

THE  
NATURAL  
GENESIS  
BY  
GERALD MASSEY

VOL. I.



# THE NATURAL GENESIS

First published London, Williams and Norgate, 1883.  
This electronic edition issued by Celephaïs Press,  
somewhere beyond the Tanarian Hills, and  
mani(n)fested in the waking world in  
Leeds, Yorkshire, England,  
2004.

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Release 1.01: January 2008.

Tidied up headers, added new cover, otherwise nothing changed.  
Could probably use further proof-reading but I need a better  
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THE  
NATURAL GENESIS:

OR SECOND PART OF A BOOK OF THE BEGINNINGS,  
CONTAINING AN ATTEMPT TO RECOVER AND RECONSTITUTE THE LOST ORIGINES  
OF THE MYTHS AND MYSTERIES, TYPES AND SYMBOLS, RELIGION AND LANGUAGE,  
WITH EGYPT FOR THE MOUTHPIECE AND AFRICA FOR THE BIRTHPLACE

BY  
GERALD MASSEY.



VOLUME I.

Leeds  
CELEPHAÏS PRESS.  
2008

*“In the customs and institutions of schools, academies, colleges, and similar bodies destined for the abode of learned men and the cultivation of learning, everything is found adverse to the progress of science. For the lectures and exercises there are so ordered, that to think or speculate on anything out of the common way can hardly occur in any man. And if one or two have the boldness to use any liberty of judgement, they must undertake the task all by themselves: they can have no advantage from the company of others. And if they can endure this also, they will find their industry and largeness of mind no slight hindrance to their fortune. For the studies of men in these places are confined and as it were imprisoned in the writings of certain authors, from whom if any man dissent he is straightaway arraigned as a turbulent person and an innovator.”—BACON.*

*They needs must find it hard to take Truth for authority who have so long mistaken Authority for truth.*

*The Shadows of the past, substantialized,  
Environ us; we are built about from birth  
With life-long shutting out of light from heaven.*

*“The few who had the courage to call the child by its right name, the few that knew something of it, who foolishly opened their hearts and revealed their vision to the many, were always burnt or crucified.”—GOETHE.*

*’Tis a truth, howe’er unheeded  
Work least wanted is most needed.*

*There is, however, an incredible tendency in human nature, however few may cultivate it at one time in the same direction, never to rest short of the attainable; and however minimized its value may appear in the process of attainment, we cannot rest until we have the truth.*

*Certain insects have developed the instinct to lay up food for their offspring which they never live to see.*

*In Africa the natives still dig round about the modern gum-trees to find the buried treasure that oozed from other trees which stood on the same spot in the forests of the far-off past.*

*“ὦ ἀμαθεῖς ἄνθρωποι, διδάξετε ἡμᾶς, τί ἐστὶν ὁ θεὸς ἐν τοῖς ἀποκεκλεισμένους?”*

*“Bind it about thy neck, write it upon the tablet of thy heart, ‘Everything of Christianity is of Egyptian origin,’”—REV. ROBERT TAYLOR, Oakham Gaol, 1829.*

*“It is easy to show that this fabulous relation borders on the verity of physical science”—PLUTARCH.*

*“As for wisdom, what she is and how she came up, I will tell you, and will not hide mysteries from you; but will seek her out from the beginning of her nativity, and bring the knowledge of her into light, and will not pass over the truth.”—Wisdom of Solomon, chap. vi. v. 22.*

*“Why does not some one teach me the constellations, and make me at home in the starry heavens, which are always overhead, and which I do not half know to this day?”—CARLYLE.*

*“The time is come when these mysteries shall be revealed.”—SOHAR.*

*“Now Joseph, the son of Rabbi Joshua, being sick, passed into the state of trance. His father inquired of him, ‘What seest thou?’ He replied, ‘The world turned upside down. The lofty are laid low, and the lowly are lifted up on high.’ When his father heard this, he said unto him, ‘Verily, thou hast seen the age of Salvation.’”—Pesachim, f. 50, 1.*

# DEDICATORY

At times I had to tread  
Where not a star was found  
To lead or light me, overhead;  
Nor footprint on the ground.

I toiled among the sands  
And stumbled with my feet;  
Or crawled and climbed with knees and hands  
Some future path to beat.

I had to feel the flow  
Of waters whelming me:  
No foothold to be touched below,  
No shore around to see.

Yet, in my darkest night,  
And farthest drift from land,  
There dawned within the guiding-light;  
I felt the unseen hand.

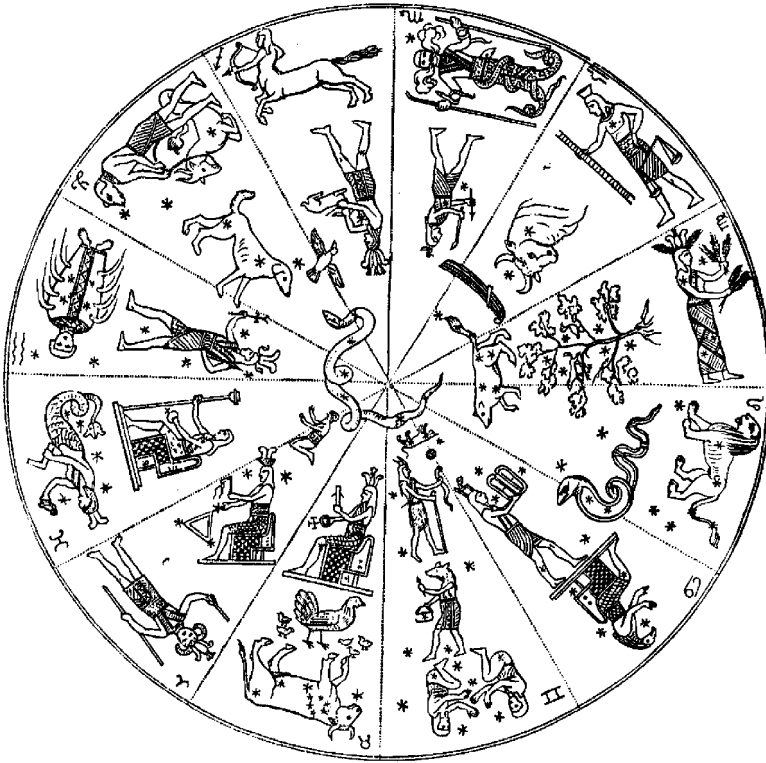
Year after year went by  
And watchers wondered when  
The diver, to their welcoming cry  
Of joy, would rise again.

And still rolled on Time's wave  
That whitened as it passed:  
The ground is getting toward the grave  
That I have reached at last.

Child after Child would say—  
“*Ah, when his work is done,*  
*Father will come with us and play—*”  
'Tis done. And playtime's gone.

A willing slave for years,  
I strove to set men free;  
Mine were the labours, hopes, and fears,  
Be theirs the victory.

GERALD MASSEY.



EGYPTIAN PLANISPHERE OF ZODIACAL AND NORTHERN SIGNS.  
[According to Kircher.]



## EXPLANATORY.

“THE NATURAL GENESIS” contains the second half of “A BOOK OF THE BEGINNINGS,” and completes the author’s contributions to the new order of thought that has been inaugurated in our own era by the writings of Darwin and Wallace, Spencer and Huxley, Morgan and McLennan, Tylor and Lubbock. It was written by an Evolutionist for Evolutionists, and is intended to trace the Natural Origins and teach the doctrine of development. The total work is based upon the new matter supplied by the ancient monuments, ranging from the revelations of the bone-caves and the records of the Stone Age to the latest discoveries of hieroglyphic inscriptions, the cuneiform tablets, and the still extant language of gesture-signs. The work is not only one of original research, it is emphatically aboriginal, and the battle for evolution has here been continued amongst the difficult defiles and mountain fastnesses of the enemy.

After reading the first two volumes, Mr. Alfred Russel Wallace expressed the fear lest there might not be a score of people in England who were prepared by their previous education to understand the book. Few of its reviewers could be included amongst that number; and some of them were as remote from the writer and his meaning as the apes from man, gibbering across the chasm of the missing link. But the author’s mode of treatment, which was deficient in the art of bridge-building, and the exigencies of publishing according to a plan that (so to speak) caused the Exodus to precede the Genesis, may have been unfortunate.

Much of the matter is pre-*eval*, so that the method could not be historical; nor could it be chronological, because of the links missing in series and sequence. The method is *typological*; and these two volumes of “*Typology*” are necessary to the proper understanding of the previous ones, which were written with the matter of these in mind. In the preceding part of the work the author took very

extended views of Egypt's enormous past and the age of her pre-monumental mythology. Some of the conclusions set forth therein were characterized by Dr. Samuel Birch as interesting and ingenious. But at that time these suggestions and conclusions were announced in direct opposition to the accepted authorities. Since then, however, the inscriptions discovered at Sakkarah have come to corroborate the present writer. They contain allusions to Sirius the Dog-star, which show that at least two Sothic cycles of 1,460 years each had been observed and registered previous to their time—even if they are not copies of indefinitely older documents—which carry the chronology back to some 9,000 or 10,000 years from the present day. Various myths, hitherto supposed to have been the growth of later centuries or of Asiatic origin, including the most important of all, that of Sut-Horus, were then extant and of immemorial antiquity. In this case it is but just to say that "A BOOK OF THE BEGINNINGS" happened to be the farthest advanced upon the right road.


The German Egyptologist, Herr Pietschmann, who reviewed the "BOOK OF THE BEGINNINGS," was startled at the many "*unheard-of suggestions*" which is contained, and thought the work was "*inspired by an unrestrained thirst for discovery*," but he adduced no evidence whatever to rebut the conclusions, and gave no hint of the author's being wrong in his derivation of facts from the monuments upon which those conclusions in a great measure depend. The writer has taken the precaution all through of getting his *fundamental facts* in Egyptology verified by one of the foremost of living authorities, Dr. Samuel Birch, to whom he returns his heartiest acknowledgments. He also sincerely thanks Captain R. F. Burton and Mr. George St. Clair, F.G.S., for their helpful hints and for the time and labour they have kindly given during the progress of this work. As a matter of course, the author will have blundered in manifold details. Discoveries are not to be made without mistakes, especially by those who do not cultivate the language of non-committal. But up to the present time I have not been shown nor do I perceive any reason for doubting the truth of my generalization that Africa and not Asia was the birthplace of articulate man, and therefore the primordial home of all things human; and that the race which first ranged out over the world, including the islands of the north and the lands of the southern seas, was directly Kamite; the Blacks of Britain (who left the flattened tibia, the negroid pelvis, the Australoid molars, and

gorilla-like skulls in our bone-caves) and the Blacks of Australia being two extreme wings extended from the same African centre. Professor Huxley recognizes in the native Egyptian the most refined form of the same anthropological type that survives at a far lower stage in the Australian black. My further contention is that both issued from Inner Africa as the human birthplace, and that Egypt itself is old enough to be the mouthpiece of the first articulate language, the oldest intelligible witness to the natural genesis of ideas, and the sole adequate interpreter of the primary types of thought.

Professor Huxley has asserted that Iberian (or African) blood remains in Britan even though "*all traces of language may have been obliterated.*" But all traces of a language can never be obliterated. We hear of a Pictish language disappearing along with a lost race and only leaving a word or two on the surface. That is impossible. The Cornish race and Cornish words live on after a particular dialect has ceased to be spoken. The structure of language changes, dialects dislimn and transform, but words do not pass away; the oldest are preserved in our dialects. Neither Kymraig, Gaelic, nor Irish Keltic is spoken in Dorsetshire, yet "*Rimbury*" remains with its place of urn-burial to prove that it was so named as the "*Roimh*," a burying-ground, the meaning of which is repeated in the Bury.

The present writer has been charged with being "sublimely unconscious that words have a history;" but he knew that certain words were also prehistoric, that they are older than languages, and that words, like myths, customs, laws, or beliefs, do not always begin where we may first meet with them. The prehistoric is everywhere the dominating difficulty with which we have to deal. It is said that you can do anything with words, but the illustrations chiefly relied on by the present writer were precisely those words and names which the current etymology could do nothing with, neither account for nor affiliate them. These proved to be Egyptian, and that pointed to an extension of their history, or of ours. Moreover, it was found that the Kamite typology offered a principle of naming which determines the primary nature and significance of words. This the writer applied to the type-names of places, waters, hills, and caves in Britain. The result is to show that the most ancient names and words are Kamite, not Aryan nor Semite. That is they are words still extant in Africa, which can be brought

out of that land together with the black race, but cannot be got into it backwards from Europe or Asia, America or Australia. For example, it was suggested that the name of *Deruthy*, the place of the bone-cave, and the junction of the two rivers Gave, was identical with the Egyptian *Teru*, for the river-branch. But the writer did not then know that the name was applied in Egypt at *Teruta*,

 , the land (*ta*) of the river-branch, which is the

name of an Egyptian town situated on the Nile *at the junction* of the Bahr-el-Yussuf.<sup>1</sup> Here the type is the Tree, whence the branch, and this is the *Teru* in Egyptian and numerous other African languages. Again, in the earliest known mention of the Cimbri, Philemon the poet says they called the Northern Sea, from their own country as far as Cape Rubeas, the *Morimarusa* or Dead Sea.<sup>2</sup> This has been compared with *Mor-marwth* in Welsh for the Sea of Death. But in Egyptian *Mori* is the sea, *Meru* means the dead, and *Sa* denotes the hinder part, the back, behind, *i.e.* the Kamite North. Thus read, *Mori-maru-sa* would signify the Dead Sea North. Such type-words—and I have adduced hundreds—are equal to archaic coins for comparative purposes, and these pre-historic words, which are not derived from language in Asia, bear the stamp and superscription of Egypt. Hence my claim that the recognized non-Aryan (or pre-Aryan) residuum constituted the African origines.

It has now been amply shown in these volumes that certain root-words run through all languages, and thus point back to a unity of origin which has to be sought for in the most primitive conditions.

The main thesis of my work includes the Kamite origin of the pre-Aryan matter extant in language and mythology found in the British Isles,—the origin of the Hebrew and Christian theology in the mythology of Egypt,—the unity of origin for all mythology, as demonstrated by a world-wide comparison of the great primary types, and the Kamite origin of that unity,—the common origin of the mythical Genetrix and her brood of seven elementary forces, found in Egypt, Akkad, India, Britain, and New Zealand, who became kronotypes in their secondary, and spirits or gods in their final psychotheistic phase,—the Egyptian genesis of the chief celestial signs, zodiacal and extra-zodiacal,—the origin of all mythology

<sup>1</sup> Champollion, *L'Égypte sous les Pharaons*, tom. i. pp. 297, 298.

<sup>2</sup> Pliny, *Hist. Nat.* iv. 16.

in the Kamite typology,—the origin of typology in gesture-signs,—and the origin of language in African onomatopœia.

At least sufficient evidence has been produced to prove that all previous discussions, speculations, and conclusions concerning the genesis of language, mythology, fetishism, theosophy, and religion are inadequate if only because the Kamite element has been hitherto omitted, and to show that the non-evolutionist could not possibly bottom any of the beginnings. One object aimed at in them and the previous volumes is to demonstrate that the true subject-matter of “Holy Writ” belongs to astronomical mythology; the history first written in the book above, that was sacred because celestial; and that this has been converted into human history in both the Old Testament and the New. The “Fall in Heaven” was an Egyptian mythos previous to its being turned into a Hebrew history of man in the garden of earth. The Exodus or “Coming out of Egypt,” first celebrated by the festival of Passover or the transit at the vernal equinox, occurred in the heavens before it was made historical in the migration of the Jews. The 600,000 men who came out of Egypt as Hebrew warriors in the Book of Exodus are 600,000 inhabitants of Israel in the heavens according to the Jewish *Kabalah*, and the same scenes, events, and personages that appear as mundane in the Pentateuch are celestial in the *Book of Enoch*.

It was my aim to be foundational and accomplish a work that should be done for the first and last time: to ascertain how the *oneness* in primitive thought bifurcated in duality and was differentiated in expression by visible and audible signs,—how natural gestures got stereotyped as ideographs and hieroglyphics,—why the letter A should win the foremost place in the alphabet,—why mankind should come to worship a supposed divine being alleged to divide all things into three, as a mode of representing its own triune nature. All through the object was to reach a root-representation of the subject-matter. Evolution teaches us that nothing short of the primary natural sources can be of final value, and that these have to be sought in the Totemic and pre-paternal stage of Sociology, the pre-religious phase of Mythology and the ante-alphabetic domain of Signs in language.

One clue to the writer’s mode of elucidations may be found in his treatment of mythology as the mirror of prehistoric sociology, and his beginning with the mound of the motherhood which

preceded a knowledge of the individual fatherhood. Also, such phrases as “*Serpent-worship*,” “*Tree-worship*,” “*Water-worship*,” and “*Phallic-worship*” have but little meaning from the present standpoint. Nowhere did the Cultus originate in religion, but in a system of typology, a primitive mode of expression, a means of representation. The natural need of making signs by gesture-language led to the gradual adoption of certain things that were used as typical figures, a medium for the exchange of meanings, the earliest current coinage ever stamped and issued from the mint of the mind. Such types were adopted for use, and became sacred in the course of time, the fetishtic or religious being their final phase. The present writer has sought for the natural genesis of the primitive mode of expression which created the types that were continued in the typology that is held to be fetishtic in Africa but religious in Europe. The oldest types, like the Serpent, Tree, or Water, were feminine at first, not because the female was then worshipped, but because the motherhood was known before paternity could be identified. The serpent sloughed periodically, so did the female. The tree was the producer of the fruit, as was the female. Water was the female fount or source. The ancestral spirit that preceded the individual ancestor, which was represented as creating or continuing by transformation of itself, might come to be typified by the serpent that sloughed and renewed, because a type once founded could be variously applied, but the serpent was a feminine typograph from the beginning, and *only the natural genesis of the type will enable us to interpret the later typology*. Much of my matter has been fetched from far, and may be pro-portionately long in obtaining recognition. Being so remote from ordinary acquaintanceship, it could not be made familiar at first sight by any amount of literary skill. The appeal has to be continually made to a lapsed and almost lost sense of the natural genesis of ideas, customs, and superstitions. Nothing short of the remotest beginnings could sufficiently instruct us concerning the origin of religious rites, dogmas, and doctrines, that still dominate the minds of men without being understood, and years of intense brooding had to be spent in *living back* to enter the conditions and apprehend the primary phases of the nascent mind of man, so as to trace the first laying hold of things by the earliest human thought of which the cave-dwellers of the human mind have left us any record; and the writer believes that no such sustained, or at least

prolonged and elaborate, endeavour has hitherto been made to interpret the mind of primitive and archaic man by means of the types—found to be extant from the first—which are herein followed from their natural genesis in phenomena to their final phase of application. To trace the natural genesis of mythology and typology is to write a history or present a panorama of man's mental evolution; and every type portrayed or traced in these pages proves the lowly status of the beginnings, and tends to establish the doctrine of mental evolution in accordance with the physical.

My work is written long and large, and the evidence is faithfully presented in every part for each conclusion drawn, so that the reader may test its truth. Indeed a certain absence of personal showmanship or explanation by the way in marshalling the long array of data may be set down to a dominant desire that the serried facts should speak for themselves and tell their own tale as far as was possible. A judgement of facts is now asked for, not belief in a theory; the judgement of those who have time and patience to study and the capacity to comprehend. Belief has no more to do with the reading of this book than theoretical speculation had to do with the writing of it. From the peculiar nature of the work it is almost inevitable that its critics will have to learn the rudiments of the subject from the volumes offered for review; and great patience may be needed to reach the root of the matter, or to perceive the author's drift through all the mass of details. Each section is complete in itself, but the serious student will find the whole of them correlative and cumulative. They are called sections to denote that they have not the continuity of narrative; but they are parts of a whole.

The claim now to be advanced on behalf of the work is that it sets forth a physical basis for the human beginnings in thought, language, and typology; shows the mode in which the primitive and archaic man attained expression in terms of external phenomena; demonstrates the natural genesis of signs and symbols, recovers the lost foothold of mythology in the phenomena of space and time, and traces the typology of the past into the mytholatry of the present; that it represents the ancient wisdom, the secrets of the mysteries, numerical, physiological, and astronomical, according to the mode in which the Gnosis was expressed; that mystical subjects previously dabbled in are for the first time sounded to the depth; that the foundations of the phallic cult are laid bare without the

grin of the satyr in Greece of the libidinous leer of the subject in its Italian phase, by a process as purely scientific as the origin was simply natural. The writer has not only shown that the current theology *is*, but also *how* it has been, falsely founded on a misinterpretation of mythology by unconsciously inheriting the leavings of primitive or archaic man and ignorantly mistaking these for divine revelations. The work culminates in tracing the transformation of astronomical mythology into the system of Equinoctial Christolatry called Christianity, and demonstrating the non-historic nature of the canonical gospels by means of the original myths in which the Messianic mystery, the Virign motherhood, the incarnation and birth, the miraculous life and character, the crucifixion and resurrection, of the Saviour Son who was the Word of all Ages, were altogether allegorical.

During a dozen years the writer has put his whole life into his labour, fully facing the fact that the most important parts of his work would be the least readable, and that the more thorough the reasearch, the more fundamental the interpretation, the more remote would be its recognition and the fewer its readers. But the work is warranted to wait, and the author does not doubt that its comparatively few friends at first will be continually increased from many generations of genuine men and women.



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# THE NATURAL GENESIS

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## SECTION I.

### NATURAL GENESIS OF THE KAMITE TYPOLOGY.

IN an epistle to the Egyptian Anebo, assigned to Porphyry, the learned Greek writer asked, "*What is the meaning of these mystic Narrations which say that a certain divinity is unfolded into Light from mire; that he is seated above a lotus, that he sails in a ship, and that he changes his form every hour according to the sign of the Zodiac? If these things are asserted symbolically, being symbols of the powers of this divinity, I request an interpretation of these symbols.*"

According to Proclus, in his Commentary on the Enneads of Plotinus, Jamblichus wrote his work on the Mysteries as a reply to the pertinent questioning of Porphyry.<sup>1</sup> But Jamblichus, like so many who have followed him, began with things where he first met with them, on the surface, in their latest phase. He represented the Egyptians as worshippers of the one God, uncreated, unique, omnipotent, and universal. He starts with this as *their* starting-point, and affirms that all the other gods of the Pantheon are nothing more than the various attributes and powers of the Supreme personified. In short, he makes Monotheism the foundation instead of the summit of the Egyptian religion. This view has been maintained by several Egyptologists.

Champollion-Figeac says, "*A few words will suffice to give a true and complete idea of the Egyptian religion. It was purely monotheistic, and manifested itself externally by a symbolic Polytheism.*"<sup>2</sup> According to De Rougé,<sup>3</sup> one idea pervades the total cult—that of a single primordial God. M. Maspero is likewise of opinion that all the forms

<sup>1</sup> Jamblichus, *De Mysteriis Ægyptiorum, cum notis Gale*, fol. 1670.

<sup>2</sup> Champollion-Figeac, *Égypte Ancienne*, p. 245.

<sup>3</sup> E. de Rougé, *Conférence sur la Religion des anciens Égyptiens*, p. 13.

and names of the innumerable gods were for the worshipper only so many terms and forms of the one God. M. Chabas declares that all the gods and goddesses are but different aspects or attributes of the one sole God who existed before everything.<sup>1</sup>

M. Pierret asserts that *the ignorant were held in abject fetichism by the despotism of the pirsts, but the initiated recognized one sole and hidden God.*<sup>2</sup>

Mariette, in reply to Jamblichus, has denied this interpretation point blank, and in toto. He says, "*Neither in these temples nor in those which were previously known to us does the 'one God' of Jamblichus appear. We find everywhere deities who are immortal and uncreated; but nowhere do we find the one and invisible God without name and without form, who presides from on high over the Egyptian Pantheon. No indication to that effect is given by the Temple of Denderah, the most hidden inscriptions of which have now been thoroughly examined.*"<sup>3</sup>

Dr. Samuel Birch, our great English Egyptologist, in conversation with the present writer, agreed with Mariette. Renouf asks "*Was there really, as is frequently asserted, an esoteric doctrine known to the scribes and priests alone, as distinct from popular belief?*" His answer is, "*No evidence has yet been produced in favour of this hypothesis.*"<sup>4</sup>

Nor was there a one God known to Jamblichus. He quotes two by name, as *Ichton* and Ἡμύφ.<sup>5</sup> Bunsen says no notice of the latter name appears elsewhere. But it is evidently intended for *In-em-hept*, the Greek Imothes, whose mother's name was *Jusdas*, she who was great with the Coming One; and his father is Atum. The one God in this case was the solar trinity of Heliopolis, the Hebrew *On*.

There never was a subject which demanded the evolutionary mode of manipulation more than this of the origin of Egyptian mythology and the expansion of religious ideas in the Valley of the Nile. Nothing but the application of the evolutionary method can rescue us from the traditions we have inherited as survivals of the primitive system of mythical interpretation. It takes the latter half of all one's lifetime to unlearn the falsehood that was instilled ino us during the earlier half. Genration after generation we learn, unlearn, and re-learn the same lying legendary lore. Henceforth our studies must being from the evolutionist standpoint in order that they may not have to be gone over again.

In vain the non-evolutionist, who is likewise a metaphysician, would deal with the problem of the religious origines. None but the evolutionist can go back far enough. None but the evolutionist

<sup>1</sup> Chabas, *Calendrier des Jours Fastes et Néfastes*, p. 107.

<sup>2</sup> *Le Panthéon Egyptien*, Introd. p. 7.

<sup>3</sup> *Monuments of Upper Egypt*, Eng. Trans. pp. 24, 25.

<sup>4</sup> *Hibbert Lectures*, p. 217.

<sup>5</sup> Cap. viii, 2.

can commence early enough. None but the evolutionist is entirely freed from the falsehood of the "Fall" and the hallowed beginning at the wrong end of things, called the "Creation." Only the evolutionist can present the facts in their natural sequence and the true order of their development. The non-evolutionist can begin at any time, and anywhere, except at the right place. But neither in Egypt nor out of it did mythology *commence* with the causative interpretation of phenomena assumed by the non-evolutionist. Reverence for an unseen power apprehended as mind and conscious cause was preceded by a recognition of powers and potencies in nature exterior and superior to men, which were estimated by the force of their physical manifestation; and the fear and dread of these were operative long ages before the existence of that reverence which can be called religious—that which Shakespeare designates the "*Angel of the World.*" *Primos in orbe deos fecit timor.*

An unfathomable fall awaits the non-evolutionist misinterpreters of mythology in their descent from the view of a primeval and divine revelation made to man in the beginning, to the actual facts of the origins of religion. A "*primitive intuition of God,*" and a God who "*had in the beginning revealed Himself as the same to the ancestors of the whole human race,*"<sup>1</sup> can have no existence for the evolutionist.

The "*primitive revelation,*" so-called, had but little in it answering to the notion of the supernatural. It was solely just what the early men could make out in the domain of the simplest matters-of-fact. Theirs is *the profundity of simplicity, not of subtlety.* Their depth, like that of the Egyptian soil, is the result of constant accumulation of silt between us and the solid rock. Moreover, an Egyptologist may know the monuments from first to last, and yet be unable to give any satisfactory account of the *rise and development of the Egyptian religion,* because its roots are hidden in an unknown past. All that is out of view and untested by the comparative process. Egypt comes into sight upon a summit of attainment. The non-evolutionist is still infected with the notion of a primeval monotheism and a lapse into polytheism and idolatry, whereas mythology arose out of typology, and religion was developed from the mythology, not the mythology from religion; but to begin with a conception of the one hidden God is to make religion precede mythology. A religion had been established in the time of the earliest monuments, but the mythology no more beings at that point than the Nile springs in Egypt. M. Pierret, for instance, is right as to the ideographic types being figures for use rather than fetishes for worship, but utterly wrong as to their origin in a manifold expression of monothestic thought.

<sup>1</sup> Max Müller, *Chips*, vol. i. pp. 366-368.

It is easy, of course, to take the later texts and then read the monuments backwards. It is easy to assume that all the divine types are modes of manifestation for the one God; but the idea of the one God belongs to religion; this was preceded by mythology, and these types were extant before either. We require to know what they signified in their pre-monumental phase, and what was their origin. We cannot tell who or which the gods are until we have ascertained what they represented or typified—in short, what was their natural genesis.

Egyptologists who talk of the one primordial God as the father of souls, never seem to recognize the fact that the individual fatherhood was comparatively late as a human institution, and that the father could not be recognized in heaven before he had been discovered on earth. There is no fatherhood in the first pleroma of gods, who are a family of seven, born of the genitrix of gods and men. Those of the seven that can be traced, such as Sut, Kebekh, Kak, Kafi (Shu), and Horus, had no father. Hence, *when we do get back to a one God on any local line of Egyptian mythology, it is the mother alone, and not the father, we find to be the first.* No matter which cult we question, the genitrix of the gods precedes the primordial God, whether as Taurt, the Mother of the Revolutions, who presides in the birthplace at the centre; or Neith, who came “*from herself*,” and who boasted significantly as Sais that her *peplum* had never been lifted by the male generator; or Mut, Ank, or Hathor. The mother is everywhere first and foremost, as she was in nature when the bringer-forth was observed and typified long before the human mind could enter into the realm of creative cause, or the fatherhood had been established. *Hence the female was created with the male in the image of the one God*, and there is no one God that is not a biune being, a twin form of the “double primitive essence,” like Ptah; in fact, a “*Male-Mother*,” which is the meaning of “Ka-Mutf,” a title of Khem; because the mother-mould of the producer was primordial.

When at least attained, the “one God” of Egypt is as much a result of evolution and survival of the fittest types, as in the case of any other species, ranging through the four series of elemental, stellar, lunar, and solar deities. The unity is final, not initial, and when the one has been aggregated from the many, which is the sole followable process of attaining unity, the last result is a dual deity who brings forth from and with the womb. Manifested “*existences are in his hand; unmanifested existences are in his womb (kat).*”<sup>1</sup> This is the language of various other texts that might be cited.

If there be a lone and only god, according to the language of certain inscriptions, a father of beginnings endowed with all the attributes of the sole god, it is Amen-Ra, the *Hidden Sun*. But his creation is comparatively late—the solar *régime* being last of all—he

<sup>1</sup> *Ritual*, ch. xxxii.

was later than Ptah, Atum, Horus, Seb, Shu, Osiris, and Sut, and his birth was as a *Time-Keeper*. In the inscription from the Temple of El-Karjeh it is said that he was "self-produced," and that in "making his body," and "giving birth to it," "*he has not come out of a womb—he has come out of cycles.*"<sup>1</sup>

Like Taht, the moon-god, and Seb, the star-god, he too was a birth of time. This is the "only one," as the sun-god, of whom the Osirian says, "*Let me cross and manage to see the Only One, the sun going round, as the giver of peace.*"<sup>2</sup>

The language of monotheism reaches its climax in the hymns and addresses to Amen-Ra, the one god, one in all his works and ways. Yet he was a god with a beginning, and his piety to his parents is on record. He paid an annual visit to the Valley of the Dead, and poured out a libation to his father and mother on the altar of propitiation. The one god is simply the culminating point of all the immeasurable past of polytheism.

The world of sense was not a world or symbol to the primitive or primeval man. He did not begin as a Platonist. He was not the realizer of abstractions, a personifier of ideas, a perceiver of the *Infinite*. In our gropings after the beginnings we shall find the roots of religious doctrines and dogmas with the common earth, or *dirt* even, still clinging to them, and showing the ground in which they grew.

Metaphysical explanations have been the curse of mythology from the time of the Platonists up to the present. All interpretation is finally futile that is not founded on the primary physical phenomena. Fortunately, this basis of the earliest thought is more or less extant in the types that have been left us to interpret as best we may; and on this concrete foundation we have to build. Nor is there any origin of religion worth discussing apart from these foundations of mythology which are verifiable in the phenomena of nature.

Instead of a monotheistic instinct, or a primeval revelation of the one god, mythology exhibits a series of types as the representatives of certain natural forces from which the earliest gods were evolved, and finally compounded into a one deity, who assumed their attributes as his manifestations, and thus became the supreme being and god over all. It will be demonstrated that Egyptian mythology began with the typifying of seven elements or seven elemental forces, such as fire and water, earth and air, born of the Typhonian genitrix, as the Abyss. These were the eight in Am-Smen, the place of preparation, who were *born of space of chaos before the formation of the world, or the establishment of order and time. Their types were continued in the secondary phase—that of time—as intelligencers to men.*

The primordial, or supreme deity in Egypt, then, was not a god one, or one god of the beginning, but the one who had been com-

<sup>1</sup> *Records of the Past*, vol. viii. p. 137.

<sup>2</sup> Ch. cxlviii.

pounded and elevated to the supremacy as solar type of the godhead and representative of a pleroma. Neither Ra, Atum, Amen, nor Ptah was one of the eight original gods. The process will be shown by which the latest deities were compounded or developed from characters previously extant, who were gods of the earliest time, as these were of the latest.

Ra, as a total god, comprises the seven spirits, or souls that preceded his creation, as the seven spirits of the Bear.<sup>1</sup> So the one god of the Avesta, Ahura-Mazda, is made up of the seven spirits, or Amashaspands, who preceded his supremacy. One title of the sun-god Ra is "Teb-Temt," and *temt* means totalled, from *tem*, the total, as in the English *team*. His total, as Teb-temt, consists of seventy-five characters. These seventy-five manifestations of Ra—which correspond to the seventy-five zones of suffering in the Hades, whence came the cries of those who were in greatest need of knowing a name to call upon—are repeated in number in the Ormazd-Yasht of the Avesta, where the divinity gives to Zarathustra his seventy-five names. The Parsees say the number should be seventy-two, correlating them probably with the seventy-two Decans, but the seventy-five correlate them with the original Egyptian unknown to them.<sup>2</sup>

The primordial god, as Ptah, was not divided into four couples as M. Pierret argues, but the four couples, or the eight great gods previously extant, were represented by Ptah; they were resolved into his attributes, or manifestations, when Ptah as a solar god had been created. Everywhere, inevitably, the non-evolutionist reverses the process of development.

