shepherd with the crook upon his shoulder as Amsu-Horus in the resurrection scenes. They are the four brethren who, in the later phase, are called his children. Hence Horus is described as coming to light in his own children and in his name of Horus (Rit. ch. 112) on his column = on the mount. To found the fold was to establish the kingdom. That was founded on the four supporters at the four corners of the mount.

There is a rebirth of Horus at his second coming. It is the same with his train of companion-powers, the four of the seven who had been with him as his brothers in the astronomical mythos. These in the rebirth become his four children, who, at the same time, are designated by him "brothers of this my own body" (Rit., ch. 112). Whether called the brothers or the children of Horus they are the same four in the two characters. These four reappear in the Gospels, also in both characters. The four as brothers are the fishers, Peter, Andrew, James and John. The other four, called James, Joseph, Simon and Judas, are represented as brothers of his own flesh and blood. At their birth Amsta, Hapi, Tuamutef and Kabhsenuf were the brothers of Horus Anaref. These had no father. In the rebirth Horus has himself attained the status of a father or begetter in spirit. Hence it is said, "As for Amsta, Hapi, Tuamutef and Kabhsenuf, Horus is their father and Isis is their mother," in this new setting of the four. In the Gospel Cleopas and Mary take the place of Horus and Isis as the actual father and mother in the flesh. When Horus rises in Amenta he is the active and powerful one of Annu filled with might divine as the son whom the father hath begotten (Rit., ch. 115), whereas in his previous advent he was the child of the Virgin Mother as the puny impubescent impotent weakling who was born but not begotten. Horus now beseeches Ra to grant that he may have his four brothers or his children for his assistants. He says, "Give me my brother in the region of Pa; give me my brother in Nekhen—my brother for my tender affection," or give me my brothers to love. Only two brethren of the four are mentioned here, and for these Horus asks of his father that his brothers may sit with him in his kingdom as eternal judges, as benefactors of the world, as extinguishers of the Typhonian plagues and as the bringers of peace (Rit., ch. 112). The prayer of Horus is followed by the Osiris deceased, who identifies the two brethren as Amsta and Hapi, and he exclaims: "Rise up, gods, *who are in the lower heaven,* rise up for the Osiris, make him (also) to

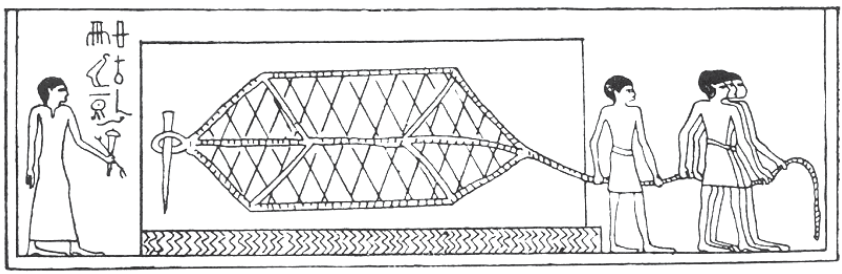
become a great god." The deceased continues: "I know the mystery of Nekhen." The mystery is that which the mother of Horus (who was also the mother of the two brethren) had done for him when she said "let him live" (ch. 113), in which we have the mother making her request on behalf of her son.

This new foundation for the kingdom of heaven was made on the night of erecting the flagstaffs (or pillars) of Horus, and of establishing him as heir to his father's property. The pillars were erected when Horus said to the four who followed him, "Let the flagstaffs be erected there," on the night of one of the ten great mysteries of Amenta (Rit., ch. 18). The two brothers first given to Horus in Pa were Amsta and Hapi (ch. 112). The other two that were given to Horus in Nekhen are Tuamutef and Kabhsenuf, the adorer of the mother and the refresher of his brethren. Thus, the kingdom announced by Anup the baptizer, and founded by Horus for his father, was established upon the four supports. These in one shape were four brothers, only one of whom, Amsta, wears *the human form.* They are adopted by him as his Shus, his servants or fishers, two by two—two in Pa and two in Nekhen, the region where Sebek was the great fisher in the marshes. The four are given by Ra to Horus as his children who are brothers of his own body, to be with him in token of everlasting renewal and of peace on earth, and these are the four pillars, flagstaffs, fishermen, or supports, on which the kingdom of heaven was to be founded in Amenta, as a spirit-world by Horus, who was the fulfiller for the father at his second coming.

We repeat that Horus had four brothers with him in the mythos who had been with him from the beginning, just as Jesus has his four brothers on earth; and when Horus makes his change and rises in Amenta from the dead the four brothers become his children as the four supports of the future kingdom (Rit., ch. 112), the "four glorified ones" who are foremost among the seven great spirits of Annu (Rit., ch. 97). They who were the brothers of Horus when he was the son of Seb, or, as we say, on the earth, are, after his resurrection, called his children. Coincident with this change the risen Lord, in the Gospels, addresses his disciples as his children when he has risen from the tomb. He comes to the seven fishers in the boat, and says to them, *"Children,* have ye aught to eat?" (John xxi. 5). This being *after* the resurrection. It is the only time that the disciples are addressed as the children of Jesus, and the conditions are identical with those in the Ritual where the brethren of Horus in the earth-life become his children in the spirit-life beyond the tomb. Thus, to recapitulate, Horus of the resurrection at his second coming was accompanied by Anup, the baptizer, Aan, the divine scribe, as lunar god, and the four brethren Amsta, Hapi, Tuamutef and Kabhsenuf, one of which four was Amsta, the only brother in the human form. These four are the divine powers who were with Horus in the mount when he rose from the dead and came forth to day. They can be paralleled thus with characters in the canonical Gospels as: Horus, or the Egypto-gnostic Jesus = Jesus; Anup, the baptizer= John the Baptist; John, the divine scribe = Aan, the divine scribe; Amsta, the one human brother of the Lord = James, the one human brother of Jesus; Hapi = Andrew; Tuamutef = John; Kabhsenuf = Peter.

Simon Peter is the one who perceives and proclaims that Jesus is the Christ. "Thou art the Christ, the Son of the living God" (Matt. xvi. 16). The name of Peter is here identified with the Greek Petra for a rock. But if the other characters, Jesus = Horus; John = Aan; James = Amsta, are Egyptian, it follows that Peter is Egyptian also. The word Petra or Petar is Egyptian; it signifies to see, look at, to perceive, to show forth, to reveal. *Moreover, Petar is the name or title of an Egyptian god who had been already divinized as the one who discovered and made known the only begotten son of that living god,* who was Atum-Ankhu, the father of Iusa, the Egyptian Jesus (Budge, *Vocabulary,* p. 122). Probably the deified perceiver, or Petar, was the hawk-sighted Kabhsenuf, the refresher of his brethren, one of the four children of Horus, who had previously been his brothers from the beginning in the astronomical mythology.

Horus in one character is the Fisher. "Know ye what I know," saith the manes, "the name of him who fishes there, the great prince who sits at the east of the sky?" (Naville, Rit., 153 B). "I know the name of the table on which he lays them (the fishes); it is the table of



The Four as Fishers for Horus.

Horus." In this character the Osiris saith, "I shine like Horus. I govern the land, and I go down to the land *in the two great boats. I have come as a fisher*" (Naville, ch. 153 A). Horus or Jesus in the Roman catacombs also comes as the fisher who at the same time is portrayed as the bringer of the grapes for the Uaka festival (Lundy, *Monumental Christianity,* fig. 54). The four as fishers for Horus are depicted as the fishers in the Ritual. They are spoken of as having been amongst the earlier elemental powers called "the ancestors of Ra." Otherwise stated, they are four of the seven souls of Ra. In fact, they are Hapi, Tuamutef, Kabhsenuf and Amsta, now to be identified as the four children who became the four fishers for Horus, and who are one with the four fishers for Jesus in the canonical Gospels. A vignette to the *Book of the Dead* (ch. 153 A, Pl. 55, Naville and Renouf) shows the four fishers as four men pulling the drag-net through the water in the act of fishing for Horus. These are they who are described as fishers for the great prince who sits at the east of the sky (ch. 153 B), and who is said to *mark them as his own property.*

Horus was the prototypal fish, the same type of sacrifice that is still eaten in the penitential meal to-day as it was in On when Sebek-Horus was the Saviour as the fish that brought the food and water of

the inundation. Horus as the fish preceded Horus as the fisher when Sebek, the crocodile-headed god, was the typical great fisher. It is said of the first two fishers, "These are the two hands of Horus which had become fishes," that is, as types of Horus the fisher, according to the mystery of Nekhen (Rit., ch. 113). The followers of Horus as fishers (ch. 153 A) are called *"the fishermen who are fishing."* Thus the total group who were the twelve as reapers in the harvest-field of Amenta are also the twelve as the fishers. Hence the twelve fishermen of the later legend. The two first fishes caught for Horus are then eaten at the sacramental meal. As it is said (Rit., ch. 153 A), the fishes are laid on the table of Horus. They had been brought to him when the festival was founded by Ra; "they were brought to Horus and displayed before his face at the feast of the 15th day of the month, when the fishes were produced" (Rit., ch. 113).

In the Ritual (ch. 97) there is a scene of the Seven Fishers at the boat with Horus, which can be paralleled in the Gospel of John. The scene in John's Gospel is post-resurrectional, therefore not in the earth of time. As it is said, "This is now the third time that Jesus was manifested to the disciples *after that he was risen from the dead*" (John xxi. 14). And that which follows the resurrection is in spirit-world. Therefore Jesus and the seven disciples in this scene are spirits like the seven with Horus, which were the seven great spirits of Annu, four of whom became the first fishers for Horus (Rit., chs. 97 and 153 A). this view is corroborated by the appearance of Peter, *"for he was naked*," and a naked man in Sign-language means a spirit. Thus the seven with Jesus at the boat are a form of the seven great spirits with Horus at the bark in Annu, four of whom—the foremost four—become the founders of the fold for the Good Shepherd, in the same chapter of the Ritual but in another character. In this character Horus had shepherded the flocks of Ra, his heavenly father, in the deserts of Amenta (Book of Hades). In this character of the shepherd Horus of the resurrection rose up from the sepulchre with a crook instead of the later lamb or kid upon his shoulder. And it is in this character Horus chooses the first four of the seven great spirits of Annu to become the founders of his fold as well as his first four fishers. In the Gospel Jesus likewise assumes the character of the so-called good shepherd. Hence the injunctions to Peter, and the sayings, "Feed my lambs," "Tend my sheep," "Feed my sheep" (John xxi. 16-18).

According to Matthew, the four brethren first chosen by Jesus are Simon, Andrew, James and John. It is noteworthy, however, that in the Johannine account the first four followers of Jesus are Andrew and Peter, Phillip and Nathaniel. Moreover, Nathaniel was one of those who were under the fig-tree aforetime with Jesus. There is no Zebedee, father of the fishers, and there is no fishing in the opening chapter of John; that is, as supposed in the life on earth. The fishers only appear in this Gospel *after the resurrection of Jesus,* which takes us, as does the baptism, into the spirit-world of the mythos, where the seven fishers answer to the other group of the seven in the boat with Horus.

The mysteries of Amenta show us Anup calling the world to judgment in the character of the judge. He is the precursor of

Horus in the wilderness, and the announcer of the kingdom that follows at the second coming. Under the title of Ap-Uat he is the opener or guide of roads who "makes ready the way of the Lord," and levels the path in the equinox. In the Gospels the proclamation that the kingdom of heaven is at hand was first made by John the baptizer and precursor of Jesus. The cry of the coming kingdom immediately at hand is then taken up by Jesus after the baptism in which he has become the adult of thirty years, and the co-type of Horus the anointed son of God the second born who was Horus in the spirit. Also in the Gospel of Nicodemus, John the Baptist is the teacher in the earth of eternity. The baptism and transformation of Jesus into the spirit symbolled by the dove was in the earth of eternity. The descent of the holy spirit, as God the father, in authentication of the anointed son was enacted in the earth of eternity, not in the world of time. According to the genuine mythos or gnosis which is Egyptian, and we have no other criterion, the double advent of Horus depended on his birth and rebirth, in the two earths; the birth of a human soul in matter and the rebirth of an immortal soul in Amenta. The second coming of Horus is the mystery of that second birth in which the human soul is divinized from its two halves as an enduring spirit or eternal entity. This transformation follows death and burial, and therefore can only take place in spirit-world. When it does take place the second advent is accomplished as represented both in the Ritual and the Egypto-gnostic writings. But it is otherwise in the canonical Gospels, because in making out a history solely human the concocters were limited to the human life in the earth of time. For example, in the Gospel according to John, when Jesus is about to leave the disciples and is telling them of the second advent, he says, "I have yet many things to say unto you, but ye cannot bear them now" (ch. xvi. 12). These things that are to come, in some indefinite future (which has not come yet), relate to the nature of God the father. They constitute the mysteries which are to be unfolded in the future at the second coming of the son in the person of the judge, the avenger, the harvester, the spirit-of-truth, the comforter, the fulfiller who fulfils both in the Ritual and in the gnostic Gospel. Jesus had hitherto taught in parables. Now he says the hour cometh when he will tell them "plainly of the father" and speak to them no more in parables (xvi. 25). This is at the second coming *which had been already fulfilled in the Gospel of "Pistis Sophia" and in the Ritual of the Resurrection.* The Egypto-gnostic Jesus who, as the "little Iao" of "Pistis Sophia," only spoke in parables, and was not empowered to expound the profounder mysteries of the fatherhood, is a form of the child-Horus whom Plutarch called the "inarticulate discourse." At his second coming he unfolded the spiritual mysteries. The chief of these was the mystery of mysteries, namely, the mystery of "the father in the likeness of a dove" (B. 1, 1). Nevertheless, the second advent, and the mysteries pertaining thereto (according to the genuine gnosis), do *leak out* in the canonical Gospels, however carefully disguised or surreptitiously inserted. The gnostic manifestation of the first mystery, namely, that of the father as a dove, is made to the Gospel-Jesus at the time of his baptism, in the life on earth. The second

coming is also illustrated in the scene of transfiguration on the mount. Likewise in the resurrection when the risen Christ has transformed into a spirit, Luke notwithstanding, with power to impart the holy spirit and share it with his followers (John xx. 22). Each of these manifestations, with others belonging to the second advent of Horus in Amenta, are assigned to Jesus in the human life in fulfilment of the history. In the Ritual the father, as the holy spirit, calls from heaven to Horus (or Osiris) the anointed son, "Come thou to me." This is Ra the bird-headed, whose likeness is then assumed by Horus the beloved son. In the Gospel, the Father, as the holy spirit, descended on Jesus in the form of a dove, and in that guise "abode upon him." The exigency of a human history with only a single advent did not permit of the death and resurrection of Jesus occurring at the time when the youth of twelve years made his change into the adult of thirty years. Yet the baptism and ascension of Jesus from the water into the opening heavens are identical with the Egypto-gnostic resurrection. The Horus or Jesus of twelve years is the mortal on this side of death. The Horus or Jesus of thirty years is a spirit on the other side, in spirit-world. The baptism of Jesus represents the resurrection of Horus from the water. Hence Jesus in his baptism becomes a spirit. He is led up from the water "of the spirit," "in the spirit," or *as a spirit* into which he had made his transformation. When Sut put out the eye of Horus, the darkness represented death. But, in the Gospel, death, or the transformation, is only represented at this point by the baptism. If it had been actualized the history must have ended there and then, which was not in accordance with the Gospel schema. Still, the "history" notwithstanding, Jesus does become a spirit in this scene of transformation which belongs to the mysteries of Amenta. Bird-headed beings are spirits, not historical Jews. *Only as a spirit* could the foster-child of Seb, or Joseph, transform into the son of Ra the holy spirit; and only in the earth of eternity could the change occur in which the Virgin's child became the father's son by being born again of Nut the heavenly mother, one of whose names was Meri. According to the gnosis, the following are a few of the events that occur *after the resurrection*: the transformation of Jesus, the Virgin's child, into the beloved son of the father with the spirit of God descending on him as a dove; the contests with Satan in the spirit; the adoption of the four disciples in the mount; Jesus with the seven on board the bark; the founding of the fold; the miracles of healing; giving sight to the blind; raising the dead; casting out the devils; causing evil spirits to enter the swine; walking upon the water; founding the kingdom of heaven on the four fishers, or disciples, and conferring the holy spirit, after death, upon the twelve.

The Gospel doctrine of the Holy Spirit is true enough, according to the Egyptian wisdom, when properly applied, but only as Egyptian is it to be understood. Certain manifestations of the holy spirit in the Gospels are strictly in keeping with the mysteries of the Ritual or Book of the Dead. In the words of John "the holy spirit was not given" at the time when Jesus "was not yet glorified" (ch. vii. 39). The glorifying was by descent of the holy spirit; the spirit that was given to Horus and by him to the disciples in the mystery

of Tattu upon the resurrection-day when the God in heaven called to the mummy-Osiris in Amenta "Come thou to me," when the two halves of the soul were blended in the eternal oneness, and human Horus, the soul in matter, was transformed to rise again as Horus divinized. This was in the resurrection after death, in baptismal regeneration, or in the Christifying of the Osiris-mummy.

The Ritual shows us how the apostles were established on the same foundation, beginning with the two brothers, who were followed by the four brethren, the cycle being completed by the twelve in the fields of divine harvest. The four as brothers of Horus had been figures in the astronomy. The four as his children are figures in the eschatology; the four who are "foremost among the spirits of Annu" with the aid of whom "the fold" was constructed for him, as for one victorious against all "adversaries" (Rit., ch. 97). The two fours are thus equated in the Gospels. The four brothers of Horus = the four brothers of Jesus. Amsta, Hapi, Tuamutef, Kabhsenuf = James, Joseph, Simon, Judas. The same four in the character of his children with Horus = the four brethren, Simon, Andrews, James and John, whom Jesus addresses as his children (John xxxi. 5). At a later stage the followers in the train of Horus are the twelve who are his harvesters in the cornfields of Amenta. "Pistis Sophia" in agreement with the "Book of Hades" shows us how the twelve as followers of Horus were constituted a company that consisted at first of seven to which the five were added in forming the group of twelve. The disciples of Jesus likewise become the twelve who reap the harvest. "Then saith he unto his disciples, the harvest truly is plenteous but the labourers are few. Pray ye therefore the Lord of the harvest that he send forth labourers into his harvest. And he called unto him his twelve disciples"—who were previously but four (Matt. iv. 18, 21)—"and gave them authority over unclean spirits, to cast them out, and to heal all manner of disease and all manner of sickness." At this point the names of the twelve are for the first time given (Matt. x. 1-5). The same words are uttered in Luke concerning the harvest and its reapers, but now the number of disciples appointed and sent forth for the ingathering of harvest-home is seventy or seventy-and-two—one for each subdivision of the decans in the twelve signs, both the seventy and seventy-two being identifiable astronomical numbers.

The twelve with Horus in Amenta are they who labour at the harvest and collect the corn (otherwise the souls) for Horus. When the harvest is ready "the bearers of sickles reap the grain in their fields. Ra says to them, on earth as bearers of sickles in the fields of Amenta," "Take your sickles, reap your grain" ("Book of Hades," Records, vol. 10, 119). Here the labourers who reap the harvest in Amenta are the object of propitiatory offerings and of adoration on the earth, as the twelve disciples of Horus, son of Ra, the heavenly father. And this was ages before the story was told of the twelve fictitious harvesters in Galilee. Moreover, the Harvest is identical with the Last Judgment. Atum-Ra says at the same time, "Guard the enemies, punish the wicked. Let them not escape from your hands. Watch over the executions, according to the orders you have received from the Founder, who has marked you out to strike"—as executioners. So is it in the Gospels, where the harvest is one

with the judgment at the end of the world, or consummation of the age.