Canon Rawlinson has lately re-affirmed the statement that there was an esoteric and exoteric system of teaching, by which the Egyptian priests, with whom the "*primary doctrine of the esoteric religion undoubtedly was the real essential unity of the divine nature, taught the people at large "a polytheism of a multitudinous, and in many respects, of a gross character."*"<sup>3</sup> This is the portrait of the Egyptian priest commonly presented by modern monotheists, who surreptitiously interpolate the ancient texts.

Here, however, the seventeenth chapter of the Ritual, which is designated the gospel or faith of the Egyptians, and is the kernel of their religious creed, contains a complete refutation and reversal.

It happens that in this chapter we have the text mixed up with the glosses, which were intended to be kept oral; the two corresponding to the written and oral law of the Hebrews. That, for once the exoteric and esoteric teaching appear together. A text or saying is announced, followed by the "*Petar ref su,*" = "let him (the esoterist) explain it;" and in many instances he does explain the text. The result is that *the announcement contains all the monotheistic matter, the*

<sup>1</sup> *Ritual*, ch. xvii.

<sup>2</sup> *Litany of Ra*. cf. Bleek, vol. iii. p. 23.

<sup>3</sup> *History of Egypt*.



*supposed esoteric doctrine, whereas the glosses which secreted the hidden oral wisdom relate to the materialistic beginnings, and tend to identify the abstract god once more with the origins in phenomena, the spiritual god being explained physically—mark, not in the exoteric but in the esoteric teaching.*

The theosophy is continually rendered in terms of physical phenomena. The deceased speaks in the person of various gods. He says, for example, “*I am Tum, the only being in the firmament.*” Now Tum is the “one god,” the father of souls. But the abstract idea is in the text, and the commentary, gloss, or esoteric teaching keeps the mind anchored fast to the natural genesis in physical phenomena. The god of the exoteric teaching is all through the actual *sun* of the esoteric.

The “*sun in his rising,*” the “*sun in his disk,*” the “*great god*” in the pool is the “*sun himself.*” The “father” is “the sun.” The one who “*orders his name to rule the gods*” as Horus, the “son of Osiris,” is explained to be “*the sun himself.*”

*These explanations, which usually remained unwritten, show that the cause of concealment in later times was the simple physical nature of the beginnings out of which the more abstract ideas had been gradually evolved.*

There is undoubtedly a dislike in the later stage of ideas to having them expressed in those terms of phenomena which serve to recall the physical origins, and a great desire to keep their primitive nature clothed and out of sight, requiring all the unshrinking honesty of modern science—“whose soul is explanation”—to counteract such diffidence. Yet it was necessary for the learned to retain a knowledge of the beginnings. This it was that led to the *hidden* wisdom, the Gnosis, the Kabbalah, the inner mysteries. *The knowledge was concealed because of its primitiveness, and not on account of its profundity.*

According to the statement of the Bishop of Cæserea, the learned Egyptian Chaeremon acknowledged no *intellectual* principles in the earliest mythology of Egypt. This shows that he knew the matter to the root, and the nature of the eight Elementaries whose origin was entirely physical.

It is certain, then, that Egyptian polytheism was not monotheism intentionally disguised with various masks for one face, and equally sure that the image of the one god and supreme being was evolved from many preceding gods, and that the process of this evolution can be followed and fixed.

Cicero asks, “*Do you not see how from the productions of nature and the useful inventions of men have arisen fictitious and imaginary deities, which have been the foundation of false opinions, pernicious errors, and miserable superstitions?*”<sup>1</sup>

And he affirms rightly that the sacred and august Eleusina, into

<sup>1</sup> [*De nat. deo.*] Book ii. 28.

whose mysteries the most distant nations were initiated, and the solemnities in Samothrace and in Lemnos, secretly resorted to by night, if they were properly explained and reduced to reasonable principles, would rather explicate the *nature of things* than discover the knowledge of the gods.<sup>1</sup>

A few hints may be found in Plutarch's ever precious fragment "*Of Isis and Osiris*"; also in the "Hieroglyphics" of Hor-Apollo, which have been considerably undervalued by certain Egyptologists. But the mysteries remained unpublished. The Greeks could not master the system of Egyptian mythology, and the hieroglyphics were to them the dead letter of a dead language.

What Herodotus knew of the mysteries he kept religiously concealed. What Plato had learned made him jealous of the allegories to which he did not possess the clue; but he would have banished the poems of Homer from his republic, because the young would be unable to distinguish between what was allegorical and what was actual; exactly on the same ground that many sound thinkers to-day would banish the Bible from our schools for children.

Outside of their own mysteries the Greeks stood altogether outside of the subject. They, as their writers allege, had inherited their mythology, and the names of the divinities, without knowing their origin or meaning. They supplied their own free versions to stories of which they never possessed the key. Whenever they met with anything they did not understand, they turned it the more effectively to their own account. All that came to hand was matter for metaphysics, poetry, statue, and picture. They sought to delight and charm the world with these old elements of instruction, and with happy audacity supplied the place of the lost nature of mystic meaning with the abounding grace and beauty of their art. Nothing, however, could be more fatal than to try to read the thoughts of the remoter past through their eyes, or to accept the embellishments of these beautifiers for interpretations of the ancient typology; and the reproduction of the primitive myths from the Aryan stage of language in Greece is on a par with the modern manufacture of ancient Masters carried on in Rome.

In his Commentary on Plato's Politics, Proclus, speaking of the symbolism of the ancients, and their sacerdotal system, says truly that from this mythology Plato himself derived or established many of his peculiar dogmas.<sup>2</sup>

The utterly misleading way in which Egyptian physics were converted by Plato and his followers into Greek metaphysics, makes Platonism only another name for imposture. Time, says Plato finely, is the moving image of eternity. But the foundation of the image is planetary, or stellar motion, and on this basis of visible things he sought to establish all that was invisible, and build up the human

<sup>1</sup> *On the Nature of the Gods*, book i. c. 42.

<sup>2</sup> Taylor, p. 372.

soul backwards, according to the celestial geometry of the Egyptians.<sup>1</sup> Philo complains that the Greeks had brought a mist upon learning which made it impossible to discover the truth. The same charge may be substantialised on other grounds against his own countrymen. In India the myths have been vapourised. Their poets are at play with the shadows of ancient things, and the mere fringe of phenomena. It is not that the mythical characters in the Vedas have not yet been evolved into a definite form. It is not the indefiniteness of beginning that we find there, but of dissolution. The definite representation was earlier, and in the Vedas the shapes are in process of dislimning and being evaporated into doctrinal abstractions; the concrete facts of early earth are passing off into the fading phantoms of cloudland.

The decadence of mythology is to be found in the Greek poetising, Hebrew euhemerising, and Vedic vagueness. What the myths have to tell us depends on their having preserved the earliest shape; they have reached their decay when made to speak falsely through the interfusion of later thought. They preceded our civilisation, are not a birth of it, nor a descent from it; and their value is in proportion to the marks of their origin which have not yet been worn off them.

It is with mythology as with language. In vain we look for the lost likeness of language simply in the structure of a thousand languages. The genius of languages has been at work for countless years to diversify and divaricate in structure. We must seek the primitive unity in the original matter of human thought, and in the earliest modes of expression; and the further we go back the nearer we shall find ourselves approaching to the origin in unity, for the bole of the tree is extant as well as the branches above and the roots below.

It is solely in the symbolic stage of expression that we can expect to recover the lost unity. This is pre-severed in the gesture-signs, ideographic types, the origin of numbers and the myths, the imagery scattered over the world that still remains unread by us; and in the religious rites and ceremonies, popular customs, and other practical forms of typology which have been wandering dispersedly about the earth. Any single shape of registered tradition is no absolute guarantee for fidelity to the lost original. It is, as it were, only an individual memory. We have to appeal to the memory of the whole human race, by gathering up the scattered fragments and various versions of the general tradition. Many incoherent witnesses may testify to one truth when we are in possession of the clues. Their disconnected evidence is all the more express when they are too unconscious to connive.

We shall find the human race has kept its own buried records of the pre-historic pre-literary ages almost as faithfully as the earth its

<sup>1</sup> See especially the "Timæus" with Proclus' *Commentary*.

geological register. So far from the process having corrupted or dissipated the ideas entrusted to its keeping (as Gibbon alleges), these have been preserved because they were branded and bitten into the memory more permanently than they could have been stamped in metal or engraved in stone.

The most perfect, that is the most primitive, forms of the myths and symbols out of Africa are those which for thousands of years have been kept by living memory alone. Having to trust to the memory in the absence of written records the Oral method of communication was held all the more sacred, as we find it in the ancient priesthoods, whose ritual and gnosis depended on the *living memory* for their truth, purity, and sanctity. It was the mode of communication from "mouth to ear," continued in all the mysteries, including Masonry,—that Monotheism in Polytheism!

In Sanskrit, the tradition which has been borne in mind from the beginning, delivered by mouth and learned by ear, to live in memory alone, is "*Smriti.*" *S'ruti*, a form of the same word, signifies hearing. *Sem*, in Egyptian, also denotes hearing; *rut* means repeated; and on this hearing of the oral wisdom has been based a theory of the Vedas having been communicated by *audible revelation!* But the revelation was simply made from mouth to ear.

So ancient was this mode of making sure of the treasures of knowledge, so deeply were these engrafted in the mind, so painfully scored in the flesh by the marks and symbols of tattoo, as if one should bury his jewels in his own body for a safe; so permanently was the record inscribed that it still lives and underlies all literature or artificial registers in the world. It reaches down to the origins of human thought, however far from these we may be who dwell on the surface today, where we keep our own written records of the past. This matter, preserved by the universal memory, belongs to the symbolic stage of expression, and can only be understood by reverting to the symbol. The symbol is the true Tower of Babel and point of dispersion in language. *The symbolic extends beyond the written or the spoke language of any people now extant.*

With the Chinese, for example, their symbols can be read in various parts of the empire by words and sounds so entirely different that the speakers who interpret the typology cannot understand each other when they talk.

The symbols underlie two other languages, and at that dept the scattered readers meet once more.

So it is with the typology of tattoo. The African Oworos and the Bases do not speak one language, but they have the same tattoo-mark, and tha tis the line of a connection earlier than their language as spoken at the present time.<sup>1</sup>

The Khoi-Khoi, or Hottentots, form one branch of a wide-spread

<sup>1</sup> Koelle, *Introd.* p. 6.

race which has been divided into ever so many tribes. These differ totally in languages, but they preserve a primæval relationship in the use of certain peculiar sounds, of which the clicks constitute the essential part.<sup>1</sup>

Among the Tembus, Pondos, Zulu, Ashantis, Fantis, and various other African tribes there are many *people of the same family title*. These are unable to trace any relationship with each other, but wherever they are they find themselves in possession of ceremonial customs which are quite peculiar to those who bear that name. Thus the particular customs observed at the birth of a child are exactly the same in different parts of the country among those who have the *same family title*, although they have never heard of each other's existence, whilst their neighbours of the *same clan*, but of *different family names*, have altogether different customs.<sup>2</sup> Here the name and the typical custom lead down to that unity of origin which is lost sight of on the surface. This equally applies to such typical customs and names on a far larger scale than that of the Kaffir tribes. Also it shows how the name, the mark, and the custom have persisted together from time immemorial.

So is it on the American continent. Not the remotest affinity can be detected by grammarians between the languages of the Pawnees and the neighbouring Mandans,<sup>3</sup> but when it comes to a type like that of the four quarters and the cross, together with the customs and superstitions associated with the type, then the earlier connection becomes apparent and the possession is found to be in common.

James describes the Kiawa-Kaskaia Indians as nations united "under the influence of the Bear-tooth," yet they were totally ignorant of each other's spoken language, and when two individuals of different nations wished to converse *they did so freely by the language of gesture-signs*.<sup>4</sup> That was the earlier and simpler medium of communication reverted to when the spoken language was dispersed. The primal unity was shown by the Totemic "Bear-tooth" and by gesture-signs. Here, then, we get down to a record of the past that lies beyond spoken language, the living memory of man, or of the tribe, the local race, or the human race itself. This record is the language of symbolism, a skeleton of all other forms of human speech, whose bones are like the fossil remains that exist as proofs of an original unity between the lands that are now severed, just as the bones of the Mammoth in Britain and France show that the two lands, though divided now, were originally one.

As Emerson has it, "*a good symbol is a missionary to convince thousands*." When Europe was first converted to Christianity, it was by making use of the same symbols that were hallowed to the Pagan

<sup>1</sup> Hahn, *Tsuni Goam*, p. 2.

<sup>2</sup> Theal, *Kaffir Folk-Lore*, p. 198.

<sup>3</sup> Briston, p. 71.

<sup>4</sup> James, *Expedition to the Rocky Mountains*, vol. iii. p. 52. Burton, *City of the Saints; Gesture Signs*. Tylor, *Primitive Culture and Early History*.

Cult; the rooted Types being indefinitely more postent than any later sense engrafted on them.

Whether for good or ill the symbol has proved all-powerful. The hold of symbolism is in its way as strong in civilised society as in the savage world. CRESTOLATRY is as nearly a form of devotion as Christolatriy, Totemism, or Fetishism, except that a Briton who had the fish, stag, or vine in his coat-of-arms, would not now-a-days think of totally abstaining from fish, venison, or wine in consequence; as would the Bechuana of Southern Africa or the Kol of Nagpore; although the time was, in these islands, when he would have done so, as may be seen by the non-eating of the pig, hare, and eel in the past.

The king, as sacred ruler, acquired the vesture of his divinity and the halo of awful light because he was made to personate or reflect the deity on earth, and thus became vicariously divine. Kingship *in this phase*, was not founded on the human character, however supremely able, however exalted in the forms of chieftainship, but on the typical and representative character. Hence the "divinity that doth hedge a king," which did not emanate from him but was conferred upon him; he wore it from without, as a lay figure invested with the drapery of deity.

The *Ank* (Eg.) or the *Inca* (Peru.) represented the living and ever-living one, who was therefore not a human being, and on this ground was based the fiction of the king being the undying one. So the king never dies. This was not directly derived from the natural genesis, but is in accordance with the typology formulated in Egypt and extant wherever the title of Inca, Ying, or King is found.

Hence the king becomes the life and the master of life to his people, as in Siam, in a very literal later fashion, where the typical character is superstitiously interpreted. The king in Egypt was the living image of the Solar God. He was the divine chief, the *Repa*, god-bcgotten, who grew up into the god in person on earth. And just as the king was glorified as the sun, *so were the earlier rulers glorified under more primitive types of power*. In Madagascar the monarch, like the Pharaoh of Egypt, was the potent bull. The king of Ashanti is glorified as the snake and the lion; the Zulu king as the tiger, lion or mountain. In Guatemala the king was the tiger of the wood, the laughing jaguar, the mighty boa, the oppressing eagle. The Norse king *Gorm* was the great worm (or Crom) the dragon-king. The chief in a Kaffir folk-tale is a snake with five heads. By the earliest titles the bearers were assimilated to the most terrible types of power and the most primitive forms of force, and, therefore, to the elementary gods, which preceded the sun, moon, and star gods of the cycles of time.

When the symbol has lost its significance, the man or woman still remains to receive the homage of ignorance: and the sacrifices that

once were offered intelligently to the visible and living image of the god, as it was in Egypt, or to the demon in Africa beyond. So potent is the influence of symbols over the mind that the world's welfare cannot afford to have their indefinable appeal perverted by cunning or ignorance.

Symbols still dominate the minds of men and usurp the place of realities. A symbol may cause humanity proudly to rise in stature or grovel proney in the dust. Who has not felt the flutter of the flag in one's pulses and been stirred with rapture to horripilation at sight of some war-worn, shot-riddled remnant, stained with the blood of its bearers, which had braved and beckoned forward the battle on some desperate day, that made all safe once more for the dear land of our love? Whether used for good or evil the symbol, that outward and visible shape of the idea, is supreme. Most helpful of servants, most tyrannous of masters. Expression still attains the summit in a symbol. It belongs to the universal language, the masonry of nature, the mode of the immortals.

In the case of the flag the link betwixt the fact and its sign is not lost, but precisely where it is lost and we have no clue to the natural verity signified, the origin is there claimed to be supernatural, and credited with the power of conferring a divine sanction on all sorts of devilry. The same influence will prevent the Hindu, if starving, from tasting a bit of cow, or killing the monkey that is devastating villages.

The ancient symbolism was a mode of expression which has bequeathed a mould of thought that imprisons the minds of myriads as effectually as the toad shut up by the rock into which it was born.

The human mind has long suffered an eclipse and been darkened and dwarfed in the shadow of ideas, the real meaning of which has been lost to the moderns. Myths and allegories whose significance was once unfolded to initiates in the mysteries have been adopted in ignorance and re-issued as real truths directly and divinely vouchsafed to mankind for the first and only time! The earlier religions had their myths interpreted. We have ours misinterpreted. And a great deal of what has been imposed on us as God's own true and sole revelation to man is a mass of inverted myth, under the shadow of which we have been cowering as timorously as birds in the stubble when an artificial kite in the shape of a hawk is hovering overhead. The parables of the primæval thinkers have been elevated to the sphere, so to say, as the "hawk" or "serpent," the "bull" or the "crab" that gave names to certain groups of stars, and we are in precisely the same relationship to those parables and allegories as we should be to astronomical facts if we thought the serpent and bull, the crab and hawk were real animal and bird instead of constellations with symbolical names. The simple realities of the earliest time were

expressed by signs and symbols and these have been taken and applied to later thoughts and converted by Theologists into problems and metaphysical mysteries which they have no basis for and can only wrangle over *en l'air*, unable to touch solid earth with one foot when they want to expel opponents with the other.

The Greek and still more *modern misinterpretations of ancient typology have made it the most terrible tyranny in the mental domain.*

Much of our folk-lore and most of our popular beliefs are fossilized symbolism. The fables and allegories that fed the minds of the initiated, when interpreted, became the facts of the ignorant when the oral teaching of the mysteries was superseded by letters and direct reading, because the hidden wisdom had never been published. Misinterpreted mythology has so profoundly infected religion, poetry, art, and criticism, that it has created a cult of the unreal. Unreality is glorified, called the ideal, and considered to be poetry, a mocking image of beauty, that blinds its followers, until they cannot recognise the natural reality.

In the great conflict of the age between the doctrine of evolution and the dogmas of mytholog, between the Marvellous and the Impossible, our art and poetry are continually found on the side of the mytholators. The myths still furnish lay-figures for the painter and poet and lives are spent in the vain endeavour to make them live by those and for those who have never known what they signified at first. Youth yet falls in love with them, and has the desire to reproduce; Humanity is re-cast in the: present according to a lion-browed, ape-toed Greek type of the past (described later on), and the humanly heroic is superseded by the counterfeit divine. The prostitute of primitive intercourse, the great harlot of mythology, is continued as a supreme personage in poetry, whether as Helen of Troy or Gwenivere of Britain, or Iseult of Brittany, the Welsh *Essyllt*, one of the "*three unchaste maidens*" of British mythology. It is on the assumption that these lay-figures of poetry, art, or religion, were human once that an interest is taken in them now. But the assumption is false, and falsehood, however attractive, is always fraudulent.

These divinities of the bygone time may serve to beguile the children of to-day as dolls for dandling, but they are outgrown by all who have attained the stature and status of real men and women. Shakspeare, we are told, has no heroes. Happily to a large extent he drew from nature instead of the models of mythology.

The Jews are caught and confined in a complete net-work of symbolism, so closely woven round them that they are cramped and catalepted into rigidity from long keeping of the same postures, and the interstices are almost too narrow for breath to pass through. So is it with the Muhammedan and Parsee ritual of rigid rule and ceremonial routine; a religion of form in which the trivial is stereo-



typed for all time because of its mystical, that is emblematical, character.

The world of thought is thronged with false births and malformations which were entirely bred of perverted typology. The theological doctrines of evil, the depravity of matter, the fallen nature of the flesh have no other basis and had no other beginning.

Religion itself is sick and daily dying in the process of unliving and sloughing off that which has been imposed upon it by a misinterpretation of symbolism.

It is not the ancient legends that lie; the creators of these did not deal falsely with us. The falsehood is solely the result of ignorantly mistaking mythology for "revelation" and historic truth.

They did not teach geology in the ancient mysteries. The Christian world assumed that they did, and therefore it was found in opposition to scientific geology.

They did not teach the historic fall of man in the myths. Theologians have assumed that they did, and consequently were found to be utterly opposed to the *ascent of man* unveiled by the doctrine of evolution. The earliest limits of the human mind have been re-imposed upon it as the latest, in the name of religion, until it looks at last as if all that faith accepted is arrayed against and at enmity with everything that science affirms to be true.

As the later people of many lands no longer recognise the Celt stones for things of human workmanship, but consider them to have fallen ready-made from Heaven, so has it been with the simplest ideas of the primitive or Archaic men which have been unrecognised because out-grown. These were picked up and preserved as divine. They are believed to have come direct from Heaven and are treasured as such in that repository which is in reality the European Museum of the Kamite mythology.

Nor were the symbolists insane as they appear to Max Müller.

There is nothing of insanity, nothing irrational in the origins of mythology, when the subject is considered in the light of evolution. The irrationality arises from and remains with the non-evolutionist view. It may be affirmed here, for it will be proved hereafter, that the ancient Wisdom is not made up of guesses at truth, but is; composed of Truths which were carefully ascertained and verified; that the chief character of the myths in their primitive phases is a most perfect congruity and that they have the simplicity of nature itself.

The only work of value left to be written on mythology or typology is one that will account for the facts upon which the myths and religions are founded by relating them once more to the phenomena in which they originated; so that we may know how and where we stand in regard to a beginning. That is now attempted. This work aims at getting to the root and discovering

the genesis of those ideas that have caused more profound perplexity to the human mind in modern times, without benefit to the individual or the race, than all the problems solved by science, with its glorious gains and rich results for universal humanity.

The idea of De Brosses that "*these fetishes are anything which people like to select for adoration, a tree, a mountain, the ocean, a piece of wood, the tail of a lion, a pebble, a shell, fish, plant, flower, cow, goat, elephant, or anything else,*" is entirely erroneous, as regards the origines. We might as well expect to select our words by the promiscuous heaping together of any of the letters at random. What he calls fetishes are types which were almost as much the result of natural selection as are any other things in nature, so little conscious choice had man in the matter, so slow was the process of adoption, so great the economy of means on the part of nature. But once evolved they were preserved as faithfully as any other types. De Brosses had no glimpse of the origin of symbolism which he called Fetishism.

Men did not "set to" to select and adopt their symbols, they made use of things to express their thoughts, and those things became symbols in what grew to be a system of Homonymism which was created by the human consciousness so gradually under the guidance of natural laws that individual authorship was unknown.

Mr. Spencer has rightly denied that "*conscious symbolization*" is at the *foundation* of certain ceremonial customs and rites of what he terms "ceremonial government." He has argued that there is just as little basis for the belief that primitive men deliberately adopted symbols as that they deliberately made rules of social contract. Symbolism was not a conscious creation of the human mind; man had no choice in the matter. He did not begin by *thinging* his thoughts in intentional enigmas of expression.

Necessity, the mother of invention, was the creator of types and symbols. The type is but a first pattern which becomes the model figure because it was first. *Tepi* (Eg.) the type, signifies the first. The earliest signs that were made and adopted for current usage were continued as the primary types which had to serve for several later applications.

We have to remember that *doing* was earlier than *saying*, and the dumb drama was acted first. When all allowance has been made for the influence of heredity, the deaf-mute who imitates faces and peculiar features and gestures to represent the likeness of certain persons is an extant specimen of the primitive and pre-verbal mimic. Naturally picture-making by gesture signs preceded the art of picture-writing or drawing of figures on the ground, on bones, stones and the bark of trees. Also the earliest figure-drawing was by imitation of objects as they appeared and not as they are conceived by *thought*. Things were portrayed before thoughts by those who were thingers

rather than thinkers. The men who first employed signs had not attained the art which supplies an ideal representation of natural facts; they directly represented their meaning in visible forms. The signs enter a second phase as the representatives of ideas when they become ideographic and metaphorical.

The figure of an eye directly represents sight and seeing, but the eye as reflector of the image becomes a symbol. The eye of Horus is his mother as mirror and reproducer of the babe-image. The Uta eye signifies health, welfare, safety, and salvation, because when placed with the mummy in the tomb it denoted reproduction for another life. The Macusi Indians of Guiana say that when the body decays in death the "Man in the eyes. will not die" the image reflected by the eye being emblematic of the shadow or soul. The Nootkas of Nootka Sound were found, by Lord, to be in possession of a precious *medicine*; a solid piece of copper hammered flat, and of an oval or eye-shape, the chief device on which was an EYE represented in many sizes. This medicine was most carefully preserved and shown only on extraordinary occasions.<sup>1</sup> This was identical with the symbolic eye of health, welfare, and salvation in Egypt.

The Hottentots to this day will take the root of a shrub called kharab, cut it up and pound it on stones. When one is hungry he takes a pinch of the dust and goes to the house of his neighbour where instead of asking for food, he throws the powder on the fire and expects food to be given to him.<sup>2</sup> The charm is known as the food-provider. Here the action is elaborately symbolical. In the earliest stage of sign-language it would have sufficed to point to the mouth and the food. Again the tip of the crocodile's tail is the hieroglyphic sign for black, not because it was black, for it is but slate-coloured when darkest, and is often of a reddish brown. The *type* therefore in this case does not depend directly on the complexion. According to Hor-Apollo the tail of the crocodile signifies darkness because the animal inflicts death on any other animal which it may have caught by first striking it with its tail (?) and rendering it incapable of motion.<sup>3</sup> That is one idea. The crocodile likewise denoted sunset. Its two eyes typified the sunrise, its tail the sunset or darkness. All day long the animal lay on land and when the night came down it disappeared in the waters. The tip of its tail was the *end of it*, and the black signified was night; the colouring matter, so to say, was mental and this sign became its ideograph. The crocodile, his mark! that had been made on their minds by actual contact, and the wrestling for supremacy during ages of watching of this intelligent one of the deep, or the deep one, not unmingled with a sense of relief at the nightly-vanishing tip of its tail.

<sup>1</sup> It was seen by Lord, *Naturalist*, vol. ii. p. 257.

<sup>2</sup> Hahn, *Tsuni-Goam*, p. 83.

<sup>3</sup> Book i. 70.

A distinct statement of the symbolie nature of the sacred fish may be quoted from the Ritual.<sup>1</sup> One of the forty-two sins was the catching of "*the fish which typify.*" These then were sacred because symbolical.

The meaning of many curious customs and rites cannot be directly ascertained, for the memory is lost and the ritual of the cult was unwritten. Nor can it be directly derived from nature, which has outgrown that infantile: age of humanity, however lucky the guesses we may make. True, the evolutionist is able to affirm that such customs as we now call symbolical are not accounted for until we can trace them to their natural genesis. Here is the imperative need of the typological phase of these things to interpret that which was once the natural; the directly representative, which is still reflected for us by the older races of the world in the primitive customs, religious rites, superstitious beliefs, folk-lore, and fetishes; also in the mirror of mythology. Betwixt us and the natural genesis of ancient customs, rites, ceremonies and religious beliefs, lie the culture represented by Egypt, America, Babylonia, and China, and the decadence and obliviousness of the dying races; and at least we need to know what Egypt has yet to say on these earliest simplicities which have become the later mysteries; she who is the contemporary of time, or rather its creator; the chronologer, the revealer, the interpreter of antiquity; the sole living memory of the dark oblivious land (the very consciousness of Kam), the speaker for the dumb, unfathomable past; who gave, in graven granite, permanence to the primitive signs of thought, and types of expression; whose stamp or mint-mark may be found generally on this current coinage of the whole world. Without some such clue as Egypt offers, any direct or literal rendering of that which has become symbolic, is likely to be erroneous. The decaying races can but seldom tell us what is the intention underlying the type. They have their symbols without the means or desire to interpret them for us. They have their thoughts, for which they do not find expression; their feelings, that may not be transfigured into thought; but for us they are dumb in the awful shadow of the past that hangs over them, and they cannot explain the meaning of its mystery; they have no interpreter between themselves and us for their language of symbols, and until these are understood we shall never understand them. We English mix with 250,000,000 of natives in India, and can rule over them, but cannot comprehend them. Yet those natives who read the present work will penetrate its significance far more profoundly than the writer's own countrymen, whose knowledge is too late a creation, and whose minds live too extensively on the surface of the present for them to get *en rapport* with their remoter ideas, and establish any real *camaraderie* of relationship with the peoples of the far-off past.

<sup>1</sup> Ch. cxxv.

Egypt can help us to enter the primordial domain of human thought. Egypt or Kam is the parent of all primitive typology, and she alone can adequately explain it, as she was the great conscious recorder of that which had been unconsciously created for the commonest use in the inner African birthplace.

What is here termed Typology had its origin in gesture-language, where a few signs supplemented by a few sounds served all purposes for expressing sensations, feelings, and ideas. Gesture-language was (so to say) developed and made permanent in typology. The origin of both may be traced to the fact that men visualised thought in pictures, which they portrayed to the eye, and reflected things in their mental mirror long before they could speak in words, just as the deaf-mutes tell us they thought before mastering the alphabet of gesture-signs. The origins of mythology, symbolism, and numbers have all to be sought in the stage of gesture-language, which was the first mode of figuring an image. For instance, a pin made crooked to throw into the "Wishing-well" is a prayer made permanent. It is a survival of gesture-language; a kind of drawing made by the dumb for the invisible powers to see. The sign can be interpreted by the hieroglyphic. *Uten, a twisted bit of metal*, signifying an offering, a libation, the appeal of sacrifice, therefore a type of prayer. Such sign-language is yet extant, and is illustrated at a distance by the Chinaman who failing to convey his meaning by words will draw the ideographic character on the palm of his hand, or with his fan in the air, saying, "*I mean that!*"

Stanley tells us how the Waganda frequently have recourse to drawing figures on the ground to illustrate imperfect oral description, and that they show surprising cleverness in the truthfulness of their rough-and-ready delineations. The skill of the Bushmen, Kaffirs and some Negroes in the drawing and modelling of figures is a result of the primordial gesture-language transferred from the air to solid earth.

Leibnitz has said that the writing of the Chinese might seem to have been invented by a deaf person, its formation was so near to that of gesture-signs addressed to the eye. The oldest Chinese characters, two hundred in number, are called *Siang-Hing*, that is images or ideographic representations. A considerable number of Chinese ideographs are identical with the Egyptian.

The most ancient Egyptian hieroglyphics are those which convey their meaning by direct representation or imitation. In a later phase these were still continued as ideographic determinatives, so that notwithstanding the development of the hieroglyphics the links are complete from the gesture-signs down to the alphabet.

Man invoking, praying, adoring, rejoicing, dancing, striking, building, sculpturing, tilling the ground, fighting, reposing, ruling, carrying, walking, old man and young child, are represented directly

in the act of making the appropriate gesture-signs or visible speech which all men can read at sight. Things belonging to sight are indicated by an eye. An arm outstretched is the sign of offering, and making a present. The ear is an emblem of listening, hearing, judging; the nose, of breathing, smelling, and the delight of life or existence. A pair of legs going denotes the transitive verb; and the legs *in transitu* were first

A comparison of certain Egyptian signs with those of the North American Indians tends to the conclusion that they had a common origin.<sup>1</sup> The Egyptarians engraved such hieroglyphics in granite and the Indians still figure them in the air. But the typology is at times identical and the two continue to meet in one and the same meaning.

With the Indians one sign serves to convey several meanings according to a prototypal idea. The index finger lifted above the face signifies over, heaven, great Spirit, and day, or to-day. So in the hieroglyphics *Her*, the sign of Heaven, denotes above, over, superior, a spirit, and the same word means day. Thus, one form of the sign is the face (*Her*), above, and the Indian sign is made above the face.

In making the signs for day, morning, noon, to-morrow, or yesterday, the subject must face the south with his back to the north, and right hand to the west. This attitude shows the Sabeian and pre-solar standpoint in which *the south was the face and front and the north the hinder part*, whereas in the solar reckoning the east was the front and the west was the back.

In Egyptian imagery the south is the front, the north the hinder part. The male emblem as the *bahu* denotes the front, and is the figure of "*before*." The female is the image of behind and the hinder part, probably in relation to primitive usage, when woman was as the animal. This typology is illustrated by the Bongos, who bury the male facing the north, or frontwise, and the female facing the south or hinderwise, according to the Kamite reckoning.

It is probable that the Indian sign of *before* is an equivalent for the Egyptian ideograph. "*The left hand representing an imaginary line, the action of the right makes it the front, or before;*" the forefinger is pointed outward, and the hand thrust forward forcibly and rapidly. These gestures tend to identify the original meaning with the Egyptian masculine sign. When the Indians, according to Dunbar's list of gesture-signs, denote *the man* by closing the hand and with the extended fore-finger drawing a line down over the stomach from the upper to the lower part of the body, they are indicating the male as *the front one*, just as the *Baku* hieroglyphic of the male signifies

<sup>1</sup> *Introduction to the study of Sign-Language among the North American Indians*, by Garrick Mallery: Washington, 1880. *A Collection of Gesture-Signs and Signals of the North American Indians*, by Garrick Mallery: 1880. *Sign-Language*, by Garrick Mallery: 1881.

“before.” *Behind* is portrayed by making the gesture for before, and then swinging the hand *backwards from the thigh*, with a motion quickened as the hand goes back.<sup>1</sup> Behind (Khepsh the North, or Khept the Rump) is represented in the hieroglyphics by the *hinder thigh*.

The typology or the left as the lower hand, the feminine half, corresponding to the hinder part and the nethermost of two, runs through all the Indian signs. The lower, hinder part, and the left hand are feminine in the quarters north and west. The Indian sign for the female (squaw) is made by passing the flat extended hands with fingers joined down the sides of the head as far as the shoulders to denote long hair. Then the *left* hand is held transversely before the body, pointing to the right. The right hand, index downwards, is then passed beneath the *left* hand along the abdomen, and the sign is made which signifies “of woman born.”<sup>2</sup>

“Below,” as with the Egyptians, is identical with the left hand; the indicatory movements being made with the left, or lower, hand, palm downwards, and the eyes kept looking down. Also to rub the back of the left hand with the fingers of the right, is a sign of black, (Dakota, 4) the lower, night side, the English *Car-hand*, for the left hand, and *Car-land* for low-land.

This identifies the left hand, the Car-hand, with the *Kar*, or *Karh* (Eg.) of the lower, the night side, the dark. In gathering the selago herb, Pliny says, the Druids plucked it with the right hand wrapped in a tunic, the left being uncovered, as though they were stealing it.<sup>3</sup> This is the pictograph of stealing according to the Indian sign-gestures. In these, the left hand and night, or the dark side, being identical as the *under* hand.

The action of stealing is portrayed by holding the left forearm a little in front of, and across the body for cover and concealment, then the seizure is suddenly made with the right hand, which feels furtively, grasps, and withdraws; the act being performed under the security of darkness or night, typified by the left hand. Stealing is yet described as “underhand work.”

The left hand plays the same part in the mimograph of *fruitless*. It is brought forward; the *left* index punches the right palm, and is then swept backwards and downwards by the left side. This sign of negation and deficiency is employed by the Hottentots, who describe a stingy chief as being *Gei-âre*, or greatly left-handed; *âre*, with the click, being identical with the English *Car* for the left hand; the Egyptian *Kar* for underneath.

Some antique statues have been lately found by M. de Sarzil in the mounds of Telloo, belonging to an art and civilisation which preceded those of Babylonia and Assyria. They have all one attitude, the arms being crossed on the breast with *the left hand clasping the right*.

<sup>1</sup> Mallery, *Collection*, p. 35 (Ojibwa 4).

<sup>2</sup> Mallery, p. 57.

<sup>3</sup> *Book of Beginnings*, vol. i. p. 88. [Quoting Pliny, *Hist. Nat. lib. 24. s. 62-3.*]

This is a gesture-sign to be read at sight. The left hand being the lower and inferior, this is the attitude of humility, or an act of worship. Whether the object be human or divine must be determined by the surroundings, but the gesture-sign belongs to gesture-language, and tells its story according to one system wherever found.

The significance of giving the "right hand of fellowship," and in making a covenant, or of being seated on the *right* hand still depends on the origin in gesture-language, the right being the superior hand. The symbolism of the left hand is also applied by the Indians to the representation of death, in which it is held flat over the face with the back outwards, when the right hand similarly held is passed *below* the other, gently touching it (Wied).<sup>1</sup> This sign likewise denotes the passage under; death itself being described as "*going under*." In the representation of "dying," the left hand is held as in the sign for dead and the right is passed under it with a slow, gentle, interrupted movement.

The signs for death point to drowning as the typical end and mode of "*going under*." One illustration is by reversal of the hand, which reads "*upset*," "*keeled over*." Water is the most primary and permanent of types, one of the Two Truths of Egypt; the natural opposite or antithesis of breath. The Egyptian ideograph of *negation*, *no*, *not*, *without*, *deprived of*, is a wave of water; and the Indian representations of death include a downward movement of the hand outstretched with the palm upward. The hand is lowered gradually with a wave-like motion. In another sign the palm of the hand is placed at a short distance from the side of the head, and then withdrawn gently in an oblique downward direction, at the same time the upper part of the body bends, leans, and the sinking motion is thus imitated twice over. The word "Ke-*neeboo*" is pronounced slowly. Colonel Mallery points out that in Ojibwa the word *Nibo* means he dies, he sleeps, the original significance being he leans, from *Anibeia*, it is leaning;<sup>2</sup> but the leaning, keeling over, and sinking, all indicate death by water, and in the chief Indian languages, *Nibo*, for "he dies" is the type-name for water, as

<i>Neepi</i> , Ojibwa.	<i>Nepee</i> , Knistinaux.	<i>Nippe</i> , Massachusetts.
<i>Nebee</i> , Potawatami.	<i>Nepee</i> , Skoffi.	<i>Nip</i> , Marragansetts.
<i>Nipish</i> , Ottawa.	<i>Nepee</i> , Sheshatapoosh.	<i>Nape</i> , Miami.
<i>Nipi</i> , Old Algonkin.	<i>Nabi</i> , Abenaki.	

Death by drowning was a form of sinking and going under that was obvious to the earliest perception, and this negation of life by means of water is figured in the hieroglyphic sign of negation.

It has been said that there is no negative in nature<sup>3</sup> but the men

<sup>1</sup> Mallery, p. 86.

<sup>2</sup> *Collection*, p. 83.

<sup>3</sup> *Negation*—"Now we come upon a feature which is inconsiderable in its bulk . . . but yet one which covers with its influence half the realm of language. This is the apparatus of Negation. . . . Where in the outer world is there such a thing as a Negative? Where is the natural phenomenon that would suggest to the human



who made water the sign for *no*, *en*, or *nun* had observed that it was the negation of breath, and the hieroglyphics show the type of negation in running water. Also the word *skhet* (Eg.) which means to slay, signifies *to capsize*. *Khem* (Eg.) is a form of *no*, *not*, and the word likewise means *dead*.

With this waving and sinking of the hand to indicate death we may connect, and possibly interpret, the Indian signs of *no*, the emphatic negative. One of these is made by moving the hand in front of the face; another by oscillating the index finger before the face from right to left. This latter sign, made by the Pah-Utes; is said by Canon de Jorio to be in use also among the Neapolitans, and in many parts of Southern Europe. Oscillation shows negation whether made with the head or the hand. This sign is extant among the Japanese.

The shake of the head is another mode of negation corresponding to the wave and the waving motion. Also the natives near Torres Straits have a gesture of negation in which they hold up the right hand and shake it by turning it half round and back again two or three times,<sup>1</sup> which corresponds to our shake of the head as a sign of "*no*." The essential feature is the *waving* or *wave*, which imitates the wave of water that constitutes the hieroglyphic *no*, emphatic negation, none (Nun).

A Chinese character signifying *law* is composed of "water" and "to go," why is unknown; but, as water denotes the negative, the two signs read "no go," or "thou shalt not," which was the earliest formula of law.

Darwin, on *The Expression of the Emotions*,<sup>2</sup> remarks that "the waving of the hand *from right to left*, which is used as a negative by some savages, may have been invented in imitation of shaking the head; but whether the opposite movement of waving the hand in a *straight* line from the face which is used in affirmation has arisen through antithesis or in some quite distinct manner, is doubtful." The left hand in the Kamite typology is the negative, feminine, nether, underhand; the emphatic negative being expressed by both hands held low down, whilst the *straight* is the *right* and thus the right hand waved in a *straight* line has the value of *yes*.

Straight is synonymous with true or right and true, that is with *Mâ*, which also means "*come*," "*you may*," and is therefore an affirmative. So the Dakota signs of *yes* and *truth* are identical. Possibly this sign of *Mâ* or *Mâi*, for "*come*," "*you may*" can be read at root by "*Maau*" (Eg.) which signifies "*in the power of*." More fully "*You may come, I am in your power, truly, or empty-handed; in the palm of my hand.*"

*mind the idea of Negation? There is no negative in Nature.*"—Earle, *Philology of the English Tongue*, pp. 421-425.

<sup>1</sup> Jukes, *Letters &c.*, p. 248.


<sup>2</sup> Ch. i.


In the Egyptian ideograph of the verb to pray and beseech the palms of the two hands are presented *outward*, showing that the hands are empty.

In a similar manner the sound of "Cooey" which the Australian settlers have adopted from the natives, affords its intimation. In the Yarra dialect the word *Kooo-ey* signifies "Alone," or "I am alone;" and this intelligence is first uttered by the messenger from one tribe to another whilst he is yet a mile from their place of encampment.


In the Apache, Comanche, Kaiowa and Wichita sign, the palm of the right hand is afterwards thrown against the horizontal palm of the left hand, showing in another way that *both hands are empty*, although only one was lifted in invitation.

This reading may be illustrated by the Yoruban saying, "*The Palm of the hand does not lie*," or it never deceives one. The same fundamental meaning survives in the phrase of clear or "clean-handed."

The Egyptian Ideograph of peaceful and gentle actions is the arm with the hand fallen thus . Whereas the determinative of forcible actions is the clenched hand uplifted.

The Indian intimation of No, Not, Negation, is conveyed by the hand being waved in refusing to accept the idea or statement presented. This action is in keeping with the hieroglyphic sign for No, Not, Negation, with the two hands waved apart and extended palm-downwards . In the Dakota sign (67) the hand is held flat and pointing upwards before the right side of the chest, then thrown outward and pressed down. Also there is a strong coincidence between the negative particle "*Ma*," given by Landa, and the Egyptian emphatic negative.

According to Fornander, the same gesture sign for "No" prevails throughout Polynesia. He says, "*Ask a person if he had such or such a thing, and, two to one, instead of saying 'No,' he will turn his hand or hands palm-downwards, in sign of a negative answer.*"<sup>1</sup>

This figure of negation, of forbidding and prohibiting represented by the hieroglyphic  is yet made by our railway signalmen for staying the train and preventing it from starting. It is still the "No" of gesture speech.

The explanation as given by Captain Burton of the Indian signs for Truth and Life is sufficient to affiliate the gestures to the "Two Truths" of Egypt; which are manifold in their application as two aspects or phases of the one idea, such as yes or no, before and behind, good and bad, right and wrong, the dual justice or twofold truth. Captain Burton says the forefinger *extended straight* from the mouth is the sign for telling truth, as "one word," whereas two fingers denote the "*double-tongue*," or a lie. Truth is that which comes straight from the heart or mouth. Speaking the truth is straight speech.<sup>2</sup> Among

<sup>1</sup> Vol. i. p. 243.

<sup>2</sup> Mallery, *Ojibwa*, i.

the Khoi-Khoi, law means that which is straight, right, true, in a straight line, in exact agreement with *Maat*, for the law as inflexible rule. Also the gentleman's or great man's word is the true word (Amab).<sup>1</sup>

Although comparatively superseded by the cubit measure, yet the finger is at times found to be an Egyptian determinative of *Mâ*, the True, Truth, or Goddess of Truth. *Mâ* signifies to *stretch out* (*protendere*), to hold out straight before one, just as the Indians extend the finger. This stretching out straight is the sign of right rule, the finger being an early form of the rule measure, or the straight, right, and true. All the meanings meet in the Zend *erezu* for rule, straight, right, true, and the name or the finger.

The extended finger was the rule-sign of Truth, of *Mâ*, which has two phases, positive and negative, or true and untrue, the untrue being indicated by the second finger as the dual *Ma*. If we read *Mâti* as *Makti*, that is double-tongue. Here it may be remarked that one sign of *Mâ* is the hand outstretched in offering the sign of *stretched-out*, but *not* of hand, and that the Mexicans portrayed a hand—*Ma* (it!)—to signify the sound of *Ma*, and *not the word hand*.

The Egyptian Ankh, to pair, couple, clasp together, duplicate, naturally includes marriage, and, as we still say, the marriage-tie. The Ankh-knot made in gesture-speech by forming the loop with the tips of the thumb and forefinger. When Goat's-Nose (in Pantagrue!)<sup>2</sup> makes this sign by softly coupling the nails of the two members together, Pantagrue says the sign denotes marriage. This is the modern Neapolitan sign for "love" and was a sign of marriage and of Venus in Italy from remotest times.

This sign of coupling, unity and marriage is made by Vishnu with his right hand, in the act of embracing Lakshmi with his left.<sup>3</sup> When the Ankh-tie was formed, that served the purpose, but the gesture made with the thumb and forefinger was first.

The knot or tie (Ankh) is a hieroglyphic sign of life and living. Ankh also means to clasp; and the Indian sign of life and alive is made with a particular mode of making the clasp with the thumb and middle (root) finger of the right hand.<sup>4</sup>

In the sign for death (Comanche) the Gesture-maker might be undoing the Ankh-sign of life as the instructions are: "*Bring the left hand to the left breast, hand half clenched, then bring the right hand to the left with the thumb and forefinger in such a position as if you were going to take a bit of string from the forefinger of the left hand, and pull the right hand as if you were stretching out a string.*"<sup>5</sup> This reads "*Soul going to happy hunting grounds,*" and as before said looks

<sup>1</sup> Hahn, *Tsuni-Goam*, p. 18.

<sup>2</sup> Rabelais, book iii. chap. xx.

<sup>3</sup> Moore's *Hindu Pantheon*, plate ii. fig. 1.

<sup>4</sup> Dakota, 4.

<sup>5</sup> Mallery, *Collection*, pp. 20-84.

like the loosening of the Ankh-knot of life. Moreover, the untying in the sign of death is the right natural antithesis to the tie or clasp (Ankh) as the symbol of life.

The death-sign described by Host is made by placing the "*Left forefinger and thumb against the heart, act as if taking a hair from the thumb and forefinger of the left hand with the thumb and forefinger of the right and slowly casting it from you, only letting the left hand remain at the heart and let the index finger of the right hand point outward toward the horizon.*"<sup>1</sup> Here also we have the sign of the knot or cord which formed the Ankh-symbol of life, and the pantomime of loosing it; that loosing of the silver *הביל* (Eg. *Kabu* the Cord) described by the Hebrew writer, which also probably applies to the noose-symbol of life.

The mode of describing the meaning *destroyed, all gone, no more*, is by an action of the palms. These are rubbed together, signifying *rubbed out*. The hands are held horizontally and the palms are rubbed together two or three times circularly; the right hand is then carried off from the left in a short horizontal curve. They are *rubbed out*. This is an express signification of "*ter*" (Eg.) for killing, running through, transfixing, obliterating, literally to *wipe* and *rub out*.

One mimograph of the personal pronoun I, myself, is made by striking the breast repeatedly with the clenched hand, and it is noticeable that *Ank* (Eg.) the personal pronoun, the I, I the king, also means to clench or clasp the hand. Others touch the top of the nose with the index finger, or lay it along the ridge with the top resting between the eyes. So in Egypt.

"*The pronounced an oath by the sovereign Lord (the Pharaoh) striking his nose and his ears with both hands upon a rod.*"<sup>2</sup>

In some languages the man, the I, and the nose have one name.

The personal pronoun I is—

<i>Niva</i> in Illinois.	<i>Nal</i> , Ostiac.	<i>Nyr</i> , Ziranian.
<i>Nir</i> in the old Algonkin.	<i>Nol</i> , Vogul.	<i>Onari</i> , Gusque (Carib.)
<i>Nil</i> , Miemac.	<i>Nyr</i> , Votiak.	<i>Naran</i> , Tiennas.
<i>Nol</i> , Etchemin.	<i>Nyr</i> , Permian.	<i>Nyare</i> , Mose (African).
<i>Nelah</i> , Shawni.		

In Egyptian *Nya* is the man, *Nra* the neb of the vulture. In Tsheremis *Ner* is the nose. In Latin *Nare* is a nose; also the nostrils of a hawk. Here the three types of man, the personal pronoun, and the nose meet under one word, and are in keeping with the Indian sign of "I."

The Arapahoes make a gesture sign, which denotes their name, by taking the nose between the thumb and forefinger.<sup>3</sup> And as in other Indian gesture signs the nose is the ideograph of the personal pronoun I, and as the nose is an equivalent for Ankh (Eg.) I, I am,

<sup>1</sup> Mallery, *Introduction*, p. 21.

<sup>2</sup> *Spoliation of Tombs*, p. 5—7; *Records*, vol. xii. p. 109.

<sup>3</sup> Mallery, *Collection*, p. 154.

the king, these according to the typology are claiming a supremacy among men. If interpreted by the Nar or Nose of the vulture they would be the sure hunters, the far-sighted, the victorious.

The Todas of the Neilgherry Hills have a mode of salutation, supposed to be one of respect, in which they raise the open right hand to the brow and rest the thumb on the nose. The hieroglyphic nose when human signifies pleasure and delight; glad to smell you as it were.

The nose as the Ank or personal pronoun I is equivalent to the Eskimo *Innuk*, a type-name for man. In one of the dialects (Kuskutshewak) *nikh* is the name for the nose, which is *Kinaga* in Kadiak. *Innuwok* in Eskimo is life and to live. In the Maya we have *Inic*, *Winic*, *Winak*; in Javanese *Wong*. The Iroquois *Onnho*, to live, is a modified form of the same archetypal word, and probably the *Wong* or spirit of Inner Africa is the *Unku* (Eg.) a Spirit; the spirit was primarily the breath, hence the connection with the nose as an organ of breathing, and a type of the I, the *Ank*, who in Egypt had become the king, the living one.

The nasal sound Nug of the Cherokee language is the Inner African *Nge*, the most common form of the personal pronoun "I," in Africa, or the rest of the world. This represents the nose, and the personal pronoun "I" the Ankh itself *in the domain of sounds*.

The mouth, eye, nose, and ear are all forms of the Ankh-type of life and living; the being, the one who IS, the *I am*, the I see, or I hear, I breathe, I smell out, I perceive, with the particular organ for Ideographic determinant. Hence the mouth, eye, nose, and ear became natural hieroglyphics of the I in person, sufficient to distinguish four different ideas or persons, and to furnish four totemic signs. The Chinese have five officials of the human body, the mouth, nose, ear, eye, and eye-brow. The strong eye-brow is a preserver of long life; and in the Egyptian hieroglyphics the *Anhu*, eyebrow, is a modified *Ankhu* or emblem of life; the natural being primary.

The teeth are touched by the Indians to indicate the meaning of *White*, and in Egyptian the tooth is "*Hu*" which is also the name for white as *Hut*. Black is signified by touching the hair, and in Egyptian black and hair are synonymous; they have one name as *Kam*. Another sign for black is made by pointing to the sun and executing the sign for no; no sun or sun-setting being equal to black. So the Chinese ideograph of the setting sun which is similar to the Akkadian and like it has the value of *Mi* sunset, night, black. is one with the Egyptian *Am* or *Mmi* for the west, the place of sunset. The mode of indicating a period, applied to the end of a lifetime, as in the address of *Kin Che-êss*<sup>1</sup> is by the gesture-sign of "*Cut off*." Ever, always, or eternal is "Never cut off." This ideograph belongs to the oldest representation of time in Heaven. In the


<sup>1</sup> Mallery.

planisphere of Denderah<sup>1</sup> the goddess of the seven stars and mother of time is portrayed holding a knife, the Kat (Eg.) English cutter, in her hand. That is the sign of time cut off, separated, distinguished. One revolution of the Bear was one year cut off; the annual quota cut off, *quotannis*. A long time is expressed by placing the thumbs and forefingers as if a thread were held between the thumb and forefinger of each hand; the hands first touching each other, are then slowly drawn apart as if stretching a piece of gum elastic. Colonel Mallery compares this act with the Greek *τείνω*, to stretch.<sup>2</sup> In Egyptian *Ten*, denotes time, measure, to stretch and to reckon. *Ten* is to extend, lengthen out; *tens* is a stretcher. *Ten* is to complete, fill up, determine, and the variant *Tem* (our time) has the same meaning. A *tent* is a length of time; a fortnight; *temt* is a total.

The Egyptian gesture-sign for *Ter* to interrogate, ask, inquire, question, English tell me, is made with both hands scooped upwards exactly as the one hand is employed in making the common Indian sign for "tell me."<sup>3</sup> This gesture is used by the natives of Australia and is common with all orators as a mode of inquiry. Another link may be established between *Teru* for time, and *Teru* to draw. The sign-gesture for drawing was first, but *teru* (Eg.) to draw had become pictorial, applied to colour and painting. *Teru* to draw, is also a measure of land, or of time, the *gesture* is a measure of time, indicated by the *drawing out*.

Hor-Apollo observes, "When we would denote the loins or constitution of a man we depict the backbone, for some hold that the seed proceeds from thence."<sup>4</sup>

Mr. Long says:—"If an Indian wishes to tell you that an individual present is his offspring, he points to the person, and then with the finger still extended, points it forward from his loins in a line curving downward, then slightly upward."<sup>5</sup> Captain Burton tells us, "A son or daughter is expressed by making with the hand a movement denoting issue from the loins." Offspring, read literally, is "out of the loins."

The signs for male and female, boy and girl, are made by direct imitation, the fore-finger taking the place of the Egyptian Ideograph. To depict the female the two outstretched thumbs and forefingers are joined, and placed in position to form the ovoid figure represented by the hieroglyphic Ru . The sign for the female is also made with an almond-shaped opening between the thumb and forefinger, with the tip of the one resting on the tip of the other.

One sign for woman is also European. The *left* fore and second fingers are extended and separated with the other fingers closed. The thumb is then placed against the palm in such a manner that

<sup>1</sup> Plate in *B. B.* vol. ii.

<sup>2</sup> Mallery, *Address*, 1881, p. 26.

<sup>3</sup> Mallery, *Sign-Language*, fig. 71.

<sup>4</sup> Book ii. p. 9.

<sup>5</sup> Mallery, p. 54.

the top is visible in the crotch thus figured. This represents a likeness to the form *et staturigo veneris* in. the *puendum muliebre*.<sup>1</sup>

It is common among the English peasantry, and constituting a most deadly sign of insult with the Latin races, who give the Fico, or Fig, in a similar manner. The insult lies in the gesture indicating the female, and reads, "*You are effeminate,*" "*Behold your sign.*" So our English boys who shoot (at marbles) with the thumb tucked in are chaffingly said to play "cunny-thumbed."

A form of this feminine mimograph is given by Colonel Mallery under the heading of "*Challenge, Florentine Sign.*" "A fist clinched with the thumb thrust out under the forefinger." The thumb thrust out is a sign of mockery and contempt with various African races. One of the Oji proverbs says "*if you go to the sabbat* (or 'customs') *making the sign with the thumb* (i.e. thrusting out the thumb) you will be answered with blows." One mimograph for woman is made by imitating the action of combing the long hair.<sup>2</sup> This sign has the same value as the comb found on the tomb of the Lars, in the Akkadian pictograph, or on the Scottish stones along with the mirror, both being feminine, both symbols of reproduction by the pubescent female. The comb is a female sign in the hieroglyphics, and is equivalent to the sign of combing. Another of the ideographs for "woman" is to point to or express the *mammæ* (Chesncy). This is the same as the sign of the two breasts in hieroglyphics, the determinative of *menâ*, the wet-nurse, and *menâ*, to suckle. *Menâ* (*menkat*) had become a goddess in Egypt, and her vases had taken the place of the *Mammæ*, but the living type is still retained in the Indian sign. The primary natural signs remain for use where vases. breast-shaped or womb-shaped, are no longer manufactured. The vase of *Menâ* was both *mammæ*-shaped and womb-shaped, and in the gesture-sign for the female, as rendered by Matthews, "*the arms were flexed and the hands held fist-like at either side in the position of the female mammary glands, then swept semi-circularly downwards.*" The sign reads, one with prominent *mammæ* who can bring forth young, and who thus represented the blessings of the Hebrew Shadai. The vase of *Mena* was also imitated by making the cup-shape over each breast.<sup>3</sup>

The Egyptians indicated pregnancy in the female by a swelling abdomen, and the hieroglyphy is the same, although only drawn in gesture-sign for the moment, when the Indian express the same fact pantomimically by passing the two hands slightly arched from the pubis in a curve upward and in toward the pit of the stomach, and thus depict the rotund shape of the abdomen.<sup>4</sup>

For birth, delivery, to produce the child, the Egyptians represent the woman in the act of emanating the child, whose head and arms

<sup>1</sup> Mallery, *Collection*, p. 289.

<sup>2</sup> Mallery, p. 288.

<sup>3</sup> Mallery, pp. 287, 288.

<sup>4</sup> Malley, *Collection*, p. 204.

are visible. The Indians enact the process of parturition, and imitate the pubic arch and the curve of carus with the two hands, which is followed by the head of the child during birth. This sign is used generically.<sup>1</sup> With additions it means mother, father, grandparent. The Egyptian sign reads *pâ-pâ* for the human species; *pâ*, the race, men; *pâpâ*, to produce and be delivered. To denote the babe, or nursling, the back of the right hand is laid crosswise in the palm of the *left*, on the *left* side of the breast, and the movement up and down is then made as though holding and dandling an infant (Dakota 1). So in the hieroglyphics, *renn*, to dandle, and *renn*, the nursling, are identical; and the babe is shown in the arms of the nurse, who is dandling it up and down, and who is named the dandler, as Rennut.

The child, or suckling, is pourtrared by the thumb and fingers being brought to the mouth, or by the finger placed in the mouth. This is the Egyptian hieroglyphic for the child. The primary idea was probably in reference to the suckling child. Still the infant and *infans* are inseparably connected, and the Greeks were not so wrong as some Egyptologists have supposed in making the child Har-pi-kart, the god of silencer or the silent god. The child and silence have the same name in Egyptian.<sup>2</sup> Khart, the child, also means silence. It is always perilous to limit an ideograph to one meaning. The chief sign for astonishment, surprise, and wonder is made by placing the right hand before the mouth, which is supposed to be open. This gesture is generic in the hieroglyphics, where it is used for expressing various emotions; it likewise signifies to speak, whisper, meditate, and to kiss, as in Job's description of idolatry or adulation conveyed by kissing the hand. It also has the meaning of thinking and meditating and would therefore apply to being lost in astonishment, or speechless. It serves as the determinative of "dumb," "mouthless." Hiding the mouth, with many Asiatic races, is equivalent to being mouthless, *i.e.*, dumb. The negroes on the West Coast of Africa clap their hands to their mouths when surprised, saying, at the same time, "*My mouth cleaves to me*,"<sup>3</sup> that is, I am speechless, dumb with amazement. In spite of all assumptions to the contrary, this gesture is a sign of the child as the speechless one, the dumb Horus, or silent khart, who was the opposite of the True Voice. The sign has really to be read by childhood being the type of speechlessness. The gesture says, "I am voiceless, a child again, a ninny who has nothing to say." The Australians, the North American Indians, and the Africans all make this gesture-sign of wonder. Darwin remarks that it has been observed among so many races of men it must have some natural origin.<sup>4</sup> We may add, that there must also have been *consensus*. The mimograph

<sup>1</sup> Mallery, *Collection*, p. 42.

<sup>2</sup> See *Dictionary*, Birch, p. 421.

<sup>3</sup> Winwood Reade.

<sup>4</sup> *Emotions*, ch. xii.



for silence and the child, are both expressed by the one word *Khart* (Eg.).

Mrs. Barber says the Kaffirs and Fingoes express astonishment by a serious look and by placing the right hand upon the mouth, uttering the word "*Mawo*,"<sup>1</sup> which is the Xosa exclamation for wonderful! prodigious! The word also signifies "alas." The fuller form of the expression in grief is "*Mame-Mawo*," or "Alas! my mother!" In this the mother is added to the type of the child. So in Egyptian the *Mam*, *Mum* or *Mu* is the mother, and *Mahui* denotes wonder, to be full of astonishment, like the vulgar English "*O moy!*" The word "adore" really means "with hand to mouth."

For the sign of companion, as the husband, or to accompany, the forefinger of each hand is extended pointing straight to the front and joined, all other fingers of both hands being closed, the hands held horizontal, with the backs upwards, signifying "inseparable, united, equal."<sup>2</sup> A similar sign is made by the native Australians when they offer the woman to a visitor as a rite of hospitality, the fingers of both hands being closely interlocked. In the hieroglyphics *Teka*, to join, adhere, mix, and multiply with the sign of the cross  $\chi$  is equivalent to the two or the ten digits, or to the two hands being interlaced to signify conjunction. To denote a basket, or wicker-work, the separated fingers of both hands are interlaced in front of the body.<sup>3</sup> So *Tekar* (Eg.), the digit, is the type of *teka*, to join, cross, cleave, twist, intertwine, as do the fingers, or the withies in making baskets.

The sign of counting, and of enumeration in general, is made by stretching out the ten digits. Also many, much, quantity, multiplicity, are expressed by stretching out the fingers and clutching at the air several times. This action, says Kohl, is often confounded with that for counting. The native Australians likewise denote many, multitude, large numbers, by holding up the hand, spreading out the fingers and shutting and opening them rapidly.

Now the first and most universal reckoning was digital, and the name of the digits and the number ten of many languages is *Tek*, or *Tekh* (Eg.). *Tekh* is a title of the reckoner, who was both *Tekhi*, the goddess, and *Taht*. *Tekar* is the Egyptian digit, a finger. The sign of *TEK* is the cross  $\chi$ , the Roman figure of ten, or *Decem*, and this is the hieroglyphic symbol of multiplication.

One sign of *ALL* is made by moving both hands horizontally, palm downwards, in a large circle, two feet in front of the face.<sup>4</sup> The Egyptian *ALL*, as *NEB* and *TEMT*, is a total and a circle of two halves.

Among the signs for *Day*, one is described by Titchkemátski, the Shienne Indian, as ending with the palms of the hands being

<sup>1</sup> Quoted by Darwin.

<sup>2</sup> Mallery, p. 71.

<sup>3</sup> *Dakota*, i.

<sup>4</sup> *Dakota*, iv.

outspread upward, to indicate the opening out of day. Wied also describes this gesture as consisting in both hands being placed apart, some distance from the breast, with the palms upward. This sign for Day, or this Morning, is an Egyptian gesture. It is made with lifted hands, and the palms outspread upwards, signifying "all open," "everything is open," the reverse of the sign for Night or "everything is closed." This is the hieroglyphic for *Tuau*, or *Seb*, which has the meaning of the *opening* day, morning, morrow, and also to worship. So certainly is the sense of "opening out" conveyed by the words *Seb* and *Tuau*, for the dawn of day, that they also denote the *gateway* of the light; the gate or gate-opener being a star. One sign of the night is made by the two hands crossed horizontally.<sup>1</sup> The cross is a well-known Indian sign of night and darkness. This is connected with the crossing of the sun by night, who is represented as the black god.

It was the custom in Egypt to reckon the year by the Innundation. The month of Mesore is named from the new birth of the waters. In like manner one of the Indian signs for rain or snow is the ideographic sign for a year.<sup>2</sup> The year as a rain marks the same mode of computatton as that of the Unyamwesi and the Hottentots, who reckon time by the rainy seasons, as the Egyptians did by the inundations.

The hand and language have one name in Egyptian, as "Tut." Also the tongue and hand are the two Egyptian hieroglyphics of speech. The sign-language of the Indians is known as Hand-Conversation. Burton says the open hand is extended from the mouth. Various other gestures of hand and mouth likewise denote speech.

The Egyptian sign of *Kâ*, to beckon, call, and say, with the uplifted hands, agrees with the *Oto* sign for an interview—"Approach, I will open myself to you, I will speak to you." One Egyptian determinative for *Tet*, speech, address, to tell, shows both hands held up and waving level with the mouth.<sup>3</sup> Both hands are used for conversation in the Arikara and Hidatsa gesture-signs. An Egyptian tradition, recorded in Plutarch, tells us that until the god Taht taught men speech they used mere cries like other animals; and it is true that Taht, the Lunar Logos, is later than the god Shu, or *Kafi*, and the Typhonian genitrix *Kefa*. The Kaf ape was a type of "hand-conversation" and gesture-language. The ape is the hand of the gods, has the name of the hand, is the hand personified, and its name, Kaf, is the earlier form of *Kâ*, for calling and saying; thus the hand is an earlier sign of speech in Egyptian mythology than the mouth or tongue as Taht, the Lunar Logos.

In the scenes of the Hades appear four monkeys, each holding an enormous hand.<sup>4</sup> Moreover, the descent of the hand-type can be

<sup>1</sup> Dunbar.

<sup>2</sup> Burton.

<sup>3</sup> Bunsen, vol. v. p. 520.

<sup>4</sup> *Book of the Hades*, 11th division.

traced in language from the *Kaf*, monkey, to the human hand of Taht. One name of the oldest genitrix, the Kaf-noscd hippopotamus, is Tept. Tept is the tongue, and she was depicted with her tongue lolling out as a symbol of utterance. *Tept* modifies into *Tet*, for the tongue, the human hand, and the later equivalent for *Kaf*; the hand, to take, to utter language. Typology and mythology agree in this beginning with the *Kaf*, which is solely African, and neither Asiatic, European, nor American. *Tep* in Egyptian means to taste, breathe, inhale. It is also the name for the tongue and palate. This is a common type-name for the tongue or mouth, the organ of taste, as—

*Tupe*, Coropo.

*Tope*, Purus.

*Tib*, Solony.

*Tepeno*, Yarura.

*Debe*, Algere.

*Tafod*, Welsh.

*Tavas*, Cornish.

*Teppa*, Comanche.

*Tpa*, Wihinash.

*Tofo*, in Polynesian, and *Tovolea*, Fijian, mean taste; *Tubbu*, Fiji, is to be sweet to the taste, and *Dovu* is the sugar-cane. *Teb* (Eg.) is the fig, the fruit that is sweet to the taste. In Santa Barbara salt is *Tipi*, and in San Luis Obispo it is *Tepu*. A variant of the word *Tef* (Eg.) *Tyffen*, Cornish, is to spit; also *Tuf*, in Persian.