As before said, when the narratives in the canonical scriptures had taken the place of the primitive drama, certain mysteries of Amenta were made portable in parables, and thenceforth the Gospels repeat the same things in parables and logoi that were represented dramatically in the mysteries. The harvest-home and judgment-day, described in the Gospels, which are to occur at some indefinite time in the future on this earth, belong to the Osirian mysteries of Amenta. The great judgment at the last day supplies an illustration of the mystery extant in parable. A first and second death occur, likewise a first and second resurrection in the mysteries of Amenta. The first is the death which takes place on earth, and the apparition of the manes in the nether-world constitutes the first resurrection from the dead. Then follows the great judgment of the righteous and the wicked. Those found guilty are doomed to suffer the second death. There is for them no other resurrection. Those who escape from the dread tribunal uncondemned pass on to the second resurrection as the spirits of the just made perfect, called the glorified. These are the inheritors of eternal life. Jesus says, "This is the will of my Father, that every one that beholdeth the Son, and believeth on him, should have eternal life, that I should raise him up at the last day," "and I will raise him up at the last day" (John vi. 40, 44). The pitiful pretence of an historical Jew being the raiser up of the dead at the last day is a miserable mockery of the actual transaction in the mysteries of Amenta with Horus as the resurrection and the life. In these, the deceased is shown as Ani in the hall of judgment. He has emerged from the earth-life and risen *in* Amenta, but not yet *from* it. He must be judged in the Maat or great hall before he rises from the dead as one of the just made perfect for the life to come. If he passes, sound of heart and pure in spirit, he will enter the presence of the great god. Ani succeeds and passes pure. His resurrection from the dead and from Amenta, the world of the dead, is assured. Horus the Son of God, the Intercessor, the paraclete, now takes him by the hand as the raiser of the dead to life and introducer of the risen Ani to his father. In one scene the hair of Ani is black. The next shows him kneeling in presence of Osiris with his hair turned white. He has passed in purity. He has been raised by Horus at the "last day" or at the end of the cycle when the dead were judged, once every year or other period at the great gathering of "all souls." This took place "in presence of the gods," as one of the ten great mysteries described in the Ritual (ch. 18) when "the glorious ones were rightly judged, and joy went its round in Thinis"; when judgment was passed upon those who were to be annihilated "on the highway of the damned"; when "the evil dead were cast out," and the goats divided from the sheep. As it is said—"when the associates of Sut arrive, and take the form of goats, they are slain in presence of the gods so long as their blood runneth down, and this is done according to the judgment of those gods who are in Tattu," the place of establishing the soul for ever, from its two halves, as the double Horus, the divine avenger of the suffering Osiris, who at his second coming was the revealer of

eternal justice. This culminating event, which was the subject of so much Old Testament prophecy that is reproduced in the New, is here fulfilled, according to the knowledge of the wise men "which knew the times" and who also "knew the law and the judgment" (Esther i. 13). The advent might be on the millennial scale of Horus in the house of a thousand years according to the cycle, but there was a Coming once a year and an ending of the cycle, the age, or the world as it was called by the Christians every year. And it is on this *one-year period* derived from the solar mythos that the second advent and *the immediate ending of the world* were ignorantly based. The end of the world or the cycle of the annual sun came once a year in the Egyptian mythos. The second advent of Horus, like the first, was also annual. He came in the terror of his glory as avenger of his father; as the great judge, as lord of the harvest with the glorious ones for reapers who were the typical twelve in number, and as the fulfiller of the heavenly kingdom in which he reigned according to the mythos for one year, whether as Horus the shoot, the fish, the fisherman, or the harvester. The gnostic Christ was likewise known to be the ruler for one year.

At the festival of Ha-ka-er-a, or "Come thou to me," the blessed ones were welcomed by Horus to the kingdom which had been prepared from the foundation of the world, or the earlier cycle of time, in the Kamite astro-mythology, if anywhere on earth, but which preparation and founding were repeated every year as a mode of the mysteries in Amenta. These mysteries were extant, and periodically performed some thousands of years ago. So ancient is some of the imagery in the Maat, that when Ani passes pure, the crown of glory placed upon his head to be worn in heaven is a form of the *top-knot,* which is still assumed at puberty by the Kaffirs and other African black races. But this great judgment, in common with the other events that were fulfilled at the second advent, still remains the subject of prophecy in the Hebrew and Christian scriptures. In the Gospel according to Matthew the last judgment is to take place at the veritable ending of the world (Matt. xxv. 31-46). "When the Son of Man shall come in his glory, and all the angels with him, then shall he sit on the throne of his glory, and before him shall be gathered all the nations, and he shall separate them, as the shepherd parteth the sheep from the goats; and he shall set the sheep on the right hand, but the goats on the left. Then shall the King say unto them on his right hand, Come ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world: for I was an hungered, and ye gave me meat: I was thirsty, and ye gave me drink: I was a stranger and ye took me in: naked and ye clothed me, sick and ye visited me. Then shall he say unto them on the left hand, Depart from me ye cursed, into the eternal fire which is prepared for the devil and his angels." In the original, the devil and his angels are Sut and his Sami, and the goats on the left hand are also the representatives of Sut. Nevertheless, the two judgments of the Ritual and in the gospel are fundamentally the same; there was but one origin and one meaning for both. The great judgment in the hall of righteousness which remained the subject of Hebrew prophecy gone dateless was an annual occurrence in the

Kamite mysteries. In this the Osiris pleads: "I have done that which man prescribeth and that which pleaseth the gods. I have propitiated the god with that which he loveth. I have given bread to the hungry, water to the thirsty, clothes to the naked, a boat to the shipwrecked. I have made oblations to the gods and funeral offerings to the departed: deliver me therefore; protect me therefore: and report not against me in presence of the great God. I am one whose mouth is pure, and whose hands are pure, to whom it is said by those who look upon him, Come, come in peace" (Ritual, ch. 125, Renouf).

The great judgment was periodic in Amenta at the end of a cycle, which might be a year, a generation, or, as it was also exoterically figured, at the end of the world. The uninitiated, who had but an outside view, mistook it for the actual and immediate ending of the world. "The harvest is the end of the world" (Matt. xiii. 39). "The end of all things is at hand" (1 Peter iv. 7). "It is the last hour" (1 John ii. 18). "The kingdom of heaven is at hand" (Matt. iii. 2; iv. 17; x. 7). This was according to the literalization of the Illiterate. Paul is the only writer or speaker in the New Testament who knew better. He warns his followers amongst the Thessalonians against believing this teaching of the uninitiated. He says: "We beseech you, brethren, touching the coming of our Lord Jesus Christ, and our gathering together unto him; to the end that ye be not quickly shaken from your mind, nor yet be troubled, either by spirit or by word, or *by Epistle as from us* (*i.e.,* by a forged 'Epistle of Paul'), as that the day of the Lord is (now) present: let no man beguile you in any wise" (2 Thess. ii. 1, 3). He was the only one who knew the esoteric nature of this end of the æon, and the coming of Christ or Horus, the anointed, the Messiah in Israel, or the Jesus who was Iu the Su of Atum, whom he calls the second Adam = Atum, and who had been to him the pre-Christian Christ, the spiritual rock, from which the people drank the water of life whilst in the wilderness. When Tertullian denounced Paul as "The Apostle of the Heretics" he meant the Egypto-gnostics. Paul was epopt and perfect amongst those who knew that the historic version was a lying delusion. This we hold to have been aimed at in his "Second Epistle to the Thessalonians," when he says of his opponents, the fleshifiers of the Christ, "for this cause God sendeth them a working of error, that they should believe a lie."

The mould of the mythos being solar, once every year the heir of Ra assumed his sovereignty as Horus of the kingly countenance, whose rule was for one year. Every year Osiris, the great green one in vegetation, died to rise again in the fruits of the earth. Every year in the solar drama he was buried in Amenta to make the road that united the two earths in one, for establishing the coming kingdom on earth as it was in heaven. Every year the prophecy was fulfilled in natural phenomena, and every year the coming kingdom came. Every year was celebrated this foundation of the world that was laid and relaid by the buried body of the god; this union of the double earth in Tanen, at the equinox, this resurrection of the soul that supplied the bread of life, this completion of the cycle by the sun that rose and travelled on the eternal round as representative of the author of eternity. A glimpse of this annual coming is permitted when the Christ is made to say, "Ye shall not have gone through the cities of

Israel till the son of man be come" (Matt. x. 23). "There be some of them that stand here which shall in no wise taste of death till they see the son of man coming in his kingdom" (Matt. xvi. 28). Such prophecy is in accordance with the true mythos, but for ever fatal to the falsely-founded history.

THE LAST SUPPER: THE CRUCIFIXION AND THE RESURRECTION.

As the legend is related by Plutarch, the death of Osiris was preceded by his betrayal, and the betrayal, which was the work of his twin brother, Sut, took place in the banqueting-room. Sut, having framed a curious ark just the size of Osiris's body, brought it to a certain banquet. As this was on the last night of Osiris's life or reign, and on the last night of the year, the meal may fairly be called the *Last Supper* (*Of Isis and Osiris,* 13). Now this mystery of the Last Supper can be traced in the Ritual as the first of a series acted in Amenta. Sut and his associates had renewed the assault upon Osiris on the night of laying the evening provisions upon the altar, called the night of the battle in which the powers of drought and darkness were defeated and extinguished. The coffin of Osiris is the earth of Amenta. Dawn upon the coffin was the resurrection; and this provender is imaged as "the dawn upon the coffin of Osiris," which shows that the evening meal, or eucharist, was eaten in celebration of the resurrection and the transubstantiation of the body into spirit. The night of laying provisions on the altar is mentioned twice: once when Osiris is in the coffin, provided by Sut and his associates, the Sebau, who entrapped him in the ark. The second mention follows the erection of the Tat-sign which denoted the resurrection; hence the "dawn upon the coffin of Osiris," which is equivalent to the resurrection morn. The resurrection on the third day originated in lunar phenomena. Twenty-eight days was the length of a moon, and this is no doubt the source of the statement that Osiris was in his eight-and-twentieth year at the time of his betrayal. The moon is invisible during two nights, which completed the luni-solar month of thirty days.

The assault upon Osiris the Good Being made by Sut was periodically renewed. This has just occurred when the first of the ten mysteries is enacted (Rit., ch. 18). The scene is in the house of Annu (Heliopolis), where Osiris lay buried and Horus was reborn. The triumph of Osiris over his adversaries is in the resurrection following the dramatized death of the inviolate god. This is called the night of the battle, when there befell the defeat of the Sebau and the extinction of the adversaries of Osiris. It is also described as "the night of provisioning the altar," otherwise stated *"the night of the Last Supper,"* when "the calf of the sacrificial herd" was eaten at "the mortuary meal," which represented the body and blood of Osiris, "the bull of eternity" (Rit., ch. 1).

The second mystery of the ten is solemnized upon the night when the Tat-pillar was set up in Tattu, or when Osiris in his resurrection

was raised up again as a type of the eternal. The third mystery is on the night of the things that were laid upon the altar in Sekhem which imaged the altar and the offering in one. This was the circle of Horus in the dark, the sufferer made blind by Sut, the victim in the Tat who was the prototype of Jesus on the cross, and representative of the god in matter.

As we have seen, a great Memphian festival, answering to the Christmas-tide of later times, was periodically solemnized at the temple of Medinet Habu in the last decade of the month Choiak (from December 20th to 30th), which lasted for ten days. One day, the 26th of the month = December 24th, was kept as the feast of Sekari, the god who rose again from the mummy, and this was the principal feast-day of the ten. In all likelihood the whole ten mysteries were performed during the ten days of the festival that was celebrated at Memphis (Erman, *Life in Ancient Egypt,* Eng. tr., pp. 277-9). Prominent among these was the feast of the erection or re-erection of the Tat-pillar of stability, which was an image of Ptah-Sekari, the coffined one who rose again, and who in the later religion becomes Osiris-Sekari, "Lord of resurrections, whose birth is from the house of death." The resurrection of Osiris, which, like other doctrines, was based on the realities of nature, would be appropriately celebrated in the winter solstice. At that time the powers of darkness, drought, decay and death, now personalized in Sut, were dominant, as was shown in the lessening water and the waning light of the enfeebled sun. The tat-type of stability was temporarily overthrown, by the adversary of Osiris and his co-conspirators, the Sebau. Here begins the great drama of the Osirian mysteries, in ten acts, which is outlined in the Ritual. The putting of Osiris to death—so far as a god could suffer—was followed by the funeral, and the burial by the resurrection. The opening chapters of the Ritual, called the Coming forth to day, are said to contain "the words which bring about the resurrection and the glory," also the words to be recited on the day of burial that confer the power of coming forth from the death on earth, and of entering into the new life of the manes in Amenta. Horus is described as covering Tesh-Tesh (a title of the mutilated Osiris); as opening the life-fountains of the god whose heart is motionless, and as closing the entrance to the hidden things in Rusta (ch. 1, 18-20). The two divine sisters are present as mourners over their brother in the tomb. They are called the mourners who weep for Osiris in Rekhet (line 15, 16). The mysteries thus commence with the burial of Osiris in Amenta—as a mummy. The mummy-making that was first applied to preserving the bones and body of the human being had been afterwards applied to the god or sun of life in matter, imaged as the typical mummy of Osiris that was buried to await the resurrection in and afterwards from Amenta. In both phases it is Osiris, as the god in matter, who is represented in the nether-earth. And the rearising of the human soul and its blending with the eternal spirit were dramatically rendered in the mysteries as the resurrection of *the* Osiris or the soul of mortal Horus rearisen in Amenta as the son of Ra.

In the Gospels, Judas the brother of Jesus in one character, elsewhere called the familiar friend, is the betrayer on the night of the last

supper, and Judas "the son of perdition" answers to Sut the twin-brother of Osiris (in the later Egyptian mythos), who was his betrayer at the last supper called the messiu or evening meal that was eaten on the last night of the Old Year, or the reign of Osiris. The twelve disciples only are present at the last supper in the Gospels. In the betrayal of Osiris by Sut the number present in the banqueting-hall is seventy-two. These were officers who had been appointed by Osiris. The number shows they represent the seventy-two duodecans as rulers in the planisphere, but the twelve have been chosen to sit at supper with the doomed victim in the Gospels instead of the seventy-two who were also appointed by the Lord, and are dimly apparent in their astronomical guise, as the seventy-two (or seventy) who are present in the scene where Jesus triumphs over Satan as he falls like lightning from his place in heaven (Luke x. 17).

One of the most striking of the various episodes in the Gospel narrative is that scene at the Last Supper in which Jesus washes the feet of the disciples, compared with "the washing" that is performed by the Great One in the Ritual. In the Gospel Judas is waiting to betray his master. Jesus says to the betrayer, "That thou doest, do quickly." Now it should be borne in mind that the Ritual, as it comes to us, consists to a large extent of allusions to the matter that was made out more fully in performing the drama of the mysteries. Washing the feet was one of the mysteries pertaining to the funeral of Osiris, when the feet of the disciples or followers of Horus were washed. It was one of the funeral ceremonies. As it is said in the Ritual (ch. 172), "Thou washest thy feet in silver basins made by the skilful artificer Ptah-Sekari." This was preparatory to the funeral feast, as is shown by the context (ch. 172). In the Gospel (John xiii.) the funeral feast becomes the "Last Supper" when Jesus "riseth from supper and layeth aside his garments; and he took a towel and girded himself. Then he poureth water into a basin and began to wash the disciples' feet." And here is a passage of three lines, called the chapter by which the person is not devoured by the serpent in Amenta. "O Shu, here is Tattu, *and conversely,* under the hair of Hathor. They scent Osiris. Here is the one who is to devour me. They wait apart. The serpent Seksek passeth over me. Here are wormwood bruised and reeds. Osiris is he who prayeth that he may be buried. The eyes of the great one are bent down, and he doeth for thee the work of washing, *marking out what is conformable to law and balancing the issues"* (Rit., ch. 35, Renouf). This brief excerpt contains the situation and character of the great one, who with eyes bent down in his humility does "the work of washing," and explains why this ceremony has to be performed by him in person. The "washer" is he who is in presence of the one who waits to betray him, devour him, or compass his destruction, and he beseeches a speedy burial. Osiris in this scene is a form of the typical "lowly one" who had been in type as such for ages previously. But the most arresting fact of all is hidden in the words "O Shu, here is Tattu (the place of re-establishing) under the wig (or hair) of Hathor," the goddess of dawn, one of whose names is Meri. And it is here, beneath the hair of Hathor-Meri, they perfume and anoint Osiris for his burial. This when written out as "history"

contains the anointing and perfuming of the feet of Jesus by Mary, who wiped them with her hair (Luke vii. 38). The two bathings of the feet are separate items in the Gospels, whereas both occur in this one short chapter of the Ritual in which Osiris is anointed for his burial, and at the same time he does for others the work of washing and purifying, "marking out what is conformable to law and balancing the issues."

Osiris also is "he who prayeth that he may be buried," and Jesus, "knowing that his hour has come," says to Judas the betrayer, "That thou doest, do quickly." And later, "Friend, do that for which thou art come" (Matt. xxvi. 50), which is the equivalent of Osiris praying that he may be buried. The wormwood bruised, or crushed, and the reeds are utilized in the crucifixion for furnishing the bitter drink, which was offered to the victim with a sponge placed upon a reed. A reed was also put in his right hand. These things were portrayed in the drama of Amenta. They were acted in the mysteries and explained by the mystery-teachers. *The* Osiris passes through the same scenes and makes continual allusion to the sufferings of Osiris (or Horus) his great forerunner, and finally the drama was staged on earth and reproduced as history in the Gospels. That is the one final and sufficient explanation of episode after episode belonging to the mysteries of Amenta reproduced according to the canon as veritable Gospel history.

The scene in Gethsemane may be compared with the scene in Pa, where Horus suffered *his* agony and bloody sweat when wounded by the black boar Sut. Pa was an ancient name of Sesennu, a locality in the lunar mythos, which was also called Khemen, later Smen, a word signifying number eight, applied to the enclosure of the eight; and the suffering of the wounded Horus in Am-Smen is, as now suggested, the Osirian original of Jesus bleeding in Gethsemane. Pa is not called "a garden," but it is described as a "place of repose" for Horus that was given to him by his father for his place of rest. Ra says, "I have given Pa to Horus as the place of his repose. Let him prosper." The story is told in "the chapter of knowing the powers of Pa" (Rit., ch. 112). The question is asked, "Know ye why Pa hath been given to Horus?" The answer is, It was Ra who gave it to him in amends of the blindness in his eye, in consequence of what Ra said to Horus: "Let me kook at what is happening in thine eye to-day," and he looked at it. Ra said to Horus, "Pray, look at that black swine." He looked, and a grievous mishap befell his eye. Horus said to Ra, "Lo, mine eye is as though Sut had made a wound in it." And wrath devoured his heart. Then Ra said to the gods, "Let him be laid upon his bed that he may recover." "It was Sut who had taken the form of a black swine, and he wrought the wound which was made in the eye of Horus. And Ra said to the gods, "The swine is an abomination to Horus; may he get well." And the swine became an abomination to Horus. (Rit., ch. 112, Renouf.) It was in Pa that Horus was keeping his watch for Ra by night when the grievous mishap befell his eye. He was watching by command of Ra, who had said to Horus, "Keep your eye on the black pig." The eye was lunar, with which Horus kept the watch for Ra; and Sut in the form of the black boar of darkness pierced

the eye of Horus with his tusk, the moon being the eye of Horus as the watcher by night for Ra. Sut on whom he kept the watch transformed himself into a black boar, and wounded Horus in the eye whilst he was watching on behalf of Ra as his nocturnal eye in the darkness. Jesus in the Gospels keeps the watch by night in Gethsemane, as is shown by the disciples failing to keep it. The watch by Horus was necessitated on account of Sut, who is the typical betrayer in the Kamite mythos, as Judas is in the Christian version. Sut knew the place in the original rendering and sought out Horus there when he caused the agony and bloody sweat by mutilating him. "Now Judas also which betrayed him knew the place" (to which Jesus "often restored" with his disciples) and there the betrayer seeks him out to betray him, not in the form of a black boar that put out the eye which was the light of the world, but as a dark-hearted person befitting the supposed historical nature of the narrative. The scene of the drowsy watchers in Gethsemane is apparently derived from a scene in the mysteries. There is a reference in the Ritual (ch. 89) to "those *undrowsy watchers* who keep watch in Annu." In the Gospels Jesus asks his followers to watch with him in the garden, and on both occasions he found them sleeping. The moral is pointed by the "undrowsy watchers in Annu" being turned into the drowsy watchers who slept in Gethsemane, and who failed to keep the watch. "I know the powers in Pa," says the speaker; "they are Horus, Amsta and Hapi." That is, Horus and the "two brothers," who correspond to the two brethren James and John, the sons of Zebedee, in the Gospels, and who are here the two with Jesus in the garden. The conversation betwixt Horus the son and Ra the father, the watching by night, and the bloody sweat are followed by the glorification of Horus. Ra gives back the eye, the sight of which was restored in the new moon. In the Gospel (John xvii.) this glorification of Horus as the son of the father—Horus, who had previously been the son of the mother, *Har-si-Hesi* only—is anticipated and described as about to occur when the torment and the trial are over. "These things spake Jesus; and lifting up his eyes to heaven, he said, Father, the hour is come; glorify thy son, that thy son may glorify thee; even as thou gavest him authority over all flesh"—that was in the character of Horus the mortal—"Now, O Father, glorify me with thine own self"—in the character of Horus divinized or glorified. The temporary triumph of the treacherous Sut (the power of darkness) is acknowledged by Jesus when Judas betrays him with a kiss and he succumbs. "This," he says to his captors, "this is your hour, and the power of darkness (Sut). And they seized him" (Luke xxii. 53, 54). But when the associates of Sut saw the double-crown of Horus on his forehead they fell to the ground upon their faces (Rit., ch. 134, 11). And when the associates of Judas = Sut the betrayer, came to take "Jesus of Nazareth," and he said "I am!" (not I am he!) "They went backward and fell to the ground." Scene for scene, they are the same. One of the titles of Horus is "Lord of the Crown" (ch. 141, 9), which possibly led to Jesus being crowned "King of the Jews." In this scene the title of "Jesus of Nazareth" has the same effect on the associates of Judas that the

assuming of his crown by Horus had upon the associates of Sut when it caused them to fall on their faces before him. The crowning of Jesus on the cross is as Jesus of Nazareth, King of the Jews. The crown of triumph is assigned to Horus by his father Atum, and all the adversaries of the Good Being fall on their faces at the sight of it (Rit., ch. 19).

The scene in the garden of Gethsemane, and the cry to the father from the sufferer on the cross are very pitiful—the essence of the tragedy working most subtly on account of the supplication that was all in vain, which makes all the more profound appeal to human sympathy. In the Egyptian representation there is no such cruel desertion by the father of his suffering son in his agony of great darkness. It is far otherwise in the Ritual. When Horus suffers his agony in the darkness, after being pierced and made blind by Sut, Ra, the father-God, is with him to comfort and sustain him. He tenderly examines the bleeding wound and soothes him in his great affliction. Ra charges his angels concerning Horus, or bids the gods to look to his safety and see to his welfare. Ra said to the gods, "Let him be laid upon his couch that he may recover." He also gives the eye of Horus fire to protect him, and consume the black boar of darkness. There is no sightless sufferer groping helplessly with empty hands outstretched and left unclasped in the dark void of death; no vain and unavailing cry of the forsaken son that stuns the brain and scars the human conscience, and is of itself sufficient to empty the Christian heaven of all fatherhood, and ought to be sufficient to empty earth of all faith in such a father.

According to the synoptists, Jesus did not carry his own cross to the place of execution; it was borne thither by one Simon of Cyrene. This is denied in the Gospel attributed to John, who declares that Jesus went out from the Judgment Hall "bearing the cross for himself." John is generally truest to the Egyptian original, and here the figure of Jesus bearing his own cross is equivalent to the figure of Ptah-Sekari or Osiris-Tat. The Tat of a fourfold foundation was the prototype of the cross, and the victim extended or standing with arms akimbo is equivalent to the victim stretched upon the cross of suffering. Sekari was the sufferer in, or on, or as the Tat, and Osiris was raised in, or as the Tat where Jesus carries the cross. The scourging of Jesus previous to his being crucified has never been explained. According to the record he was not condemned to both modes of punishment. It is probably a detail derived from the mysteries of Osiris-Sekari, Jesus scourged at the pillar being an image of Osiris or Ptah as the suffering Sekari in or on the Tat, the pillar with arms, that was superseded by the cross in the Christian iconography. In the Egyptian drama of the passion Horus was blinded by Sut and his accomplices, in suffering his change from being the human Horus to becoming Horus in spirit. The incident that is almost omitted from the Gospel account was preserved in the mysteries. It is a common subject in the passion-play and in religious pictures for the Christ to be blindfolded and brutally buffeted by the soldiers before he is crucified. This occurs in the Townley mysteries and in the Coventry mysteries, and is referred to in the "Legends of the holy rood" (pp. 178, 179, E. E. Text Society).

Christ blindfolded to be made a mockery of suggests a likeness of Horus without sight in An-arar-ef, the region of the blind. In one representation Horus has a bandage over his eyes, and the grotesque image of the humorous Bes appears to introduce a comic element into the tragedy of the blind sufferer. The blinding, buffeting and scourging, practised in the mysteries, as in passing through fire and water, was evidently continued and extended in the sports and pastimes. Still, the blindfolding of the victim for the buffeting is implied in the Gospel according to Matthew. "Then did they spit in his face and buffet him; and some smote him with the palms of their hands, saying, Prophesy unto us, thou Christ: who is he that struck thee?" (Matt. xxvi. 68).

It was a common popular tradition that the Christ was of a red complexion, like the child or calf which represented the little red sun of winter and also the Virgin's infant in its more mystical character. Moreover, there is a tradition of a crucified child-Christ who was coloured red like "the calf in the paintings." Among "the portraits of God the son" Didron cites one in a manuscript of the fourteenth century which answers to the red Christ as a co-type of the red calf. The manuscript "contains a miniature of the priest Eleazar sacrificing a red cow," and "opposite to this miniature is one of Christ on the cross." "Jesus is entirely naked, and the colour of his skin is red; he is human, poor and ugly." The red Christ, equivalent to the red Horus, is here identified with the red cow and therefore with the red calf of the Ritual, which was a symbol of the little red sufferer, the "afflicted one" in the winter solstice. In some of the mystery-plays the Christ wore a close-fitting, flesh-coloured garment, through which the nails were driven into the wood of the cross. The resurrection robe was always red. Satan wants to know who this man in the "red coat" may be. And when Horus rises again, in the character of the avenger, it is as the "red god." The manes thus addresses him, "O fearsome one, who art over the two earths; Red God, who orderest the block of execution!" (Rit., ch. 17, Renouf). Jesus likewise appears to have been represented as the red God, or the god in red. For "they stripped him and put on him a *scarlet* robe" (Matt. xxvii. 28). A papyrus reed was the throne and sceptre of Horus, the sign of his sovereignty. In the pictures he is supported by the reed, and one of his titles is "Horus on his papyrus" (Rit., ch. 112, Renouf). The reed also has been turned to historic account in making a mockery-king of Jesus. "And they plaited a crown of thorns and put it upon his head, and a reed in his right hand; and they kneeled down before him, and mocked him, saying, Hail, king of the Jews! and they spat upon him, and took the reed and smote him on the head" (Matt. xxvii. 27, 29, 30). Jesus is posed in another form of the Osirian sacrificial victim. One meaning of the word "sekari" is the silent. This is the typical victim that opened not his mouth, as the inarticulate Horus. So, having been assigned the character of the silent one before Pilate, "Jesus no more answered anything."

It is possible that the crown of thorns placed upon the head of the crucified was derived from the thorn-bush of Unbu, the solar god, especially if we take it in connection with the papyrus reed, another

type of Horus, "And they plaited a crown of thorns and put it upon his head, and a reed in his right hand" (Matt. xxvii. 29). The god and the branch, which is a bush of flowering thorn, are identified, the one with the other, under the name of Unbu, and the god in the Unbu-thorn is equivalent to the crucified in the crown of thorn. Moreover, Unbu, the branch, was a title of the Egyptian Jesus. "I am Unbu of An-arar-ef, the flower in the abode of occultation" or eclipse (Rit., ch. 71). And if Horus was not figured on a cross with the Unbu-thorn upon his head, as the crown was afterwards made out, he is the sacrificial victim in the place of utter darkness or sightlessness. Horus in An-arar-ef is Horus, Lord of Sekhem—Horus in the dark. He is also "Unbu," that is, Horus in the thorn-bush. Thus the Unbu-thorn was typical of the god, who was personified as Unbu by name, and who is Unbu as Horus the sufferer in the dark, equivalent to and the prototype of the victim on the cross as wearer of the crown of thorn. It is also possible that Pilate's question, "What is truth?" may now be answered for the first time. Jesus says, "I come into the world that I should bear witness unto the truth. Everyone that is of the truth heareth my voice" (John xviii. 37, 38). And, in his second character, Horus the king, Horus the anointed and beloved son, not only came into the world as testifier to the truth, he was also given the title of Har-Makheru, the name of the Word that was made truth by the doing of it in his death and resurrection, and the demonstration of a life hereafter at his second coming.

The typical darkness at the time of the crucifixion might be nocturnal, or annual, according to the mythos. When Atum, god of the evening son, is setting from the land of life, at the point of equinox, with his hands drooping, which is equivalent to the victim who was extended on the cross, a great darkness overspread the earth, and Nut, the mother, is said to be obscured as she receives the dying deity in her supporting arms. The figure is the same, whether the scene be on the cross or at the crossing (Rit., ch. 15). Still more express is the darkness spoken of in the Egyptian faith, or gospel (ch. 17), which contains the kernel of the credo. Here we learn that "the darkness is of Sekari." Sekari is a title of Osiris as the mutilated and dismembered god. It is explained that this darkness of Sekari, the god who is pierced, wounded, cut in pieces, is caused by Sut "the slayer," who has "terrified by prostrating." Sekari is Osiris in the sekru, or coffin; and to be in the coffin, or in the cruciform figure of the mummy, has the same meaning (with a change of type) as if the divine victim might be embodied in the Tat, or extended on the cross. The darkness of Sekari was in the coffin; the darkness of Jesus is on the cross.

It is observable that the sixth division of the Tuat in Amenta, corresponding to the sixth hour of the night, has no representation of Ra the solar god, and in his absence naturally there was darkness. But the three hours' darkness that was over all the earth at the time of the crucifixion has no witness in the world to its being an historic event. In the mythical representation it was natural enough. As the night began at six o'clock, the sixth hour according to that reckoning was midnight, and from twelve to three there was dense darkness. This was then applied to the dying sufferer in the eschatology, and

there was darkness for three hours in the mysteries. The great darkness is described in the Ritual as the shutting up of Seb and Nut, or heaven and earth, and the Resurrection as the rending asunder. The manes saith, "I am Osiris, who shut up his father and his mother when (or whilst) the great slaughter took place. I am Horus, the eldest of Ra, as he riseth. I am Anup on the day of rending asunder" (Rit., ch. 69, Renouf).

In the coming forth from the cavern the risen one exclaims, "Let the two doors of earth be opened to me: let the bolts of Seb open to me: and let the first mansion be opened to me, *that he may behold me who hath kept guard over me,* and let him enclose me who hath wound his arms about me, and hath fastened his arms around me in the earth" (ch. 68). The one who had held him fast with his arms about him in the earth, and who was the keeper of the dead on earth, is Seb; hence it is he who kept guard over the body that was buried in the earth. The part of Seb is also assigned to Joseph of Arimathea, who took the body when it was embalmed with a hundred pounds of myrrh and aloes, and made a mummy of, and laid it in his own tomb. The tomb of Seb, the earth (John xix. 38-41), becomes the garden of Joseph; the "bolts of Seb" are replaced by the great stone that Joseph rolls against the door of the sepulchre (Matt. xxvii. 60), and he who kept guard over the mummy-Osiris in the sepulchre is represented by the guard who watches over the tomb in the history. "Pilate said unto them, Ye have a guard, go your way, make it sure as ye can. So they went and made the sepulchre sure, sealing the stone, the guard being with them" (Matt. xxvii. 66). The guard that is set to keep watch and ward at the sepulchre may be compared with the "wardens of the passages," who are "attendant upon Osiris" in the tomb. These are the powers that safeguard the body or mummy of Osiris and keep off the forces of his adversaries. The Passages are those which lead to the outlet of Rusta in the resurrection (Rit., ch. 17). In the chapter by which one arriveth at Rusta, the deceased has risen again. He says, "I am he who is born in Rusta. Glory is given to me by those who are in their mummied forms in Pa, at the sanctuary of Osiris, whom the guards receive at Rusta when they conduct (the) Osiris through the demesnes of Osiris." In this scene of the resurrection the deceased comes forth triumphant as Osiris risen (ch. 117). The dead are there in mummied forms, and these are received by the guards as they rise and reach the place of egress in Rusta. In the Gospel according to Matthew a watch was set upon the sepulchre; the guard is spoken of as "the centurion, and they that were with him watching Jesus" (Matt. xxvii. 54). These were watching when the graves were opened and the dead "in their mummied forms" were raised to come forth from the tomb. As nothing occurs in the Gospel except by miracle, the graves are opened by an earthquake for the passages to be made, which passages were very ancient in the geography and pictures of the Egyptian nether-world. The guards, or soldiers, in attendance on Jesus are four in number. At least it is said that they took the garments of the dead body and "made four parts, to every soldier a part" (John xix. 23). These guards correspond to the four guardians of the coffin Hapi, Tuamutef, Kabhsenuf and Amsu, who watch by the sarcophagus

of the dead Osiris, one at each of its four corners. In a German passion-play the four are invincible knights named Dietrich, Hildebrant, Isengrim, and Laurein.

At the time of the death upon the cross there is a resurrection which is not *the* resurrection. This is a general rising of the Manes, not the resurrection of the Christ. "And behold the veil of the sanctuary was rent in twain from the top to the bottom: and the rocks were rent and the tombs were opened: and many bodies of the saints that had fallen asleep were raised." In short, a general rising must have preceded the personal resurrection of Jesus on the third day after the crucifixion. It is added, however, that the manes who had already risen came forth "out of the tombs after his resurrection" and "appeared unto many." Therefore they stayed in the open tombs a day or two longer in order that he might have the precedence. When Horus rises as a spirit, the Lord of Mehurit, the risen one, is represented by a hawk, and he says, "I am the hawk in the tabernacle, and I pierce through the veil," or, in another lection, through that which is upon the veil. To pierce through the veil of the sanctuary is equivalent to rending the veil of the temple. The hawk is a type of the sun-god in the solar mythos and of the spirit in the eschatology. Thus the veil was pierced or rent asunder when Horus rose in the shape of a divine hawk to become the Lord of heaven. In the Gospel (Matt. xxvii. 51), at the moment when Jesus "yielded up his spirit," it is said, "and behold the veil of the sanctuary was rent in twain from top to bottom: and the earth did quake: and the rocks were rent: and the tombs were opened," and, in brief, this was what the Ritual terms "the day of rending asunder," when the rocks of the Tser hill were opened, which is the day of resurrection in the mysteries of Amenta. The death of Osiris was followed by the saturnalia of Sut, in a reign of misrule and lawlessness which lasted during the five black days or *dies non* of the Egyptian calendar when everything was turned topsy-turvy—a saturnalia, which to all appearance, is yet celebrated in Upper Egypt (Frazer, *Golden Bough,* I, p. 231). The mutilation of Osiris in his coffin, the stripping of his corpse and tearing it asunder by Sut, who scattered it piecemeal, is represented by the stripping of the dead body of Jesus whilst it still hung upon the cross, and parting the garments amongst the spoilers. In John's account the crucifixion takes place at the time of the Passover, and the victim of sacrifice in human form is substituted for, and identified with, the Paschal lamb. But, as this version further shows, the death assigned is in keeping with that of the non-human victim. Not a bone of the sufferer was to be broken. This is supposed to be in fulfilment of prophecy. It is said by the Psalmist (xxxiv. 20), "He keepeth all his bones; not one of them is broken." But this was in strict accordance with the law of totemic tabu. No matter what the type, from bear to lamb, no bone of the sacrificial victim was ever permitted to be broken; and the only change was in the substitution of the human type for the animal, which had been made already when human Horus became the type of sacrifice instead of the calf or lamb. When the Australian natives sacrificed their little bear, not a bone of it was ever broken; when the Iroquois sacrificed the white dog, not a bone was broken. This was a common

custom, on account of the resurrection, as conceived by the primitive races, and the same is applied to Osiris. Every bone of the skeleton was to remain intact as a basis for the future building. After the murder and mutilation of Osiris in Sekhem, the judgment is executed on the conspirators in the mystery of ploughing the earth on the night of fertilizing the soil with the blood of the betrayer Sut and his associates. This is done before the great divine chiefs in Tattu! In the Gospels (Matt. xxvii. 6) the chief priests take the place of the divine chiefs in the mystery of ploughing the earth and fertilizing or manuring it with the blood of the wicked: they buy the potter's field, and this was called Aceldama, the field of blood. The field of blood here bought with the price paid for the betrayal takes the place of the field that is fertilized with blood in the Ritual. In the Acts it is Judas himself, not the "chief priests," who "purchased a field with the reward of his iniquity." According to this version, Judas fertilizes or manures the field with his own blood, as does the betrayer Sut, on the night of fertilizing the field in Tattu. When, in his resurrection, Jesus reappeared to the disciples, they thought it an apparition. This it should have been if the life had been human, the death actual, the story true. In the Egyptian, however, the day of reappearance is termed the "day of apparition"; but reappearing = apparition is not necessarily manifesting as the human ghost. The Christ as Horus was not a human ghost reappearing on the earth; and Horus the pure spirit, the typical divine son of god, the reappearing one, might have denied being a phantom or a ghost, for he would not be manifesting to men, but to other characters in the religious drama. This being denied on behalf of the divinity, the carnalizers then had recourse to their human physics to illustrate the denial by making the risen Christ corporeal. In John's account, which is always the nearest to the Egyptian original, there is no denial of the ghost theory, no declaration that the risen one is not a spirit but a veritable human body of flesh and bone. He merely "showed unto them his hands and side," as Horus might have shown his wounds, and no doubt did show them, in the mysteries—the wounds that were inflicted by Sut. In fact, when Sut has wounded Horus in the eye, he shows the wound to Ra, his father (Rit., ch. 112).