The Indian sign for *Taste* is to touch the: tip of the tongue.<sup>1</sup> In the Shienne gesture-sign for “*Sweet*,” the tip of the fore-finger is pressed on the tip of the tongue.<sup>2</sup> The same sign is used for “*Sour*.” The Dakota sign for *Sour* includes spitting. Now the tongue (*Tep*) was touched in tasting, and gave its answer in saliva before there was a word *Tep* to express the sensation or to name the organ or the act.

Colonel Mallery says :

“A lesson was learned by the writer as to the abbreviation of signs and the possibility of discovering the original meaning of those most obscure from the attempts of a Shienne to convey the idea of ‘OLD MAN.’ He held his right hand forward bent at elbow, with fingers and thumb closed sidewise. This not conveying any sense, he found a long stick, bent his back, and supported his frame in a tottering step by the stick held as was before only imagined. There, at once, was decrepit Age, dependent on a Staff.”<sup>3</sup>

The bent old man leaning on a long staff is likewise the Egyptian sign of age, elders, the *old man*.

In this description we see a mode of reducing the earliest direct ideograph to a secondary representation, or kind of hieroglyphic short-hand corresponding to the reduction of the Egyptian ideographic signs in the demotic phase on the way to their becoming letter signs. The mimic finding the symbolic and secondary phase ineffectual had recourse to direct representation, as we do when we revert to the primary gesture-language.<sup>4</sup> In like manner the deaf mutes will contract and reduce the natural, or spontaneous gesture, into an artificial sign that loses all obvious likeness to the

<sup>1</sup> Burton.

<sup>2</sup> Mallery, p. 259.

<sup>3</sup> *Ib.* 244.

<sup>4</sup> *Ib.* introd. p. 55.

natural one, but is understood by them, and serves the purpose of expression.<sup>1</sup>

Gesture-language was, and still is, continued in religious rites and ceremonies. In holding up the holy water the Parsee ritual prescribes that at certain words it is to be lifted *level with the heart* of the officiating priest, and at others it is to be held *level with the arm* of the priest, so that the warriors fighting for their country may be *fuller of breath*, and the husbandmen *stronger of arm* in tillage and cultivation of the world.<sup>2</sup>

The principle is the same if the action is not so primitive as that of the Hottentots, who, when out on the war-path, will take the heart of a crow and calcine it to dust. This is then rammed into a gun and fired off with powder. As the heart is blown into air it is held that the the enemy will lose heart and fly off like timid crows.<sup>3</sup> Both had their origin in the acting drama and the signs that preceded spoken language. Our popular beliefs still talk to us or make their dumb show of meaning in gesture-speech. The noose of the hangman or the suicide is not only held to be healing on account of its having taken life; it loses its efficacy if allowed to *fall to the ground*, and the touch of the dead hand must be applied whilst the body is still *hanging*. Why? Because the symbol of *suspending* or of being *suspended* was taken to *suspend* the disease.

These primates of human expression have now to be traced on another line of thought. In the early dawn of the human consciousness man would observe that the animals, birds, reptiles, and insects excelled him in various kinds of contrivance, modes of getting a living, and power over the elements. The fish could breathe in the water which was fatal to him. The frog could engender and suspend on the flood a floating foothold of life, a base of being that began in the water and ended on the land. The hippopotamus. could dive and disappear for an hour together. In attack or retreat many of the animals were superior to himself. The dog made a better hunter and watchman; the cat could see and pounce on her prey in the dark; the bee, bird, and beaver beat him in building; the spider in spanning empty space, with the woven means of crossing it. The serpent managed the art of locomotion without visible members, and renewed its garment periodically by changing its skin. The monkey, with his four hands, excelled man, who had lost two of his in the process of metamorphosis and descent from the four-fold foothold in the tree to the two-fold standing on the earth. Animate or inanimate things were adopted of necessity for use as a means of representing his primitive thought; and these things in the later phase became sacred objects, and thus Africa and the world were filled with fetish images which are only another kind of hieroglyphics not yet interpreted; a

<sup>1</sup> Dr. W.R. Scott, *The Deaf and Dumb*, p. 12, 2nd ed.

<sup>2</sup> *Shayast La-Shayast*, ch. xiii. 9.

<sup>3</sup> Hahn, *Tsuni Goam*, p. 90.

rendering of which was brought on, almost intact, by the Egyptians. Tradition, customs, and language in many lands, still preserve the ancient types, where their meaning is no longer understood. But the notion that the: primitive man fell straightaway to worshipping these types is wholly erroneous. Greek writers, like Porphyry, mystified themselves with thinking that the Egyptian respect paid to animals arose from their belief .in the transmigration of souls. This was their guess at the hieroglyphics they could not translate, and the symbolism they did not comprehend. Our remotest ancestors were not so simple as to regard the brutes as gods, or the birds as angels, or the reptiles as devils. Such a reading postulates gods, angels, and devils, which were not then extant. They observed the keen instincts, the ingenious works and ways of the creatures as something remarkable and imitable, so far as was possible, without suspecting the presence of divinities or demons in animal disguise.

The Bushmen venerate or pay homage to a kind of caterpillar, to which, or in presence of which, they pray for success in hunting after game.<sup>1</sup> The caterpillar is the stealthy crawler. In Egyptian, *Hefa*, to crawl, is the name of the caterpillar and viper, or snake. It would supply a type or that crawling stealthily along the ground which was a necessity with the early man in pursuit of his prey. And the so-called praying to the image would be equivalent to saying, *may we slide along as silently and successfully as the caterpillar*, only as they expressed themselves by means of things, this was their sole way of saying it.

The Mantis, a perfect type of the most deadly deception, is also highly honoured by the Bushmen and Hottentots. The noiseless movement of the caterpillar or snake, and the deceiving appearance of the Mantis, were enviable and admirable to the primitive huntsman. They are living ideographs, which were afterwards portrayed in Egypt as hieroglyphic determinatives of ideas.<sup>2</sup>

The enormous fecundity of the frog was the cause of the tadpole being adopted as the ideograph of a million, and also designated the lord of life. The time was when people in England, who wished for offspring, would swallow frogs to ensure children. The frog was eaten not for any virtue which it could communicate, but because it was an ideograph of fecundity. So the Malays of Singapore eat the flesh of the tiger. and pay highly for it, not that they like it, but they say that the man who eats tiger "acquires the sagacity, as well as the courage, of that animal."<sup>3</sup>

Captain Burton remarked that in the heraldry of the Abeokutans, which is tattooed into their own flesh, the lizard was an especial favourite. This on the monuments is an ideograph of multiplying,

<sup>1</sup> Spencer, *Descriptive Sociology*, African Races, table 18.

<sup>2</sup> Champollion, *Dictionnaire*, 168.

<sup>3</sup> Keppel, *Expedition to Borneo*, v. i. p. 231.

to be numerous, and, like the frog, was a type of fertility and reproduction, whether applied to this life or the next, or both. So in the Hervey Islands the custom of tattoo was said to be derived from their most fecund fish, whose name (Tini) signifies innumerable, and whose striped pattern they copied.

When the nature of symbolism is understood, such phrases as "zoolatry" and "worship of animals" will be superseded. Animals were the living hieroglyphics, among the first figures of speech, and means of thinging thoughts; pictures painted by nature to illustrate the primary language. A bull-man, a cow-mother, a serpent-woman, are modes of expression; ideographs adopted for use, having no necessary relation to animal or reptile worship.

Cicero makes the apposite remark, that the Egyptians held no beasts to be sacred, except *on account of some benefit which they had received from them*. The barbarians, he says, paid divine honours to the beasts because of the advantages they derived from them, whereas the Roman gods not only conferred no benefit, but were idle and did nothing whatever to get their living<sup>1</sup>—as we say.

The ichneumon will destroy the cobra-di-capello, and consequently was greatly honoured as a serpent-killer. Pigs, as is well known, are determined enemies of snakes. So soon as a pig sees a snake he rushes at it, and the snake immediately makes off at sight of a pig. Pigs have been employed in America to clear out districts that were infested with rattlesnakes. Even the hedgehog in England will attack and devour the viper. The sow was a type of Rerit, the goddess of the Great Bear. The numerous mammæ were one cause of the personication, but the picture of the mother devouring snakes—man's fatal and most subtle enemies—in defence of her young, would arrest early attention. In recognising his friends and defenders the early man would not overlook the hedgehog and pig. Accordingly we find the hedgehog was sacred to Pasht or Buto, the Great Mother. In the Pahlavi Vendidad<sup>2</sup> the hedgehog is termed "*the slayer of the thousands of the evil spirits,*" and in the "*Shayast La-Shayast*" it is said the high priest taught "*that it is when the hedgehog voids urine into an ant's nest that a thousand ants wilt die.*" The ant being considered a noxious creature because it carried off grain.<sup>3</sup>

The Ibis received great honour from its destroying all deadly and venomous reptiles, so that any person who killed one was punished with instant death. The Thessalians protected the stork for the same reasons.<sup>4</sup> Darwin mentions the "secretary hawk" as having had his whole frame modified for the purpose of killing snakes with impunity.<sup>5</sup> This bird is named the *gxangxosi* in Xosa Kaffir. It lives on snakes and other reptiles, and is protected by law from being killed.<sup>6</sup>

<sup>1</sup> *Of the Nature of the Gods*, b. i. c. 36.

<sup>2</sup> xiii. 5.

<sup>3</sup> Ch. x. 31.

<sup>4</sup> Diod. i. 83; Pliny, x. 23.

<sup>5</sup> *Emotions*, ch. iv.

<sup>6</sup> Davis.

Major Serpo Pinto in the account of his crossing Africa, tells us of an intelligent creature. He says no sooner does the traveller penetrate into one of the extensive forests of South-Central Africa, than the *indicator*<sup>1</sup> makes its appearance, hopping from bough to bough, in close proximity to the adventurer, and endeavouring by its monotonous note to attract his attention. This end having been attained, it rises heavily upon the wing, and perches a little distance off, watching to see if it is followed. If no attention be paid, it again returns, hopping and chirping as before, evidently inviting the stranger to follow in its wake, and when the wayfarer yields, it guides him through the intricacies of the forest, almost unerringly, to a bees' nest. Whether the action arises from the bird's desire to communicate the secret or to make a cat's-paw of the new-comer, it is very arresting if true, and worthy of the land which we look upon as the nursery of the human mind.

These birds were honoured for work done. Besides which the Ibis, that represented Taht, who amongst other things was the god of medicine, taught men the use of the enema, or clyster, by administering it to herself, as Plutarch relates, she being observed to be after this manner washed and purged by herself. So that those of the priests who were the strictest observers of their sacred rites, when they used water for lustration, would fetch it from some place, where the Ibis had been drinking, for she will neither taste any infectious, nor come near any unwholesome water.<sup>2</sup> Hor-Apollo says when the Egyptians symbolise a man that conceals his own defects they depict an ape making water for when he does so he conceals his urine.<sup>3</sup> The cat, another curiosity of cleanliness, would also present a worthy example as a concealer of its own defects. That such animals were among the teachers of the primitive and prehistoric men, is witnessed by the way in which their portraits have been preserved in the picture-gallery of the hieroglyphics.

The Chinese are still in the habit of using the eye of the cat for a time-piece. No matter whether the day is cloudy or dull, they will run to the nearest cat, pull open her eyes, if closed, and at once determine the time by the contraction of the iris and size of the pupil.<sup>4</sup>

Hor-Apollo writes: "The Egyptians say that *The male cat changes the shape of the pupils of his eyes according to the course of the sun.* In the morning, at the rising of the god, they are dilated, in the middle of the day they become round, and about sunset appear less brilliant; whence the statue of the god in the city of the sun is in the form of a cat."<sup>5</sup> In the Ritual (ch. xvii.), one of the transformations of

<sup>1</sup> The Kaffirs tell the same story of the *Ngende*, or Honey bird. Davis.

<sup>2</sup> *Of Isis and Osiris.*

<sup>3</sup> Hor-Apollo, b. ii. 67.

<sup>4</sup> *Knowledge*, Feb. 17, 1882.

<sup>5</sup> B. i. 10.

the solar god is into a cat. As such he "makes the likeness of Seb," or Time, which shows the timepiece as the cat.

When the dog turns round before lying down to rest, he is said, in the Isle of Wight, to be "making his *doke*." He has no need to do so now, as his wild ancestors had when they made their nightly bed in the long grass and liked to have it well beaten down, with a clear and ample space around for the purpose of watching; but he still continues the habit on bare boards, with no enemy to apprehend. The *Doke* is a furrow, a hollow, a division, a small brook. It answers to the Egyptian *Tek*, a boundary frontier, dyke, cutting. It supplied the name of the district or nome as *Tek*, variant *Tesh*, when the Nomads who came down into Egypt had made their *Dokes* and *Dykes*. *Doke* and *dog* are synonymous for a boundary, fence, defence; that which incloses and guards, as the dog-irons fence the fire. In the celestial divisions the first Nome, or *Doke*, was given to the Dog, who had taught the primitive man a lesson in making his *Doke*; and the dog as *Canis Major* or *Canis Minor* continues to make his *doke*, and to be the *doke*, *tekh*, or dog in heaven for ever.<sup>1</sup>

The Egyptians had no "tide-predicting machines," but, according to Plutarch, the beetle *khepr* and the crocodile were the natural prognosticators of the height of the coming inundation. He affirms that in whatsoever place in the country the female crocodile lays her eggs, that may with certainty be regarded as *the utmost limit to which the rise of the river Nile will reach for the year*. For, "not being able to lay their eggs in the water, and being afraid to lay them far from it, they have so exact a knowledge of futurity, that, although they enjoy the benefit of the approaching stream at their laying and hatching, they still preserve their eggs dry and untouched by the water. They lay sixty eggs in all, and are just that number of days in hatching them, and the longest-lived of them live as many years; that being the first measure (No. 60) made use of by those who are employed in the celestial reckonings."<sup>2</sup> The crocodile was also honoured as a purifier of the holy water of the Nile.

Yarrell, in his book on British birds, tells the story of a swan on the river at Bishop's Stortford which was sitting on four or five eggs. One day, previous to a very heavy downpour of rain, she was observed to be most diligently adding to her nest, which she raised some two and a half feet higher. That night the rain fell and the flood rose, but her nest had lifted the eggs just beyond the coming water's reach, and they were safe. Man had no such prescience of impending danger. He made no preparation, but the swan did.<sup>3</sup>

<sup>1</sup> The *DOG*. *Tekh*, or *Takh* is a name of *Taht*, one of whose types is the dog. The name is applied to the tongue of the Balance which was represented by the *Cynocephalus* as well as by the *Vase*. The dog is the tongue or voice of the gods. But *Tekai* (Eg.) means the *Adherer*, a most appropriate name for the dog or doggie!

<sup>2</sup> Of *Isis* and *Osiris*.

<sup>3</sup> Yarrell, *British Birds*, vol. iii. p. 207, 2nd ed.



The beetle, in Egypt, during the Inundation, would have been washed out of life altogether but for its Arkite cunning in making ready for the waters by rolling up its little globe, with the seed inside, and burying it in the dry earth until the Inundation subsided. How they must have watched the clever creature at work; no font of letter-type employed in radiating human thought could shed a clearer light of illustration on the idea of resurrection from the earth than this living likeness of the process of transformation into the winged world. How the primitive man observed. the works and ways and on-goings of the intelligence thus manifested around him; how he copied where he could and gradually found a line of his own in the scheme of development; how he honoured these his early teachers and instructors, and made their forms the pictures of the primal thoughts which they had evoked from his mind, is at length recorded in the system of hieroglyphic symbols and mythology; and the illustrative proofs are extant to this day.

One of the workers that caught the attention of primitive men was the spider, as the spinner. In Inner Africa, the ten-legged spider, called *Ananse* in Ashanti, serves as the type of the Creator of man. This can be interpreted. The spider, as the first weaver, made the suspended woof. Heaven is the blue woof, the weaver of which was therefore the spider, according to the typology. They always represent *Ananse* as talking through his nose. The nose is an organ of breath. The god *Khnef* is called the breath of those who are in the firmament. *Ananse*, as spinner of the blue woof above, was a deity of breath, or the nose as a type of life.

The spider is an object of great reverence with the Maori, who are most careful not to break any webs or gossamers. The Bishop of Wellington said their priests taught that the souls of the faithful went to heaven on gossamer threads.<sup>1</sup> The insect's name will show how this was to mistake the typology. The spider, in Maori, is the *Pungawerewere*; from *Punga*, to anchor, and *werewere*, to be suspended. Thus it was the type of an *Anchorage above*. Poetry has no finer image.

This type of the spinner is British as well as African, and by the type we can explain the custom of shutting up the large house-spider alive in a pill-box or in a nutshell, to be worn round the neck as a cure for ague. The type of spinning and reproducing from itself is laid hold of as the representative of disease, for when shut up it *cannot go on spinning, nor sustain itself*, and as it dies the disease is supposed to be suspended and to die out. The type is one whether it represents the good or the evil power.

Hor-Apollo has been unduly depreciated by Bunsen, Wilkinson, and Sharpe for his hints, respecting the symbolical and allegorical values of the hieroglyphics. They are symbols in relation to an

<sup>1</sup> Trans. of Ethnol. Society, 1870 p. 367.

occult knowledge of their application to dogma and doctrine not yet possessed by readers of the hieroglyphics, who know that a certain ideograph is the determinative of a special meaning, without knowing *why* it is so.

Hor-Apollo now and again gives us a valid reason for the adoption of the type. He tells us that: the lion is one of the signs of the Inundation *because* half of the new water is supplied when the sun is in the sign of Leo. Hence it is that those who anciently presided over sacred works have made the spouts of the fountains in the form of lions.<sup>1</sup> The lion's head was commonly used as a waterspout in Egyptian temples, and has been continued in Europe. In three months the waters ceased to flow, and the exhaustion began with the sun in the sign of *Serk*, or the scorpion. This is suggestive of the Egyptian origin of the Zodiac. The scorpion is borne on the head of the goddess *Serk*, who is associated with the four quarters.

*"When the Egyptians symbolise one enemy engaging with another equal to himself, they depict a scorpion and a crocodile, for these kill one another."*<sup>2</sup> Whether this be a fact in nature or not, the Egyptians placed the crocodile in the sign or as a paranatellon of Scorpio, at the place of the equinox, when the year began with Scorpio, the place of poise and equal power. The scorpion likewise represented breath and dryness; the crocodile, water; two other forms of the twinship of upper and lower in heaven, and the Two Truths of life.

To denote connubial intercourse, says Hor-Apollo, the Egyptians depict two crows, because these birds cohabit with one another in the same manner as does a man by nature. Another reason is because the bird lays two eggs; one of these produces a male, the other a female; these two make a monogamous marriage and repudiate polygamy altogether for the rest of their lives. So faithful are they to each other, that they hold no intercourse with any other crow, and when one of them dies the other does not wed again, but ends its widowed life in solitude. Hence, when men meet with a single crow, they look upon it as an evil omen, because they have met with a widowed creature. On account of the remarkable custom and concord of these birds, he says, the Greeks in their marriages exclaim *ekkori, kori, korone*, although *"unacquainted with the import of the words."*<sup>3</sup> We have the same symbolry in Britain with regard to the magpie; *"one's a funeral, two's a wedding,"* says our folk-lore; and if you see a single bird you ought to turn round three times to avert ill-luck. Possibly it was the faithful crows that converted the ancient Egyptians, or Kamites, from polygamy to single marriage, and first instituted the prohibition of marriage with the wife's sister; they seem to have held the doctrine which is still maintained by many modern clerical *Rooks*.

A night-raven signifies death *because* it pounces suddenly on the

<sup>1</sup> Book i. 21.

<sup>2</sup> Hor-Apollo, ii. 35.

<sup>3</sup> i. 8, 9.

young of the crows by night, as death overtakes men.<sup>1</sup> Death, or darkness, the Hebrew *Ereb* or *Ghareb*, means either *Erebus* (darkness) or the raven, Arabic *Ghuráb*, and, according to Damascius, the Sidonians made the bird an emblem of Erebus. This type of death in the dark had. thus a very natural origin before it was invested with supernatural power to become the prophetic bird of death with many other races of men.

Livingstone describes the Ibis flying by night and crying "Aah-Aah," a duplicate equivalent in Egyptian to "Aah-ti," a name of the moon-god, who was represented by the ibis, and who was the lunar tongue, mouth, or speech of the gods. Thus the ibis, as testified to by the modern ear, and mode of pronunciation, named itself as the *Aah*, or *Aah-aah*, i.e. *Aah-ti* in Egyptian. *Aah* is the moon, and *Aah-ti*, or *Aah-aah*, is the ibis-headed divinity.

A Cretan story tells how a poor woman once sat down and for very weariness sighed "Ah," whereupon a *Moor* instantly appeared whose name was "Ah."<sup>2</sup> The *Moor* is the dark side of his dual character. He, too, transforms into a radiant youth, as the old dark moon renews itself, and the Kaf-ape transforms into the ibis-headed Taht, or Aah-ti. *Aah*, whether male or female (for there is a feminine Aah-ti), or both, has two aspects, like the moon, with a continual metamorphosis.

The stork, or crane is the European representative of the lunar ibis, and the transformation of Taht; and the bird is extant in the folk-lore of Friesland, where the changing of storks into men, and men into storks, is still an article of popular belief.<sup>3</sup>

In parts of Germany it is forbidden to hurt the stork, for, it is urged, "he is elsewhere a man." It is recorded, likewise, by Gervase of Tilbury, that the stork is also a man. So Taht, the ibis-headed god was also portrayed in the human form as a man. A Flemish legend relates that a citizen of Bruges once met a man near Mount Sinai, who told him they were near neighbours in Bruges, for the nest of one (as the stork) was next door to the home of the other and the stork-man showed the other a ring which he had stolen from the Fleming once upon a time; he gave this back on condition that the stork's nest should be protected.<sup>4</sup> Bruges and Mount Sinai answer to the two opposite sides of the moon's circle, where the moon-god, as in Egypt, was a stork in one region and a man in the other.

The moon is considered to be masculine in Egyptian mythology, but Aahti was also a goddess. Sefekh was the consort of Taht, and Hathor was a lunar divinity. In the Ritual we read, "I am the Woman, the orb (hour) of darkness; I have brought my orb in darkness, it is changed to light. I have prepared Taht at the gate of the moon. Its feathers are on my body." Here the woman is the bringer-forth,

<sup>1</sup> Hor-Apollo, ii. 25.

<sup>2</sup> Hahn, No. 73.

<sup>3</sup> Kelly, p. 94.

<sup>4</sup> Kelly, p. 94; Liebrecht, G. T. 157.

apparently under the feathered or ibis image, and Taht the young moon is her messenger.

So the stork in Germany, Denmark and Holland is the typical bringer of the babies, and messenger of the Genitrix Frau Holda. The stork keeps its character too as the fisher of the waters. The ibis was depicted as the fisher with the fish in its mouth, and thus furnished the type of the fisher-up of the moon out of the waters. In the ballad of Sir Patrick Spens the new moon is described in popular phrase with the old moon in its arms, and the crescent of light which clasps the orb of darkness was represented by the curving beak of the ibis as bringer.

The German genitrix is portrayed sitting in her stately subterraneous home beneath the waters, the nursery of unborn children, and the refuge of those who are lost or strayed. Hence her connection with the fountains so popular in Germany, the *Kinderbrunnen*, where the stork finds the little ones and leads them home. The lady of the fountains has her *Queckbrunnen* or fountains of life in Dresden out of which the "clapper-stork fetches the Dresden children."<sup>1</sup> The Fisher of the hieroglyphics is yet extant in the stork, whose figure surmounts the chapel holding one babe in its beak and two more in its claws.

Birds and beasts are the divine personages of the Australians. The native cat represents the moon. Its name is Bede or Bude. In Egypt the cat-headed lunar goddess is Buto or Peht.

The Mangaian say that the gods first spake to man through the small land birds.<sup>2</sup> The little bird that tells is with us a living relic of the same mode of revealing. Now when the Aztecs lived in Astulan there was a certain Huiziton who heard the voice of a bird crying *tihui, tihui*, rendered "let us go," "let us go." The little bird in this case was called the humming bird, but another typical leader, Quetzalcoatl, was represented by the sparrow. The sparrow in Egyptian is the Thuu; and the word Tehu signifies speech and to Tell; Tehu or Tekhu being one of the bird-headed tellers; speech personified. All such sayings are readable in the hieroglyphics.

Regarding the bird *ashozusht*, which is the bird *Zobara-Vahman* (cf. the Persian *Zūiah*, a sparrow or lark), and also the bird *Sāk* (cf. Persian *Sak*, a magpie), they say that it *has given an Avesta with its tongue*.<sup>3</sup> *Mak* (Eg.) signifies the tongue; and to *mag* in English is to chatter.

"Regarding *Karshipt* they say that it knew how to speak words, and brought the religion to the inclosure which *Yima* made and circulate it. There they utter the *Avesta* in the language of birds."<sup>4</sup> *Karshipt* is the *bird-shaped Karshipta* of the Gujerat Version of the *Vedidad*.<sup>5</sup> The birds here, as elsewhere, were the time-tellers set in heaven,

<sup>1</sup> Mannhart, pp. 280-83.

<sup>2</sup> Gill.

<sup>3</sup> *Bunhadish*, ch. xix. 19.

<sup>4</sup> *Ib.* ch. xix. 16.

<sup>5</sup> ii. 139.

because they returned and told of time and Season on the earth. Karshipt is the *Roc*, the Persian Simurgh.<sup>1</sup> This bird is said to be the first created, but not for this world.<sup>2</sup> Its resting place is in the tree of life and of all seeds; and every time it rises, its wings shake down the seed of future life:<sup>3</sup> which the hieroglyphics will explain. The Egyptian *Rukh* is a form of the phœnix, and a type of immortality. More than one bird served as a phœnix. The bennu is pourtrayed in the Asru tree over the tomb of Osiris.<sup>4</sup> The *Rukh* represents the pure spirits; it may be termed the phœnix of 3,000 years, in relation to the life in Hades.

It should be noticed that the mythical Roc of the Arabian tales (and the *Sim-urg*, or *Kam-rosh* of the Persian scriptures) has been lately discovered in reality. Captain Burton says: "*The French missionaries brought to Zanzibar from Udoe, on the Upper Wami, the tips of the flippers measuring two and a half feet long. They declare that the bird is said to have had its habitation about the equatorial African Lakes; and Herr Hildrebrand, a well-known naturalist and traveller, accepts the discovery.*"<sup>5</sup>

Thus the real Roc or Rukh of Inner Africa, although extinct, has been preserved as an ideographic type in the pictographic museum of Kam, and was set in heaven as the phœnix. The "*Rukh of Madagascar*" lays an egg said to contain the equivalent of 148 hens' eggs.<sup>6</sup> With us the type of the long-lived blackbird is extant as the rook

Hor-Apollo says, "*When the Egyptians would symcolise an aged minstrel they portray a swan, for when it is old it sings the sweetest melody.*"<sup>7</sup> The usual form of the tradition is that the song of the swan when dying is the perfect sweetness of music: this has to be interpreted. The Swan constellation of the Greeks was the Benu, or Phœnix of the Egyptians, in which the dog-star Sirius was so conspicuous a luminary. From being a celestial type of Repetition in time the phœnix or swan became the symbol of continuity or immortality, and the more imminent the end of the cycle that it represented, the more near was the new era which it prophesied; hence the death-song was the sweetest on account of the future life proclaimed by the bird of resurrection. The reason given by Hor-Apollo<sup>8</sup> for the hawk being adopted as the type of soul is because it did not drink of water, but drank blood, by which, likewise, the foetal soul is fed, nurtured, and sustained. This agrees with the name of the hawk-headed *Kab-sennuf*, whose refreshment is blood.

The *Gembsbok*, now found chiefly in the Karoos of South Africa, is

<sup>1</sup> *Bundahish*.

<sup>2</sup> *Ib.* xxiv. II.

<sup>3</sup> *Ib.* ch. xiv. II, 23; ch. xxiv. II; *Minokhird*, 62, 37—39.

<sup>4</sup> Wilkinson, fig. I94.

<sup>5</sup> Camoens, *Commentary*, vol. ii. p. 405.

<sup>6</sup> *Comptes Rendus*, xxxii. p. 101, 1851.

<sup>7</sup> Hor-Apollo, B. ii. 39.

<sup>8</sup> B. i. 7.

the *Oryx* of the hieroglyphics. This was a Typhonian type, and as such was turned into an image of impurity. Hor-Apollo says the *Oryx* shows such antipathy to the moon that when she rises the beast howls with anger and indignation. This it does so punctually as to form a kind of gnomon.<sup>1</sup> It would be honoured at first as a time-teller in the pre-lunar or Typhonian stage, and then superseded as a bad character. one of the unclean animals.

Darwin says, "*It is a remarkable fact than an ape, one of the Gibbons, produces an exact octave of musical sounds, ascending and descending the scale by half-tones.*" And Professor Owen has observed that this monkey, "*alone of brute mammals, may be said to sing.*"<sup>2</sup> This, then, was the first teacher of the scale in Africa.

Possibly the typology may tell us something more of the cause and origin of the ape's singing. Hor-Apollo<sup>3</sup> says of the *Cynocephalus*, the personified speaker, singer, and later writer, that the Egyptians symbolised the moon by it on account of a kind of sympathy which the ape had with it at the time of its conjunction with the god. "*For at the exact instant of the conjunction of the moon with the sun, when the moon becomes unilluminated, then the male Cynocephalus neither sees, nor eats, but is bowed down to the earth with grief, as if lamenting the ravishment of the moon. The female also, in addition to its being unable to see, and being afflicted in the same manner as the male, ex genitalibus sanguinem emittit; hence even to this day Cynocephali are brought up in the temples, in order that from them may be ascertained the exact instant of the conjunction of the sun and moon. And when they would denote the renovation of the moon, they again pourtray a Cynocephalus, in the posture of standing upright and raising its hands to heaven with a diadem on its head.*"<sup>4</sup> And for the renovation they depict this posture, into which the *Cynocephalus* throws itself, as if congratulating the goddess, if we may so express it, in that they have both recovered light."<sup>5</sup> This presents us with a picture of the ape in the act of crying or singing, and supplies a motive for the music, such as it is, in the loss of the lunar light. Want or desire must have been the earliest incentive to the development of the human voice. Virility becomes audible in the voice of animals and birds in their respective breeding times, whether this be in spring or in autumn, as with the rutting deer. The call of the male to its mate, and the mother to her young, is incessant in their seasons. The joy of various animals becomes vocal at meeting and greeting each other. But the sharpest sounds, the tones of highest pitch, are evoked at parting, and by the sense of loss. The bleat of the parent in pain for her lost young ones; the cry of the bird that hovers wailing round the robbed nest; the roar of the lion rising higher and higher

<sup>1</sup> Hor-Apollo, B. i. 49.

<sup>2</sup> *Descent of Man*, vol. ii. p. 332.

<sup>3</sup> B. i. 14.

<sup>4</sup> The crowned Kafi. Cf. the crowned Kepheus.

<sup>5</sup> B. i. 15. Captain Burton tells me the idea survives in modern Africa.

in the presence of death, as he realises the loss of his companion, or cubs, tend to show how the sense of loss, when added to desire and want, will increase the upward range of voice. In Hor-Apollo's description, the

Monkey crying in the night,  
A monkey crying for the light,  
And with no language but a cry,

illustrates this sense of loss, and the consequent increase of the higher tones when the loss is that of the lunar light. The sense would be still more quick, and the voice more emotional, when the companion of life was lost.

Thus we may infer that sitting in the darkness of night and of the deeper darkness of death the Gibbon evolved and by degrees formulated his voice, his scale of sounds, until at length the notes by which he had expressed his perception of darkness and loss of companionship became a solace and a source of pleasure through constant repetition, and he was like a poet who transmutes his sorrow into the music of his song. The ape was certainly the predecessor of man, and the singing of the Gibbon was therefore an earlier phase of utterance than human speech; and as the ape has been continued for the typical singer and divine bard it looks as if a form of musical sounds may have been practised by the primitive man in imitation of the ape, who was not only the first singer, as the bewailer of the lost light and saluter of the re-illuminated orb, but the earliest teacher of a musical scale and composer of songs without words.

The hieroglyphics of Egypt may not contain all the signs made by the ape-men in their earliest phase of mimesis, but the essential types have been continued. The Hand KAF bears the name of the Kaf monkey, which is the typical *Hand* on the monuments—the hand of the Gods. From this we may gather that the Kaf idea was derived from the Kaf animal, that could climb and made such dexterous use of its fore-paws; and that the hand-type of speech was identified with the language of gesture-signs, beginning with the Kaf, who presented the picture of hand-conversation and demonstrated the idea of *Kaf* to seize with the hand, which is registered by Kaf becoming the name of the hand, and by the monkey and hand being two types expressed under one word. The Kaf is likewise the clicker, and was continued in Egypt as the Image of Language, the Word of Speech, and type of the Lunar Logos. The Clickers were the earliest articulators of sound, which could be understood before the formation or evolution of verbal speech. They are identified by name with the Kaf as the Kaffirs.

In the hieroglyphics the Ibis which cries "*Aah-Aah*" and supplies the type of "*Aah-ti*," became finally a phonetic **A**. The eagle and a bird of the goose kind, also the fish, became signs of the letter **A**. The sparrow-nawk, Nycticorax, and Ram are forms of the letter **B**.

The Cerastes snake supplied the phonetic **F**. and its horns are still extant in the shape of that letter. The lion furnished one of the signs for **H**; the frog and beetle two others. The jackal and perch are found as forms of the **T**. The ape and the crocodile's tail supply two shapes of the **K**. The owl and the vulture figure as signs for **M**. The fish and another kind of vulture appear as **N**. A water-bird and the lioness are variants of the letter **P**. The **R** is a lion; later this was the phonetic sign for **L**. The goose and jackal supply a form of the **S**. The **T**'s include the snake, a bird, and the beetle. The chicken, swallow, and hare are among the different **U**'s. The fish is a supplementary **K** (Kha or Gha.) as well as the calf (Kha or Aâ). These are ideographs reduced to phonetics.

With them we may compare the Kamilaroi "sayings" (Gurre) or ideographic letters.<sup>1</sup>

B. <i>Bundar</i> , Kangaroo.	K. <i>Karagi</i> , duck.	P. <i>Pilar</i> , lance.
D. <i>Dinoun</i> , emu.	M. <i>Mullion</i> , eagle.	T. <i>Tulu</i> , tree.
G. <i>Givir</i> , male.	N. <i>Nurai</i> , snake.	W. <i>Waru</i> , bird.
I. <i>Inar</i> , female.	O. <i>Oarumbon</i> , stork with fish.	Y. <i>Yaraman</i> , man going.
J. <i>Jimba</i> , sheep.		

Now, we can understand how these types and symbols got misinterpreted in popular beliefs and superstitions.

The connecting link of the beast fables of Europe and Inner Africa is not only extant in the Egyptian ideographs, the fables themselves as found in Æsop are Egyptian. In one of these the mouse is about to be devoured by the lion, whereupon he reminds him that when he was caught in the net of the hunters, he the mouse released him.<sup>2</sup>

*Enceinte* women in Hertfordshire still hear with alarm of a lioness having brought forth young; the present writer had proof of this a few years since, when an accouchement was announced at the Zoological Gardeng that caused great consternation in the country. It was held to be an unlucky omen for all who were child-bearing. This is the result of misinterpreting a nearly-effaced type. The Egyptians, says Hor-Apollo, when they would symbolise a *woman that has brought forth once, depict a lioness, for she never conceives twice*.<sup>3</sup> The lioness having brought forth, bequeaths the blank future to the woman not yet delivered.

The Little Earth-Men of the German folk-lore are said to have the feet of geese, the print of which they leave on the ashes that are strewn for them. This may be explained by the type of Seb, who is the representative of the earth, and whose image is the goose!

The ancient Peruvians used to beat their dogs during an eclipse to make them howl. In Greenland the women also pinched the ears of

<sup>1</sup> Ridley.

<sup>2</sup> Lauth, *Moses der Ebräer*, p. 14; *Munich Site. Ber.*, 1868, vol. ii. p. 42; J. Zundel, *Revue Archéologique*, 1861.

<sup>3</sup> B. ii. ch. lxxxii.



their dogs during an eclipse; and if the animals howled lustily, it was a sign that the end of the world had not yet come. It was the dog's duty to howl at such a time. For this reason, the dog in Europe took the place of the Dog-headed Ape of the Mysteries in Egypt, the howler during the moon's eclipse, and was bound to fulfil the character, willy-nilly.

Many games are typical, and constitute a kind of picture-reading, as well as picture-writing of the past. The cockchafer still suffers in another symbolical ceremony belonging to the cruel rites performed by boys. The chafer, in Egypt the scarab, called khepr, was a type of time and turning round. It *was* the turner round. And it is a pastime with boys to thrust a pin through the middle of the cock-chafer, and enjoy his spinning round and round, as the circle-maker.

All who have ever suffered mentally from the misinterpretation of ancient myths in the name of Theology, and felt its brand of degradation in the very soul, ought to sympathize with the treatment of the ass, for it is a fellow-victim who has likewise undergone unmerited punishment, and had its fall, and still awaits its redemption. The ass was once in glory, sacred to Sut, and a type of the Hebrew Deity. But Sut was transformed into Satan, and the ass who carried the Messiah in the Mysteries, having borne him for the last time, was degraded and assailed with stripes, kicks, and curses. The ass that carried the mythical Messiah was treated as the beast that bore the real one, or carried the Cross at the time of the Crucifixion—as proved by the mark between its shoulders—and “beating the ass” became a Christian sport, a humorous pastime in which the pagan past was figuratively kicked out in the real kicking of the ass. The animal being cast down from his primitive estate was associated with all that was ignominious. The adulterer and the cuckold were mounted on the ass with their faces turned to its tail, when the animal received the rain of bountiful blows, and suffered the worst part of the punishment.

The hare is considered unclean in various countries; the animal whose form was assumed by the witch, solely on account of its having served as a type. It is the sign of UN (Eg.) to open. Un is also an hour, a period. The opening period is that of pubescence, whether of the male or female. When the Egyptians would denote an opening, says Hor-Apollo,<sup>1</sup> they delineate a hare because this animal always has its eyes open.

In relation to feminine pubescence, it signifies “it is lawful” or “unprohibited,” therefore *open*. But the hare, as the emblem of the period, had a double phase, and delivered a double message to men. It is likewise related to the egg of the opening that was laid at Puberty.

<sup>1</sup> B. i. 26.

According to Pliny, the hare is of a double sex. It was simply the type of periodicity which had a double phase, whether lunar or human and these two are signified by the hare and egg, the hare being considered a feminine, and the egg (of puberty) a masculine symbol.

"*The Easter Hare,*" says Holtzman, "*is inexplicable to me; probably the hare is the animal of Astarte; on the picture of Abnoba a hare is present.*"<sup>1</sup> Easter was the opening of another year, hence the emblem of the hare of March or Easter.

It is on this account that the hare is associated with the egg of Easter, which is broken as an emblem of the opening period. In Saxony they say the Easter hare brings the Easter egg, and in Swabia children are sent in search of the hare's egg. In some parts the Easter eggs are made into cakes in the form of a hare; in others the babies are said to come out of the hare's form. The uncleanness of the hare was solely symbolic.

Rats and mice in Germany were held to represent the human soul. One story relates that at Saalfeld, in Thuringia, a girl fell asleep whilst her companions were shelling nuts. They observed a little red mouse creep from her mouth and run out of window. They shook the sleeper but could not wake her, so they removed her to another place. Presently they saw the mouse creep back and run about in search of the girl, but not finding her, it vanished, and at the same moment the girl died.<sup>2</sup>

The goddess Holda was said to lead an army of mice, and she was the receiver of children's souls. Now, in Egypt, the shrew-mouse (*mygale, mus araneus*) was consecrated to the Genitrix Buto, and the mummies, together with those of the solar hawk, were buried in the City of Buto.<sup>3</sup> The animal was held to be blind, and the hawk was the personification of sight. These furnished two types of the soul or being, only to be understood in accordance with the "Two Truths," one of which will account for the red mouse..

Plutarch<sup>4</sup> says the mouse was revered for its blindness because darkness was before light. The hawk was the bird of Light. Buto was the nurse who concealed Horus, and the mouse was a type of Horus in Skhem, the hidden shrine and shut-place, also known as a region of *annihilation*.<sup>5</sup> The mouse typified the mystery of shutting up the red source of life, the flesh-maker, which was looked upon as the first factor in biology. And it was by its being shut up and transformed in the region of annihilation that the future life was created. The mouse thus represented the soul of flesh, so to say, the mother-soul, the eyeless and unseeing soul before the fatherhood was acknowledged; the first, the blind Horus, who had to be blended

<sup>1</sup> Deutsche Mythologie, p. 141.

<sup>2</sup> Baring-Gould, *Curious Myths*, vol. ii. p. 159.

<sup>4</sup> *Plutarch Symp.* iv. Quæ 5.

<sup>3</sup> Herodotus, ii. 6

<sup>5</sup> Mon. Brit. Museum.

with the second, as the two halves of the complete soul. According to this primitive mode of thought and expression we can account for the shrew-mouse in England being made the victim of sacrifice.

It is well known that amongst other charms for healing and saving the shrew-mouse was selected to be offered up on or in the tree; the shrew-ash or elm being the most popular for the purpose. A deep hole was bored in the bole, and a shrew-mouse was thrust in alive, the hole being plugged up behind the victim.<sup>1</sup> This represented the Horus in Skhem, the saviour-victim who was sacrificed in the physiological, solar, and lastly Christological drama of redemption, according to the doctrine of blood-sacrifice. "To denote *disappearance*," says Hor-Apollo, "the Egyptians portrayed the mouse." And the disease or ailment prescribed for was supposed to disappear with the imprisoned and decaying mouse.

It came to be believed of this type of a disappearance, that if the heart were cut out of a mouse when alive and worn round about the arms of a woman, it would prove fatal to conception.<sup>2</sup> The Hebrew abomination described as "*eating the mouse*" may have had a kindred significance. On the other hand, *during an eclipse of the moon*, the Mexican women who were *enceinte* and terribly alarmed lest the unborn child should be *turned into a mouse*, were accustomed to hold a bit of *istli* (obsidian) in their mouths or in their girdles to guard against such a fatality.<sup>3</sup> The moon in eclipse represented the period opposed to gestation. The stone was a symbol of founding and establishing, and the mouse an emblem of a disappearance.

The shrew-mouse in Britain is a sufferer from the later sense read into words. *Shrew* in Anglo-Saxon means to curse (cf. Eg. *sriu*, curse), and denotes something wicked; hence the poor shrew-mouse is accounted wicked and accursed. But this is not a primary meaning or form of the word, which is *skrew* in Somerset, and *scro* elsewhere. The animal was named as the digger; so the German *Schormaus* and the Dutch *Schermuys* are the mole as the digging mouse, named from *schoren* or *scharren*, to dig. The shrew is the earlier *scro*-mouse, and the digging is retained in the Gaelic *sgar* and Breton *skarra*, to tear open, to dig. In Egyptian, *sru* is to dig, with a prior form in *skru*, to cut and plough, the plough or digger being the *ska*, whence *skru* and *screw*. The shrew-mouse would not have typified a disappearance but for its being the digger. The digging to bring forth its young was the cause of its adoption as a sign of the Shut-place in Skhem, the mythological shrine of re-birth for the Solar God in the Underworld, where the sun disappeared to be re-born on the horizon of the resurrection.

<sup>1</sup> Brand, Physical Charms.

<sup>2</sup> Richard Lovell, *Panzooologicomineralogia*, 1661.

<sup>3</sup> Sahagun, *Hist. Gen.* tom ii. lib. viii. p. 230.

There is a Bohemian legend in which the Devil creates the mouse to eat up "God's corn," whereupon God creates the cat to destroy the mouse.<sup>1</sup> This belongs to Egyptian Mythology, where we find the cat that killed the rat that ate the malt in the house that Jack built. It appears as the "*abominable rat of the sun*," which was looked after by the cat-headed Great Mother, Pash (whence the Arabic *Bisseh* or tabby); the cat being a type of the moon as the luminous eye of the dark.

To a great extent modern superstition is symbolism in its state of dotage, when it cannot remember what the types originally meant. The Abipones are said to see the souls of their ancestors in certain birds, the widgeon or other water-fowl that fly by night and make their cry; and in the hieroglyphics, not only is the bird a symbol of the soul but one of these, the Pâ, a sign of the soul of breath, is the widgeon or a wild goose in the act of hissing as the bird of breath issuing from the waters. So that the hissing duck or goose was the symbol of a soul in Egypt, and as Pâ (or Pepe) means to fly, of a flying soul. The hieroglyphics are still unwittingly preserved by the Abipones.

The Eskimos say that all living beings have the faculty of soul, but especially the bird.

The Hurons of North America are reported to believe that the souls of their deceased friends turned into turtle-doves. The turtle-dove, in Hebrew תור, bears the name of the Genitrix *Tef*; English Dove. The dove as well as the hawk was associated with Hathor; who was the habitation of the hawk (Horus, her child) or more literally the birdcage of the soul.

The priestesses of Western Sarawak make the figures of birds which are said to be inhabited by spirits. But the bird as a type of the spirit or soul must be read all round.

The Egyptians did not think the soul turned into a hawk when they depicted or embodied the Ba (soul) in bird shape. It is a mode of expression which may be variously interpreted according to the mental stage. The hawk of fire, or spirit, is the one of the seven elementaries which became the solar Horus; and in Britain we have seven spirit-birds that fly by night, known as: the "seven whistlers."

The learned and conscientious Montesinos relates that when the worship, or veneration, for a certain stone had ceased, a parrot flew from that fetish and entered another stone, which was held as an object of adoration instead. In this story the parrot takes the place of the hawk, the bird of soul, or the dove, the bird of breath. The soul (or spirit) is thus represented as typically passing out of the one type into the other. The bird imaged the object of worship, and the fetish-stone its dwelling place.

<sup>1</sup> Ralston, *Russian Folk Tales*, p. 330.

According to a Muhammedan tradition, the souls of the martyrs are said to rest in the crops of green birds, which eat of the fruits and drink of the waters of Paradise.<sup>1</sup> This is the Egyptian imagery in which souls are represented as human-headed birds being fed with the fruit and nourished by the water of the Tree of Life! Also green is the colour of renewal, and of Ptah the revivifier.

The soul of the hieroglyphics, depicted as winged, with the human head, is the original of the winged race of men in the Phædrus of Plato and the winged angels of Iconography. All such types belong to the hieroglyphical and symbolical mode of representation, not to the human race pre-Adamite or otherwise.

When told that the natives of West Africa look upon monkeys who are seen near a burial-ground as being animated by the spirits of the dead, we turn to the hieroglyphics for interpretation. There we find the ape (Ben) is a type of the Resurrection, elevated in the Ritual<sup>2</sup> to the status of a Divinity. The *Ben*-ape is a form of the phoenix, whose name it bears, and the dead turning into monkeys is the same typologically as the ape being an image of the transforming dead.

The ape, as the imager or imitator; offered a natural model for the transformer. Shu, the star-god, transformed under this type; and the moon made its great change in the character of Aan, the ape. Lastly, the same type was applied to the soul in death as a mode of representation. In Egypt the animal was known to be ideographic. But in Inner Africa the real animal became a fetish-image confused with the spirits of the dead, the original link of connection being more or less missing in the mind of the modern natives, and absent altogether from that of the missionaries.

It is often reported that such and such a people, like the Kaffirs of South Africa, believe that the spirits of their dead ancestors appear to them in the shape of serpents.<sup>3</sup> Zulus are said to recognise the spirits of their ancestors in certain green snakes that are harmless. This means that in such a case the serpent, not the bear, ape, or dog, is the particular token. The green colour also identifies the type of immortality. Green is the hue of the resurrection from the earth; the colour of the stone-axe and amulet of Jade; the colour of Ptah, Num, and Shu, as the sign of rising again.

Also, as the serpent was a type of the eternal by periodic renewal, an emblem therefore of immortality, the belief that their ancestors survived in spirit was expressed by the serpent symbol, and this is independent of any perversion of the matter, whether by the native mind or the missionary. The true significance can be recovered in Egypt with whom survived the consciousness of Kam.

The goddess Renen, the Gestator, is said to receive in death the

<sup>1</sup> Sale, *Prelim. Discourse*, sect. iv.

<sup>2</sup> Ch. xxxi.

<sup>3</sup> Casalis, *Basutos*, p. 246.

breaths (souls) of those belonging to her.<sup>1</sup> The serpent was one of her symbols, consequently these souls, or breaths, would enter the serpent-woman to be born again; and as the serpent was a type of renewal before *Renen* was personified in Egypt; we hear the Inner Africans talking in the same figures of speech that were made visible by Egyptian art.

When the Greenlander who has been at point of death in an exhausting illness, recovers his health and pristine vigour, they speak of his having lost his former soul and had it replaced by that of a young child *or a reindeer*. But this also is only a figurative mode of speech; the language is that of the hieroglyphics; the imagery that of the bone-caves.

The bone of the calf or of the child, was an emblem of renewal, buried as such with the dead. The horns of the reindeer were indicative of *renewal coming of itself*, and like the bone of the child, simply supplied a type of rejuvenesce.

The underlying typology is in many instances obscured, but seldom quite extinct. Nor do the older races mistake the symbol for the thing signified, so much as is represented. The totemic nature of the type is made significant every time the supposed worshippers slay their god in the shape of a bear, crocodile, or other fetish with apologies and appeasing rites offered to the animal they have killed. They recognise in some dim way that it was only a type of the hidden meaning, not a real deity; a representation, and not an incarnation. The reporters are mainly responsible for the doctrine of incarnation. It was because the image was representative that it acted vicariously, and was beaten at times by the irate worshipper, not as the god in person, but as some sort of likeness. The doctrine of vicarious sacrifice and atonement dates from this origin in the most primitive stage of thought—in thus laying hold of something that imaged and represented the absent, invisible, intangible—which culminated at last in Christology and in the waxen image of witchcraft: as it had done earlier in the mummy-figure of the Egyptians.

The Basutos are said to think that if a man should walk along a river's bank and cast his shadow in the water, a crocodile may seize it and draw him in; his shadow, or *Seriti*, being onc with his soul.<sup>2</sup> This, too, is connected with the Egyptian typology. The crocodile was one of the animals into which the soul passed or was transformed in order that it might cross the waters in death. The crocodile was a form taken by the Goddess of the Great Bear, who was a crocodile in her hinder-part, one of her four types.

The eighty-eighth chapter of the Ritual is named the *Chapter of Making the Transformation into a Crocodile*, and the vignette is a crocodile-headed snake—two forms of the Genitrix in one. The speaker (deceased) says: "*I am the crocodile whose soul comes from*

<sup>1</sup> *Ritual*, ch. clx.

<sup>2</sup> Casalis, *Basutos*, p. 245.

*men. I am the crocodile whose soul comes from men; I am the crocodile leading away by stealth. I am the great fish of Horus, the great one in Kam-Ur. I am the person dancing in Skhem.*" The crocodile (as Ta-urt or Typhon) was the earliest form of the Fish-mother, the Derketo, Atergatis, Hathor or Venus, who brought forth from the waters. The speaker personates the crocodile who leads away the souls of men by stealth. The Skhem is the shrine of re-birth, and this therefore is represented by the crocodile. He is in the crocodile (or *is* the crocodile), and so crosses the waters as did the sun-god, whether as Horus or Herakles, inside the fish during the three days at the winter solstice. Thus the tradition of the crocodiles seizing the souls of men in the shape of their shadows, can be traced to the typology.

"In North-west America," says Dr. Tylor, "we find some Indians believing the spirits of their dead to enter into bears, and travellers have heard of a tribe begging the life of a wrinkle-faced old grizzly she-bear as the recipient of the soul of some particular grandame, whom they facied the creature to resemble. So among the Esquimaux, a traveller noticed a widow who was living for conscience' sake upon birds, and would not touch walrus-meat which the Angekok had forbidden her for a long time, because her late husband had entered into a walrus."<sup>1</sup>

A Chiriquane woman of Buenos Ayres was heard by a missionary to say of a fox: "*May not that be the spirit of my dead daughter?*"<sup>2</sup> These were thinging their thought according to the ancient typology which is yet interpretable by means of the Kamite mythology. In this the Great Bear Constellation (the hippopotamus, seal, walrus, or other water-type) was the Great Genitrix who became the reproducer of souls in a later phase of thought, because she had been the mother of the revolutions or time-cycles in heaven, and of the Elementary Gods.

From being the mother of the beginnings in space and time, she was made to impersonate the womb of a new life. She formed the principal Car (Urt) in Heaven which the thought of man mounted to ride round and ascend up out of the darkness of the depths when the constellation was the "dipper" below the horizon. It is the *bearer* still, as the Wain of Charles. It was the car of Osiris in Egypt, and the Coffin which the Osiris deceased entered to be re-born in the eternal round.

Thus the souls of the Egyptian dead entered the bear or hippopotamus as with the American Indians, among whom the aged she-grizzly represented the most ancient Genitrix, the recipient of souls, who bore them and brought them to re-birth. The same type is continued in the Arabic daughters of the bier (Ursa Major) and the Chinese coffin of the seven stars in which a board is placed

<sup>1</sup> *Prim. Culture*, vol. ii, p. 6.

<sup>2</sup> Brinton, p. 254.

for the dead to rest on. This board contains seven holes which are regarded as representing the seven stars, and it is therefore called the “seven-stars-board.” It is fluted as well as perforated, and a quantity of lime and oil is deposited between the board and the bottom of the coffin.<sup>1</sup>

The fox or jackal was a type of Anpu, the conductor of souls, who led them up to the horizon of the resurrection, as the divine embalmer, chief of the mountain in which the dead were laid. The jackal in two characters tows the bark of the sun and the souls, and these two are called “Openers of the way.” One opens the road of darkness to the north, the other the road of light to the south.

The spirit of the dead girl being identified with the fox in Buenos Ayres is the exact parallel to the souls of men becoming jackals in the belief of the African Marawi.<sup>2</sup> With them, however, there is another connecting link. It is the soul of the bad man that becomes the jackal; the soul of the good man becomes a snake. The jackal, or seb, was a type of the earth; the lower world of two, whereas the snake was a symbol of renewal and immortality.

The practice of killing and burying a dog with a deceased person is not uncommon, and the custom can be read by the hieroglyphics. Cranz relates that the Esquimaux laid the head of a dog in a child’s grave as the type of the intelligent animal that was sure to find the way. Bishops used to be buried in this country with a dog lying at their feet. One of the chief funeral ceremonies of the Aztecs was to slaughter the Techichi, a native dog which was burnt or buried with the corpse, a thread being fastened round its neck, and its office was to guide the deceased across the waters of Chiuluahuapan on the way to the land of the dead.<sup>3</sup>

The custom of bringing a dog to the bedside of a dying person, as an escort and guide to the soul, was common with the Hindus and Persians.<sup>4</sup> A corpse which had not been seen by a dog was held capable of polluting a thousand men. But when the corpse had been shown to an observant dog, that removed the power of pollution. The dog was supposed to be its guardian against the fiend of corruption, by the Parsees. In Egypt, the dog as Anubis was the embalmer and preserver of the dead. Hence the protection afforded to the corpse by the presence of the dog.

In a recent work on Japan, the dog of the dead is described as being the messenger of spirit-mediums, whose stock-in-trade consists of a small box (supposed to contain some mystery known only to the craft) of somewhat less than a foot square. It is said that, in the south, a dog is buried alive, the head only being left above ground, and food is then put almost within its reach, exposing it thus to the

<sup>1</sup> J. H. Gray, *China*, p. 283.

<sup>2</sup> Waitz, vol. ii. p. 419.

<sup>3</sup> Tylor, *Prim. Culture*, vol. i. p. 426.

<sup>4</sup> *Shayast La-Shayast*, ch. ii. 65; ch. x. 33.



cruel fate of Tantalus. When in the greatest agony and near death, the head is chopped off and put in a box.<sup>1</sup> This cruel treatment is intended to make the animal return in spirit, and thus the dog (which was the wolf-dog, or the golden dog—the Egyptian Mercury) fulfils the character of the Psychopompus.

So the hound of Hermes, in Greece, came to guide the passing soul to the river Styx. And still, when the soul of the dying is about to go forth, the dog is supposed to utter its howl with prescient instinct.

This intelligent friend and faithful companion was sacrificed to become the guide of the poor cave-dwellers when benighted in death.

The Barrow at Barra was *a central room with seven other chambers* that contained the skeletons of men and dogs.

The bones of a dog were found buried with the human skeleton in a cave of the Pyrenees, showing that this faithful friend of man, at that remote time, was looked upon as a kind of Psychopompus, an intelligent shower of the way through the dark. Here it may be thought that a creature so intelligent as the dog might be independently adopted in various lands. But the dog was a creation of man, who made the animal domesticated. The dog is a civilized descendant of the wolf and jackal, and both these types are earlier than the dog, in the Egyptian mythology as in nature.

Colonel Hamilton Smith in opposing the theory of the dog's descent from the wolf and jackal, suggested by Darwin, has rashly asserted that a thorough *philological* inquiry would most assuredly show that in no language and at no period, did man positively confound the wolf, the jackal, or the fox, with a real dog. This of course could only apply to the name. And it happens that the name of the wolf in Greek, *Lykos*, is confounded, or is identical with the Akkadian name for the dog, *Likku*, which again answers to *Arigu*, the dog in the Ai-Bushman tongue. The names of the wolf and dog are found to be equivalent in the pre-historic language.

*Tsip* is the dog in Inbask (Yukahiri), and in Egyptian *Tseb*, Arabic *Dib*, is the wolf. In the Hottentot language the jackal is named *Girib*, and in the abraded form *Arib* is the name of the dog. In Egyptian one name of the dog is *Anush* or *Unnush*, and this is likewise a name of the wolf; which not only confounds the dog with the wolf, but tends to show the derivation of the dog from the wolf, as is acknowledged by the continuity of the name of the wild animal for that of the domesticated dog.

The star Sothis is the well-known star of the dog. The dog was identified as its type *when there came to be a dog*, but its still earlier forms were the jackal (or golden dog), the wolf, and the fox-dog of Abyssinia, called the Fenekh. All three preceded the domesticated dog, and all three meet in the dog of the Dog-star. Before this

<sup>1</sup> *Fu-So Mimi Bukuro*, by C. Pfoundes.

domesticated dog could have been adopted as a type Anubis as jackal, wolf, or fenekh, was the still earlier guide of the sun and souls through the under world. Anubis is designated the "preparer of the way of the other world." "I have made away," says the decased, "*by what Anup has done for me.*"<sup>1</sup>

The Osirian in the *Ritual*,<sup>2</sup> in the 10th gate of his passage to Elysium, brings with him the head of a dog as a kind of talismanic toll. He pleads with the gatekeeper; "*I have anointed myself with red wax. I have provided myself with a dog's head.*" The keeper replies: "*Thou mayst go: thou art purified.*"

The Kamite types are to be found the world over in one stage or another. They can be traced to Upper Nilotic Africa as their birthplace; and wheresoever they are extant, Egypt alone is their interpreter.

The Khoi-Khoi declare that if the jackal discovers an ostrich nest he will scream for the white vulture. This bird then follows him, and when they come to the nest, which is covered by the ostrich hen, the vulture claws up a stone and ascends the air vertically over the nest to drop the stone down plumb on the breeding hen. The ostrich, startled and frightened by the blow, scuttles off, and then Reynard breaks the eggs, and both he and the vulture feast on them in the most friendly manner.<sup>3</sup>

These sly rogues furnished two divine types. The vulture is Egyptian (*Neophron perenopterus*), and a representative of the great Mother Neith, whose guide and companion, her Mercury, is the jackal! The vulture is also a prophetic bird with the Khoi-Khoi as it was in Egypt. The jackal, Anup, who was such a subtle thief in Inner Africa, was the typical thief, and god of thieving, and he became the Greek Hermes and Roman Mercury.

The *fainche* is a fox in Irish-Keltic and the *fenekh* is the fox-dog of Abyssinia, which was a type of the dog-star, the announcer of the Inudation.

In Europe the fox is still the announcer, the prophesier, as was Anup, the jackal or fox (*fenekh*) in Egypt. When the fox is heard barking in the woods at night in England, he is said to prophesy a sharp winter.

Egypt, who brought on certain types of things in the simplest condition from Inner Africa to develop and send them forth into the whole world at different stages in her own development, can still give the sole intelligible account of their origin and significance.

Thus in Inner Africa the chief type-name of the lion. and leopard is *gfa*. In Egyptian *kafa* denotes force, puissance, potency, the abstract forms of power. But it also means to hunt and seize by force. The *kafau* are the destroyers and desolators. *Kafi* (Shu),

<sup>1</sup> Ch. cxlviii.

<sup>2</sup> Ch. cxlvi.

<sup>3</sup> Hahn, *Tsuni-Goam*, p. 84.

a divine type of power, who forces the sun along, wears on his head the hind quarter of the lioness as the emblem of his force.

The lion and leopard were the live types first-named, and Egyptian shows the later application of the same word to a more abstract or recondite meaning.

Gray describes the treatment of a Mandenga who had killed a lion, and who was considered guilty of a great crime because he was only a subject, whereas the lion was a lord or sovereign.<sup>1</sup> This status of the animal was continued in the ideographs where the lion (*Ha*) signifies the lord, the ruler, the first and foremost, the glory (*Peh*), a type of the double force.

The tail of a lion suspended from the roof of a Xosa-Kaffir chief's hut as the sign of his power has the same meaning when worn by a Rameses as Pharaoh of Egypt. Other animals (as already mentioned) which were first named in Inner Africa can be traced by those names in Egypt where they have become divine types in mythology, that is gods and goddesses. *Nome* is the serpent in Bidsogo and the deity *Num* is serpent-crowned in Egypt. *Nam* is a goat in Kiamba, and the goat in Egypt is another type of the god *Num*.

The *Numu*, is *Vei*, is an enormous kind of toad. *Num* (Eg.) is called the king of frogs, and *Hek* is his frog-headed consort in Egypt.

The monkey is named *Kefu* in Krebu; *Kebe* in Kra; *Efie* in Anfue. In Egypt this is the *Kaf* ape, a figure of Shu (*Kafi*) and Hapi, a type of one of the seven elemental gods.

In the Makua language *Paka* is simply the cat. In Egypt *Pekha* is the cat-headed goddess. She is also known as *Buto* (*Peht*), and the cat is named *Boode* in Embomma, and *Boude* in Malamba.

*Asi* is the cow in the Kaffir dialects; *Esu* in Isiele. This is the type of Isis the cow-headed Genitrix called *As* or *Hes* as the Egyptian goddess. *Gbami* is the cow in the Pika, and *Khebma* is the water-cow the most ancient type of the Genitrix in Egypt. The type-name for the woman in Inner Africa is—

<i>Manka</i> in Ekamtulufu.	<i>Menge</i> in Bayon.	<i>Mangbe</i> in Momenya.
<i>Manka</i> in Udom.	<i>Mengue</i> in Pati.	<i>Mengue</i> in Param.
<i>Manka</i> in Mbofon.	<i>Mengue</i> in Kum.	<i>Mans-Nube</i> in Kisawahili.

The position of the woman was that of concubine and slave, like the Kaffir *Ncinza*, rather than of wife, and in this double character she is named—

<i>Manka</i> in Ekamtulufu.	<i>Mengu</i> in Param.	<i>Mangbe</i> in Bagba.
<i>Manka</i> in Udom.	<i>Mengue</i> in Bayon.	<i>Mengbe</i> in Momenya.
<i>Amanka</i> in Mbofon.	<i>Mengue</i> in Kum.	

In Egypt *Manka* or *Menka* (*Menâ*) reappears as the wet nurse, the Suckler, another type of the Genitrix, who was divinized as the great mother in mythology. Here, and elsewhere, Inner Africa shows

<sup>1</sup> Gray's *Travels in Western Africa*, p. 143.

the natural genesis, the primitive forms, the earliest status of things which became symbolical and were held to be divine in Egypt, and these underlying facts show a more profound relationship between Inner Africa and Egypt than those of syntax and grammar in language. They belong to the same ancient order of evidence as the totemic signs, gesture-language, and the oldest primitive customs that are likewise found to be the most universal in their range.

## SECTION II.

### NATURAL GENESIS AND TYPOLOGY OF PRIMITIVE CUSTOMS.

(The symbolical and superstitious phase of customs once primitive can only be explained by means of their natural genesis.)

THE thesis here maintained is that inner Africa was the birth-place of the animal typology, which is at the base of the hieroglyphs, of heraldry, totemism, and of the so-called beast-epic of the Red Indian, Australian, and Aryan folk-lore.

It is the original home of various natural prototypes, which became the earliest symbolic types, and Egypt remains interpreter of the land of the origins.

The animals, reptiles, birds and insects, which talk in the tales of the Bushmen and in the beast-stories of Europe, Australia, America, and India were adopted amongst the earliest means of expression for the primitive man, because they had been his tutors. We know what they said to him, for they continue to say the same thing as types. He adopted them out of necessity, made use of them for himself, stereotyped them for us, and we have but to learn this language of animals to know that the same system of typology which has spread all over the world and been eternized in the stars of heaven, must have had one origin and emanated from one centre, now claimed to have been African.

Totemism and heraldry are two extant modes of making signs by means of external typology. According to *Boece* the ancient Britons used the figures of beasts after the manner of the Egyptians, "*from whom they took their first beginning,*" more particularly in the "*inscriptions above their sepulchres.*" These are still to be found on the stones, the coins or talismans, and in the hieroglyphics of heraldry.

Herodian mentions the "shapes of the heavenly bodies and of all kinds of beasts and birds" as the tattoo-marks of the Picts.

The zoological nature of British naming is shown even by the following coats of arms in Canting Heraldry:—

Keats, 3 cats.

Head, 3 unicorns' heads.

Coote, 3 cootes.

Heron, 3 herons.

Ramsden, 3 rams' heads.

Colt, 3 colts.

Cunliffe, 3 conies.

Lamb, 3 lambs.

The warriors who fought at Cattræth included bears, wolves, and ravens.<sup>1</sup>

The *Bibroci* were the biber (Cornish befer, Gaelic beabhor) or beaver tribe. The *Brockdens* are the badgers (unless named from the den of the brock), the *Gledstanes* are kits or hawks.

The *mertæ* of Sutherlandshire were the cow-men, whose mother was possibly represented by the British goddess *Rosmerta*.

The *luga* were the calves. The men of Essex and the Isle of Wight are still known as the "calves"; the "calves" were also located near Belfast. Some of these totemic types became the blazons of counties.