When Horus, or the Egypto-gnostic Jesus, rises in the sepulchre on coming forth to day it is in the semi-corporeal form of the Karest-mummy that is not yet become pure spirit and therefore has not yet ascended to his father in the hawk-headed likeness of Ra. This figure can be studied in the tomb as that of Amsu. The scene of the resurrection is in Amenta, the earth of eternity, the earth of the manes, not on the earth of mortals. It is here the risen Horus breathes the breath of his new life into the sleeping dead to raise them from their coffins, sepulchres and cells. When the Egyptian Christ, or Karest, rose up from the tomb as Amsu-Horus it was in a likeness of the buried mummy, as regards the shape, with one arm loosened from the swathes or bandages. But this resurrection was *not corporeal on earth.* Osiris had been transformed into Horus, and although the mummy-shape was still retained, the texture had been transubstantiated; the *corpus* was transfigured into the glorious body of the Sahu or divine mummy. The mystery of transubstantiation

was not understood by the writers of the Gospels, who did not know whether Jesus appeared in the body or in spirit, as a man or as a god. They carried off all they could, but were not in possession of the secret wisdom which survived amongst the Egypto-gnostics. They wrote as carnalizers of the Christ. It follows that the risen Jesus of the canonical Gospels is not a reality in either world; neither in the sphere of time, nor as divine Horus transfigured into spirit. 'Tis but a misappropriated type; the spurious spectre of an impossible Christ; a picture of nobody. The Christian history fails in rendering Horus as an apparition of Osiris. When Horus came from Sekhem he had left the earthly body behind him in the sepulchre, and was greeted as pure spirit by the glorified ones who rejoiced to see how *he continued walking* as the risen Horus, he who "steppeth onward through eternity" (Rit., ch. 42). Jesus in this character comes forth from the tomb in the same body that was buried and still is human, flesh and bones and all. Thus, as a phantom, he is a counterfeit; a carnalized ghost, upon the resurrection of which no real future for the human spirit ever could or ever will be permanently based. A corpse that has not made the transformation from the human Horus into Horus the pure spirit offers no foundation for belief in any known natural fact. Horus in his resurrection is described as being once more set in motion. At this point he says, "I am not known, but I am one who knoweth thee. I am not to be grasped, but I am one who graspeth thee. I am Horus, prince of eternity, a fire before your faces, which inflameth your hearts towards me. I am master of my throne, and I pass onwards." "The path I have opened is the present time, and I have set myself free from all evil" (ch. 42, Renouf). But when he is transubstantialized, it is said of the deceased in his resurrection: "The gods shall come in touch with him, for he shall have become as one of them." Now let us see how this was converted into history. Jesus is the prince of eternity in opposition to Satan, Sut, or Judas, the prince of this world. In his resurrection he is supposed to have opened the pathway from the tomb historically and for the first time some 1800 or 1900 years ago. When he rises from the dead he is unknown to the watchers, but he knows them. Mary knew not that the risen form was Jesus. He is not to be grasped, saying, "Touch me not," or do not grasp me, "for I am not yet ascended unto my Father" (John xx. 14, 17). On the way to Emmaus Jesus appears and inflames the hearts of the disciples towards him, after calling them "slow of heart," and "they said one to anther, Was not our heart burning within us?" (Luke xxiv. 13, 32). Horus had opened a path from the tomb as the sun-god in the mythos, the divine son of God in the eschatology, and he ascended to his father and took his seat upon the throne of which he had become the lord and master. So Jesus goes on his way "unto the mountain," where he had appointed to meet his followers (Matt. xxviii. 16). The mountain in the Ritual is the mount of rebirth in heaven, whether of the sun-god or of the enduring spirit.

The change from bodily death to future life in spirit was acted as a transformation-scene in the mysteries of the resurrection. The mummy-Osiris was an effigy of death. The Sahu-mummy

Amsu-Horus is an image of the glorious body into which Osiris transubstantiated to go forth from Sekhem as pure spirit. It is the mummy in this second stage that is of primary import. First of all the dead body was smeared over with unguents and thus glorified. During the process of anointing it was said, "O Asar (the deceased) the thick oil which is poured upon thee furnishes thy mouth with life" (Budge, "The Mummy," p. 163). It is also said that the anointing is done to *give sight to the eyes, hearing to the ears, sense of smell to the nostrils and utterance to the mouth.* To embalm the body thus was to karas it and the embalmment was a mode of making the typical Christ as the Anointed. Thus the mortal Horus was invested with the glory of the only God-begotten Son. Now this making of the Krst, or mummy-Christ, after the Egyptian fashion is apparent in the Gospels. When the woman brings the alabaster cruse of precious ointment to the house of Simon and pours it on the head of Jesus he says, "In that she poured this ointment upon my body, she did it to *prepare me for my burial"* (Matt. xxvi. 12). She was making the Christ as the anointed-mummy previous to interment. After the description of the crucifixion it is said that Nicodemus came and brought a "mixture of myrrh and aloes, about a hundred pound" and "they took the body of Jesus and bound it in linen cloths with the spices as the custom of the Jews is to bury" (John xix. 39, 40). This again denotes the making of the Karest-mummy = the Christ. Moreover, it is the dead mummy in one version and it is the living body in the other which is anointed, just as Horus was anointed with the exceedingly precious Antu ointment, or oil, that was poured upon his head and face to represent his glory.

The two Mertæ-sisters are the watchers over the dead Osiris. They are also the mourners who weep over him when he is anointed and prepared for his burial. It is said of Osiris that he was triumphant over his adversaries on the night when Isis lay watching in tears over her brother Osiris (ch. 18). But the Mertæ-sisters both watch and both weep over the dead body. In the vignettes to the Ritual one of the two stands at the head and one at the feet of the body on the bier. These two mourners, weepers, anointers, or embalmers, appear in the Gospels as two different women. According to John it was Mary the sister of Martha who anointed Jesus for his burial. And as these are the two divine sisters in historic guise we ought to find one at the head of the victim and one at the feet, as, in fact, we do so find them. In the account furnished by Luke it is said that *the woman who stood behind at the feet of Jesus weeping "began to wet his feet with her tears,* and wiped them with the hair of her head" (Luke vii. 38). No name is given for the woman who was "a sinner," which seems to denote the other Mary called Magdalene. Matthew also omits the name of the woman with an alabaster cruse or flask. In keeping with the mythos this other one of the two Mertæ-sisters should be Martha, but the point is that the woman with the cruse does not anoint the feet of Jesus. She poured the ointment *"upon his head as he sat at meat"* (Matt. xxvi. 7). Thus we see there are two different women who anoint Jesus, one at the head, one at the feet, even as the two divine sisters of Osiris called the Mertæ, or watchers, stand at the head and feet of Osiris, when preparing him for his burial, or watching in

tears, like Isis, the prototype of the woman who never ceased to kiss the feet of Jesus since the time when he had come into the house (Luke vii. 45-6). We have identified the other sister Nephthys, the mistress of the house, with the housekeeper Martha, and as Nephthys also carries the bowl or vase upon her head, this may account for the vessel of alabaster that was carried by the "woman" who poured the ointment on the head of Jesus, whereas Mary the sister of Martha poured it on his feet. Martha is one of the two Mertæ by name. In the Egyptian mythos the two Mertæ are Isis, the dear lover of Horus the Lord, bowed at his feet, and Nephthys mourning at his head (Naville, *Todtenbuch,* v. 1, kap. 17, A. g. and B. b.).

The Karast-mummy was the body of the dead in Osiris who were prepared by human hands to meet their Lord in spirit when wrapt in the seamless vesture of a thousand folds, which was typically the robe of immortality, when they were baptized and purified and anointed with the unction of Horus taken from the tree of life. The process of preparing, embalming and Christifying the mummy obviously survives in the Chrisome or krisum of the Roman Catholic Church. The chrisome itself is properly a white cloth which the "minister of baptism places on the head of the newly-anointed child." The chrisom as ointment is made of oil and balm. In the instructions for private baptism it is charged that the minister shall put the white vesture, commonly called a chrisome, upon the child. The chrism-cloth is still the vesture of immortality, for if the infant dies within a month after birth, the chrisome is its shroud and the chrisom-child becomes an image in survival of the Karast-mummy in Amenta.

Let it be assumed that to all appearance the resurrection in Amenta is corporeal. The human Horus, or *the* Osiris, who had passed through death, and been laid out as the mummy in the Tuat, still retains the form of the mummy that was made on earth. The difference is in Horus having risen to his feet and freed his right arm from the burial bandages. Indeed, the dead were *reincorporated* in Amenta as the Sahu-mummy. The Egyptian word Sahu signifies to *incorporate,* and in this physical-looking form they were reincorporated for the resurrection *in the earth of eternity.* Amsu had made a change in rising to his feet, but was not yet the Horus glorified with the soul of Ra; therefore he has not yet ascended to the father. To the sense of sight he is corporeal still, and has not transubstantiated into spirit. When he does, the hawk or Menat will alight to abide upon him and he will assume the likeness of his father Ra, the bird-headed holy spirit. It is the body-soul that rises *in* Amenta which has to suffer purgatorial rebirth before it can become "pure spirit" as the Ritual of the resurrection has it, to attain eternal life. So far as reincorporation of the soul in Sahu-shape could go, *the resurrection is corporeal.* Yet this was only a dramatic mode of representation in the mystery of transubstantiation, which included several acts. It is in this character of Amsu-Horus reincorporated as the Sahu-mummy issuing from the tomb that Jesus is described by Luke: "See my hands and my feet, that it is I myself" (ch. xxiv. 39). In the absence of the gnosis the reincorporation in Amenta led to the doctrine of a physical resurrection at the last day *on this earth.* The power of resurrection was imparted by

Ra, the father in spirit, to the anointed and beloved son. And Horus is said to be the *"bringer of the breaths"* to his "followers" (Rit., chapters on breathing 54, 55, 56, 57, 58, 59). Horus as he issues forth to day, in his resurrection, comes to give the breath of life to the manes in Amenta, saying, "I give the breezes to the faithful dead amid those who eat bread." This chapter of the Ritual follows the decease of Horus, which is equivalent to the crucifixion of Jesus. In this the speaker says, "I have come to an end on behalf of the Lord of heaven. I am written down sound of heart, and I rest at the table of my father Osiris" (ch. 70). It is also said in the Rubric, "if this scripture is known upon earth he (the Osiris) will come forth to day; he will have power to walk on the earth amid the living." Jesus in the Gospel has "come to an end for the Lord of heaven." He likewise manifests on earth "amid the living." He gives "the breezes to the faithful dead" when he breathes on them, saying, "Receive ye of the holy spirit."

It is "the woman" in the Gospels who announce the resurrection and proclaim that Jesus has left the tomb. According to Matthew "the woman" are "Mary Magdalene and the other Mary," who "ran to bring the disciples word" (xxviii. 1, 8). According to Mark (xvi. 1) the women were Mary Magdalene and Mary (the mother) of James, and Salome, who discovered that Jesus had arisen but were afraid to make it known. Here it is Mary Magdalene, who proclaims the resurrection. It is Mary Magdalene in John (xx. 1, 2) who first announces that the Lord has arisen. Luke xxiv. 10 has it that "Mary Magdalene and Joanna, and Mary (mother) of James and other women" first found the sepulchre empty and "told these things unto the apostles." These conflicting accounts agree in the one essential point, that it was the woman or the women who proclaimed the resurrection, and this is as it should be according to the data in the Ritual. When the deceased comes forth from the tomb and reaches the horizon of the resurrection he exclaims, "I rise as a god amongst men. *The goddesses and the women proclaim me when they see me!"* It is the goddesses and the women who see the risen Horus first and proclaim him to the others. Usually the woman and the female deities are identical as the two divine sisters who are represented in the Gospels by the two Marys, but in some of the scenes there are other women in attendance as well as the two sisters-Mertæ. Now, as the two Marys are originally goddesses we have the same group of goddesses and "the women" (in Luke xxiv. 10) as in the Ritual (79, 11) and both agree in proclaiming the resurrection and hailing the risen Lord with jubilation. This chapter contains all the data necessary to construct the story of the "historic" resurrection in which the Christ arises as a god amongst men, and is proclaimed by the women. The allusions in the Ritual are very brief. The style of the writing is economical as that of the lapidary. The Egyptians neither used nor tolerated many words; verbosity was prohibited by one of their commandments. But these allusions refer to a drama that was represented in the mysteries, the characters and scenes of which were all as well known as are those in the Christian Gospels when the play is performed at Ammergau. And this statement, made at the moment of his resurrection—"I rise as a god

amongst men. The goddesses and the women proclaim me when they see me"—contained a germ that was pregnant with a whole chapter of the future Gospel "history."

In the Gospel according to John there is but one woman weeping at the tomb. This was Mary Magdalene, who corresponds to the first great mother Apt, she who bore the seven sons that preceded the solar Horus of the pre-Osirian cult. She, like Anup, lived on in the burial-place with those that waited for the resurrection. She is called Apt, the "mistress of divine protections." Apt is portrayed as kindler of the light for the deceased in the dark of death (ch. 137, Vig. Papyrus of Nebseni). Thus the old bringer to rebirth is the kindler of a light in the sepulchre. Mary Magdalene who takes her place comes to the tomb, "early, while it was yet dark," and finds the stone moved away and light enough to see by kindled in the tomb. Isis also was a form of the great mother alone. She is mentioned singly as watching in tears over her brother Osiris by night in Rekhet (Rit., ch. 18). So Mary Magdalene is described as "standing without at the tomb weeping" alone as the one woman. But, according to Matthew, there were two women at the tomb. "Mary Magdalene was there and the other Mary, sitting over against the sepulchre (ch. xxvii. 61). And in the Osirian representation Isis and Nephthys are the two women called the "two mourners who weep and wail over Osiris in Rekhet" (ch. 1). Isis and Nephthys, the two divine sisters, are the two women at the sepulchre of Osiris. They are portrayed, one at the head the other at the feet of the mummy. They sing the song of the resurrection as a magical means of raising their dear one from the dead. A form of this is to be found in the evocations addressed to the dead Osiris by the two sisters, who say: "Thy two sisters are near thee, protecting thy funeral bed, calling thee in weeping, thou who art prostrate on thy funeral bed" (*Records of the Past,* vol. 2, pp. 121-126). Horus rises in his Ithyphallic form with the sign of virility erect; the member that was restored by Isis when the body had been torn in pieces by Sut. This may account for the Phallus found in the Roman Catacombs as a figure of the resurrection, which, if the Gospel story had been true, would denote the phallus of an historic Jew, instead of the typical member of Horus whose word was thus manifested with pubescent power in the person of the risen Amsu.

In the Osirian legend there are three women, or goddesses, who especially attend upon Osiris to prepare him for his burial. These are the great mother, Neith, and the two divine sisters, Isis and Nephthys. It was related in the ancient version that Neith arrayed the mummy in his grave-clothes for the funerary chamber called "the good house," the house in which the dead were embalmed and swathed in pure white linen. This is described in the Book of the Dead (ch. 172) when it is said to the Osiris N, "Thou receivest a bandage of the finest linen from the hands of the attendant of Ra." The raiment put on Osiris by Neith was said to be woven by the two watchers in the tomb. In the preparation of Osiris for his burial, the ointment or unguents were compounded and applied by Neith. It was these that were to preserve the mummy from decay and

dissolution. These three may be compared with the three Marys in the Gospels, thus: Neith, the great mother = Mary Magdalene, the great mother; Isis = Mary; Nephthys = Martha. There was also a group of seven ministrants in attendance at the birth of Horus or rebirth of Osiris. These, in the astronomical mythology, were constellated in the female hippopotamus—our Great Bear—as those who ministered "of their substance" to the young "bull of the seven cows" (Rit., ch. 141-3), which were seven forms of the great mother, seven Fates or Hathors in the birthplace, from the time when this was in the year of the Great Bear, with the seven in attendance on the child. In the legend related by Luke, the whole of the seven women who ministered of their substance to Jesus (or the sacrificial victim), appear to have been grouped together with the dead body in the sepulchre. "Now they were Mary Magdalene and Joanna and Mary the mother of James and the other women with them" (Luke xxiv. 10). These are called "the women which had come with them out of Galilee." They are also termed "certain women of our company" (ch. xxiv. 22). The number is not specified; this being one of those sundries that were safest if left vague. Thus we find the foremost Great Mother at the tomb; the two divine sisters; the three women with Neith included, and as we suggest, the company of ministrants, who were the seven mothers, seven Hathors, seven Meri, or seven women in three different versions of the historic resurrection.

In the version given by Matthew there is but one divine visitant at the tomb, in addition to the two women here called the two Marys. As the Sabbath day began to dawn "came Mary Magdalene and the other Mary to see the sepulchre. And behold there was a great earthquake; for an angel of the Lord descended from heaven and came and rolled away the stone and sat upon it. His appearance was as lightning, and his raiment was as white as snow" (Matt. xxviii. 2, 3). The angel that rolls the stone away from the tomb in the Gospel for the buried Christ to rise corresponds to the god Shu in the Ritual, who is described as uplifting the heaven when the god Atum or Horus comes forth from the sarcophagus and passes through the gate of the rock to approach the land of spirits. It is said the gate of Tser is where Shu stands when he lifts up the heaven (Rit., 17, 56-7). The Tser was the rock of the horizon in which the dead body of Osiris was laid for its repose when it was buried in Annu. Shu is not only the uplifter of heaven or raiser of the gravestone, he is also the opener of the sepulchre as the bringer of breath to the newly awakened soul.

The Egyptian knew well enough that his body would remain where it was left when buried. For that it had been mummified. His difficulty was concerning his soul, and how to get this freed from its surroundings in the speediest fashion and the most enduring form. The Ritual speaks of the "shade," the "soul" and "spirit" as being in the tomb with the mummy-Osiris who rises from stage to stage according to the evolution of his spirit from the bonds of matter. Chief of these are the body-soul and spirit-Ka. The deceased, when in the tomb, is thus addressed, "Let the way be opened to thy Ka and to thy Soul, O glorified one; thou shalt not be imprisoned by

those who have the custody of souls and spirits and who shut up the shades of the dead" (Rit., ch. 92). Thus the body-soul and Ka made their appearance in the tomb previously to being blended in the manifesting soul, called the double of the dead which constituted the risen Horus, and which was the only one of the seven souls that bore the human lineaments (Rit., ch. 178). The god who rises again is described in the Egyptian litany of Ra (58) as "he who *raises his soul and conceals his body*." His name is that of Herba, he who raises the soul. The body being hidden as Osiris, the soul was raised as Horus. Hence, as it is said, the mummy of Osiris was not found in the sepulchre. In one sense the body vanished by transubstantiation into spirit. The night of the evening meal on which the body was eaten sacramentally is called "the night of hiding him who is supreme of attributes" (Rit., ch. 18). The body was eaten typically as a mode of converting matter into spirit; this was the motive of the eucharist from the beginning when the mother was the victim eaten. In one of the texts cited by Birch concerning the burial of the god Osiris at Abydos, it is said the sepulchral chamber was searched but *the body was not found. The* "*Shade, it was found*" (Proceedings Bib. Archy., Dec. 2, 1884, p. 45). The shade was a primitive type of the soul; it is the shadow of an earthly body projected as it were into Amenta, and was portrayed in some of the vignettes lying black upon the ground of that earth, like the shadow of the human body on this earth. In Marcion's account of the resurrection there is no body to be found in the tomb; only the phantom, or the shade, was visible there. So in the Johannine version (ch. xx. 17) the buried body of Jesus is missing; the *Shade* is present in the tomb; but this is of a texture that must not be touched. Like Amsu it neither represents the dead *corpus* nor the spirit perfected. It is quite possible that we get a glimpse of the "Ka" as that personage in the sepulchre described by Mark, who relates that when the women entered the tomb they "saw a young man sitting on the right side, arrayed in a white robe and they were amazed" (ch. xvi. 5). According to the gnosis, the Ka had here taken the place of the missing mummy which had risen, or as the Egyptians said, Osiris had made his transformation into Amsu-Horus. According to Luke, when the women came to the tomb with their spices and ointments they *"found not the body of the Lord Jesus*." But, "behold, two men stood by them in dazzling apparel," who said to them "why seek ye the Living (One) among the dead?" (Luke xxiv. 5). These, in the Johannine Gospel, are "two angels in white, sitting one at the head and one at the feet, where the body of Jesus had lain" (John xx. 12). Now, if the "young man" represented the Ka-image in the human form we may suppose the "two men" to have been the soul and spirit called the Ka and the soul of the glorified, that were portrayed in the Egyptian sepulchre and which are to be read of in the Ritual. One of the numerous Egypto-gnostic scriptures which at one time were extant has lately been discovered in the fragment of a gospel assigned to Peter. This from the orthodox point of view is considered to be "docetic"—which is another name for non-historical. From this we learn that in the

resurrection "the heavens opened and two men descended thence with great radiance" "and both the young men entered" the tomb. Two men entered and three figures issued forth. "They behold three men coming out of the tomb, and two of them were supporting a third, and a cross was following them; and the heads of the two men reached to the heaven, but the head of him who was being led along by them was higher than the heavens." And they heard a voice from heaven which said, "Hast thou preached to them that are asleep?" And a response of "Yea" was heard from the cross. This has no parallel in the canonical Gospels, but, as Egyptian, it is the scene of Atum (Ptah or Osiris) rising again in or with the two sons Hu and Sau. Also, in the pre-Osirian mythos, Hu and Sau, the two sons of Atum-Ra, support their father when he issues from the tomb and makes his exit from Amenta. These are two young men who are in the retinue of Ra, and who accompany their father in his resurrection daily (Rit., ch. 17).