People were once known in these islands as the taverns are now, by their signs; each being the symbol of the group, clan, or tribe. The formative suffix in numberless names shows them to be derived from the "tun" and "den," the "ham" and "combe," the "leigh," "ford," "worthe," "ing," "stock" or "stow," which were place-names before they became personal.<sup>2</sup>

The first name was given at puberty to him of the totemic mark. Next to him of the common land, the tribal settlement. There is a form of the 'ham' extant at Gloucester with peculiar common rights and liberties. Even when land was made *several*, and became individual property, the man, like John-o'-Groats, was called after the land, and the right to bear a crest is based *primarily* on a claim of descent from a particular tem, ham, ing, tun, or other group which was known by its totem. Heralds still profess to trace back the branches to the stem of the family tree, if they do not penetrate to the root than once grew in the place so named.

Totemism was as purely a form of symbolism as English heraldry and coats of arms, and both emanate from that inner African system of typology which was continued by the Egyptians, North American Indians, Chinese, Australians, British, and other ancient races.

Sir John Lubbock has called totemism a "*deification of classes*"; but it originated in the need of names and the adoption of types for the purpose of distinguishing the groups from each other. The

<sup>1</sup> Aneurin's *Gododin*.

<sup>2</sup> It may be very deceiving where the earliest place-names have become the later race-names. Take that of the *Menapii* for example. They are found by name in Menevia (St. David's, Wales), at Dublin, and at the mouth of the Rhine. Were these Menapii then of one race? That depends on whether the name be a race-name or a place-name. My contention would be for the place-name. *Men* in Egyptian means to arrive, warp to shore, and anchor. The *Mena* is a landing-place, a port, or harbour; Persian *Minâ*. This is continued in the Cornish *Min* for the coast, brink, border, boundary. Thus Menapia is the place of landing, and would be so named in the language of the first comers. Ap (Eg.), is the first, and Apia as country denotes the first land attained. This would apply to the first landing-place on any coast, Welsh, Irish, or Belgic. "Menapii" as a folk-name, the Menapii of Cæsar, is more probably derived from the Kamite *Menefia*, for soldiers, as the German is the war-man. If the Menapii as later settlers were named from the place, their name can be no clue to their race.

deification, if any, consisted in venerating or divinizing the totemic type, the family crest first adopted out of necessity for use.

Totemism, however, is not what the same writer thought, a system of naming *individuals first and then whole groups after some animal*.

Mr. Freeman is also wrong in asserting that the clan grew out of the patriarchate.<sup>1</sup> Who was the British patriarch in this sense when, as Cæsar tells us, ten or a dozen totemic brothers held their wives in common?

When the brothers, uncles, and nephews held their wives in common as with the Tottiyars of India, there were none among them that could be distinguished as fathers except they were the old men, the elders, the collective patriarchate, as among the Galactophagi, with whom the only fathers known by name were the "olm men"; the young men being the "sons."

Descent was first traced from the mother, then from the sister; the "*two women*" from whom the Karmilaroi tribes claim to descend; then from the uncle and finally the father.

Bowditch says of the Ashantis, "Their extraordinary rule of succession excludes all children but those of a sister, and is founded on the argument that if the wives of the brother are faithless, the blood of the family is entirely lost in the offspring, but should the daughters deceive their husbands it is still preserved."<sup>2</sup>

In Central Africa, according to Caillié,<sup>3</sup> the sovereignty always remains in the same family, but the son does not succeed the father; the son of the king's sister is the chosen heir.

With the Kenaiyers of North-West America a man's nearest heirs in the tribe are his sister's children. With the Nairs, as amongst all polyandrists, no child knows its own father, and each man counts his sister's children to be his heirs.

Among the Malays, if the speaker be a female she salutes her sister's children as sons and daughters, but her brother's children as nephews and nieces. The sister of the brother was reckoned of more account than the wife. The marriage of brother and sister, which was continued by the Pharaohs of Egypt, no doubt originated and was preserved as a type of this blood-tie; the custom was sacred to them alone. This marriage of the brother and sister was continued by the Singhalese, who likewise limited the custom to the royal family. So was it in ancient Persia.

Indefinite progenitorship gave mote importance to the brother's sister's son, the nephew, because in him the blood-tie was traceable. Of the Fijians it has been said, "*however high a chief may be if he has a nephew he has a master*." The nephew was allowed the extraordinary privilege of appropriating whatever he chose belonging to

<sup>1</sup> *Comparative Politics*, p. 3.

<sup>2</sup> Bowditch, *Ashantee*, p. 185. "So all over Africa."—Captain Burton.

<sup>3</sup> *Travels*, vol. i. p. 153.

the uncle, or those who were under his uncle's power. The nephew of his uncle was an Emperor by nature. These two, uncle and nephew, were recognised personages before the father and son (as the son of the father).<sup>1</sup> So, when Vasouki, the Serpent King, desired an heir, instead of marrying himself, he had his sister married, and the nephew succeeded to the supremacy.

*This social status is reflected in the Egyptian mythology. Nephthys (Neft) was the sister of Osiris; the child, as Anubis, being mothered by the sister; and Nift in old Icelandic is the sister still. Neft is expressly designated "the sister"; "the benevolent saving sister," the "mistress of the house." It is she, not the wife, who carries the seed-basket on her head; she who preserves the seed in its purity; her basket (neb) being the purifier of the seed.*

The genitrix as *Neft* is the bearer of the brother's son, the *nephew*; and in Lap the sister's son is named the *napat*. At this stage the seed (nap Eg.) was reckoned as the child of the sister, not of the wife, or concubine, on purpose to trace the line of descent.<sup>2</sup> In this way mythology becomes a mirror that reflects the primitive sociology.

There are customs extant which show the father assuming his right to claim his son by direct descent.

The Limboos of India, a tribe near Darjeeling, had a custom for the boy to become the father's property on his paying the mother a price for him, when the child was named and entered into his father's tribe. The girls remained with the mother and belonged to her tribe.<sup>3</sup>

Aristotle<sup>4</sup> says the Libyans have their women in common, and distribute the children *according as they favour the men in likeness*. This, says Captain Burton, is the general rule in Africa.

The Fijians have a feast called *Tunudra*, in celebration of the birth of a child, but which, says Williams,<sup>5</sup> appears to have more relation to the mother than the child. This fact is implied by the name; *tuna* is the mother, and *dra* blood, in Fijian. The *Tunudra* is in celebration of the mother-blood, or mother-right.

When the child is the *first-born*, there are games and sports; one of these consists in the men *painting on each other's bodies the woman's tattoo*.

Tattooing is a custom typical of becoming men and women as parents. At this festival of the eldest child and mother-right, the men in sport marked each other's bodies with the woman's tattoo;

<sup>1</sup> *Fiji and the Fijiana*, vol. i. p. 34.

<sup>2</sup> *Nap or nephew*. Nap (Eg.) is the seed. In the inner African languages the boy is the *napat* in Kanyon; *nabat*, Sarar, and *nafan* in Bola. Both the brother and sister are named *nofi* in Anfue; *novi*, Mahi; *anaefi*, Hwida, and *nawie* in Dahome. In English, the knave is a lad.

<sup>3</sup> Lubbock, *Origin of Civilization*, p. 123.

<sup>5</sup> Williams, *Fiji and the Fijians*, vol. i. p. 175.

<sup>4</sup> Pol. 2, 39.



the mother symbol being transferred to the male, in the process of making game of each other.

The Fijians had superseded the mother-right, with descent on the father's side, but it looks as if we here recovered a primeval picture of the communal system in which it was impossible to father the child, and that this was being done jokingly in a game of guesswork, and by aid of the maternal type or *tat*, or tattoo. It is the way of many very primitive customs to end in harlequinade like the British pantomime, when they have found no ecclesiastical place of refuge.

So far from the patriarchal family being first, it is the last but one; the monogamic being last of all. It was preceded by the gregarious horde, undistinguished by name or totem or law of sexual intercourse. Next by the organization on the basis of sex, with later rules for the checking of incest; then by the family in which marriage was by single pairs, pairing at pleasure, or cobabiting until the child was born; then followed the patriarchal or polygamic family, with property in cattle and wives; and finally the monogamic family founded on the individualised fatherhood, and the polyandry of less civilized societies.

The totemic types originated when the undistinguished herd was first discreted into groups, and the groups were discriminated by some particular sign, clan, or tribal name.

The types adopted to distinguish the groups were the earliest ideographs that served for signs when these were without other names, and the *tem*, or body, of persons was only known from the gregarious mass by means of the natural figures which were at first branded into the flesh at the period of puberty.

Men and women still clothe themselves in the wool, fur, and feather of beast and bird. Earlier races wore the skins with the hair on. The still earlier clothed themselves as it were in the figures of birds and beasts. They dressed like them in their symbolical dances, and imitated their cries, by which they would be identified still further with their totemic sign; and this typology is continued in the personal names derived from the same mould of thought. Nor had the deification of animals any place in the origines of symbolism. The animals *are* the symbols. They were so in the absence of later hieroglyphics, and were continued as and for symbols into the domain of personal names.

If, as Schoolcraft alleges, the totem of the Redskins had become to them a symbol of the name of a progenitor it was not that the Indians thought a beaver or serpent, a turtle or a hawk, a stone or a tree, was their progenitor;<sup>1</sup> nor that they fancied the souls of their ancestors had entered into the particular totemic types. That is only a suggestion made by the modern ignorance of symbols. *Totemism began long before the male progenitor was known.* The tribe

<sup>1</sup> *Indian Tribes*, vol. ii. p. 49.

was the progenitor, with descent only on the mother's side; and the animal was the type of the whole group.

The coyote, or prairie dog, was honoured as the bringer into the world of the ancestors of the root-diggers of Californja. The wolf is respected by the Lenni Lenape Indians as the animal which released mankind from their subterranean abode. Coyote and wolf represent the golden dog, Anup, in Egypt, one of the first types of time, as the dog-star; who, in the planetary character of Mercury, passed through the underworld and rose again as a guide, deliverer, and saviour.

The totem is not the name of the dead ancestor, but of the clan, or communal type, which is *any animal* rather than a human ancestor, or male patriarch. The distinction of an individual name was the latest of all. Lichtenstein describes the Bushmen as having no personal names, although they did not appear to feel the want of such a means of distinguishing one individual from another. *Their society had been arrested in the totemic stange of nomenclature.*<sup>1</sup> In Dahome the personal name can hardly be said to exist at all. It changes with every rank of the holder.<sup>2</sup> These distinctions of rank and class-titles are another form of naming the division first, as is shown also by their being hereditary.

The Japanese have a different personal pronoun for various *classes* of persons, each class being compelled to use their own, and not another. "*There are eight personal pronouns of the second person peculiar to servants, pupils, and children.*"<sup>3</sup> These told which "thou" was intended, as *one of a class*, and therefore show a continuation of the totemic mode of naming and distinguishing by the group only. Eight classes of the personal pronoun answer to the eight totems of the Kamilaroi or eight of the Iroquois Indians; the principle of discreting from the undistinguished mass and naming by subdivisions is the same, although applied to a later stage of society. The Japanese people themselves were really divided into eight primary classes, corresponding to the universal eight original gods, or prototypes, in the various mythologies of the world.

By whatever names the Redskins might be known in their lifetime, it was the totemic, not the personal, name that was recorded on the tomb, or the *Adjedatig*, at the place of burial.<sup>4</sup> So is it with us. In death the individual still reverts to the totemic style, as is manifested by displaying the coat of arms on the scutcheon, in front of the house. The Scottish wife, whose married name is changed for her maiden name in death, still makes the typical return to her own tribe, or totem.

In the Ojibwa dialect the word *totem* signifies the symbol or device of a *Gens*; thence the figure of a wolf was the totem of the wolf

<sup>1</sup> Lichtenstein, vol. i. p. 119; vol. ii. p. 49.

<sup>2</sup> Burton, p. 97.

<sup>3</sup> Steinmetz, *Japan and her People*, p. 299.

<sup>4</sup> Schoolcraft, vol. i. p. 49.

*Gens*;<sup>1</sup> the figure of a serpent was the totemic sign of the Tuscaroras.

The original of the word totem is supposed to be the Algonkin *Do-daim*, the type or mark of the *Daim*, as a town. The *Daim*, as the especial name of the town, is still extant in Central Africa, where the people are divided into the dwellers in "*Tembes*." In dispersing the mob at Ugogo, and sending them to their homes, the chief shouted, "*To your Tembés, Wagogo, to your Tembés*."<sup>2</sup>

The town is also the

*Edume*, in Adampe.  
*Diambe*, in Kisma.

*Demgal*, in Goboru.  
*Dsamei*, in Buduma.

The Zulu *Tumu-tumu* is a large assemblage of huts, a big *Tumu*. The Vei people have a religious rite, performed at the time of puberty, which is called the *Beri*. A new name is then conferred on the youth, and a totemic or national mark is made on the back, by a *masked man who acts the part of a being from the unseem world*; this mark is termed the *Beri-tamba*, or mark of the pubescent male, who is thus adopted into the *Tem*. *Tembe* in Vei also means to stand in a row, or fall in to rank, like the English *Team*. *Tem* and *Tun* permute, and in Inner Africa the *Tembe* is also called the

*Tan* in Koama.  
*Tan* in Bagbalan.  
*Idom* in Anan.

*Tanaru* in Gbanda.  
*Tengu* in Mose.

*Tunk* in Dselana.  
*Sa-ten* in Guresa.

In Egypt the totemism of the tribal system had been continued in the towns and cities which bore the names of the zoological types, such as the hippopotamus, crocodile, lion, ape, dog, wolf, hawk, fish, and others. The "*Tema*" had become the town, village, district, fort, or city; and this agrees with the Gothic *Dom* as the whole of anything. The *Tem* (Eg.) also means the total; Maori *Tamene*, to be assembled together. The *Tem*, as a whole, under the king, became a kingdom. The primordial *Tem*, as a birth-place, is preserved by name in the West Australian *Dumbu*, for the mother's womb.

The *Daman* in Pahlavi is the dwelling; the Latin *Domus*, the abode or domicile. The *Toms* in Scotland are relics of the same primary type of the dwelling in life, and the *Tomb* in death.

The Attic township was a *Dem*. The second member of the Greek organic territorial series comprised the ten *Demes*, as parts of the larger district. The Magars of India had an organization of twelve *Thums*.<sup>3</sup>

The Brehon joint family, the Hebrew twelve tribes, the joint Hindu family, the Zadruga house-community, of the Southern Slava, the Keltic *fine*, the *rekh*, ing, and many other of the primitive units that held a domain and property in common, and the land itself as

<sup>1</sup> Morgan, p. 165.

<sup>2</sup> Stanley, *How I Found Livingstone*, p. 198.

<sup>3</sup> Latham, *Descriptive Ethnology*, vol. i. p. 475.

“*perpetual man*” were all forms or the *Tum*, which permutes with *Tun*, and did not descend from the common ancestor, the patriarch of the *Tent*, because they existed when the mate ancestry was *too common* to be individually identified.

Nor was it the ancestor as male that was eponymous, but the totem, the type of the *Tem*, hence the true ancestor so frequently claimed in the totemic animal, and the confusion of the symbol with the thing signified. When the Sumatrans speak of tigers as *Nenek*, or Ancestors, it is because the tiger was a totemic animal. When the Dyaks of Borneo caught the alligator or crocodile they saluted it as their grandfather.<sup>1</sup>

The Yakuts of Siberia address the bear as their “*beloved uncle*.” This title reflects the pre-paternal phase, as the uncle was acknowledged before the father was known, because he was the brother of the mother.

The animal is but a symbol. the *Sept*, or tribe, is the fact signified. This view is corroborated by the Australian “*Kobang*,” which is not primary when applied to the type, but to the thing signified, that is to the family, or *Ank*,—for the *Ank*, Egyptian Ankh, Chinese Heang, applied to the people of a district, is very general as a type-name. Mungo Park gives a clan-name of the Mandengas of North Africa, which they bear in addition to the personal name as that of the *Kont-ong*. The Japanese *Kob-ong*, answering to the Australian *Kobang*, is a superstitious life-tie between two persons. This was once the tie of the Ankh or Turn. And such ties were supposed to exist between the brethren of the Ankh and their namesake of the Totem, which might be the leopard, (*Inko* in Kisama; *Yingue*, Songo, *Onnchu* Irish, or *Hanchi*, the lynx in Cornish), or any other ideographic type.<sup>2</sup>

The British were known to Tacitus as the *Ing-gua* the men of the *Ing*, the dwellers in a certain district, who preceded the people of Engla-land. The *Ing* is an enclosure. The *Hank* is a body of people confederated. *Enec* in Irish means the protection of the Clan or *Ing*. The *Aonac* (Gaelic) is an assembly; those who dwell together.

*Ank* in Sanskrit is to mark, stamp, or brand. *Ang* in West Australian signifies belonging to. The Maori *Ngā* is a mark applied to the division of land also called a *Tio*, equivalent to the Algonkin *Do*, or mark of the Daim. *Ngatahi* signifies “together.” The Narrinyeri of South Australia have a totem for each tribe or family, called the “*Ngaitye*.” This *Ngaitye* has also passed into individualized heraldry, and is regarded as the man’s tutelary genius.<sup>3</sup>

<sup>1</sup> St. John, *Far East*, vol. ii. p. 253.

<sup>2</sup> Captain Burton tells me the brotherhood (*ntwa*) of the totems is uniformly recognized, on the Gold Coast by means of zoological symbols that denote consanguinous descent.

<sup>3</sup> Morgan, *Anct. Society*, p. 375.

The totemic type, whether as leopard, alligator, serpent, bull, dog, or others, stood for the general ancestor of the Tem and Ankh long before the individual fatherhood was known. Hence the style of "grandfather," or old one, conferred on the crocodile, and "uncle" on the bear.

"The say, moreover, that all the animals of each species have an elder brother, who is as it were the principal and origin of all the individuals, and this elder brother is marvellously great and powerful. The elder brother of the beavers, they told me, is perhaps as large as our cabin."<sup>1</sup> Here the *big elder brother* was the human archetype.

Totemic signs served for various purposes of social intercourse. The Magar tribes of India are divided into totemic sections, and the law is that no two members of the same section may intermarry. These sections are the "*Thums*."

With the Trimsheen Indians of British Columbia who are *temmed*, divided into totems, and have their "Crests" of the whale, tortoise, frog, eagle, wolf, and other types, the relationship of the "Crest" is nearer and dearer than that of blood or any other tie which we may consider near; and it dominates that of the tribe. Members of the tribe may intermarry, but not the bearers of the same crest.

Those of the same totem are not allowed to marry under any circumstances; that is, a whale must not marry a whale, nor a frog unite with a frog.<sup>2</sup> So is it with the *Tinneh* Indians, and if a man should defy the law and marry a woman of the same totem he is laughed at and ridiculed as *the man who has married his sister*, even though she may not have the slightest connection by blood, and has come from a totally different tribe. So is it still with the Somali of East Africa.<sup>3</sup>

The Munnieporees and other tribes round Munniepore are each and all divided into *four* families, the *Koomrul*, *Looang*, *Ankom*, and *Ningthaja*. A member of any of these families may marry a member of any other, but the intermarriage of the members of the same family is strictly prohibited.<sup>4</sup>

The totemic name still implied an original totemic relationship. And this continued dominant after men were known by the individual surname. The Ostiaks held it to be a crime to marry a woman of the same surname;<sup>5</sup> that likewise implied, as it had carried on, the totemic name still known with us by the heraldic type. In China marriage between those of the same surname is unlawful, and this rule includes all descendants of the male branch far ever.<sup>6</sup>

The first formation of society recognizable is the division into two totems.

<sup>1</sup> La Jeune in *Rel. des Jes. dans la Nouvelle France*, 1634, p. 13.

<sup>2</sup> Hardisty, "Notes on the *Tinneh*," *Smithsonian Report*, 1866, p. 315; Metlah Katlak, p. 6, published by the Church Missionary Society.

<sup>3</sup> Burton.

<sup>4</sup> *Account of the Valley of Munniepore*, pp. 49 and 69.

<sup>5</sup> Pallas, vol. iv. p. 69.

<sup>6</sup> Davis, *The Chinese*, vol. i. p. 282.

The Aborigines on the river Darling, New South Wales, are still divided into the two castes or totems of the earliest separation, which are rigidly preserved, and the children still follow the rank of the mother.<sup>1</sup> This is the oddest social formation on earth, the very bifurcation of the promiscuous herd.

Among the North American Indians the Choctaw gentes were united in two phratries, and the first phratry was called the *divided people*. The second was the "beloved people."<sup>2</sup> These two brotherhoods were subdivided into eight totemic tribes, for breeding purposes. Here we meet by name with those who were distinguished as the "divided ones." Nor is this an uncommon type of name. The "beloved," apparently, indicates the sexual purpose of the earliest division.

A tradition of the Senecas affirms that the bear and the deer were the original two totems, of which the eight (gentes), bear, wolf, beaver, turtle, and deer, snipe, heron, and hawk, composing the two brotherhoods of the Seneca-Iroquois, were subdivisions.

The Kamilaroi were organised in two primary totems, which are subdivided into eight groups, from the most archaic form of society hitherto known. These two, male and female, are—

Male.	Female.	Male.	Female.
1. <i>Ippai</i> .	1. <i>Ippata</i> .	3. <i>Murri</i> .	3. <i>Mata</i> .
2. <i>Kumbo</i> .	2. <i>Buta</i> .	4. <i>Kubbi</i> .	4. <i>Kapota</i> .

All the *Ippais* of whatever gens are brothers to each other and are theoretically descended from oncecommon female ancestor. The *Kumbos*, *Murris*, and *Kubbis* are the same respectively, for the same reason.

Male.	Female.	Male.	Female.
1. <i>Ippai</i> can marry	<i>Kapota</i> 4.	3. <i>Murri</i> can marry	<i>Buta</i> 2.
2. <i>Kumbo</i> ,,	<i>Mata</i> 3.	4. <i>Kubbi</i> ,,	<i>Ippata</i> 1.

If any *Kubbi* meets an *Ippata* he can treat her as his *goleer* or spouse. And so of the others according to the name.

Male	Female.	Male.	Female.
<i>Ippai</i> marries	<i>Kapota</i> .	Their children are	<i>Murri</i> , <i>Mata</i> .
<i>Kumbo</i> ,,	<i>Mata</i> .	,,	,, <i>Kubbi</i> , <i>Kapota</i> .
<i>Murri</i> ,,	<i>Buta</i> .	,,	,, <i>Ippai</i> , <i>Ippata</i> .
<i>Kubbi</i> ,,	<i>Ippata</i>	,,	,, <i>Kumbo</i> , <i>Buta</i> .

"Ippain begets "Murri" and "Murri" in turn begets "Ippai;" in like manner "Kapota" begets "Mata," and "Mata" in turn begets "Kapota," so that the grand-children of "Ippai" and "Kapota" are themselves "Ippais" and "Kapotas," as well as collateral brothers and sisters, and as such are *born* husbands and wives.<sup>3</sup>

The Two Totems are those of the Iguana. and the Emu, both feminine symbols. "Iguana-Mata" must marry "Kumbo;" her

<sup>1</sup> Bonney, F., British Association Meeting, 1882.

<sup>2</sup> Morgan, *Ancient Society*.

<sup>3</sup> Morgan, p. 425, note.

children are "Kubbi" and "Kapota," and necessarily *Iguana* in Gens, because descent is in the female line.

In like manner. "Emu-Buta" must marry "Murri;"—her children are "Ippai" and "Ippata," and of the *Emu* gens. "Emu-Ippata" must marry "Kubbi;" her children are "Kumbo" and "Buta," and also of the *Emu* gens.

By following out these descents it will be seen that in the female line *Kapota* is the mother of *Mata*, and *Mata*, in turn, the Mother of *Kapota*. *Ippata* is the mother of *Buta*, and *Buta* the mother of *Ippata*; and thus return is for ever made to the *dual feminine ancestry!* The Tem is maintained by keeping in its membership the children of all its female members, and each Tem is made up theoretically of the descendants of the "two women" of the most primitive sociology; the two sisters or mythology who were two forms of the Mother. whose children were first divided and distinguished from those that lived in the state of primal promiscuity. This is shown by the two feminine types of the two Totems, the Emu (bird) and Iguana (reptile). The bird is the type of the woman above, the mother heaven; the reptile of the woman below, the bringer-forth from the abyss; as the crocodile (Typhon) or dragon (Tiamat) of the waters. This elaborate-looking device is but the result of the uttermost simplicity, working within the narrowest limits.<sup>1</sup>

The first division and the cause of it can be ascertained. The Kamalaroi eight tribes of the original Two Totems declared that they all descend from "two women." Now, the mother was the first individual recognised, and mythology says the next was the sister. The two sisters of our sociology were the two female ancestors of the Australians.

The earliest tie perceived was uterine; the next was that of the blood relationship; and the two sisters of one blood were the primary cause of dividing the offspring into the two first Totemic castes. Hence the descent from the two women, whose signs of the Iguana and Emu distinguished the earliest Separate groups. The two women were the mother and her sister, and the two castes were cousins, who at first might intermarry.

The Totemic Heroes of the Caribs, in the West Indian Islands, were seen by them in the figures of the constellations! The clan, gens, or Tem being represented by the star-group, we see the later link of connection between the individual soul and the star. The star and soul are identical as *Seb* (Eg.); this identity is common with various races, and as the star and soul have the same name, this may account for the notion with which the Fijians are credited, that shooting-stars are souls of the departed. Each starry family was composed of individual stars.

<sup>1</sup> The two primary divisions and the later eight are also extant on the Gold Coast.

The Hottentots, in blessing or cursing, will say, *May good or evil fortune fall on you from the star of my grandfather!*<sup>1</sup> This was a totemic type, however, before it signified a translated soul.

The Twelve Signs of the Zodiac are totemic with the Chinese. These are

<i>Shu</i> . . . . . Rat. . . . . Aries.	<i>Ma</i> . . . . . Horse . . . . . Libra.
<i>Niu</i> . . . . . Ox . . . . . Taurus.	<i>Yang</i> . . . . . Sheep . . . . . Scorpio.
<i>Hu</i> . . . . . Tiger. . . . . Gemini.	<i>Heu</i> . . . . . Monkey . . . . . Sagittarius.
<i>Tu</i> . . . . . Hare. . . . . Cancer.	<i>Ki</i> . . . . . Cock. . . . . Capricorn.
<i>Lung</i> . . . . . Dragon . . . . . Leo.	<i>Kwen</i> . . . . . Dog . . . . . Aquarius.
<i>She</i> . . . . . Serpent . . . . . Virgo.	<i>Chu</i> . . . . . Boar . . . . . Pisces.

The twelve signs are likewise represented by or in connection with the Chinese horary of twelve hours.

Each of the animals is still recognised as a totem, and they are all believed to exert a great influence on the lives of persons, according to the hour and its special sign under which they were born.

Star-totems were in use among the ancient Peruvians. Acosta describes the people as venerating the celestial archetypes of certain animals and birds found on earth. It appeared to him that the people were drawing towards the dogmas of the Platonic ideas.<sup>2</sup> Speaking of these star-deities he says, the shepherds looked up to a certain constellation called the Sheep, and the star called the Tiger protected them from tigers. His theory is that they believed there was an archetype in heaven of every likeness found on the earth in the animal shape. This was the Platonisation of the starry hieroglyphics, the archetypes of which were found on earth, and the types that had been configurated in the heavens for totemic signs; these being reflected back again in the minds of men; and this *platonisation* of mythology is the ground-rootage of Plato's system of celestial archetypes carried out in the region of more abstract thought. It is but a step from the celestial to the spirit world. The origins, however, are visible and physical, although the earlier type is employed to convey a later significance. We have to take the prior step from the natural animal to the celestial, and also to read the thoughts and things of earth at times by means of the imagery *Stelled* in the heavens.

The chief totemic signs of the: North American Indians are to be found in the heavens, ranging from the Great Bear to the Stone of the *Oneidas* (the Stone or Tser Rock in Egyptian), but the Indians did not figure them there as constellations. These are the eternal witnesses above to the Kamite origin of mythological typology.

It has already been suggested that the first mapping out of localities was celestial before the chart was geographically applied, and that an common naming on earth came from one common naming of the heavens, commencing with the Great Bear and Dog. The mapping out of Egyptian localities. according to the

<sup>1</sup> *Tsuni-Goam*, p. 85.

<sup>2</sup> Tylor, *Prim. Culture*, vol. ii. p. 222.



celestial Nomes and scenery, is described in the inscription of Khnum-hept, who is said to have "*established the landmark of the south, and sculptured the northern—like the heaven. He stretched the Great River on its back. He made the district in to parts, setting up their landmarks like the heaven.*"<sup>1</sup>

It is said that "*Thebes is a Heaven upon earth. It is the august staircase of the beginning of time.*"<sup>2</sup> Thebes is Teb or Apt, the birth-place, and the mother of birth, first personified in the abyss; next in the heaven of the Great Bear, and lastly as Apta in the Solar Zodiac.

The twelve signs of the zodiac were the twelve Totems of the Hebrew Tams. The system was full-blown under another type in the Kabbalistic Tree of the world, with its seventy-two branches corresponding to the seventy-two duo-decans of the zodiac.

The tree of seventy-two branches, as the figure of the seventy-two duo-decans, is of Egyptian origin.

They use the ape (Aan), says Hor-Apollo,<sup>3</sup> "to symbolize the world, because they hold that there are seventy-two primitive countries of the world." This world was in the heavens, where the station of the ape was at the equinox, the point of completion. The stars were totemic with the ancient Arab tribes. Jupiter was the star of the Jôdam and Lakhm tribes; Mercury of the Asad tribe; Sirius of the Kais tribe; Canopus of the Tay tribe. Others recognised constellations as totemic types. From these we come at last to the ruling planet and the individual's guiding star. These things did not begin with any vague general worship of the heavenly host. The God of Sabaoth is the deity of the *Seven Stars*, not of Argelander's map of millions, or the diamondiferous dark. Those stars were observed and honoured by which time could be reckoned, and position in space determined. The constellations were figured for use, the types were made totemic, and became fetishtic; but, the non-evolutionist who looks on fetishism as a primeval religion degraded to idolatry, might just as well look on the black race as a very discoloured or dirty kind of white. He has to be forced backward step by step with face set all the while the clean contrary way. Fetishism began with typology, and both mythology and religion were the outcome, not the origin.

A very comprehensive designation for the divinities of all kinds, says Gill,<sup>4</sup> is the "te anau tuarangi," the heavenly family. This "*celestial race includes rats, lizards, beetles, sharks, and several kinds of birds. The supposition was that the heavenly family had taken up their abode in the birds and the fishes.*" All such supposition is gratuitous and European. The Mangaian mind was still in the symbolic stage, and these animals were all types. The animals

<sup>1</sup> *Records of the Past*, xii. 68.

<sup>2</sup> Inscription of Queen Hatasau, *Rec.* xii. 133.

<sup>3</sup> i. 14.

<sup>4</sup> *Myths and Songs*, pp. 34-35.

are still named in heaven, and the stars are hieroglyphically grouped for us as for them. The writer explains that he takes these things "*apart from mythology and symbolism.*" But they cannot be taken apart; they had no other origin; and have no other meaning. What they once signified in Africa was their meaning in Polynesia, however dim in the native memory.

The Mound-Builders of America, particularly in Wisconsin, shaped the outlines of their inclosures in the forms of animals, birds, and serpents, which appeared on the surface of the country as huge hieroglyphics raised in enormous relief. One serpent figure has been traced a thousand feet in length; this was in Adams County, Ohio. These in all likelihood were delineated as the Totems of the buried dead; each *Daim* having its own mound, where the chief or the principal male and female were interred, with the common people around.

The Acagemans of California worship the God TOUCH, or *Tacu*, who appears at times in a variety of animal forms. He is said to send to every child that enters its seventh year some animal to be its protector or guardian. In order that the child might ascertain what animal shape the protecting spirit wore, the diviners took narcotic drinks, or the child fasted and watched in the Vanquech, a sacred inclosure, beside the image of the god, looking at the figure of some animal drawn on the ground by one of the Mages, until mesmerised. Then the animal seen in vision was adopted as his type or fetish figure. This was branded on his arm, and it was intended to give him a surer *touch* on the bowstring.<sup>1</sup>

Totemic types were not adopted without reason. The earliest two of the Kamilaroi, the Iguana and Emu, show the two powers of the Water and Air; the first two elements, like the dragon and bird, the serpent and bird, or the feathered serpent elsewhere. These *manifested powers superior to the human in relation to the two elements.*

Gesture-language and names show that as the man was first distinguished by his pubescent attributes, so there were totemic types derived from ankh, the ear; ankh, the eye; ankh, the nose; ankh, the mouth, the hair, the beard, the tooth; and that these were represented by the animals, birds, &c, as the *ear of the jackal*,

<sup>1</sup> At the Congress of "Americanists" held at Madrid in September, 1881, a Mexican *savant* professed to have discovered the clay bust of a god *Cay* or *Tsoa* (unless these denote two different deities) amongst other antiquities which he had exhumed at Uxmal in Central America. Near the image of the Mexican deity was an altar upon which there is a *hand* of iron. Was this a form of the god *Touch*? *Touch* is an Egyptian divinity named *Ka* or *Sa*. With the prefix this is *Teka* (Eg.) to touch, attach, join together. This Egyptian *Ka* (still later *Sa*) is the deity of emblematic types; the *Ka* image being the spiritual likeness in the future life; the double of one's self in this. These type include the mummy image, the *Karast*, the tie-type of reproduction, and many other forms of the amulet and protective charm, the *Ka*, *Sa*, *Tesa*, or *Fetiço*. *Ka*, *Sa* or *Touch*, was the god of fetish images in Egypt, as was the god *Touch* in America.

or dog; the *eye of the hawk*; the *nose of the vulture*; the *claw or nail of the lion*; the *horn of the rhinoceros*, and *tooth of the bear*; because they offered types of superior powers. Such types are preserved in mythology. The hawk of Horus represents Sight; the sow and hippopotamus, the mouth of the Genitrix Rerit; the ear of the jackal, Sut-Anup; the nose of the kaf-ape, the God of Breath; the tooth of Hu, the Adult.

The Kamite typology can also be traced into the domain of primitive practices which are symbolical, to be read by the hieroglyphics. Some of these strange customs and consequent superstitions originated in zoological typology, and the acting of a primitive drama according to the animal or totemic characters. Specimens of them were extant to a late period in British plays and pastimes, and survive at present in the "pantomime."

In the Kanuri language of Bornu (Africa), the name of the hyena is *Bultu*, and from this is formed the verb *bultungin*, which signifies "I transform myself into a hyena." There is a town named *Kabultiloo*, the inhabitants of which are said to possess this faculty of transformation.<sup>1</sup> These doubtless originated in the hyena Totem, and the donning of the hyena skin in their religious masquerade. The hyena is one of the transformers or phœnixes (the Benn) in the Ritual.<sup>2</sup>

Hor-Apollo<sup>3</sup> says when the Egyptians would symbolise one that is unsettled, and that does not remain in the same state, but is sometimes strong, and at other times weak, they depict an hyena, for this creature is at times male, and at times female. This belief is still held by the Arabs. *It originates in the shedding and transforming phase being considered feminine.*

It was the practice at certain ceremonies, as we know from various sources, for the totemic people to masquerade in character, and appear as the typical beasts of the Totem, transformed into the earliest images of the gods or prototypes. Among the North American Indians, the Buffalos wore horns, and danced as buffalos.<sup>4</sup>

The natives of Vancouver's Island had a religious ceremony in which the performers stripped themselves naked and plunged into the water, no matter how cold the night, and crawled out again, dragging their bodies along the sand like seals, then they went into the house and crawled around the fire, and at last they transformed and sprang up to join in the "*seal-dance*."<sup>5</sup> They represented the seals, as the Mangaians did the crabs: in character when they danced the crab-dance.

This transformation, and the meaning of their names, may be considered to constitute two factors of the belief in the magical powers possessed by the Munda of India for changing their shape into wild beasts at will. In these customs the symbolism is acted and becomes

<sup>1</sup> Koelle, *Afr. Lit. and Kanuri Vocab.* p. 275.

<sup>2</sup> Ch. xxiv.

<sup>3</sup> B. ii. 69.

<sup>4</sup> Carlin, vol. ii. p. 128.

<sup>5</sup> Sproat, p. 66.

<sup>6</sup> Gill, p. 256.

a drama of typology, scattered fragments of which are now found in the form of inexplicable superstitions and beliefs.

In writing of the Guatemaltecs, old Gage delivered himself on this matter thus:—"Many are deluded by the devil to believe that their life dependeth upon the life of such and such a beast (which they take unto them as their familiar spirit), and think that when that beast dieth they must die; when he is chased their hearts pant; when he is faint they are faint; nay, it happeneth that by the devil's delusion they appear in the shape of that beast."

Plutarch refers to the idea "*that the gods, being afraid of Typhon, did, as it were, hide themselves in the bodies of ibises, dogs, and hawks,*" and repudiates it as "*a foolery beyond belief.*" This, however, is a matter of interpretation.

We know that such representations were part of the drama of the Mysteries. Many descriptions might be quoted to show that in their religious ceremonies the actors performed their masquerade in the guise of animals.

Diodorus has it that the gods were at one time hard pressed by the giants, and compelled to conceal themselves for a while under the form of animals, *which in consequence became sacred.* In this version the giants displace Typhon, the gigantic Apophis, or dragon of the dark, as the representatives of dissolution and chaos.

The gods taking the shape of animals to oppose the Typhonian powers means the typification of the time-keepers and celestial intelligencers, as the hippopotamus, dog, ape, ibis, hawk, crocodile, lion, ram, and others by the aid of which the time-cycles were made out and order was established (or the world was formed); but for which, chaos, Typhonian discord, dissolution, and destruction would have prevailed for ever. The lunar goddess assumed the form of the cat as a watcher by night. Horus escapes through the nets of Typhon as a fish, or soars heavenwards as a hawk. The sun-god is seen taking the shapes of animals that represent time (Seb), and thus comes between men and chaos, or timelessness. Ra passed through the signs, and this in the language of symbol was designated his transformation into the shape of the signs.

It is not more than three or four centuries since, in England, the Zodiac was called the "bestiary." The sun then passed through the bestiary, as he did in Egypt. In the Pool of Persea he made his transformation into the cat; in the height of his power he transformed into the lion; at one equinox into the hawk, and at the other into the phoenix, the emblem of rising again from the Hades. In the *Ritual* the deceased who transforms into the various animals, fishes, or birds, emphatically states that he himself is the respective intermediate type which he adopts in the process of being assimilated to the highest. He flies as a hawk, crawls as a serpent, *cackles as a goose,*<sup>1</sup>

<sup>1</sup> Ch. 17.

He says, "*I establish myself for ever in my transformation that I choose,*"<sup>1</sup> just as we say the sun passes through the signs; only their metaphors identified and did not compare the person. with the type.

Herodotus was told that the Neurian wizards amongst the Scythians, settled about the Black Sea, became, each of them, a wolf for a few days *once a year*.<sup>2</sup> The Texan tribe of the Tonkaways did the same when, clothed in wolf-skins, they celebrated the resurrection of the wolf from the Hades. The head of a wolf was worn in the mysteries of *Isis*, because the wolf (Anup) was her warder and guardian during her search after Osiris in the underworld. The wolf, jackal, or dog, was the guide of the sun and of the souls of the dead. The station of the wolf in the Egyptian planisphere is at the place of the vernal equinox, a point of commencement where we find the double holy house of Anup.<sup>3</sup> The candidate as the *Loveteau* of French Masonry still enters as a young wolf: also the "wolf" that was the *guide* of the Great Mother and of the sun is still made use of as the "*guide*" (called the wolf) in tuning the piano!

The transformation into the wolf or other animal, was no doubt connected at times with abnormal trance-conditions which are now better, but by no means sufficiently understood. In the Shetland Isles, the transformers are known as the *Finns*. These are sometimes human beings, and at other times seals. By means of a "*skin*" the men and women are able to turn themselves into seals, like the natives of Vancouver's Island, and if the sealskin be stolen from one of the seals when it has transformed into the human figure, it is compelled to retain that shape. It was exactly the case with the swan-maidens, who, when deprived of their skin of feathers, could not re-transform until they had re-clothed themselves in the stolen skin.

In the far north it was the seal that supplied the typical skin which was furnished by the lion, leopard, bear, wolf, cat, hyena, or cow in other regions. The seal must have been a totemic sign of those who boasted of their descent from the *Finn* women. It is noticeable that *Ven* is a Cornish name for woman. Also the *Phynnodderee* is a Manx spirit, said to have been an outlawed fairy, whose name signifies the "*hairy one*," and in the mysteries of puberty the initiate *was transformed into the hairy one*, and became a Finn, or Phynnodderee, so to speak, at that period of his life, as a member of the Totemic tribe.

That the *Finn* represents the *Benn* (Eg.), or transformer, may be seen by the stories of transformation. When one is caught in a net, or on the line of the fishers, it begins to change and swell and swell until its bulk threatens to sink the boat; or it will cut a chip off the vessel and turn that into a boat.

The hieroglyphics show various types of transformation under this name, such as *Benn*, the snake; *Benn*, the palm, or phoenix-tree;

<sup>1</sup> Ch. 72.

<sup>2</sup> B. iv. 105.

<sup>3</sup> *A Book of the Beginnings*, vol. ii. Pl. i.

*Benn*, the ape; *Benn*, the phoenix-bird; *Benn*, the hyena. We also have several kindred types in the *Bunnan* (Irish), a crane, heron, or bittern; the *Finenn* (Gael), a buzzard; the *Faing* (Irish), a raven; the *Feannog*, a royston crow; the Shetland *Vanega*, a mythical cat; and in the *Fainche* (Irish), or the fox, we have the phoenix, or Fenekh, the fox-dog type of Sut.

The Danes are said to know the man, who is a Were-wolf or transformer, by his eyebrows meeting, and thus resembling a butterfly; a type of the soul. The beetle, however, is the better type, and we describe such a person as *beetle-browed*. The flying beetle is a chafer, Egyptian Khepr, and both meet in the Welsh *Cyfaeliawg* for beetle-browed. The beetle being a special emblem of the transformer (as the god Khepr), is thus extant as the *same type* in the beetle-brows, and *Cyfl* is identical by name with *Khepr*.

The Mexicans assigned twenty symbols, some of them animals, to the different parts of the human body as types of the ruling powers. In the Ritual (Eg.), in which the body of the deceased is reconstructed, he is put together again and there is not a limb of him without a god.<sup>1</sup> Being attached to the person of the god or assimilated to him is literally being joined to him limb by limb or piecemeal. And these types represented the parts assumed bit by bit by the deceased, in order that he might effect his total transformation. Nineteen divinities constitute the types or ruling powers in place of the twenty Mexican. "*The hair is in the shape of that of Nu,*" Nu being the flowing, as water; and, in Mexican, water is the symbol of the hair. So in the Indian hieroglyphic signs rain was depicted by a dot or semicircle filled with water and placed on the head. The typology is all one.

In Egypt the various types had attained the status of divinities. Nu or Nu-pe, the celestial water bears the jar or vase on her head as the lady of heaven; and in the Peruvian mythology the lady of heaven pours out the water of heaven from the cross-shaped vase.

The deceased was transformed into these types of gods, birds, animals, as a mode of preservation during the passage of the Hades, where dwelt the destroyer and *obliterator of forms*. His chances or means of getting through the thicket of opposing enemies were represented by these types. He clothed himself with them as super-human powers. He could make his way through the earth as a tortoise; through the mire as an eel; through the water as a crocodile; see in the dark as a cat; soar through the air and the fire of the sun as a hawk. *The early men had no other means of expressing their thought!*

This typology explains its deposits as in the belief of the Pimos and Maricopas that in a future state the several parts of the body will be changed into separate animals; the head into an owl; the

<sup>1</sup> Ch. xlii.

feet into a wolf, just as it is in the Mexican and Egyptiao apportionment of the parts to the presiding types, or prototypes.<sup>1</sup> The Moquis *identify the types they will be turned into with the original animals from which they came*. Others recognize in the animals the representative figures of their gods, because the gods were these prototypes of power.

The New Zealanders apportion out the body in the same manner to the evil deities or powers which inflict pains, ailments and diseases on mortals.<sup>2</sup> This shows the earlier stage of the idea, when the actual physical pains were the powers represented as a sort of ghosts or demons. It was simply a mode of expression.

The system of thought and manner of representation are one wherever found, and had their first origin in expressing ideas by means of external things; the animals, fishes, and birds being the ideographs in living forms; and the art of representing personifying, and imitating these, remained amongst the earliest races, even as it existed before the art of drawing figures had been discovered; and this form and mode of portrayal was continued by the Christians. It survived in the mysteries and has descended to us in the Christmas pantomime—the supreme feature of which is still the scene and act of *transformation from the animal shapes into the human or divine*.

In the primitive masquerade the performers clothed themselves as animals, so in various other practices they acted like them, and thus preserved the earliest natural customs in the later symbolical phase, which was continued after the link in the chain of descent had been lost

The Maori custom of *Hongi*, and the Malay *Chium*, is a mode of saluting by rubbing or touching noses and smelling, breathing, and sniffing each other; a practice known also to the Fijians, Eskimos, Laps, Africans, Chinese, and other races. In Zulu Kaffir *Nuka-nuka* is to discover by the sense of smell. In Maori the word *Hongi* means to smell, sniff, salute, by touching noses. We have now the means of reading this ideographic custom. The nose is an organ of the breath, which is the *Ankh* (Eg.) or life. *Ankh* as a word is equivalent to “*Live*,” an expression which is used by some races when one sneezes, as a formula for sneezing.

The inner African “*Nge*” is a type-word of the whole world of language. *Ma-hungoa* in Basa; *Me Nueg* in Anan means “I breathe.” *Nga* in Maori signifies to breathe; *Wakanga* to make or take breath. *Ang* in the Yarra (Aust.) dialect denotes breathing. In Egyptian “*Ankh*” means life, living, and certain organs of life.

*Ankh-uta-snab* was the salutation to the Ra; it was their “*Long*

<sup>1</sup> Bartlett's *Personal Narrative*, vol. ii. p. 222.

<sup>2</sup> Shortland's *Traditions*, pp. 97-125.

*live the King.*" It means "*Health and long life to you!*" More briefly, Ankh is "life," of which breathing or sniffing was the sign, the *Hongi*.

The word *Nge*, which is breath or life in Maori; *Ponga-ponga* being the nostrils, is used by the Zulus to express a wish or desire, whilst Nuki in Barba (African), and *Nkouwu* in Pati, signify "I love thee," *anka* in Xosa Kaffir denotes kissing. Breathing, smelling, and coupling were the earlier modes of demonstrating affection and desire.

The evocation expressed by wishing "life" is enacted in the touch of noses. This is a most primitive gesture-sign that would serve several purposes before speech had been formulated. It goes back to an animal mode of saluting by smelling. The primitive man was led by the nose. The first appeal made by external nature is to the sense of smell. It has been demonstrated that if the olfactory nerves of a puppy are destroyed it will not learn to suck, and that the action of sucking is excited through the sense of smell.<sup>1</sup>

"*Think'st thou to breath me upon trust?*" asks the woman in Heywood's play.<sup>2</sup> To breath or breathe was also synonymous with to smell under one word, connected with more than one organ, and here it signifies *futuere*.

The Maoris, Australians, Papuans, Esquimaux, and others, would seem to have gone out from the African birth-place before kissing was discovered and adopted as a natural language of affection, for some African races, the Somali, for example, do not kiss.

Doubtless, the custom of smelling and inhaling was the far older mode of manifesting desire. This kind of salutation had been continued from the animal condition into a recognized form of ceremonial. Such customs would survive as automatic actions when and where the symbolic meaning was forgotten; that is the final form of their continuity. But they were natural at first, and became typical by consensus in the secondary phase as current coin of intercourse.

In this secondary or symbolical stage to touch noses and breathe was tantamount to expressing a wish for long life or a declaration of love. Whilst by taking a prolonged sniff they were complimenting each other as if they had said, "*You are my life; you are the breath of life to me.*" To breathe, sniff, or smell any one in salutation signifies symbolically "*I breathe new life from you,*" or "*Your presence renews my life*"; "*you are as the breath of life to me.*"

There is a comment on the in-breathing of life from one another by this mode of salutation in the 91st chapter of the Ritual, which is entitled, "*The Chapter of not Allowing a Person's Soul to be Sniffed out of Him in Hades.*"

The Chittagong Hill people have a form of invitation—"Smell me"

<sup>1</sup> Darwin, *Expression of the Emotions*, ch. i. The present writer, however, would rather not have known the fact that the dog should have been vivisected to prove it.

<sup>2</sup> *Royal King*, 1657.



—answering to our “*Give me a kiss,*” and they place the mouth and nose upon the cheek to *inhale* the breath strongly.<sup>1</sup> This is breathing rather than merely smelling, so that “*Breathe me*” is really the true rendering.

Timkowski describes a Mongol father who from time to time kept smelling the head of his youngest son, a mark of paternal tenderness, he says, among the Mongols, instead of embracing. This reminds us of Isaac smelling his son in salutation and saying, “*It is the smell of a field which the Lord hath blessed.*”

The custom was still kept up by the conservatives of Egypt for us to find it in the Book of Genesis. It cannot be directly shown from the monuments that taking a good hearty sniff of each other was an Egyptian mode of salutation. When they come into sight they had probably attained the custom or art of kissing, though the smelling of the lotus as a means of indicating and giving delight is universal. Also the name of the nostrils, *sherau*, is derived from *sher*, meaning to *breathe with joy*.

In the hieroglyphics, *sen* is breath and to breathe. It is associated with smell by means of the nose determinative. The nose, *senti*, is the double breather. *Sent* is the English *scent*; *sen* is the French *sentir*, to scent. “*Sen-sen*” has the signification of to *fraternize*, in brotherly (and sisterly) union, and it is an equivalent for “breathe-breathe” and for the transmigration of spirits as breaths. Also *sen*, to breathe, denotes the act of profoundest respect, compliment, and homage, which, in the ceremony of *Senta*, is paid by breathing the earth; bowing down and breathing the ground by inferior persons having taken the place of sniffing the person among equals; prostration on the earth adding profoundness to the homage of inferiors.

Mr. Spencer finds the origin or ceremonial obsequance in the intrinsically coercive character of militant rule, and he deduces politeness from the prostration of slavery and inferior station. Here, however, the genesis of the act of smelling from animal desire (the smell of blood, &c.), the primal phase, and, next, out of compliment to the person, is nearer to nature. It belongs to the language of lust, later affection, in the lowliest range or expression, at the meeting-point of man and the less specialised animals.

The custom was then applied to sniffing the ground as an obeisance of later law and ceremonial, after *men had made their own masters and elevated their human (or inhuman) lion, panther, snake, thunderbolt, Moon-God or Sun-God to wield supreme power over them*, as chief of the tribe or people. For example, when Jacob bowed himself to the ground seven times in presence of his brother, the number has a recognised significance to be sought for in the astronomical symbolism.

The Chinese at the present time make *eight* obeisances, increasing in humbleness, the eighth being the highest in number and the lowliest

<sup>1</sup> Lewin.

in posture, due only to the emperor and to Heaven. *This number answers to the Egyptian eight adorations to the eight great gods.* The Chinese eight, being represented by Heaven and the emperor, probably personate the genitrix of the seven stars and the son, whose name was Sevekh or Seven; also the seven primary and elementary powers, which were born of her. In Bootan the form of obeisance rigidly observed demands that all who are permitted to approach the Raja, must make *nine* prostrations in his presence.

The number nine, sacred to the Raja (Egyptian Râ), belongs to the nine solar months of gestation, and the sun in the nine dry signs of the twelve. *These numbers are figures quoted at their known value in the system of symbols,* and they are not to be read apart from the rootage of ceremonial customs in mythology, where they have even a chronological sequence, as well as diversity of religious significance, and contain *dates* in their data.

In Fijian the salute by smelling and taking a good strong sniff is named *regu*. It is also applied to kissing, &c. In Maorij, *reka-reka* is tickling and otherwise pleasantly provoking by means of contact. *Roke* in English is to scratch, also *futuere*. *Lick* is a form of the same root-meaning. *Rak* in Akkadian is to beget. These are all modes of knowing, and in Egyptian *rekh* is to know and denotes relationship. This knowledge, this relationship, was once limited to smelling, licking, and other animal modes of knowing.

Smelling and breathing were primitive means of *knowing*, and the language of the animal was continued; and is traceable: in human language, as well as in human customs.

Our words *new* and *news*; Breton, *nevas*; Latin, *novus*; Greek, *νέος*; Gothict *ninjo*; old Norse, *nyr*; Gaelic, *nuadh*, Sanskrit, *nava*, Arabic, *Nafs*; are all related to *nef* (Eg.), for the breath, and to perception by means of smell. To *nose* is to smelt. The Danish and A. S. *nys*, to get news of a thing, is to get wind or scent of it. The Dutch *neuselen*, means to sniff after. The nose obtained the earliest news. In Egyptian, *khnum* is to smell with the nose for determinative. The same word means to choose and select with the nose. It is also the name for the nurse, tutor and educator; the nose being a primary teacher. *Khnum* is to *ken* by the nose, and the word modifies into *num*, to guide, direct; accompany, go together, in such an act as "numming" with noses, and other forms of kenning or knowing each other.

The act of smelling passed into the domain of sacrifice, and survived in the mysteries where the branch and other emblems were smelled. The Divinity of Israel threatens not to continue to be led by the nose in this way any longer. "*I will not smell the savour of your sweet odours,*"<sup>1</sup> "*I will not smell in your solemn assemblies,*" i.e. on the day of feasting. This divinity, like the Kamite (Gold Coast) Ananse,

<sup>1</sup> Levit. xxvi. 31.

the spider-god, *talks through his nose*. It is the primitive god of the primitive man.<sup>1</sup>

Charlevoix mentions a tribe of Indians on the Gulf of Mexico, who continued the custom of *blowing or breathing* into each other's ears,<sup>2</sup> as a mode of salutation. This is but a variation of the same ceremony, having the same significance.

The ear, and ears, are named *ankh* in Egyptian, and in Inner Africa.

<i>Anko</i> . . . .	is the ear in	Fashlaha.	<i>Ngoli</i> is the ear in	Mende.	
<i>Tino-eingtu</i>	„	Bushman.	<i>Nguli</i>	„	Gbandi.
<i>Engisk</i> . . . .	„	Ukuali.	<i>Nogu</i>	„	Kra.
<i>Ngou</i> . . . .	„	Landoro.			

It is a world-wide name for the ear, as for the nose and mouth.

The ear is <i>Nakhu</i> in Karen.	The ear is <i>Inaka</i> in Shoshoni.
„ <i>Nachit</i> in Garo.	„ <i>Inako</i> in Wihinashit,
„ <i>Nekho</i> in Limbu.	„ <i>Naksha</i> in Mandan is ears.
„ <i>Inkon</i> in Maram.	„ <i>Naughta</i> in Osage.
„ <i>Nak'h</i> in Punjabi, &c.	„ <i>Nicroca</i> in Moxos.
„ <i>Unga</i> in Armenian.	„ <i>Nikobho</i> in Mongoyos
„ <i>Yang</i> in Honduras.	„ <i>Ngureong</i> in Lake Mac-
„ <i>Nocas</i> in Mexican.	quarie, Australia.

The custom, like the *hong*, denotes breathing and actually communicating life in place of wishing it. Analogous to this was the practice of the Egyptians, who placed a form of the ankh-sign in the ears of their dead. In the Ritual; the 13th chapter is “*said over the drop of an earring of the ankham flower placed on the left ear of the spirit.*” That was the flower of life worn as an eardrop by the mummy. It was also an ancient custom in England to wear a rose in the ear.

When the ear, or ankh (Eg.) was eaten by the female *Ariki* as a sacrifice, the Maori identified the offering with the heavenly *Henga* and cried,

“*Lift up his offering,  
To Henga a te Rang;  
His offering;  
Eat, O invisible one, listen to me,  
Let that food bring you down from the sky.*”<sup>3</sup>

The food was a human *ear*, the type of hearing; and the sacrifice was a mode of prayer, with the ear for an ideographic determinative.<sup>4</sup>

In like manner, *motoi*, in Maori, means to beg, to pray. And this

<sup>1</sup> This mode of stating a Scriptural fact may be considered offensive by those who never consider the offensiveness of the fact itself. I repudiate the Voltairan mode of treatment; but it was not unwarranted.

<sup>2</sup> Vol. iii. p. 16.

<sup>3</sup> Taylor, *New Zealand*, p. 182.

<sup>4</sup> When the Egyptians would symbolize a man who hears with more than customary acuteness they pourtray a she-goat, for she respire (or hears) both through her nostrils and ears (Hor-Apollo, B. ii. 68). Of course the sense of perception was one, the organs varied.

is also the name of an ear-ornament made of *green* stone, which, placed in the ear, like the ankh flower, becomes a visible prayer, a gesture-sign addressed to the unseen power as the hearer.

In the following illustration of the ankh-sign, the nose and ears have a remarkable meeting-point. If a cow during the night is heard to groan in her sleep, it is a custom with the Hottetots to catch her next mornings, and a piece of skin just above her nose is cut so that it hangs down in the shape of an ear-ring or *eardrops*. If this be neglected the owner will die.<sup>1</sup> Therefore the eardrop shape is a symbol of life or the ankh (Eg).

The name and tribe-sign of the Arikara Indians denotes them to be the wearers of "big earrings."<sup>2</sup> The name of the Orcgonos or Orejones is derived from *or-ejo*, the ear, as the large-eared people, and the large-ear supplied a type-name to various American and European tribes from the lobe of the ear being perforated and artificially enlarged in accordance with a most ancient and world-wide custom; the size of the hole being a sign of the hero who had bravely borne the pain and suffering.

The Incas had this type-name of the ear; and they only permitted the Aymaras to cultivate the large ear-lobe a long while after the conquest. The jackal, the fenekh and the ass were typhonian representatives of the hearer.

In John's Gospel we read—"And when he had said this he breathed on them, and saith unto them, receive ye the Holy Spirit" (ch. xx. 22). This was a survival of the breathing in the ear and the rubbing noses of an earlier time, and only in the primitive stage can the typology be fathomed. In this aspect the invitation "Come smell me," or *Breathe me*, signified, give me life, inspire me. It was the language of the female animal converted into verbal speech. The general object of these salutations is to wish or to give life and health, and in the custom of the people; of Carmana, mentioned by Athenæus, they used to offer life itself—the blood being the life—by "breathing" a vein and holding forth the red drops to drink. This was the exact equivalent of the Egyptian practice of offering the ankh, the emblem of life; the blood being an earlier reality. Ankh (Eg.) life, liquid of life is the name of blood in the Garo *anchi*.

Hunga means medicine in the Omaha (Indian) language and in the African tongues.

To be *well*, or healthy, is—

*Ngo* in Kanuri.

*Ngo* in Munio.

*Nga* in N'guru.

*Inga* in N'godsini.

*Ngo* in Bagrimi.

*Ngo-dodo* in Tiwi.

*Nkindei* in Nabu.

*Aingete* in N'kele.

Lastly, the healer and lifegiver in many Kamite languages bears the type-name of life, living, to live, breathe; and of the organs of

<sup>1</sup> Hahn, *Tsuni-Goam*, p. 87.

<sup>2</sup> Mallery, *Collection*, p. 295.

breathing, the name being chiefly found in the duplicated form. The doctor is designated—

<i>Nagange</i> in Isawu.	<i>Nganga</i> in Kanyika.	<i>Nganga</i> in Kisama.
<i>Nganga</i> ,, Kum.	<i>Nganga</i> ,, Mubaya.	<i>Ngana</i> ,, N'kele.
<i>Nganga</i> ,, Kabenda.	<i>Nganga</i> ,, Bumbete.	<i>Ngan</i> ,, Konguan.
<i>Nganga</i> ,, Mimboma.	<i>Nganga</i> ,, Nyombe.	<i>Nanga</i> ,, Kiriman.
<i>Nganga</i> ,, Musentanda.	<i>Nganga</i> ,, Basunde.	<i>Ngan</i> ,, Eafen.

Another ceremonial custom known to be wide-spread is that of invoking a blessing when one sneezes. This is intimately related to the salutation by breathing and sniffing, and is founded on the same principle. Sneezing is a sign of life because connected with the breath. The first sign of life in the man, made by Prometheus was a sneeze, which connects the sneeze with the breath or life. The sneeze is a vigorous expulsion of the breath.

Sneezing with the Zulus is a token that a sick person will be restored to health. The sneeze is typical of the good spirit being with him. If he cannot sneeze they judge the disease to be very bad indeed. The sneeze is a sign of health. "*He hath sneezed thrice, turn him out of the hospital.*"<sup>1</sup>

Sneezing is not only a vigorous form of breathing, but it is involuntary; hence inspired or or an extraordinary origin. A hearty sneeze when ill and faint would imply a sudden accession of the breathing power, which was inwardly inspiring and outwardly expelling; the good spirit enters and the bad spirit departs, cast out by the sudden impulsion. The expulsion and repudiation implied in sneezing is yet glanced at in the saying that such a thing is "*not to be sneezed at.*"

A sneeze, say the Zulus, gives a man power to remember that the spirit is with him. The *Tongo* (i tongo) is a spirit like the *Wong* and others founded on the Ankh type of life.

Sneezing, according to Hor-Apollo, was held to be the antithesis of the spleen. He says the Egyptians depict a dog to denote smelling and sneezing, because the thoroughly splenetic are unable to smell, or sneeze, or laugh; that is, be open, blithe, and frank-hearted. The dog, he avers, of all animals, has a very small spleen, and what spleen he has is the cause of his madness or rabies.<sup>2</sup> This is supported by a statement in the "Litany of Ra,"<sup>3</sup> "*his spleen is in the God Fenti,*" i.e. the God of the Nostrils. This may serve to connect the sneeze with something to be got rid of and breath as the means.

The foundation for such customs, beliefs, and sayings which are connected with sneezing was laid in the time when the spirit *was* the breath and the breath *was* the life. Hence the object of provoking the sneeze and invoking the good spirit.

It is common for people to take a pinch of snuff to cause a sneeze for the expulsion of headache, and in this connection the British

<sup>1</sup> Brand on Sneezing.

<sup>2</sup> Book i. 39.

<sup>3</sup> Ch. iv. 8.

custom of placing on the dead a plate full of snuff is most remarkable. If a pinch of snuff were efficacious in expelling the bad spirit, stuffiness, or pain by means of a sneeze, then the: plateful of snuff laid on the breathing-place—the bosom of the dead—was typically intended in relation to the breathing or the future life, and wishing well or well-wishing. This also was a mode of saying, “*Life to you,*” with the type on a large scale. The sneezing away of obstruction and blowing the nose to expel the disease would lead to the primitive practice of “*blowing away disease,*” which is still extant among the early races. To blow into the left hand is an Indian sign for medicine and healing.<sup>1</sup>

The breath being the soul, a sneeze was a breathing sign of soul or the good spirit, the expeller of the bad and evil one, the opponent or adversary. The Negroes of Old Calabar shake off evil influences with a sneeze. The sneeze, then, was a sign of life, soul, or spirit. Jacob prayed that the soul of man might not depart with a sneeze, *i.e.*, die with the breath. When the Hindu sneezes the bystanders cry “*Live!*”<sup>2</sup> The Jews say, *טובב הים* or “good life.”<sup>3</sup> The Samoans exclaim “*Life to you!*”<sup>4</sup> A blessing is still the rule in southern Europe.

When the Zulu sneezes he exclaims, “*I am now blessed!*” the spirit, the *good* spirit, was with him, and that constituted the very nick of time for wishing and invoking. “*Tutuka*” is an exclamation used by the Xosa Kaffirs. *Tutu* is the ancestral spirit, *Ka* denotes an attempt. *Tutuka* may be rendered “the ancestral spirit tries to speak,” as it was supposed to do in a sneeze. A tree also named *tuti*, or *tati* is the sneeze-wood of the colonists.

It was a common belief that no idiot could sneeze, and that there was no surety like a sneeze for the new-born child’s having a soul. British “howdies,” or nurses, held the child to be under the fairy spell until it showed signs of spirit by sneezing. “*God sain the bairn,*” said an old nurse when the little one sneezed at last; “*its no a warlock.*” The ancestral soul had descended. This mingling and confounding of *spirits*—that of the Breath and the Manes—is shown in the Maori rite of infant baptism. On the eighth day after birth the ceremony was performed at the side of a stream. A native priest sprinkled the child with a twig, or branch, when the little one was not immersed. The priest kept calling over the names of its ancestors until at last the child sneezed. *That* was its name thus chosen by the child itself, or the ancestral spirit manifesting through it.<sup>5</sup>

With the Parsees the rule is that when a person sneezes “*one is to speak a Yatha-aku-vairyo, and one Ashem-vohu; and also when one hears the sneezing of any person to speak in the like manner is considered*

<sup>1</sup> Wied.

<sup>2</sup> Ward, *Hindus*, vol. i. p. 142.

<sup>3</sup> Buxtorf.

<sup>4</sup> Turner, *Polynesia*, p. 348.

<sup>5</sup> Taylor, *New Zealand*, p. 184.

as an action of good.” It is asked; What causes sneezing? And the reply is “*hungry living*.” The remedy for its existence is the *Ahunaver* and praise of righteousness; the *Honover* of the Avesta; i.e. the Egyptian *Un-Nefer*, or the *Revealer of Good*.<sup>1</sup>

The invocation made on sneezing is a part of the same ritual relating to the breath, as the Parsee rule for uttering one *Ashem-vohu* with every coming and going of the breath on lying down to sleep.<sup>2</sup>

Sneezing is certainly a spontaneous act enough, but without some idea connected with the act and attached fast to it no such universal ceremonial custom as invocation at the time of sneezing could have become world-wide. The sneeze would not have been a type of the same idea without some pre-agreement and consensus.

“Do you not see that all the world is one?” said Hernando de Soto when he perceived the Floridians had the same custom or salutation on sneezing as the Spaniards.<sup>3</sup>

Mr. Haliburton brings forward the universal habit of saying “*God bless you*,” or making an invocation when one sneezes, as his strongest case for concluding that such primitive customs have been inherited from one common source, and that they owe their origin to an era anterior to the dispersion of the human race. The typology is certainly one, and Egypt, the explicator, vouches for the Kamite origin.

Our word *sneeze* is identical with the Egyptian *snesh*, to open, discover, open of itself, which is connected with *sen*, the breath, as the opener, and *senn*, to make the foundation and passage by opening. *Snes* also signifies salutation, to invoke, wish, evoke, adore—Sanskrit, *sans*, to wish, desire, invoke—all that accompanies the ceremony of sternutation is expressed by the word *snes*, our English sneeze.

The doctrine, so to speak, of the sneeze was eminently Inner African. The name of the sneeze is

<i>Siani</i> in Krebo.	<i>Suana</i> in Baiu.	<i>Dsune</i> in Bagba.
<i>Sani</i> in Gbe.	<i>Tison</i> in Soso.	<i>Dsuna</i> in Momenya.
<i>Usiane</i> in Isonama.	<i>Dsisin</i> in Bulom.	<i>Dzieni</i> in Bayon.