To a spiritualist the doctrines of the fleshly faith are ghastly in their grossness. The foundation of the creed was laid in a physical resurrection of the body; and the flesh and blood of that body were to be eaten in the eucharistic rite as a physical mode of incorporating the divine. It is true the doctrine of transubstantiation was added to gild the dead body for eating. But the historical rendering of the matter necessitated the substitution of the physical for the spiritual interpretation. The founders only carried off the carnalized Horus, the Karast-mummy, for their Christ. They raised him from the grave corporeally; whereas the Egyptians left that type of Osiris in matter, that image of Horus on earth in the tomb. Horus did rise again, but not in matter. He spiritualized to become the superhuman or divine Horus. The Egyptians did not exhume the fleshly body, living nor dead, to eat it with the expectation of assimilating Horus to themselves or becoming Horus by assimilating the blood and body of his physical substance. This was what was done by the Christian Sarkolatræ. Hooker asks: "Doth any man doubt that even from the flesh of Christ (eaten sacramentally) our very bodies do receive that life which shall make them glorious at the latter day?" This was an inevitable result of making the Christ historical, and of continuing the carnalized Horus in a region beyond the tomb by means of a physical resurrection of the dead. The Christians having carried off the *Corpus Christi,* which the Egyptians transubstantiated in the sepulchre, have never since known what to do with it. But as the Christ rose again in the material body and ascended with it into heaven, leaving no mummy in the tomb, they can but nurse the delusive hope that a physical saviour may redeem the physical corpse, so that those who believe may be raised by him at the last day and follow him bodily into paradise. In this way the foundations of the faith were corporeally laid. Also in this way the pre-extant "types" of the Christ are supposed to have been realized: the fore-shadows substantialized, and Horus the Lord who had been the anointed Christ, the immortal Son of God in the Egyptian religion for at least ten thousand years, was at last converted into a Judean peasant as

the unique personage of the Gospels, and the veritable saviour of the world.

It is not alleged in the Gospel history that the victim was torn piecemeal as well as crucified. And yet the bread which represents his body in the eucharistic meal is religiously torn to pieces in commemoration of the event that does not occur in the Gospels; a performance that is suggestive of those poor Norway rats which lose their lives in trying to cross the waters where there was a passage once by land. Jesus is not torn in pieces, but Osiris was. When Sut did battle with Un-Nefer, the Good Being, he tore the body into fragments, and that is the sacrifice still commemorated in the Christian eucharist. Under one of his many titles in the Ritual Osiris is "the Lord of resurrections." But this does not merely denote the periodicity of the resurrection. There were several resurrections of the god in matter and in spirit. Osiris rose again to life in the returning waters of the Nile. He rose again in the renewal of vegetation represented by Horus the branch of endless years; and as the papyrus shoot. He rose again upon the third day, in the moon; or as the sun, the supreme soul of life in physical nature. These were followed in the eschatology by the god who rose again from Amenta as Horus in spirit; as the Bennu-Osiris, or as Ra the holy spirit. Jesus is likewise portrayed as the Lord of resurrections. He is said to have risen on the third day; also on the fourth day, after being three nights in the earth; also after forty days, when he ascended into heaven from the mount; and when he rose up from the dead with power to pass where doors were shut, and to impart the Holy Spirit (John xx. 19) to his followers, the same as Horus in the Ritual (ch. 1). The first act of Horus in his resurrection is to free his right arm from the bandage of the mummy. The next is to cast aside the seamless swathe in which the body had been wrapped for burial. Now, after so much of the mythos has been established in place of the "history," it will not be so very incredible if we suggest a mythical and recognizably Kamite origin for an episode in the Gospel according to Mark which has no record elsewhere. When Jesus is arrested in the garden or enclosure of Gethsemane preparatory to his death and resurrection it is said that: "A certain young man followed him having a linen cloth cast about him over his naked body; and they laid hold on him; but he left the linen cloth and fled naked" (Mark xiv. 51). Such a statement standing alone, purposeless and unexplained, is perfectly maniacal as history; clearly it is a fragment of something that is otherwise out of sight. The Greek word sindon represents the Egyptian shenti, a linen garment which is derived from shena, a name for the flax from which the fine linen of the mummy was made. The shenti is a linen tunic. The mummy-swathe was also made from shena, and this was the garment woven without a seam. Therefore we infer that the "young man" was a form of the manes risen with the bandages about him, and that when he "left the linen-cloth and fled naked" he had made his transformation into spirit like any other of the mummies.

So soon as the risen Lord had ascended into heaven from the summit of Mount Olivet, after the space of forty days, the disciples

are described as meeting in the "upper chamber" with Mary, the mother of Jesus, and his brethren who were gathered together for the purpose of prayer (Acts i. 13, 14). Now, "the upper chamber" was the cubiculum attached to the sepulchre, both in Rome and Egypt, for the meeting of the bereaved relatives and the solemnizing of the mourning for the dead. One of the inscriptions in the catacombs calls it "the upper chamber to celebrate the memory of the dead" ("Cubiculum superius ad confrequentandum memoriam quiescentium." De Rossi, *Roma Sotteranea,* 3, 474.) There were two funerary chambers in the Egyptian sepulchre; one was for the mummy and one for the Ka. Also the Ka-chamber was without a door, it being held that the risen spirit could pass through matter without a doorway. This is repeated in the Gospel according to John. When Jesus came into the room, "the doors being shut," and stood in the midst of the disciples, it was in the character of the Ka or double of the dead endowed with power to rise again, to pass through matter, and reappear to the living. The same dual figure is to be found in the pre-Christian catacombs with the subterranean sepulchre for the mummy or corpse beneath, and the chamber above which was known as the *cubiculum* or *cubiculum memoriæ.* It was the pre-Christian custom for the relatives and friends of the deceased to meet together in this upper chamber at the funeral feast, or eucharistic meal, for the purpose of celebrating the resurrection from the dead, and of making their offerings and oblations to the ancestral spirits in the mortuary sacrament.

The last scene in the personal "history" coincides with the ascent of Atum-Horus from Amenta, and the soul ascending into paradise, called the Aarru-fields. Jesus, in his final disappearance from the earth, ascends the typical mount, called Olivet, at the end of forty days. "And when he had said these things as they were looking, he was taken up; and a cloud received him out of their sight. And while they were looking steadfastly into heaven as he went, behold, two men stood by them in white apparel which also said, Ye men of Galilee, why stand ye looking into heaven?" (Acts i. 9-11). The ascent of Jesus from the mount into the clouds of heaven can be traced twice over, in the two different categories, mythical and eschatological. It was made "from the mount called Olivet." This, we repeat, was Mount Bakhu, the mount of the olive-tree of dawn. The ascent at the tree was made each day, and also yearly in the annual round, by the god in his resurrection from Amenta. Thus the sun-god in the mythos makes his ascent by the Mount of Olives, or the olive-tree of dawn, when "approaching to the land of spirits in heaven" (Rit., ch. 17). In this character Nefer-Tum the young sun-god is the Egyptian Jesus risen from the northern door of the tomb, or the northern gate of the Tuat. In the phase of eschatology it is the risen soul upon its upward journey to the circumpolar paradise "north of the olive-tree" where the eternal city was eventually attained. The olive (Bakhu) also figures in the eschatology as well as in the astronomical mythology. "He who dwelleth in the olive-tree" is a name of Horus in the burial-place; and in his resurrection the Osiris says, when coming forth from the

judgment-hall, "I pass on to a place that is north of the olive-tree." Or it might be the fig-tree at the meeting-place of Jesus with Nathanael. It was no earthly mount on which the typical teacher gave instruction to the four called fishermen or to the twelve as reapers of the harvest. It was the mountain of Amenta and the double earth that we have traced all through the Ritual called the mount of resurrection and of glory. This, in the mythos, was the mount of the green olive-tree of the Egyptian dawn and a figure of the ascent to heaven in the eschatology. Up this mount the risen manes attained the circle of the divine powers attached to Osiris (Rit., ch. 1 in the older MSS.). And up this mount the solar god, as Atum-Horus, makes his ascent to heaven, termed the land of spirits; that is, from the Mount of Olives, the track which is here followed by the canonical Jesus (Rit., ch. 17). Moreover, in his coming forth to day and making the ascent to heaven, Atum was attended by his two sons, Hu and Sau, who are said to accompany their father daily. The copy, in this instance, is so close to the original that it may be possible to identify the "two men in white apparel" who say to the disciples, "Ye men of Galilee, why stand ye gazing into heaven?" (Acts i. 10, 11). Those two men in white apparel correspond to Hu and Sau in the Ritual (ch. 17, 60-64) who accompany the sun-god in his resurrection from the place of burial in Amenta. In the vague phase, Jesus disappears into a cloud and passes out of sight. In the Ritual of the resurrection the departed spirit is received with greetings by the lords of eternity, who open their arms to embrace and bid him welcome to the table of his father at the festival that is to be eternal in the heavens.

THE RESURRECTION FROM AMENTA, OR COMING FORTH TO DAY.

In Annu shines the ray
Of resurrection on the judgment-day.

The dark Amenta quakes
As with diviner dawn Osiris wakes

And with his key[1] hath risen
To free the arm of Amsu from its prison.

Out of our mortal night
He suddenly flashed and fleshed his lance of light.

Jaw-broken lies the black
Grim Boar, mouth open, with its fangs turned back.

Egypt the living Word
Of the eternal truth once more is heard;

Nor shall her reign be o'er
While language lasts till time shall be no more.

[1] The Ankh-key of life.

THE SAYINGS OF JESUS.

Of late years certain Sayings of Jesus or Iη, as the name is abbreviated, written in Greek on the leaf of a papyrus-book, have been discovered in the rubbish-heaps of Oxyrhynchus. These were at once assumed to be the sayings of Jesus, an historic Jew. The present object is to prove that all such *Logia* were the sayings of him who is here set forth as the Egypto-gnostic Jesus, who had many types and names but no individual form of historic personality.

The Book of the Dead, or Ritual of the resurrection, chiefly represents the mysteries of Amenta in the Osirian phase of the religious drama. But there is an older stratum than that of the Osirian eschatology. The Sayer of the Kamite *Logia Kuriaka* is identifiable in at least three different Egyptian religions; in one as the Osirian Horus who predominates by name in the Ritual; in another as Iu, the Sa or son of Iusāas and Atum-Ra; and a third as Iu-em-hetep, the son of Ptah. Two of these titles of the typical Egyptian "sayer" are cited in the "Festal dirge" when it is said, "I have heard the words of Iu-em-hetep and Hartatef. It is said in their sayings," some of which sayings are then quoted. These two answer to the Horus and Jesus of the Egypto-gnostics, which are two names of the same original character that was Egyptian from the root. The so-called "*Christian* eschatology" may be said to have had its origin in the mysteries of Ptah at Memphis. So far as known, it was there the doctrine of immortality was first taught; there that the Son of God was figured in the act of issuing from the mortal mummy as a living spirit. It was likewise there the teacher of the religious mysteries was first impersonated as the sayer, Iu-em-hetep, who, as Iu the coming Su, was the son of Ptah.

Iu as a form of Tum, proclaims himself to be the Sayer in the Ritual (ch. 82). He says: *"I have come forth with the tongue of Ptah and the throat of Hathor that I may record the words of my father, Tum, with my mouth which draweth to itself the spouse of Seb.*" That is the mother on earth who was Isis in the Osirian mythos, and Hathor-Iusāas in the cult of Tum or Atum-Ra. The speaker here is Horus as Iu the coming Su, or son, who in Egyptian is *Iu-su,* or *Iusa,* the child of Iusāas, the consort of Atum-Ra. This sayer as Iu, the Su or son in one character, is Tum himself as father in the other. As Ra the father he is the author of the sayings; as Iu the son (Iusa) he is the utterer of the sayings "with his mouth" or in person on the earth as the heir of Seb. To the Egyptians "the words of Tum" were the teachings of an everlasting gospel of truth, law, justice and right, "not to be altered is that which Tum hath uttered" (Rit., ch. 78) by the mouth of the sayer, Iu-em-hetep, or by the pen of the writer, Taht-Aan. Thus we can identify Tum or Atum-Ra as the author of the sayings which are to be spoken on earth by God the Son. Tum was the earlier name of Atum-Ra, when the character was that of child-Horus, or the infant Tum, and the sayings together with the sayer were pre-Osirian. In other words the "sayer" is Iu-em-hetep, the prince of peace in the

cult of Annu, whom we trace back to the time of Ptah as the Egyptian Jesus. Hence this 82nd chapter is the one by which the manes is said to "assume the form of Ptah" in the course of becoming a pure and perfect spirit.

Upon this line of descent, distinguished from the Osirian, Ptah represented the grandfather of the gods; Atum the father, and Iu the Su, the ever-coming son of Atum at Annu. It was Ptah, the opener of the nether-earth, who made the resurrection of the manes possible that was acted in the mysteries of Amenta. And Iu the Su came to say what he had seen and had to tell as witness for the father (Rit., ch. 86), that is, as the "sayer" to whom the sayings were attributed. Hence the speaker tells us that he comes with "the tongue of Ptah" "and the throat of Hathor" to record the words of his father Tum with his own mouth, or as the sayer who was reborn at Annu as Iusu, or Iusa of Hathor-Iusāas, she who was great with Iusa, the son of Atum-Ra, and grandson of Ptah.

The "sayings" may be divided and differentiated in two categories corresponding to the two characters of the double-Horus, the child of twelve years, and Horus the adult of thirty years; Horus the afflicted one who suffered and died and was buried, and Horus who rose again as the demonstrator of eternal life in his resurrection from the dead. At first child-Horus was the word-made-flesh as Logos of the mother. This was Hathor-Iusāas in relation to Atum-Ra (Rit., ch. 82). Next he was the word-made-truth as sayer for the father and teacher of the greater mysteries. Thus there are two classes of the sayings—those of the childhood and those of the adultship; those that pertain to the earth of Seb and those that are uttered in Amenta the earth of eternity. It is said in the Ritual that the words of Taht are "written in the two earths," the earth of Seb or time, and the earth of eternity or Amenta (Renouf and Naville, ch. 183). So the sayings were uttered by Horus, Tum, Iu, or Jesus, in the double earth of time, and of eternity. It is also said of certain sayings in "Pistis Sophia" (or Books of the Saviour, 390, Mead), "Jesus spake these words unto his disciples in the midst of Amenta," whence they went forth three by three to the four points of heaven to preach the gospel of the kingdom. This likewise was in the earth of eternity, *versus the earth of time.* But, whether the god be represented as the heavenly father by Ptah at Memphis, by Atum-Ra at Annu, or by Osiris at Abydos, the infant was Horus or Heru the lord by name, who was the only lord as a little child. Iu, Iusu, Iusa, Tum, Aten, Sekari, Iu-em-hetep, are but titles of Horus the lord of the *Logia Kuriaka* who became the "Sayer" as the Egypto-gnostic Jesus, Iu-Su, the ever-coming Messianic son.

Now, amongst the gods of Egypt that were canonized as Christian saints the deity Tum has been converted into the Apostle Thomas. The Gospel according to Thomas is also known to have existed in several forms, some of which are yet extant in the Gospels of the Infancy, assumed to be the childhood of an historic Christ. Hippolytus cites one of these as a Gospel of the Nasseni. He says they hand down an explicit passage occurring in the Gospel inscribed "according to Thomas," expressing themselves thus: "He who seeks

me (the higher soul) will find me in children from seven years old; for there concealed I shall, in the fourteenth year (or æon), be made manifest" (Refut. v. 7). This passage contains the doctrine of the double-Horus, the Horus of the incarnation and Horus of the resurrection, or the child-Horus and Horus the adult. The duality of Horus as the word made flesh and the word made truth is also exemplified in the Gospel of Thomas by the boy whose every word at once became a deed (ch. 4).

In the introductory word to the "New Sayings of Jesus," found on the site of Oxyrhynchus by Messrs. Grenfell and Hunt, it is said: "These are the (wonderful) words which Jesus the living (Lord) spake to . . . and Thomas, and he said unto (them) everyone that hearkens to these words shall never taste of death" (p. 11). The wonderful words, the words of power in the Ritual, are the words of Atum-Ra the holy spirit. The speaker is Horus or Iu the living, he who rises from the grave and does not die a second time, or who is the resurrection and the life, that was represented as the first fruit or type of them that slept. He is one of those to whom Nut, the mother heaven, has given birth or rebirth (Rit., ch. 1), and this power he afterwards confers on his four brethren or children that they likewise may raise up the dead (Pyramid Texts, Teta, 270). It is in this character he says, *"I am the living soul"* (Rit., ch. 5). That is, as Horus the lord of the resurrection from the land of death. "I am he that cometh forth." "I open all the paths in heaven and on earth" (ch. 9). "That has been given to me which endureth amidst all overthrow" (ch. 10). Thus Horus is the demonstrator of a resurrection for the human soul in a mystery of Amenta. He says, "I am he who establishes you for eternity." "I am he who dieth not a second time" (ch. 42). "I am he whose orbits are of old; my soul is divine, it is the eternal Force" (ch. 85). "It is I who proceed from Tum"—the father of a soul that is immortal.

An original Egyptian source for the Gospels of the Infancy is recognizable in the Ritual. In his incarnation Horus, or Iu the Su, indicates that he "disrobes himself" to "reveal himself" when he "presents himself to the earth" (ch. 71). In his birth he says, "I am the babe" born as the connecting link betwixt earth and heaven, and as the one who does not die the second death (ch. 42). He issues from the disc or from the egg. He is pursued by the Herrut-reptile, but, as he says, his egg remains unpierced by the destroyer. He escapes from the slaughter of the innocents or the Hamemmat in Suten-Khen. On entering the earth-life Horus knows it to be in accordance with his lot that he should suffer death or come to an end and be no more (Rit., ch. 8). He also knows that he is a *living* soul. As such he has that within which surviveth all overthrow; even though he may be buried in the deep, dark grave, he will not be annihilated there. He will rise again (ch. 10 and ch. 30 A). But before quoting further what Horus says, we cite a few more of the Logoi which tell us what Horus is. And what Horus is in the Osirian religion the same was the Egyptian Jesus in the cult of Atum-Ra, and Iu-em-hetep still earlier in the mysteries of Memphis and the cult of Ptah.

Apart from the Osirian dynasty of deities, the two chief divine

personages in the Ritual are Atum-Ra and Atum-Horus, as Huhi the eternal father, and Iu the ever-coming Messianic son, who as the Su is Iusu, the Egyptian Jesus. Now Tum, or Atum-Ra the inspiring spirit, was the author of the sayings in the Ritual which he gave to Horus the Iu-su or coming son, as Sayer, for him to utter to men and manes in the two characters of the infant Horus and Horus the adult. Tum as Egyptian, is the earlier form of Atum's name; and in the Greek inscriptions Tum (or Atum) is called Tomos. We also find that the twin-totality of Tum is registered in the name of "Thomas called Didymus"; Thomas the twin being equivalent in name to the character of the twofold Tum. From this we infer that the apocryphal Gospel of the Infancy assigned to Thomas is, or was, based upon the Egyptian Gospel of *Tum*. This duality may also explain the relationship of Jesus to Thomas in the "sayings" or *Logoi,* recently recovered from the mounds of Oxyrhynchus, which are called "the sayings of Jesus," who is described as the Lord, and the living one.

Now Tum, in the Ritual, is pre-eminently "the lord." In one chapter (79) he is addressed as "the lord of heaven," "the lord of life," "the lord of all creatures," "the lord of all." Thus the Ritual contains "the sayings of the lord." The Hebrew formula "thus saith the lord" had been anticipated in the Ritual by the "so saith Tum" whose word is "not to be altered" (Ritual, ch. 78). As Egyptian, Tum is the one god called "the living." And the sayings are the words which Jesus "the living" is said to have spoken to Thomas, the son Iu here being given the foremost position of the two. The sayings of the lord, in the Ritual, then, are the sayings spoken by Tum the father to Iusa the son, who utters them to men on earth and to the manes in Amenta. It is as Atum-Horus that the son says, "I am the bright one in glory whom Tum himself brought into being, who hath made and glorified and honoured those who are to be with him," as his followers or his children (Rit., ch. 78). It is the same speaker who says, "I have come upon this earth and I take possession of it with my two feet. I am Tum, and I come from my own place." That is as Iusa the manifesting son. Thus the sayings of Horus Iu-em-hetep can be traced to Tum as Ra the inspiring spirit and to Horus as the sayer in the Ritual.

"Tum" in Egyptian was also a name for the mythical child as the inarticulate one, the little Tum, who survives in various countries. Tom Thumb and little Thumbkin of our nursery tales. We also consider that this was the Tum who passed into India as the "historic" Thomas and who is claimed by Christians to have been the Apostle of that name. The god Tum is there identifiable in half-a-dozen features assigned to the Apostle or Saint Thomas. For one thing he is the patron of builders and architects, and his symbol is the mason's square. He is reputed to have built a superb palace in heaven for the poor of earth. Tum survives by name as the Thoma of the Indian Christians on a peninsula of the Indus this side of the gulf: also in Cochin and beyond. The so-called Christians of India who are frequently supposed to have been the followers of an historic Thomas have their own tradition which is

both congruous and explicable. They say that "a certain holy man called Mar-Thome, a Syrian, first came to them with a number of beasts from Syria and Egypt" (Calmet, Thomas). That is with the hieroglyphic signs. Thome we take to be the Egyptian god, Tum. The Mar or Mer, as the surname of the holy man, is an Egyptian title for a superintendent. The "Mer-Tetu" was the superintendent of books, and also the royal mage in one person. Thus read "Mar-Thome" was one of the Egyptian Magi or Rekhi as the superintendent of a college or body of priests who went to India from Syria as missionaries and who promulgated the worship of Tum as God the Father, and Iusa as the son in the religion of Annu.

This dual character of Tum as the father and Iu the Su or son, equal to Jesus, will enable us to identify the child-Jesus in the Gospel of Thomas and that Gospel itself as a form of the Egyptian Gospel. This is one of the most ancient of the Gospels of the Infancy called Apocryphal, the origin and true significance of which are hitherto unknown. These have been denounced as idle tales, foolish traditions: pious frauds, disguised heresy, anti-evangelical representations and fables forged to supply an account of "Our Lord's History," in that infancy which the evangelists have perforce omitted. The representations, however, are anti-evangelical; hence they are supposed to favour Docetism: in other words, they are *non-historical.* As already demonstrated, the great god Tum was the father in one character, and Iu or Horus in the other; he is the divine son who is Iu-em-hetep the Egyptian Jesus. Tum is Tomas or Thomas in Greek, and the Gospel of Tomas in Greek is the Gospel of Tum as Egyptian. Also Tum the father and Iu the son will show why the history of the infancy should be related of a mythical Jesus in the Gospel of Tum or Thomas, and in relation to Thomas. Thus we can identify Tum as the author of the sayings which are to be spoken by Iu-em-hetep, in the person of God the Son. Tum was the earlier name of Atum-Ra, when the character was that of child-Horus, or the infant Tum, and the sayings together with the sayer were pre-Osirian. In other words, the "sayer" is Iu-em-hetep, the prince of peace in the cult of On, whom we trace back to the time of Ptah as the Egyptian Jesus. Hence this chapter is the one by which the manes is said to "assume the form of Ptah" in the course of being spiritualized. In one of the sayings ascribed to Jesus he says, "Come unto me, all ye that labour and are heavy-laden, and I will give you rest" (Matt. xi. 28). This had then become "one of the sayings." But the sayer himself had been personalized or typified in earlier ages as Iu-em-hetep at Memphis, and again at On, and later still at Alexandria. And Iu-em-hetep the bringer of peace by name was the giver of rest by nature as the Egyptian Jesus; he who settled the matter of immortality in his resurrection from the tomb. As we have already seen, a tap-root of the Jesus legend in the eschatological phase can be traced in the Egyptian Ritual to the time and to the cult of Ptah at Memphis (Rit., ch. 82). Ptah was the earliest form of an eternal father manifesting in the person of an ever-coming son, who, as the coming one, was Iu, or Iu-em-hetep, he who comes with peace. Hence we derive the name or title of the Egypto-gnostic Jesus from Iu-Su, or Iusa, the coming son. Indeed, the question asked by the messengers of John in the Gospel,

art thou he that should come, or must we look for another? is equivalent to asking "art thou Iu-em-hetep, he who comes with peace as manifestor for the father?"

It is also said of Jesus that he had compassion on the people "because they were as sheep without a shepherd." And this has been looked upon as one of the foundational pillars of the history, and proof positive that he was the original Good Shepherd. But Horus had long been extant as the good shepherd in the mythos, the eschatology, and the iconography of Egypt. Again, it is said of Jesus (Matt. vii. 29), that he taught the multitude as one having authority, and not as their scribes. So was it with Horus, who claims that authority to teach had been divinely delegated to him as the beloved son of God the Father. Hence the sayings, "I have come forth with the tongue of Ptah and the throat of Hathor that I may record the words of my father Tum with my mouth" (Rit., ch. 82). "I am arrayed and equipped with thy words of power, O Ra" (ch. 32). "I utter his words to the men of the present generation, and I repeat his words to him who is deprived of breath" as the manes in Amenta (ch. 38).

It was the work of Horus to exalt the father at all times and in every place. He is exalted as Un-Nefer, the good being who is the one alone that is good, perfect and unique. The same mission is assigned to the Gospel-Jesus. Hence the saying, "Why callest thou me good? None is good save one, even God alone . . . *the Father alone"* (Mark x. 18), who represents the same Good Being Un-Nefer as did Osiris. This duality of the Deity as father and son is also manifest in the saying, "Whosoever shall speak a word against the Son of Man it shall be forgiven him, but whosoever shall speak against the Holy Spirit it shall not be forgiven him" (Matt. xii. 32). That is said in exaltation of the father in heaven who was the holy spirit represented by the son on earth or in Amenta. The Ritual likewise proves that Seb, the god of earth and foster-father of Horus, when he was the child of the virgin mother only, is the prototype or original of Joseph. Horus says that as the heir of Seb, from whom he issued, he was suckled at the breast of Isis, the spouse of Seb, who gave him his theophanies (Rit., ch. 82). Horus on earth lies down to embrace the old man who keeps the light of earth, and who is Seb the earth-father (Rit., ch. 84). Horus is lord of the staircase or mount of rebirth in heaven. In his first advent as the heir of Seb Horus says, "I am come as a mummied one" (that is, in his embodiment when made flesh, the Hamemmat being the unmummied ones) (Rit., ch. 9). "I come before you and make my appearance as that god in the form of a man who liveth as a god"—otherwise stated, as Iusu the son of Atum-Ra (ch. 79). "I repeat the acclamations at my success on being declared the heir of Seb" (Seb was the father on earth (ch. 82), Osiris in Amenta, Ra in heaven). "I descend to the earth of Seb and put a stop to evil" as the bringer of peace, plenty, and good will on earth. "I shine forth from the egg which is in the unseen world" (ch. 22). "Lo, I bring this my word of power" from out the silence in which the gods originated. "I am arrayed and equipped with thy words of power, O Ra" (ch. 24, 32). "I utter his words to the living and to those who are deprived of breath. I am Horus, prince of eternity" (ch. 42). "I am yesterday, to-day, and to-morrow"

(ch. 64). "I am" (or, am I not) "the bull of the sacrificial herd. Are not the mortuary gifts upon me, and the supernal powers?" (ch. 105). "Witness of Eternity is my name, the persistent traveller on the highways of heaven. I am the everlasting one, I am Horus, who steppeth onwards through eternity." But Horus in the Ritual is chiefly the son of God the Father in heaven, and the subject-matter is mainly *post-resurrectional.*

After the life with Seb on earth, Horus is reborn in the earth of eternity for the heaven of eternity (78, 25). He is divinized with the flesh or substance of god (ch. 78). By means of Horus, his manifestor, Osiris is said to re-live. Horus is Osiris in his rebirth. Horus rises as a god and is visible to the gods (or divine spirits) (79) in his resurrection. Horus rises as the living soul of Ra in heaven (127). Horus strikes the wakers in their cells or coffins for the resurrection of the manes in Amenta (ch. 84). "I raise myself up, I renew myself, I grow young again" (ch. 43). "Not men or gods; or the glorified ones, or the damned, can inflict any injury on me" (ch. 42). "I do not die a second time in the nether-world" (ch. 44). "I am the victorious one" (ch. 47). "I am seized (in possession) of the two earths" (ch. 50). "There hath been assigned to me eternity without end. Lo, I am the heir of endless time and my attribute is eternity" (ch. 62). "I, even I, am he who knoweth the paths of heaven. Its breezes blow upon me. I advance whithersoever there lieth a wreck in the field of eternity, and I pilot myself towards the darkness and the sufferings of the deceased ones of Osiris" (ch. 78), as the deliverer or saviour of souls whose supreme concern and object is to be saved from the second death in Amenta by earning and attaining the life of the soul that is eternal. "It is I, even I, who am Horus in glory. I am the lord of light and I advance to the goal of heaven." Jesus says, "I go unto him that sent me" (John vii. 33). "I know whence I came and whither I go" (John viii. 14). "I go to prepare a place for you." "I am the way, the truth, and the life. No one cometh to the Father but through me" (John xiv. 6). "I go unto the Father" (xiv. 12). But there is nothing so striking in the Gospel as this image of Horus the saviour in the boat of souls who steers his own bark that tosses in distressful agitation over the water, whilst he carries rescue wheresoever there has been a wreck amongst the suffering and deceased ones of his father Osiris.

Horus was the sole one of the seven great spirits born of the mother who was chosen to become the only-begotten son of God the Father when he rose up from the dead. This is he who says in the Ritual, "I am the bright one in glory, *whom Atum-Ra hath called into being,* and my origin is from the apple of his eye. Verily before Isis was, I grew up and waxed old, and was honoured beyond those who were with me in glory" (Rit., ch. 78, Renouf). Those who were with him in glory were the seven great spirits, the Khuti or glorious ones. Amongst these, Horus became the divine heir of all things, the son of God who claims to have existed before Isis his mother, when speaking as manifestor for the holy spirit. This is the son and heir of God who is described in the Epistle to the Hebrews as the "appointed heir of all things, through whom also he made the worlds."

He was thus exalted above the angels or great spirits through "having become by so much better than the angels" and by inheriting a more excellent name than they. "For unto which of the angels said he at any time, thou art my son?" Horus exalts his father in every place; "associating himself with the two divine sisters, Isis and Nephthys," as his two mothers. It is Taht-Ani who speaks by him the favourable incantations which issue from his heart through his mouth. Horus overthrows the serpent Apap daily for Ra. Horus unites both Osiris and Ra in one triune personality, or trinity in unity.

The sayer personalized as son of God and utterer of the logia in the Ritual says: "I am the one proceeding from the one, the son from a father, the father from the son" (Sarcophagus of Seti I). Jesus is credited with having the magical power of being known or unknown, seen or unseen at will. When the Jews took up stones to cast at him he was suddenly invisible, even in their midst (John viii. 59). Again, whilst uttering the sayings to the multitude, he was hidden from them (John xii. 36). When risen bodily, he is the unknown one to Mary at the sepulchre. He is also the unknown one to the disciples on the way to Emmaus (Luke xxiv). This character, like all the rest, is according to copy supplied by the Ritual. "I am he," says Horus, "who cometh forth and proceedeth, and whose name is unknown to men" (ch. 42). The Osiris has a word of power by means of which he can conceal or manifest himself. He says: "I am in possession of that word of power which is the most potent one in my body here; and by means of it *I make myself either known or unknown*" (Renouf, ch. 110), which is equivalent to becoming visible or invisible at will.

"Before the feast of the Passover, Jesus, knowing that his hour was come that he should depart out of this world unto the Father, having loved his own which were in the world, he loved them unto the end" (John xiii. 1). The end is here indicated by the feast of the Passover and the last supper. In the parallel scene Horus says: "I have come to an end for the lord of heaven, I rest at the table of my father Osiris" (Rit., ch. 70). This immediately precedes his piercing the veil of the tabernacle and coming forth as the divine hawk of soul (Rit., 70-71, Renouf). Horus when addressing Ra the father on behalf of the four brethren, his followers, says, "Be they with thee so that they may be with me" (Rit., ch. 113). Jesus says of his followers, "Holy Father, keep them in thy name which thou hast given me that they may be one even as we are." "I will that where I am they also may be with me" (John xvii. 11, 12, 24). In the same passage of the Ritual Sut is referred to as invoking the powers of Nekhen. In the same passage of the Gospel it is "the son of perdition."

In this way the canonical Gospels can be shown to be a collection of sayings from the Egyptian mythos and eschatology. The original likeness is somewhat defeatured at times in the process, but sufficient remains in the Ritual for the purpose of comparison and reclamation. When Horus returns to his father with his work accomplished on earth and in Amenta he greets Osiris in a "discourse to his father." In forty addresses he enumerates what he has done for the support and assistance of Osiris in the earth of Seb. Each line commences with

the formula, "Hail, Osiris, I am thy son Horus. I have come!" Amongst other of the assistances he says, "I have supported thee. I have struck thine enemies dead. I have brought the companions of Sut to thee in chains. I have cultivated thy fields. I have watered thy grounds. I have strengthened thine existence upon the earth. I have given thee thy soul, thy strength, thy power. I have given thee thy victory. I have anointed thee with the offerings of holy oil." This last in sign-language is, I have given thee the glory (Renouf and Naville, Rit., ch. 173). This we parallel with the sixteenth chapter of John, in which the position and character of Jesus are the same with those of Horus, and in which Jesus addresses the father at the end of his career. "I have come to thee," says Horus to Osiris. "Now I come to thee," says Jesus to the Father. "Father, the hour is come; glorify thy son that the son may glorify thee." "I glorified thee on earth, having accomplished the work which thou hast given me to do. And now, O Father, glorify thou me with thine own self with the glory which I had with thee before the world was. I manifested thy name unto the men whom thou gavest me out of the world. I am no more in the world. But now I come to thee. I kept them in thy name, which thou hast given me. I guarded them, and not one of them perished, but the son of perdition" (xvii. 5-12). The glory of God the father was reflected by the sacred oil upon the face of Horus the anointed son, which was a sign of his divinity. This was "the glory as of the only-begotten from the father" who was Horus in spirit, Horus the adult, the anointed one with the father, and thus the representative type of a soul of life that is eternal and attainable by all as in the only-beloved son.

It is an utterance of the truth that is eternal to say that Horus as the son of God had previously been all the Gospel Jesus is made to say he is, or is to become. Horus and the father were one. Jesus says , "I and my Father are one." "He that seeth me, seeth him that sent me" (John xii. 45). Horus is the father seen in the son (Rit., 115). Jesus claims to be the son in whom the father is revealed. Horus was the light of the world, the light that is represented by the symbolical eye, the sign of salvation. Jesus is made to declare that he is the light of the world. Horus was the way, the truth, the life, by name and in person. Jesus is made to assert that he is the way, the truth, and the life. Horus was the plant, the shoot, the natzer. Jesus is made to say, "I am the true vine." The deceased says, "I spring up as a plant" (Rit., 83, 1). The deceased, in the character of Horus, or one with him by assimilation, also makes these claims for himself. Hence the sayings—the sayings which are repeated in the Gospels, more especially in the Gospel according to John = Aan. To parallel a few of the sayings in the Gospels with those of the Ritual: In the Gospel according to John, Jesus says of himself, "I am the bread of life" (vi. 35), "I am the light of the world" (viii. 12), "I am the door of the sheep" (x. 7), "I am the good shepherd" (x. 11), "I am the resurrection and the life" (xi. 25), "I am the way, the truth, and the life" (xiv. 6), "I am the true vine" (xv. 1). And Horus was the original in all seven characters. Horus was the bread of life, also the divine corn from which the bread of life was made (Rit., ch. 83). Horus was the good shepherd who carries the crook upon his shoulder.

Horus was the door of entrance into Amenta, which none but he could open. Horus was the resurrection and the life. He carries the two symbols of resurrection and of life eternal, the hare-headed sceptre, and the Ankh-key in his hands. Horus was the way. His name is written with the sign of the road (Heru). Horus was the true vine, as the branch of Osiris, who is himself the vine in person. Now the original of all these identifiable characters could occur but once, and that prototype was Horus, or Jesus in the cult of Atum-Ra. Horus says, "It is I who traverse the heaven. I go round the Sekhet-Aarru (the Elysian fields). Eternity has been assigned to me without end. Lo! I am the heir of endless time, and my attribute is eternity" (Ritual, ch. 62). Jesus says, "I am come down from heaven. For this is the will of the Father that every one who beholdeth the son and believeth in him should have eternal life, and I will raise him up at the last day." He, too, claims to be the lord of eternity. When Horus is "lifted up" to become glorified and is "Horus in his glory" (ch. 78), "master of his diadem," he says, "I raise myself up." Then he adds, "I stoop upon the Atit-bark that I may reach and raise to me those who are in their circles, and who bow down before me" as his worshippers (ch. 77). "And I," says Jesus, "if I be lifted up out of the earth (as Horus was lifted up from out the nether-world), will draw all men after me" (John xii. 32, 33). Horus says, "I open the Tuat that I may drive away the darkness." Jesus says, "I am come a light into the world." Horus says, "I am equipped with thy words of power, O Ra" (the father in heaven) (ch. 32), "and repeat them to those who are deprived of breath" (ch. 38). These were the words of the father in heaven. Jesus says, "The Father which sent me, he hath given me a commandment, what I should say and what I should speak. The things therefore which I speak, even as the Father hath said unto me, so I speak" (John xii. 49, 50). "The word which ye hear is not mine, but the Father's who sent me"(John xiv. 24). Horus repeated to his followers that which his father Osiris had said to him in the early time (Rit., 78). Jesus says, "As the Father taught me, I speak these things" (John viii. 28). "All things that I heard from my Father I have made known unto you" (John xv. 15). Horus comes on earth to report what he has known and heard and seen and handled with the father. "I have touched with my two hands the heart of Osiris." "That which I went to ascertain I have come to tell." "I know the mysterious paths and the gates of Aarru (or Paradise) from whence I come. Here am I, and I come that I may overthrow mine adversaries on earth, though my dead body be buried" (Renouf, ch. 86).

Horus eats the bread of Seb on earth, but he teaches the manes in Amenta to pray for the bread of heaven. Let him ask for food from the Lord, who is over all (ch. 78). In this we have the germ of the Lord's Prayer addressed to "our Father in heaven" for "our daily bread": Ra being the heavenly father of Horus and the supplier of food to souls; the daily giver of eternal life, that was represented by the typical seven loaves of plenty. There is a prayer in the Ritual (ch. 71) which opens with an address to the Lord of Heaven who "reveals himself, who derobes himself, and presents himself to the earth" in the person of Horus his son, the divine hawk or soul that

pierces through the veil of the tabernacle. It is here referred to for the refrain which occurs seven times over—*"May his will toward me be done by the Lord of the one face,"* that is, by the one and only God who is the father in heaven, he who "revealed himself, who disrobed himself, and presented himself to the earth" (Renouf, ch. 71) in the person of his beloved son.

Horus who comes from heaven says, "I am the food which perisheth not, in my name of the self-originating force" (Rit., ch. 85). Jesus says, "I am the bread of life. This is the bread which cometh down out of heaven that a man may eat thereof and not die. I am the living bread which came down out of heaven" (John vi. 48-51). Horus was not only the bread of life derived from heaven and the producer of bread in the character of Amsu the husbandman; he also gave his flesh for food and his blood for drink. This, however, was not in the cannibal form of human flesh and blood, but as the typical calf or the lamb. Jesus says, "The bread which I will give is my flesh." "Except ye eat the flesh of the Son of man and drink his blood ye have not life in yourselves," that is, in the human form, which is proclaimed to be the bread which came down out of heaven (John vi. 53, 58). Horus says, "I am the possessor of bread in Annu. I have bread in heaven with Ra" (ch. 53 A). "There are seven loaves in heaven at Annu with Ra" (ch. 53 B). Ra is the father in heaven. He is the provider of the bread of life that is given by the son, and by Jesus in the Gospel. Jesus says, "My Father giveth you the true bread out of heaven. For the bread of God is that which cometh down out of heaven, and giveth life unto the world," that is, in the person of Jesus or of Horus. "Jesus said unto them, I am the bread of life" (John vi. 32-35). Jesus, like Horus, is the giver of the water of life which likewise cometh from the Father (John iv. 10 and vii. 37). "Now on the last day, the great day of the feast, Jesus stood and cried, saying, If any man thirst, let him come unto me and drink. He that believeth on me, as the scripture hath said, out of his belly shall flow rivers of living water" (John vii. 37, 38). In passing, we may notice that the great feast corresponds to the Uaka festival by which the return of the water of life in the inundation was celebrated; and that Osiris was the lord of the water as well as of the wine. Moreover, the miracle of converting water into wine is very simply illustrated by the picture of Osiris as the vine and also as the water of renewal in which the vine springs out of the water of life that issues from beneath his throne. On the ground of natural fact, Osiris was the water of life to the land of Egypt in the inundation of the Nile. He was adored in the temple of Isis at Philæ as "Osiris of the mysteries, who springs from the returning waters." He was the water of life to the souls in Amenta; and in the eschatology Osiris is the water of life in Hetep, the paradise of peace, to spirits perfected. In the Ritual, Horus is the son of God through whom is given the water that cometh from the father, which is called the Ru of Osiris, the divine liquid that flows from him as the ichor of life. Horus speaks of quenching his thirst with the drops (the Ru) of his father Osiris. So Jesus draws and drinks and gives drink from the well of living water which is the father's; not the well of Jacob (John iv. 10, 15), but a well of water springing up unto eternal life.

Again and again, the status and character of Jesus as the Sayer in the Gospels are only to be determined by the mythical or mystical relationship. "Before Abraham was, I am," is one of the sayings ascribed to the supposed historical Christ. Abraham is of course referred to as the typical progenitor of the Jews. So in the Gospel of Thomas, or Tum, the child-Jesus says to his earth-father Joseph, "It is enough for thee to see me, not to touch me. For thou knowest not who I am. If thou knewest thou wouldst not grieve me. And although I am now with thee I was made before thee" (ch. 5). The son who existed before the father claims an immense antiquity, as a character entirely mythical, but if the statement were made a hundred times over in the märchen the meaning would be the same. It is a saying of the Divine Child who came into being earlier than God the Father as the offspring of the Virgin Mother who is Jesus the fatherless Child of Mary in the Gospels, and of Neith or Iusāas in the Ritual. Joseph also plays the part of Seb, the father, to Horus on earth. "Seb giveth me his theophanies," says Horus, but "more powerful am I than the lord of time (Seb), I am the author and the master of endless years" (Rit., ch. 82) as an image of the Eternal.

In the inscription of Hatshepsu, the child-Horus is called "the elder of his mother's husband." That is, he was older than Osiris, who became the father according to the later sociology (Obelisk of Karnak, l. 4). Such is the sole ground of origin upon which the father can be later than the son whether his name is Atum, Osiris or Abraham.

The sayings involve a sayer who became the typical teacher in person as Horus in the Osirian cult and Iu-em-hetep in the religion of Atum-Ra, or Iao of the Egypto-gnostics in the *Pistis Sophia.* These are mentioned in the texts as the divine enunciators of the "sayings." Each of them is a form of the sayer, word, logos, announcer, or revealer in person, precisely the same as the Jesus of the Gospels, whether Apocryphal, Egypto-gnostic or Canonical. The elder Horus was the virgin's child; he imaged the soul in matter, or, the body-soul in the life on earth. He was the teacher of the lesser mysteries in the mythology. He was solar; hence the leader of that glorious company of the twelve now stationed in the zodiac as rowers of the bark for millions of years. The primary twelve were the great gods of Egypt twenty thousand years ago as the twelve powers that rowed the solar bark for Ra around the circle of the zodiacal signs. They became the Æons of the gnostics, twelve in number. As preservers of the light, they were twelve teachers in mythology, twelve followers of Horus who are the twelve apostles or disciples of the Egypto-gnostic Christ; the seven and five being grouped together to constitute the twelve.

At his second coming when Horus of the resurrection rose again as a spirit in the image of the holy ghost—he became the teacher of the greater mysteries to the twelve who likewise had attained the status of spirits in the eschatology, and who were now the twelve to whom twelve thrones were promised in the heaven of eternity.

Horus the word in person was the sayer to whom the sayings were assigned. Hence the "sayings," attributed to Iu-em-hetep and Hartatef in Egypt: the one as child of the mother; the other as son

of the father who wore the Atef-crown of Atum-Ra. Now this mystical "word" of the mother, and the word-made-truth in Har-Mat-Kheru are both apparent in the opening chapter of the Gospel according to John. "In the beginning was the word," he says; as it had been in Iu-em-hetep, or child-Horus. "And the word became flesh," which it did in the virgin-blood of the immaculate Isis or of Hathor-Iusāas. The doctrine of the second Horus follows, but is inserted parenthetically. "And we beheld his glory; glory as of the only begotten from the father." But the Jesus of the genuine legend was not yet begotten by or from the father. He was begotten or christified in his baptism. Matthew has it that when Jesus was baptized he went up straightway from the water; and lo the heavens were opened unto him, and he saw the Spirit of God descending as a dove, and coming upon him; and lo a voice out of the heavens, saying, This is my beloved son (ch. iii. 16, 17). In the original transformation scene this occurred when the child of the mother made his change into the beloved son of God the father at the time of the baptism in the Osirian mystery of Tattu (Rit., ch. 17). It was in his resurrection from the dead, here represented by the rising from the water, and becoming bird-headed as a spirit, that Horus became the beloved son of the father (Rit., ch. 9). John then proceeds to describe the transformation of Jesus in *his* baptism when "the spirit descended as a dove out of heaven, and it abode upon him," which change had already taken place before the glory of the father could have been visible in the person of the son. Now, this word that was in the beginning had already manifested as the "sayer" of the sayings in the Ritual. This is he who says, "I have come forth with the tongue of Ptah and the throat of Hathor (Iusāas) *that I may record the words of my father Atum with my mouth."* That is, as the utterer of the "sayings" which were ascribed to the Egyptian Jesus as Iu-em-hetep, the son of Hathor-Iusāas and Atum-Ra. We have no need to go further back for the beginning of the Word, as utterer of the sayings. The canonical Gospels are based upon the "sayings" of Jesus; the Jesus that we claim to have been the son of Atum at On; genealogically, the grandson of Ptah at Memphis, and the author of the books of wisdom attributed to him as the Jesus of the Apocrypha, and Gospels of the Infancy.

Enough has been cited to show that the revelation ascribed to Jesus, the Christ of the canonical Gospels, had been previously published in the Ritual of the resurrection and uttered by Iu the Su of Atum-Ra (Iusa = Jesus or Tum = Thomas), who was and is and ever will be the Egyptian Jesus independently of any personal historical character.

The Egyptian Ritual contains the "sayings" or the words of wisdom that were attributed to Ra the inspiring holy spirit. As god the father this was Tum (or Thomas). The utterer of the "sayings" "with his mouth" was god the son, Iu (or Iu-em-hetep) the Su (son) who was Iu-Su, the ever-coming son in the religion of Annu, and *Iusu* when rendered through the Greek is Ιησοῦς or *Jesus.*

A large part of the Egyptian Book of the Dead consists of "sayings." The forty-second chapter contains at least fifty *sayings uttered by Horus in person respecting himself, his father and his work*

of salvation. These are the sayings of Horus, or of the Osiris by whom they are repeated in character. And as Horus the divine word in person is the Lord whose name of Heru signifies the Lord, these sayings of Horus are the *Logia Kuriaka;* assuredly the oldest in the world, which we have now traced to Iu-em-hetep, the Egypto-gnostic Jesus as the sayer for Atum-Ra. These might be called the sayings of Ra or Horus, of Tum or Thomas, of Iu or Iu-em-hetep, of Aan, Taht or Hermes. But above all other names or titles they were known as the words of Mati.

Also, the Gospel of the Egyptians, represented by the Ritual, was the Gospel according to Mati (or Matiu, with the U, inherent). And as Mati was inculcated by means of the sayings, the sayings in the Ritual are the sayings of Mati as the words of truth, justice, law, and rightfulness, and the revelation of the resurrection. In Dr. Birch's translation of "the funeral Ritual" he has given the word "Mati" as a title of Taht-Aan the divine scribe; and from this title the present writer deduced the names of Matthias and Matthew, as the true reckoner, the just reckoner, and keeper of the tablets for Maati in the hall of Maat. Taht-Aan might be designated Mati. But, whether we take the word Mati as a proper name or title of the scribe Taht (whether called Hermes, Aan or Mati), he was the recorder of the sayings or *Logia Kuriaka* in the Ritual. But even if we do not take the name of Mati to be a title of Tehuti, whence the names of Matthias and Matthew, the character remains. Taht was the scribe in the Maat or judgment-hall, also the recorder of the sayings that were given by the Father in Heaven to be uttered by Horus, and written down by the fingers of Taht. Now, according to the often-quoted testimony of Papias, recorded in his last "commentary" on the "sayings of the Lord," the basis of the canonical Gospels was laid in a collection of sayings that were attributed to "The Lord." He tells us that Matthew wrote the sayings in the Hebrew dialect, and every one interpreted them as best he was able. This was the current *hearsay* on the subject as reported by Papias, Bishop of Hierapolis. And here we might repeat, in passing, that the sayings of Horus the lord in the Ritual were collected and written down by Taht-Mati the scribe, and that Matthew, or Matthias, corresponds to Mati both in character and by name. We have no further use for the statement beyond noting that the extant Gospel of Matthew was evidently founded on a collection of those "wise sayings, dark sentences and parables" that constituted the wisdom of the Egypto-gnostic Jesus, one late version of which has been preserved in the Book of Ecclesiasticus, entitled "the wisdom of Jesus." The present writer has previously suggested that the "sayings" collected by Matthew, which Papias had heard of as the source of the Christian Gospels, were a form of the sayings of Mati collected from the papyri of the Ritual. The Catholic Christians were sorely troubled about the Egypto-gnostic Gospels in possession of the "heretics" when they came to hear of them. These are especially associated with the name of Valentinus, an Egyptian gnostic, who came with these Egypto-gnostic Gospels from Alexandria, and to whom *Pistis Sophia* and the "Gospel of Truth" have been attributed. The "Gospel of Truth," known to the Valentinian gnostics as Egyptian, is

the Gospel of Mati, or a collection of the sayings of Mati = Matthew. The Logia of Matthias was the authentic gospel of the Carpocratean gnostics. Clement of Alexandria quotes from the "Traditions of Matthias" two sayings which are not to be found in the canonical Matthew. This proves the existence of other sayings, oracles and divine words than the canonical in the time of Clement, which were assigned to Matthias = Mati. These sayings and traditions were acknowledged as genuine by the gnostic followers of Carpocrates, Valentinus and Basilides, *who never did acknowledge any historical founder,* and whose Christ was the Egypto-gnostic Jesus—he who was the utterer of the sayings and traditions first written down by the divine scribe Taht-Aan = John; or Taht-Mati = Matthew.

In writing his Gospel, Basilides appealed to a secret tradition which he had received *from Matthias;* and Hippolytus reports that this secret tradition was derived by Matthias during his private intercourse with the Saviour. But the gnostics never did acknowledge any historic saviour. Their Christ was Horus, or the non-historical Jesus, and therefore the private intercourse of Matthias with the Saviour was that of Mati with Horus the Christ of the Ritual which contains the history of that intercourse.

We are told that it was *after his Resurrection* that Christ revealed the true gnosis to Peter, John and James. (Clem. Alex. Eusebius, H. E. 2, 1). But it was only the spiritual Horus or Christ that could reveal the true gnosis, which is here admitted versus the historic personage. This revelation is post-resurrectional, the same as with the gnostic Jesus in the *Pistis Sophia* who expounds the mysteries to his twelve apostles on Mount Olivet after he has risen from the dead. The "Manifestation of Truth" is the title of the great work of Marcus the gnostic in the third century. The lost work of Celsus was the Word of Truth or Logos Alethea. In these instances the gospel is that of truth, the word of truth; the true gospel. And the gospel of Mati, we repeat, is equivalent to the gospel or the sayings according to Matthew which had been heard of by Papias as the nuclei of the canonical Gospels. Epiphanius, in speaking of the "Sabelian Heretics," says, "The whole of their errors and the main strength of their heterodoxy they derive from some apocryphal books, but principally from that which is called *the Gospel of the Egyptians* (which is a name some have given to it) *for in that many things are proposed in a hidden, mysterious manner as by our Saviour"* (Ad. Haeres, 26, 2), just as they are in the sayings of the Ritual, the sayings of Hartatef, Iu-em-hetep or the sayings of Jesus. In his tirade against gnosticism Augustine echoes the name of Mati (for truth) and shows its twofold nature in a peculiar way as *"The Truth and Truth."* He says of the gnostics: "They used to repeat *'Truth and Truth,'* for *thus* did they repeat her name to me, but she was nowhere amongst them; for they spoke false things, not only concerning thee who art the *Truth in Truth,* but even concerning the elements of this world of ours, thy creation; concerning which even the philosophers, who declared what is true, I ought to have slighted for love of thee, O my father, the supreme God, the beauty of all things beautiful. O truth! truth! how inwardly did the marrow of my soul sigh after thee even then, whilst they were perpetually dinning thy name into my ears, and

after various fashions *with the mere voice,* and with *many and huge books of theirs."* (*The Gnostics and their Remains,* King, p. 157.)

The Book of the Dead or Ritual of the resurrection virtually contains the Gospel of the Egyptians which was assumed to have been lost. This is the Gospel according to Mati or Matiu, the original, as we maintain, of that which Papias attributes to one "Matthew," and which was a collection of the sayings assigned to the Jesus whom the non-gnostic Christians always assumed to be historical. The Ritual preserves the sayings of the Egyptian Jesus who was Iu the Su, or Sa of Atum-Ra and Iusāas at On, and who was otherwise known as the Lord in different Egyptian religions. This was the sayer to whom the sayings are attributed in the "Festal Dirge" (*Records,* vol. IV, p. 115), and also in the Ritual and other Hermetic Scriptures. And now we have a form of the genuine Gospel of the Egyptians in the Ritual itself. This is the original *Evangelium Veritas*: The Gospel according to Mati = Matthew; to Aan = John; or Tum = Thomas. From this we learn, by means of the comparative process, that the literalizers of the legend and the carnalizers of the Egypto-gnostic Christ have but gathered up the empty husks of Pagan tradition, minus the kernel of the Gnosis; so that when we have taken away all which pertains to Horus, the Egypto-gnostic Jesus, all that remains to base a Judean history upon is nothing more than an accretion of blindly ignorant belief; and that of all the Gospels and collections of "Sayings" derived from the Ritual of the resurrection in the name of Mati or Matthew, Aan or John, Thomas or Tum, Hermes, Iu-em-hetep or Jesus, those that were canonized at last as Christian are the most exoteric, and therefore the farthest away from the underlying, hidden, buried, but imperishable truth.

APPENDIX

A comparative list of some pre-existing and pre-Christian data which were christianized in the Canonical Gospels and the Book of Revelation.

Egyptian.		*Christian*
The Mysteries	=	The miracles.
The Sem, or mythical representations	=	The parables.
The Ritual as the book of resurrection	=	The Book of Revelation.
The sayings of Iu or Iu-em-hetep	=	The Sayings of Jesus.
Huhi the father in heaven as the eternal, a title of Atum-Ra	=	Ihuh, the father in heaven as the eternal.
Ra, the holy spirit	=	God the Holy Ghost.
Ra the father of Iu the Su, or son of God, with the hawk or dove as the bird of the holy spirit	=	God, the Father of Jesus, with the dove as the bird of the Holy Spirit.
Iu or Horus, the manifesting son of God	=	Jesus the manifesting Son of God.
The trinity of Atum (or Osiris) the father, Horus (or Iu) the son, and Ra the holy spirit	=	The Trinity of the Father, Son and Holy Spirit.
Iu-Su or Iusa, the coming son of Iusāas, who was great with Iusa or Iusu	=	Jesus.
The ever-coming Messu or Child as Egyptian	=	The Hebrew Messianic Child.
Horus (or Heru), the Lord by name, as a child	=	Child-Jesus as the Lord by name (Gospels of the Infancy).
Isis, the virgin mother of Iu, her Su or son	=	Mary the virgin mother of Jesus.
The first Horus as Child of the Virgin, the second as son of Ra, the father	=	Jesus the Virgin's child, the Christ as son of the father.
The first Horus as the founder, the second as fulfiller for the father	=	Jesus as the founder, and the Christ as fulfiller for the father.
The two mothers of Child-Horus, Isis and Nephthys, who were two sisters	=	The two mothers of Child-Jesus, who were sisters.
Meri or Nut, the mother-heaven	=	Mary as Regina Cœli.
The outcast great mother with her seven sons	=	Mary Magdalene, with her seven devils.
Isis taken by Horus in adultery with Sut	=	The woman taken in adultery.
Apt, the crib or manger, by name as the birthplace and mother in one	=	The manger as cradle of the Child-Christ.
Seb, the earth-father, as consort to the virgin Isis	=	Joseph, the father on earth, as putative husband to the Virgin Mary.
Seb, the foster-father to Child-Horus	=	Joseph, as foster-father to the Child-Jesus.
Seb, Isis and Horus, the Kamite holy trinity	=	Joseph, Mary and Jesus, a Christian holy trinity.

Egyptian.		*Christian*
Seb, the builder of the house, the carpenter	=	Joseph, the carpenter.
Seb, the custodian of the mummied dead	=	Joseph of Arimathea, the keeper of the Corpus Christi.
Sut and Horus, the twin opponents	=	Satan and Jesus, the twin opponents.
Horus, the sower, and Sut, the destroyer, in the harvest-field	=	Jesus, the sower of the good seed, and Satan, the sower of tares.
Sut and Horus contending in the desert	=	Satan and Jesus contending in the wilderness.
Sut and Horus contending on the Ben-Ben or Pyramidion	=	Satan and Jesus contending on the pinnacle.
Horus carried off by Sut to the summit of Mount Hetep	=	Jesus spirited away by Satan into an exceeding high mountain.
Sut and Horus contending on the mount	=	Satan and Jesus contending on the mount.
Sut undoing the good that Horus does	=	Satan sowing tares by night.
S'men, for Khemen, a title of Taht	=	Simeon.
S'men, who held Child-Horus in his arms as the young solar god	=	Simeon, who took the Child-Jesus in his arms.
Anna or Annit (a title of Hathor), with Taht-S'men	=	Anna, the prophetess, with Simeon.
The Petar or Petra by name in Egyptian as Revealer to Horus	=	Peter, the revealer to the Christ.
The house of Annu	=	Bethany.
The group in the house at Annu	=	The group in the house at Bethany.
Horus in Annu	=	Jesus in Bethany.
Asar or Osiris	=	Lazarus.
The two sisters Mertæ	=	The two sisters Mary and Martha.
Osiris, whom Horus loved	=	Lazarus, whom Jesus loved.
Osiris perfumed for his burial	=	Jesus anointed, when the odour fills the house.
Osiris prays that he may be buried speedily	=	Jesus begs that his death may be effected quickly.
Osiris prepared for burial under the hair of Hathor-Meri	=	Jesus prepared for his burial beneath the hair of Mary.
Osiris, who slept in the tomb at Annu	=	Lazarus, who slept in the tomb at Bethany.
Osiris raised from the tomb by Horus in Annu	=	Lazarus raised from the tomb at Bethany.
The mummy Osiris bidden to come forth by Horus	=	The mummy Lazarus bidden to come forth by Jesus.
The Great One who does the work of washing	=	Jesus washing the feet of his disciples.
The star, as announcer for the Child-Horus	=	The Star in the East that indicated the birthplace of Jesus.
The seven Hathors (or cows) who minister to Horus	=	The seven women who minister to Jesus.
Anup, the Precursor of Horus	=	John, the forerunner of Jesus the Christ.
Anup, the Baptizer	=	John the Baptist.
Aan, the saluter of Horus	=	John, the saluter of the Christ.
Aan, a name of the divine scribe	=	John, the divine scribe.
Hermes, the scribe	=	Hermas, the scribe.
Mati, the registrar	=	Matthew, the clerk.
Taht, Shu, and black Sut	=	The three kings, or Magi.
Nut at the pool of the Persea, or sycamore-tree, as giver of divine drink.	=	The woman at the well as giver of the water.
Horus born in Annu, the place of bread	=	Jesus born in Bethlehem, the house of bread.
The vesture put on Horus by the Goddess Tait	=	The swaddling clothes put on the infant Jesus.

Egyptian.		*Christian*
Offerings made to the child by the worshippers in Annu	=	Offerings and worship of the Magi.
Child-Horus with the head of Ra	=	Child-Jesus with the solar glory round his head.
The Bull of Amenta in the place of birth	=	The ox in the birthplace of the Child.
The ass, Iu, in the birthplace	=	The ass in the birthplace (catacombs).
The lions of the horizon attending upon Horus	=	The lions attending the Child-Christ (pseudo-Matthew).
Child-Horus emerging from the Papyrus-reed	=	The Child-Jesus in the catacombs issuing from the Papyrus.
Horus, the ancient child	=	The little old Jesus in the catacombs.
Horus, the gracious child	=	Jesus, the child full of grace.
Horus, one of five brethren	=	Jesus, one of five brothers.
Horus, the brother of Sut the betrayer	=	Jesus, the brother of Judas the betrayer.
Amsta, the one brother of Horus in the human form	=	James, the human brother of Jesus.
The two sisters of Horus	=	The sisters of Jesus.
Horus the lad in the country and youth in town	=	Jesus as the child in the country and youth in town.
Horus baptized with water by Anup	=	Jesus baptized with water by John.
Horus in the tank of flame	=	Jesus the baptizer with fire.
Horus in his baptism becoming the beloved Son of God the Father	=	Jesus becoming the Son of God the Father in his baptism.
Horus the husbandman with the fan in his hand	=	Christ coming with the fan in his hand.
Horus the Good Shepherd, with the crook upon his shoulder	=	Jesus the Good Shepherd, with the lamb or kid upon his shoulder.
Horus with the four followers in the Mount	=	Jesus with the four disciples in the Mount.
Horus with the seven great spirits in the Mount	=	Jesus with the seven spirits in the Mount (Rev.).
Herrut the Apap-reptile, slayer of the younglings in the egg	=	Herod, the murderer of the innocents.
Isis commanded to take her child down into Egypt for safety	=	Mary warned to take her Child down into Egypt for safety.
Horus as the typical fish	=	Jesus as Ichthus the fish.
Horus as the fisher	=	Jesus as the fisher.
The four fishers with Horus as founders of the kingdom	=	The four fishers with Jesus as founders of the kingdom.
Sebek, the father of the fishers	=	Zebedee, the father of the fishers.
Two fisher-brethren, Kabhsenuf and Hapi	=	Two fisher-brethren, Simon and Andrew.
Two other fisher-brethren, Amsta and Tuamutef	=	Two other fisher-brethren, James and John.
The seven on board the bark with Horus	=	The seven fishers on board the bark with Jesus.
The wonderful net of the fishers	=	The miraculous draught of fishes in the net.
Horus as the lamb	=	Jesus as the lamb.
Horus as the lion	=	Jesus as a lion.
Horus (Iu) as the black child	=	Jesus as the little black bambino.
Horus as Ahi, the striker with the flabellum	=	Jesus wielding the scourge of cords as the striker.
Horus identified with the Tat or Cross	=	Jesus identified with the Cross.
The blind Horus, in two characters, as the God and Manes	=	The two blind men of the Gospels.
Horus of twelve years	=	Jesus of twelve years.
Horus made a man of thirty years in his baptism	=	Jesus, the man of thirty years in his baptism.

Egyptian.		*Christian*
Horus (Iu), the son of a beetle	=	Jesus, the good Scarabæus.
Horus (or Ra) as the great cat	=	Jesus as the cat.
Horus as the shrewmouse	=	The mouse of Jesus dedicated to "Our Lady."
Horus, the healer in the mountain	=	Jesus, the healer in the mountain.
Horus as Iusa, the exorcizer of evil spirits as the Word	=	Jesus, the caster out of demons with a word.
Horus, born as the shoot, branch, or plant from the Nun	=	Jesus born as the Natzer of Nazareth, so rendered in the course of localizing the legend.
Osiris as the vine-plant, Aarru	=	Jesus as the vine.
Horus, the bringer of the fish and the grapes in Egypt	=	Jesus as bringer of the fish and the grapes (catacombs).
Horus, the child standing on two crocodiles which adore him	=	The Christ-Child adored by dragons = crocodiles.
Horus, the child of a widow	=	The Child-Christ who lodges with a widow in Egypt.
Horus, the child of the widow in Sutenkhen	=	The Child-Christ with the widow in Sotenin (pseudo-Matthew).
The golden Horus	=	The corn-complexioned Jesus.
Horus full of wine	=	Jesus the wine-bibber.
Horus, who gives the water of life	=	Jesus as giver of the water of life.
Horus in the lentils and the grain	=	Jesus the bread of life.
Horus as Unbu in the bush of thorn	=	Jesus in the crown of thorn.
Horus the just and true	=	Jesus the faithful and true.
Horus-Mat-Kheru, the Word made truth at the second coming	=	Jesus the spirit of truth at the Second Advent.
The human Horus glorified in becoming a (Khu) spirit	=	The spirit not given until Jesus is glorified.
The world made through Horus	=	The world made through Jesus.
Horus the bridegroom with the bride in Sothis	=	Jesus the bridegroom with the bride.
Horus of both sexes	=	Jesus as the bearded Sophia; Charis, the female Christ.
Horus who exalteth his father in every sacred place	=	Jesus who exalteth his father in every place.
Horus as Remi the weeper	=	Jesus as the weeper.
Dumb Horus, or the silent Sekari	=	Jesus silent before his accusers.
Horus behaving badly to Isis	=	Jesus speaking brutally to his mother.
Horus the gladsome	=	Jesus the jocund.
Horus as prince of the divine powers	=	Jesus the prince.
Horus the uplifted serpent	=	Jesus uplifted as the serpent.
Horus as the Bennu	=	Jesus as the phœnix.
Horus who giveth light by means of his own body	=	Jesus the light of the world.
Horus the hider of himself as Har-Sheta	=	Jesus the concealer of himself.
Horus the word-made-flesh	=	Jesus the word-made-flesh.
Horus the word-made-truth	=	Jesus the doer of the word.
Horus in the bosom of Ra	=	Jesus in the bosom of the Father.
Horus the Krst	=	Jesus the Christ.
Horus the avenger	=	Jesus who brings the sword.
Iu-em-hetep who comes with peace	=	Jesus the bringer of peace.
Horus called the illegitimate child	=	Jesus called the Mamzer.
Horus the afflicted one	=	Jesus the afflicted one.
Horus the unique one	=	Jesus the unique one.
Horus the lord of resurrections from the house of death	=	Jesus the resurrection and the life.
Horus as the type of life eternal	=	Jesus the type of eternal life.
Iu (em-hetep) the child-teacher in the temple	=	The Child-Jesus as teacher in the Temple.

Egyptian.		*Christian*
Child-Horus as sower of the seed	=	Child-Jesus as sower of the seed.
Har-Khuti, lord of the harvest	=	Jesus, lord of the harvest.
Horus the founder	=	Jesus the founder.
Horus the fulfiller	=	Jesus the fulfiller.
Horus as master of the words of power	=	Jesus whose word was with power.
Horus Ma-kheru	=	Jesus, "the witness unto the truth."
Horus as the lily	=	Jesus typified by the lily.
Horus the link	=	Jesus the bond of union.
Horus who came to fulfil the law	=	Jesus who comes to fulfil the law.
Horus as bearer of the Ankh-symbol of life and the Un-sceptre of resurrection	=	Jesus as the resurrection and the life personified.
Horus (or Khunsu) the chaser of boastfulness	=	Jesus the humbler of the proud.
Horus of the Second Advent	=	The coming Christ.
Horus the hidden force	=	Jesus the concealed.
Horus as Kam-Ura, the overflower, and extender of the water illimitably	=	Jesus, giver of the water of life without limit.
Horus, who came by the water, the blood and the spirit	=	Jesus, who came by the water, the blood and the spirit.
Horus the opener as Unen	=	Jesus the opener with the keys.
Horus of the two horizons	=	Jesus of the two lands.
Horus as teacher of the living generation	=	Jesus as teacher on the earth.
Horus as teacher of the spirits in Amenta	=	Jesus as preacher to the spirits in prison.
Horus as teacher on the Atit-bark, with the seven glorious ones on board	=	Jesus the teacher on the boat, also with the seven fishers on board.
Horus uttering the words of Ra in the solar bark	=	Jesus uttering the parables on board the boat.
Horus walking the water	=	Jesus walking the water.
The blind mummy made to see by Horus	=	The blind man given sight by Jesus.
Horus and the Hamemmat or younglings of Shu	=	Jesus and the little ones.
The children of Horus	=	The children of Jesus.
Horus the raiser of the dead	=	Jesus the raiser of the dead.
Horus the raiser up of Asar	=	Jesus the raiser up of Lazarus.
Horus, who imparts the power of the resurrection to his children	=	Jesus who confers the same power on his followers.
Horus entering the mount at sunset to hold converse with his father	=	Jesus entering the mount at sunset to hold converse with his father.
Horus one with the father	=	Jesus one with his father.
Horus transfigured on the mount	=	Jesus transfigured on the mount.
Amsu-Horus in his resurrection as a Sahu-mummy	=	Jesus rising again corporeally or incorporated.
The blood of Isis	=	The issue of blood suffered by the woman.
The field manured with blood in Tattu	=	Aceldama.
The mummy-bandage that was woven without seam	=	The vesture of the Christ without a seam.
Seven souls of Ra the Holy Spirit	=	Seven gifts of the Holy Spirit.
Seven hawks of Ra the Holy Spirit	=	Seven doves of the Holy Spirit.
Seven loaves of Horus for feeding the multitude reposing in the green fields of Annu	=	Seven loaves of Jesus for feeding the multitude reclining on the grass.
Twelve followers of Har-Khuti	=	Twelve followers of Jesus, as the twelve disciples.

Egyptian.		*Christian*
Horus with the twelve in the field of divine harvest	=	Jesus with the twelve in the harvest-field.
The twelve who reap for Horus	=	The twelve who reap for Jesus.
Horus as the intercessor	=	Jesus as the paraclete.
Horus as the great judge	=	Jesus as the great judge.
The judgment of the righteous, who are the sheep of Horus, the good shepherd	=	Judgment of the righteous, who are the sheep of Jesus the Good Shepherd.
The judgment of the guilty, who are the goats of Sut	=	Judgment of the wicked, who are the goats of Satan.
Horus parting off the evil dead	=	Jesus parting off the accursed.
The condemned spirits entering the swine	=	The evil spirits entering the swine.
The glorious ones that wait on Horus	=	The angels that minister unto Jesus.
Horus ascending to heaven from Bakhu, the Mount of the olive tree	=	Jesus ascending to heaven from Mount Olivet.

The revelation of Horus, given by Ra, his father, to make known the mysteries of divine things to his followers	=	The revelation of Jesus Christ which God gave him to show unto his servants.
The revelation written down by Aan (Tehuti), the scribe of divine words	=	The Revelation written by John the divine.
The saluter Aani, who bears witness to the word of Ra and to the testimony of Horus	=	John, who bears witness to the Word of God and the testimony of Jesus Christ.
The secret of the Mysteries revealed by Taht-Aan	=	The secret of the Mysteries made known by John.
The books in Annu	=	The book of doom and the book of life in Patmos.
The books and their bringer	=	The book and its opener.
Seven dungeon-seals	=	The book with seven seals.
The great mother Apt, the pregnant water-cow	=	The woman sitting on the waters.
The crocodile as great mother	=	The dragon as great mother.
The great mother as Hathor, the abode	=	The woman that was the great city personalized.
The great or *enceinte* mother in her lunar character	=	The woman arrayed with the sun about to bring forth the child
Isis, who brought forth Horus in the marshes	=	The woman who brought forth in the wilderness.
Isis pursued by the great crocodile		The woman persecuted by the dragon.
Isis, hawk-winged		The woman with eagle's wings.
The bride as Hathor-Isis, with the calf or lamb upon the mount of glory		The bride as the lamb's wife upon the mount.
Atum-Huhi, the closer and the opener of Amenta		Ihuh, who carries the keys of death and Hades as closer and opener.
Atum-Ra, the holy spirit		The spirit.
Hathor-Iusāas the bride, with Horus the lamb (or earlier calf) upon the mount		The bride with the lamb upon the mount.
Anup and Aan, the two witnesses for Horus		The two Johns as witnesses for Jesus.
The seven Khuti or glorious ones		The seven spirits of God.
Horus, with the seven Khabsu stars, or gods of the lamp		Jesus in the midst of the seven golden lamp-stands.
Sebek-Horus the lamb on the mount		Jesus the lamb on the mount.
Horus the morning star		Jesus the morning star.

Egyptian.		*Christian*
Horus, who gives the morning star to his followers	=	Jesus, who gives the morning star to his followers.
The Har-Seshu, or servants of Horus	=	The servants of Jesus Christ.
The seven spirits of fire around the throne of Ra	=	The seven spirits of fire before the throne.
The fathers, or the ancient ones	=	The four-and-twenty elders.
The four corner-keepers	=	The four living creatures at the four corners.
The solar god of golden form	=	The form with feet like unto burnished brass, and countenance as of the sun.
Iu the son of man (or Atum)	=	Jesus the son of man.
Horus as the first-born from the dead	=	Jesus the Christ as first-born of those that slept.
Horus in the house of a thousand years	=	The Millennial reign of Jesus.
Sebek the solar dragon	=	The scarlet-coloured beast with seven heads.
Seven souls or powers of Ra	=	Seven heads of the solar dragon.
The eighth to the seven	=	The eighth to the seven.
Ten Tata-gods or powers	=	The ten horns or kings.
The war in heaven	=	The war in heaven.
Har-Tema as the avenger, the red god who orders the block of execution	=	The word of God, faithful and true, with raiment dipped in blood.
Har-Makhu	=	Michael the Archangel.
Sut the accuser	=	Satan the accuser.
Sut and Horus	=	Christ and the Anti-Christ.
The celestial Heptanomis	=	The seven mountains of earth or islands in the sea.
The seven children of the old earth-mother	=	The seven kings of the earth.
Horus at the head of the seven	=	Jesus at the head of the seven.
The last judgment	=	The last judgment.
The mount of glory	=	The throne set in heaven on the mount.
The mount as judgment-seat	=	The mount as throne of the Great Judge.
The lion-faced throne of steel	=	The great white throne.
The great judge seated on his throne	=	The Great Judge on the judgment-seat.
The god in lion form	=	The god who is the lion of the Tribe of Judah.
The god in the solar disc	=	The god with the sun-like countenance.
The god whose dazzling mouth sends forth breezes of flame	=	The god from whose mouth proceeded the two-edged sword.
Osiris-Tat, the sufferer in the Lower Egypt of Amenta	=	The Lord who was crucified in Egypt.
The Apap-reptile, the serpent of evil	=	Abaddon, Apollyon, or Satan, that old serpent.
Apap, the power of evil in the Abyss	=	Abaddon or Apollyon, the angel of the Abyss.
The binding of Apap in chains and casting the beast into the Abyss	=	The binding of the dragon, that old serpent, and casting him into the Pit.
Apap and Sut bound in chains and cast into the Abyss	=	The Devil and Satan bound in a great chain and cast into the Pit.
The Ankh-key of life and the Un-symbol of the resurrection	=	The keys of death and Hades in the hands of the opener.
The first resurrection and the second death in Amenta	=	The first resurrection and the second death.

Egyptian.		*Christian*
The Lake of Putrata where the lost souls fall headlong into everlasting night	=	The lake of the second death.
The beatified in their white garments of glory	=	The beatified spirits arrayed in white.
The name of Ra on the head of the deceased	=	The name of the Father written on the forehead.
The little column of white stone given as a talisman to the initiates	=	The white stone given to the initiated.
The mount of the double earth in Hetep	=	The mountain great and high.
The eternal city at the summit	=	The Holy City.
The water of life as lake or river	=	The river of the water of life.
The two divine sycamores over the water of life	=	The tree of life on either side of the water of life.
The water of life proceeding from the throne of Osiris.	=	The water of life proceeding from the throne of God.
The great lake in Hetep upon which the gods and glorified alight	=	The glassy sea on which the victors stand triumphant.
The great white lake of Sa	=	The sea of crystal.
The calf (later lamb) of Horus standing on the mount with Hathor the bride	=	The lamb standing on Mount Zion with the bride.
The lunar goddess Hathor bearing the solar orb	=	The woman arrayed with the sun, and the moon at her feet.
The glorified in Hetep stoled and girdled and crowned	=	The angels girt about the breasts with golden girdles.
The emerald dawn around the mount or throne of Ra	=	The rainbow like an emerald round the throne.
The Ba enclosure of Aarru, in twelve measures	=	The walled enclosure of the New Jerusalem, in twelve measures.
Heaven according to the measure of a man	=	Heaven according to the measure of a man.
The paradise of the pole-star	=	The Holy City lighted by one luminary that is neither the sun nor the moon = the pole-star.
The ark of Osiris-Ra	=	The Ark of the New Covenant in heaven.

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