“The Indian nations,” says Morgan, “after treating, always exchanged belts, which were not only the ratification, but the memorandum of a compact. When agreements were covenanted by the Iroquois, belts of wampum were exchanged as determinatives of their intentions to keep troth.”<sup>4</sup> “*This belt preserves my words*,” was a common remark of their chiefs in council, the belt being symbolic of the bond and covenant. The speaker then delivered a

<sup>1</sup> Shayast La-Shayast, ch. xii. 32.

<sup>2</sup> *Ibid.* ch. iv. 14.

<sup>3</sup> Theodore Irving, *Conquest of Florida*, vol. ii. p. 161.

<sup>4</sup> Morgan, *Ancient Society*, p. 138.

belt to the other side in token of faith and honour in the execution of the treaty or promise. "*Here's my belt,*" was the equivalent of "*Here's my hand on it,*" or "*I give you my word of honour.*"

The belt of wampum was a sign of the same significance as the Egyptian tat, a belt-buckle, an emblem of eternitizing in the region of Tattu. The buckle is based on the tongue, but *the act of tating with the human tongue* preceded the tongue of the buckle, and was its antetype, with the same meaning of establishing the covenant of affection, mutual agreement, or ownership, giving and taking; the first form of which had been effected by *licking with the tongue*.

Covenants were made by tonguing in this way, before speech was formulated. Hence, when it was evolved, we find language called by the name of the member, the tongue, the tat.

The tongue as a tat is identical with language, and the use of the member as a sign of expression was earlier than words. Licking with the tongue is a part of the language of animals, and must have been of the primitive man. By licking each other the animals establish a covenant with their tongues, and this custom can be followed into the human phase, both of act and language.

When anything is presented to the Esquimaux, they have the habit of licking it at once as a sign of ownership. In New Zealand, according to Dieffenbach, the natives had the same practice, only *their licking was done by the givers of the present*.

Licking it was *tonguing* it, anointing it, and consecrating the gift whether received or given; and the act, as explained by aid of Egyptian, is one of the customs belonging to the time of gesture-language. The one word "*tat*" includes the gift, given, taken, and assumed.

In the symbolical stage *licking* was a mode of anointing. In provincial English a "*good licking*" alternates with "*anointing*" as a nick-name for a thrashing or beating. Also spittle was a form of unction made use of for anointing in baptism, and in exorcism. In Egyptian, *tat*, the name of the tongue and mouth, also signifies *unction* and a ceremony; and "*tating*," by *spitting*, follows the custom of licking as a mode of establishing and covenanting. Bruisers have the habit of spitting in their hand before the fight begins in token of a covenant of good-fellowship.

"In the north of England," says Brand, "the boys have a custom amongst themselves of *spitting their faith* (or, as they call it, 'their saul,' *i.e.* soul) as a form of oath-taking."

The Newcastle colliers, in their combinations, are said to pledge themselves to keep faith by spitting on a stone, and there is a popular saying, applied to persons who hang together, "*They spit upon the same stone.*"<sup>1</sup>

This mode of covenanting may have a bearing on the figures of the hand found in the Australian caves. These symbols are supposed

<sup>1</sup> Brand on Spitting.



to have been imprinted on the walls by placing the human hand on the clean stone and *spitting some colouring matter all around it*, and so leaving the impress of a hand.<sup>1</sup> The hand and spitting were two signs of tating or establishing a covenant to which the hand would remain a witness. The word *tat*, for hand and typing, abrades into *tā*, and *tā* in Maori is a name of the tattoo; to imprint and paint! *Tete* is to stand fixed in the ground; *titi* to stick or stamp in and make fast. *Tutu*, a messenger; also to summon and gather in a solemn assembly.

Captain Cooke says the natives of the Tongan Islands "*have a singular custom of putting everything you give them to their heads, by way of thanks as we conjectured.*"<sup>2</sup>

Here the head was the "tat," and *tat* (Eg.) French *tête*, is the head.

The Ashantis had a war-custom of sending a head with the Messenger-Sword (this head was found to show considerable likeness to ancient Egyptian work, especially in the beard<sup>3</sup>), said to intimate "*I mean to cut off your head.*" Head, messenger, and sword<sup>4</sup> are each named the *tat* in Egyptian.

The young Sioux Indian is obliged to take a head or scalp to win "the feather" before a girl will marry him. So the young Somali of Africa, or the Dyak of Borneo must take a head in order that he may take a wife. "*If need not,*" says Mr. J. G. Wood, "*be the head of an enemy;*" it is a token, not merely a trophy, showing the typical nature of the head. This is an ancient symbolic institution, conflicting with later law, as both tribes award punishment for murder.

As late as the seventeenth century, a Russian petition began with the words "*So and so strikes his forehead*" and petitioners were termed the "*forehead strikers.*"<sup>5</sup> The custom was Kamite, and Egyptian will explain it. The forehead, temples, ears and nose were struck by the petitioner. The meaning (which may vary) is then interpreted by a gesture sign. *To strike the flag* is to lower it; and "*I strike my head,*" means I bow to you; I acknowledge you *as my head!* But the gesture was voluntary before it was made compulsory, and only when the custom becomes coercive do we reach the degradation of smelling the earth or striking the ground with the forehead.

*The personal member or feature had to stand in place of a personal pronoun in gesture language!* In Egyptian, he who speaks to himself is he who speaks to his *head*.<sup>6</sup>

<sup>1</sup> "The hand-print on the wall is commonly used by the Jews to avert the evil eye; care is taken to put it in a conspicuous place outside the house before a marriage, birth, or other festival. In the ruins of El Barid, near Petra, Professor Palmer and I found a cistern whose cornice was decorated with hand-prints alternately black and red. At the present day both Moslems, Christians, and Jews hang hands, rudely cut out of a thin plate, of silver or gold, round the necks of their children to preserve them from the evil eye."—C. F. Trywhitt Drake, in *Q'tly. Statement of Pal. Explor. Fund*, January, 1873, p. 16, note.

<sup>2</sup> *Voyage towards the South Pole*, vol. i. p. 221.

<sup>3</sup> *Archæological Journal*, vol. xxxi. p. 29.

<sup>4</sup> Bowditch, *On Superstitions Common to Egyptians and Ashantis*. Paris.

<sup>5</sup> Spencer, *Ceremonial Institutions*, v. p. 141.

<sup>6</sup> *Litany of Ra*, 7 and 57.

Lifting the hands to the forehead or temples is also a sign of obeisance. The oriental salute of an inferior includes the putting of his fingers to his forehead. The Sumatrans touch the forehead or temples. This gesture may be read by the Egyptian name of the temples of the forehead, *Teb*, a word that means to pray, implore, seal, answer, *be responsible for*.

The Fijian *Teb*; or *Tobe* is a kind of pig-tail, and when tributaries approached their master, they were commanded by a messenger to cut off their *Tabes*, and all of them docked their tails.<sup>1</sup> This was a sign of subjection, or token of ownership. The Egyptian "*Tebut*" is likewise a sign of hair cut off, a lock of hair.

The Khonds have the custom of holding their two ears in their hands as the symbol of submission, or as it is here represented, the token of a covenant, a mode of swearing by the Ankh, which denotes the two ears, the oath and covenant, in Egyptian. Such a custom would lead to cutting off the ears of the outlaw.

"No one," says Mr. Spencer, "*can suppose that hand-shaking was ever deliberated fixed upon as a salute.*"<sup>2</sup> Such customs grew by degrees, and the type was passed on from one thing to the other as the special ideograph of the gesture-sign. The Egyptian "*tatting*" had become handshaking. "*Two men joining their hands denote concord,*" says Hor-Apollo.<sup>3</sup> The sign is found as the determinative of amity, covenant, alliance.<sup>4</sup>

Dogs and apes will spontaneously offer the paw. Here at least we can shake hands with our predecessors. In offering the paw, or hand, they were *tatting*, making the present, and establishing an understanding of friendship by this mode of invitation; a stage in advance of smelling and licking. The custom of making presents is based as lowly as this in the desire to make friends—a desire evinced by the animals the more they enter into a mixed condition, and are drawn out of their primal isolation. Mixing together is for them a mode of civilisation.

The hieroglyphic "*Tat*," as hand. denotes the offspring presented, to give and take possession. The next phase is the clasp-sign of a covenant (Ank, Eg.); in this the give-and-take are enacted. Then the clasp and shake of the hand becomes a symbolical custom in the covenant of good-fellowship. Deep down in the English nature there yet lingers the ancient sense of its almost superceded sacredness. It is a form of *tat*-ing with the hand as in the other cases with the tongue or head. "*By the Haft*," is a common English oath, and "loose in the haft," means "not quite honest." In this the *handle* follows the hand as the type of a covenant.

The Egyptian Ank, to clasp and squeeze, is found in the Maori

<sup>1</sup> Erskine, Capt. J. E., *Cruise among the Pacific Islands*, p. 454.

<sup>2</sup> *Contemporary Review*, May, 1878, p. 7—89.

<sup>3</sup> Book ii. II.

<sup>4</sup> Birch, *Egyptian Texts*, p. 93.

*Anga*, for the cockle-shell, and the *Angarite*, a bivalve molusk. *Rite* denotes the likeness of the *Anga*, or clasping shell. *Anga-anga* signifies agreement, and *Rite* means agreed to, performed. Thus *Ank* (Eg.), to pair, to clasp, make a covenant, as in clasping hands, is equivalent to the perfect two-oneness of the bivalve, which is here one of the Ank-types by name. The shell of the bivalve, which closed to clasp and protect the life in the waters, would thus acquire its significance as a type of twinning together, a token therefore of agreement, of unity, in the belt of Wampum; of covenant, as the currency used for bartering; and possibly of *re-uniting*, when shells (coffins are still called shells) were heaped above the bones of the dead. *Oyster* and *mussel*-shells were sacredly preserved by the Wenya among their treasures,<sup>1</sup> together with the beads, which denote reproduction or resurrection.

The clasp of hands in shaking-them was a final token of the Ank-covenant.

We have to think our way back to the time and condition when the human body supplied the chief symbols of expression, and there were no manufactured forms, no loop or knot, or Crux Ansata, Tat-pillar, or belt, or buckle; no sword, or book, or Mamit to swear by; almost nothing but the human organs, limbs, and gestures. These supplied the hieroglyphics in the language of gesture-signs; and the customs in which the typology was continued are the hieroglyphics where there are no others. In this language, to "*cross the palm for good luck*," is an ideograph of equivalent value to that of the Tat (hand) and Tat Cross.

In the present researches the clue has been continually found in the most primitive phase of the thought, after long seeking for it vainly in the later stages. The idea of founding and establishing by *opening* was developed by the Egyptians into a doctrine of creation. Ptah was a form of the *opener*; that is one meaning of his name. He carries the Tat image of founding and establishing. The "opener" is a title of the rising sun. The title of Un-Nefer is that of the good *opener*. *Sut opened the Genitrix whom Horus sealed*. This may be read either in the physiological or the astronomical phase. If we take it in the latter, Sut, as star-god, opened the year with the rising of Sothis, and on his rising was the Great Bear cycle founded. Now when this opening was first observed, the earth being considered as a flat surface endlessly extended, the star Sothis had to break its way up through the earth, according to appearances; and so the *opener* became the founder of a circle of time. The born child did the same; and in the passage quoted Sut represents the child; Horus is the pubescent male, the generator. The tooth which cut its way through the gums was a perfect type of that which opened. The testicle was another. The pubes another.

<sup>1</sup> Stanley, *Dark Continent*, vol. ii. p. 254.

We are now in a position to read the typology of certain primitive customs and ceremonial usages of the Stone and Bone Age, which have survived to the present time amongst the elder races of the world; such as semi-castration, or the knocking out of teeth at the period of puberty, or filing them to make the opening visible between. "*Gat-toothed I was, and that became me well,*" says the jolly wife of Bath, with *her* interpretation of the cut or opening. Cut or indented teeth are still considered an ornament to the female in England, and that is a modified form of the African charm which the "hussies"—denounced by Livingstone—produced by filing their teeth.

In the hieroglyphics, *Un*, to open, be open and periodic, has the open-eyed hare for determinative. This open condition thus denoted means "it is lawful;" "I am open to you," or "unprohibited." The filed teeth of the females and the tooth forced out of the male, thus represent the open condition of lawful intercourse.

The Vei people perform a rite called the *Sande*. When the female becomes pubescent she undergoes a sort of circumcision, or rather a rite of being *founded* as the woman by opening, from which time she can be bought or hired (*Sande*) as she too is *SENNT*, or established, by being "opened." In the rites of puberty, the cutting and opening are at times performed by those who impersonate the gods or supernatural powers. This suggests the genesis of other customs like that of the Babylonians mentioned by Herodotus,<sup>1</sup> who says that every native woman was compelled to sit in the Temple of Venus (*Belit*) once in her life and have intercourse with some stranger. Many wore a crown of cord round their head, the top-knot of puberty.

It was a custom in India for virgins to present themselves in the temples to be opened and made free to marry.<sup>2</sup>

This rite of opening was Totemic first and became religious afterwards. In this way certain corporate and temple rights were founded. The offerings made by or to the females were the property of the priesthood. Theirs was primarily the "*droit du seigneur*" (the right and rite of *pucelage* and *cuissage*) to open the young virgins—a right that was claimed by the elders among the Australian blacks.

The priest represented Priapus, the generative power. His rights were farmed out in Babylon as in India, and the temple was thereby enriched.

"*Thou shalt not bring the hire of a prostitute into the House of the Lord* is the command which proves the practice amongst the Hebrews (*Deut xxiii 18*).

This traffic in the rights of the priesthood introduced a mode of commutation and a principle of compensation, whether the price was claimed by the temple or the tribe. The right of the reverend

<sup>1</sup> Herodotus, b. i. 199.

<sup>2</sup> Delaure, *Histoire Abrégée des Cultes*, vol. i. p. 431; vol. ii. p. 108.

seigneur was waived on payment of a price; and this mode of commutation probably indicates the origin of compensation for the bride who was captured in marriage.

The time came when there was a revolt of youth against the rights of the elders, and a price was set upon virginity, to be paid by the lover.

When the Kaffir female has attained the marriageable age, which was primarily that of puberty, she is at liberty to woo her intended husband by sending him an "um-lomo." The *lomo* is symbolically her mouth. But the word signifies *any opening*, or the opening of anything. This means that she is *open* to him, or has undergone the opening rite.<sup>1</sup>

Here, as everywhere else, the natural genesis only of the primitive custom can interpret it in the later symbolical or superstitious phase. The tooth established a foundation by opening the ground, therefore a tooth was knocked out at the time of puberty as the type or token of another foundation by opening the ground.

When the testicle descended, pubescence was founded by its opening of the ground. Hence, in the semi-castration of the Bushmen (in times past) as a rite of young-man-making, the opening was made by extraction of one testicle. In the fanatical and religious phase, when the male devotee was assimilated to the *Eternal Child*, the foundation was established and the consecration completed by total castration.

What has been termed fashions in deformity did not originate in the senselessness of the modern victims of the prison-house of pride. These customs were ideographic, and had their meanings and uses.

The Zulu "*Hlanhla*" for the opening between the teeth, also means good luck, prosperity, and plenty of progeny. "Tapu" (Maori), according to Shortland, signifies to be "thoroughly-marked" and this agrees with Tebu (Eg.) to be sealed, to become responsible.

Gesture-signs were: not the only human hieroglyphics; the body itself was the first book of pictographs. A picture is still called a cut, and the earliest pictures were cut in the live black flesh for uses belonging to the system of primitive signs. This was continued and modified in the customs of tattoo as the human skin grew somewhat lighter.

The incisions which are cut in the flesh from the shoulder to the hip of the pubescent males among the Australian aborigines are called *Manka*. These are of such a secret significance that they must never be spoken of when women and children are present.

*Manka* relates to puberty and to clothing. The *Manaeka* in Maori is a garment. *Menka* (Eg.) denotes clothing. The first clothing was the *toga virilis* assumed at puberty, consisting mainly of hair and

<sup>1</sup> Dugmore, Kaffir Laws and Customs, p. 47.

slashes in the flesh. We find the impubescent are the naked, and the pubescent are the clothed. Tattoo was a form of clothing the human body with the marks of manhood, pictures (cuts) of puberty, and of heroic triumph over pain, that illustrated the bearing of the brave.

The Moori fashion of wearing the hair tied up in a knot at the forehead is called *Ngou-ngou*, and the top-knot put on at puberty is named the *Ngoi*. The earliest *Ankh*-tie in Egypt was the knot-sign of femine pubescence and of putting on clothes.

In Inner Africa the *Gree-Gree* as a bracelet or necklace is a form of the ankh called

*Wanka* in N'goala  
*Wuanka* in Kisama.

*Wuanga* in Lubalo.  
*Owanga* in Pangela.

*Nganga* in Songo.

In the Kaffir languages the ground-root of this NG or *Nek* may be studied in the most primitive relationships. The *skin* beaten by women to make the music which circumcised lads keep time to in the dance of the pubescent, is a NGQONGO and the word which denotes the sexual gestures and contortions made in the dance that is performed when a girl attains puberty is *Ngqungqa*. This is identical with the Maori *ngangahu*, a dance, and to distort the features, or make game of, and *provoke*, as was done by the women in the mysteries when the boy was made a free man.

The *Coco* is a ring worn on the heads of the Zulu men to distinguish them from the impubescent boys, and the custom includes the rings worn in the ear, nose, or lip of the women.

With the Bongas, as soon as a woman is married, her lower lip is bored, and the orifice plugged to extend the circle. The plugs are gradually increased in size until the hole in the lip is five or six times its original proportions.

The plugs employed are cylindrical in form, and often not less than an inch thick; they are exactly like the pegs of bone and wood and straw worn by the Musgoo women. Other pegs and rings are worn in the lips, nose, and ears, but the plug in the lower lip is alone the *sine quâ non* for the married women.<sup>1</sup> It is here the same token then as the marriage ring in Europe. But the custom dates from a time before metal rings were made, and the *circle had to be incised* and formed in human flesh; when a bone, a stone, or other emblem filled the place of the later ring worn in the orifice. Not that the ring originated with marriage in the modern sense, but it was a token at first that the maiden was marriageable, or ready to bear young. In Egyptian, for example, the completed course, the circuit, is written with the Shen-ring of reproduction. In the Balu and Bayon dialects, *Sin* is the name of the nose-ring; in Míut the ear-ring is

<sup>1</sup> Schweinfurth, *Heart of Africa*, vol. i. p. 297.

*Tsen*, *Sannu* in Bambara, and the *Dzeni* is a Gree-Gree ring in Limba.

The bones and stones inserted in the holes bored through the nose, lip, and ear, were images of the *founding by opening*, in relation to puberty; the opening period of the woman; the founding and establishing of the man.

Here it may be noted that *Renka* (Eg.) the Pubes, the period of pubescence, and the *Renk*, English, for the man, are related by name to the *ring* (Chinese Ling), which was a type of some period completed; the circle being a visible figure of the cycle.

The ring, the synonym of the *Renka* is represented in the Inner African languages by

<i>Lunga</i> , the Ear-ring, Kabenda.	<i>Belingu</i> , the Ear-ring, Kasunda.
<i>Nlunga</i> „ „ Mimboma.	<i>Lingben</i> „ „ Nao.
<i>Nlunga</i> „ „ Basunde.	<i>Alengo</i> , a Gree-Gree, Orungu.

The arm-ring is a

<i>Lenke</i> in Lubalo.	<i>Longa</i> in Orungu.	<i>Nlunga</i> in Nyombe.
<i>Longa</i> in Baseke.	<i>Nlungo</i> in Mimboma.	

It is the same word as LINK and *ring*, and the name coincides with those of the other types of puberty, the hair, bone, and stone which we shall find retaining the same name in the most diverse of languages.

The Hindu *Langi* is a peculiar boddice, and *Langiam* means fit to be joined (or *linked*) in marriage.

In the Parsee "*Shayast La-Shayast*" instructions are given for the woman, the *moment menstruation begins* (not for the first time) to *take off first her necklace, then her ear-rings, then her head-fillet* (Kambar), and apparently she is prohibited from wearing *leather* coverings or shoes.<sup>1</sup> These are the very ornaments put on by the most primitive races *in token of the female having attained pubescence*.

The Kustik girdle of the Parsees is assumed at the time of puberty, when they have turned fourteen years of age. Until then there is no sin in the male or female running about uncovered, as in Egypt and Inner Africa.<sup>2</sup>

The hieroglyphic *Khekh* (Eg.) is a collar with nine beads, the sign of gestation. *Khekhru* is a generic name for "ornaments." These are founded on the necklace and collar, the ornaments of the pubescent maiden and the *enceinte* genitrix.

In the portrait of a Lobah woman, figured by Schweinfurth in the "*Heart of Africa*" the plugs that fill the holes with which the ear is perforated are *nine in number*; the same as the number of beads (bubu) worn in the sacred collar of Isis. This many-plugged female likewise wears a round disk in the upper, and a pointed cone in the lower lip.<sup>3</sup>


<sup>1</sup> Ch. iii. 2, 3.

<sup>2</sup> *Shayast La-Shayast*, ch. iv. and x.

<sup>3</sup> Also copied by Flower, *Fashion in Deformity*, fig. v. p. 24.

A stick and a straw were two of the types employed as plugs for the apertures. These can be paralleled in Britain as the two signs of establishing a covenant. When land was given by the proprietor to his tenant for one or or more years, it was a custom to give the tenant a stick of wood in one hand and some straw in the other, which was then returned to the master, and this act was the deed and bond of the lease.<sup>1</sup>

In Egypt the collar called *Menâ* or *Menka* was the ring of the wet nurse. It had nine or ten beads, according to the reckoning, and relates to the nine months or ten moons of gestation. In the N'goala dialect *Menu* is the name for the nose-ring; *emenga* in Bola, *Ka-menga* in Sarar. The *Menkua* is an armlet in Afudu. Ark (Eg.) denotes a period, a covenant, to surround, tie up; be perfected, and it is a form of the Ankh-knot of life. In Ebe the ear-ring is an ark-ring called *Arukâ*, and in Nupe the armlet is an *Uroka*.

The Thlinkeet female children have a slit made in the under lip, parallel with the mouth, about half-an-inch below it. The recognised size is produced by putting in larger and larger objects, and at puberty a block of wood is inserted. This is usually of an *oval* or elliptical shape, the same as the *Ru*,  the symbolical mouth in the hieroglyphics. and is therefore the female emblem, the Loma or opening.

The suggestive shape of the same oval figure has been observed in the whitish cicatrices raised by cuts in the black flesh of the African females. The ovoid circle, with the stone, bone, or metal inserted, is finally the emblem of the female and the male. Moreover, the block employed by the Thlinkeet matrons to fill the oval was of an ovoid or egg-like shape, corresponding to the egg of the male. It is at the time of young-man making or pubescence that the Batoka tribes knock a front tooth out of their children's mouths.<sup>2</sup>

The earliest piercing of the lip is performed by the Eskimo, on approaching manhood, which identifies it with the rites of the Maori and Batokas as sexual. This is corroborated by the religious festival or sacred feast with which the ceremony is accompanied.

Haygarth tells us of a young Australian native, who had become servant to a settler, that he said one day, "*with a look of importance, he must go away for a few days, as he had grown up to man's estate, and it was high time he should go and have his teeth knocked out.*"<sup>3</sup>

The Peruvian traditions affirmed it was a practice "*very servicable to the gods,*" for fathers to take out their children's teeth.

In Java the opening is made by hollowing out the canine teeth,

<sup>1</sup> Martin, 125. "The keen-darting Gwrneth slew the largest bear that ever was seen *with an arrow of straw.*"—*Welsh Arch.* vol. ii. p. 68. *Vide Herod.*, B. iv. 33, for an offering of straw. "If she converses no more," sings the Welsh bard, "*break the straw with my fair one.*"

<sup>2</sup> See vol. ii. p. 647.

<sup>3</sup> Haygarth, *Bush Life in Australia*, vol. i. p. 103.



sometimes so deeply as to penetrate the pulp cavity. In Borneo the teeth are drilled, and the hole is filled with a plug of brass, having a round or star-shaped knob. Sometimes the teeth were so filed as to leave a lozenge-shaped white piece of enamel untouched.<sup>1</sup> This agrees with the ovoid figure cut in the lip or on the inner arm. Blackening the teeth and lips, a custom very widely spread, had the same origin, as a sign of feminine pubescence. To have *red* lips *after the age of puberty* was a great reproach to the Maori women, and the colour was *covered*, put out of sight by tattooing the lips; if they were not tattooed elsewhere, this sign of adulthood was never *omitted*, and many were tattooed only on the mouth. Blacking the teeth would be a modified kind of tattoo, and of putting on a covering.

The Rejang women of Sumatra are in the habit of making their teeth jet black, but some of them, particularly those of the Lampong country, *file them right down to the gums*,<sup>3</sup> to that they are made invisible that way.

The Egyptians had got beyond this blacking of the teeth and lips but the typology was continued by the women blacking their eyes; painting the ovoid circle round them, and elongating the natural shape. The eye is a mirror, an emblem of reproduction, and this was *underlined* at the time of puberty. This did Jezebel when she *stimmied* her eyes, like the Egyptian women. Black, however, was not the only symbolic colour. At one monumental period the female eyes were painted underneath with a band of green, the colour of reproduction. We still use the term of "green-sickness" in a like sense. Customs that are at last degraded into a fashionable form of meaningless mimicry were consciously begun for use, and continued into the stage of superstition.

The Unyamwezi girl, says Stanley,<sup>4</sup> "*waits with impatience the day when she can be married, and have a cloth to fold around her body,*" till then she wears no garment. So the Egyptian maiden went naked up to the time of puberty. The earliest revelation taught the need of a monthly covering. Hence the figurative "fig-leaf" and the loin-belt. To attain this dignity was the earliest of woman's rights. In the Vei language the virgin (which means the pubescent female) is named after the loin-cloth. This is a *Bere*, and the wearer becomes a *Beremo*. There is a significant Accra saying, "*He has no cloth (or mama) and calls for a woman*"—meaning he is too poor to provide the least bit of a garment to cover her shame.

The *beginnings* of morality were of a nature too lowly to be noticed by writers on ethics. Yet the origin of the sense of shame may be traced to the period of feminine puberty, and the first natural need of concealment by means of the fig-leaf, liku, or ankh-tie. A feeling of proud pleasure must have preceded any sense of shame at this proof of

<sup>1</sup> Flower, *Fashion in Deformity*, p. 31.

<sup>2</sup> Dieffenback, ii. 35.

<sup>3</sup> Marsden, *Sumatra*, p. 52.

<sup>4</sup> *How I found Livingstone*, pp. 5 and 6.

womanhood, but the tribal-consciousness demanded the covert, and the sense of something to hide would evolve the feeling of shame in presence of the male. Then it was held to be a shame, a mark of the monkey, to violate the tapu, and it grew to be wrong in the man to look on the woman during her period. By this token Nature revealed the time of reproduction, and therefore for reproducing. The first covenant was founded on this ground of fact, and to break it became morally wrong.

When the Hottentot boys come of age at puberty, they are taught to speak the truth, *respect the female sex, and not commit rape*,<sup>1</sup> or, it may be added, violate *tapu*.

In the Australian ceremonies called *Mur-rum Tur-uk-ur-uk*, a covenant is made with sticks or twigs, which are thrown by the young men at the pubescent girl, as a token that they will not assault her, but will accord her their protection until she is given away lawfully to her betrothed; whilst, on her side, she may meanwhile entertain any one of them as her lover.<sup>2</sup>

The top-knot of puberty was and still is worn by the women in some parts of France. Montaigne describes the females of his neighbourhood as shaping the male image in their kercheifs, and wearing it as a fore-top, and when they come to be widows they turn it round and hide it beneath their caps.<sup>3</sup> This knot was identical with the Ankh-tie of Egypt, and the *Ngoi* of the Maori, which denoted the period of putting on clothing, and the covering of the hair by the *femme converté*. As a symbolic custom, it is identical with the African flesh-cutting and tooth-filing, the Maori tattoo of the lips, and the Japanese blacking of the teeth..

This right of cover, however, is denied in various of the Inner African Courts, where womankind is still reduced to the pre-pubescent status, or childish condition elsewhere. "*Women may only enter the presence of the Sultan of Meli in a stark naked condition. Even his own daughters must conform to the custom.*" At the Court of Uganda, according to Speke, the valets were stark-naked, full-grown women.

It should be noted however that at a later stage the "naked Goddess" in Egypt and India is also the unchaste, a type of the prostitute, as the opposite to the *femme converté*.

In Egypt the women were clothed, but Diodorus has described them as exposing themselves naked in presence of the God Apis. Also, in the Inscription of Pianchi Mer-Amen,<sup>4</sup> we read that the king had "*peace-offerings*" brought to him; then followed "the queens and princesses to adore the king after the wont of women"—or literally with the things (*choses*) of women. "But his majesty did not turn his countenance upon them."

The woman in Proverbs makes her invitation to the young man

<sup>1</sup> Hahn, *Tsuni-Goam*, p. 18.

<sup>2</sup> Smyth, B. i. p. 61-2.

<sup>3</sup> On some verses of Virgil.

<sup>4</sup> Inscription, line 63.

with the statement that she has peace-offerings to proffer. One mode of proffering peace-offerings was by exposure of the person in the dance; a primitive form of which survives in the French "*can-can*." The Fijians dance the *can-can* called *gini-gini*, a religious ceremonial dance with which women welcome back the returning heroes with wanton gestures and motions, or those peace-offerings that were the reward of the warrior, the bull of battle, proffered with the simplicity of gesture-language.

It was a feminine form of *kotouing* to the male, or the bull. The North Americans likewise danced a *can-can*. Penn said the worship of the Lenape Indians consisted of sacrifices and *cantico*, the latter being a round dance performed with shouts and antic gestures. "*Gentikehn*" in the Algonkin Delaware means to dance a sacred dance.

The Maori also dances the *can-can*. *Kani-kan* is to dance and to move backwards and forwards. *Kanu-kana*, in Kaffir, is to lust after one another. The Hindus call the Wag-tail (*Montacilla alba*) *Matta-Khanjana*; but more particularly—that is, typically—at the pairing season. The Wag-tail in love as the "*Matta-Khanjana*" dances the *can-can* of love. *Khanjana* denotes going, moving; the secret pleasures of the Yatis; the cohabitation of saints. *Khan-khana* (Sansk.) is the tinkle-tinkle of a bell.

The Egyptian *kan-kannu* is to dance and leap; *kan* is to dance, and *kannu* is victory. It has survived because it was a sacred dance and it was sacred because it was sexual.

The Egyptians continued the leaping dance, or *kan-kannu*, from Inner Africa, and gave to it a symbolic significance. Plutarch tells how they represented generation by means of motion, though less grossly doubtless than in Africa beyond. He says of the Sistrum of Isis, an emblem of the female in two phases, those of Isis and Nephthys, "*they tell us that the Sistrums frighten away and avert Typhon, insinuating that as corruption (i.e. the menses) locks up and fixes nature's course, so generation resolves and excites it by means of motion.*"<sup>1</sup> And so the Sistrums were shaken, and the waving to and fro of their limbs and bodies was a sign of Typhon's dismissal, and the time of peace-offerings.

In the sacred dance the idea illustrated was that with the departure of Typhon all need of secrecy and seclusion was gone, hence the motive of the festival, and freedom of the dance.

The universal name of the dance and dancing in Inner Africa will tell us where the *can-can* came from. This is:—

*Kina*, Mbamba.  
*Kini*, Ntere.  
*Kini*, Mutsaya.  
*Kine*, Babuma.  
*Kena*, Bumbette.  
*Gina*, Kasande.

*Kina*, Songo.  
*Kena*, Kisama.  
*Nkan*, Limba.  
*Gani*, Tumbukta.  
*Kan*, Padsade.

*Gani*, Kanem.  
*Kina*, Lubalo.  
*Kina*, Nyamban.  
*Yani*, Salum.  
*Yini*, Krebo.

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<sup>1</sup> Of Is. and Os.

Partial exposure of the person is still an African mode of showing homage, because it is a return to the status of childhood, intended to be a contrast to the person who is clothed with dignity, which first began with the investiture of pubescence, the *toga virilis*. Moreover, the wives of the Zulu King, Dingairn, said that when he was present they were only allowed to appear on all fours, and always moved about on their hands and knees. In Loango this was the prescribed attitude for wives in general in presence of their husbands. Captain Burton says the *Dakro*, a woman who bears messages from the King of Danome to the men, goes on all fours before him, and “*as a rule she goes on all fours to these men, but only kneels to smaller men.*” So the oriental women are not compelled to veil the face before slaves or men of inferior position, they being more on an equality as mere women.

The earliest Genitrix went on all fours, as she is portrayed in mythology, and personified as the hinder part; a type continued from the time when woman was the female animal.

In Africa it is found to be almost as at first in the action of the woman, who goes on all fours to the male. That which was once natural is continued wholly or partially as a typical mode of doing honour. The wives of a great man among the Soosoos bend their bodies to him with one hand resting on each knee. This attitude is also assumed when he passes by.<sup>1</sup>

Among certain African tribes the women greet the men—and even half-grown youths—by bending their backs until the tips of their fingers rest on the toes of their feet; or, by turning their bodies *sideways*, clapping their hands, exclaiming *wake, wake, waky, waky, huh, huh.*<sup>2</sup>

In some parts of India<sup>3</sup> and in certain of the Pacific Islands it is considered a token of respect and an act of homage to present the back-side to a superior. The most precious offering to the Deity of Israel even when the male idea dominated, continued to be the rump (Aliah)<sup>4</sup> a the hinder thigh which from the beginning had been an emblem of the female, a sacrificial type of that which was once offered in the custom of the feminine Kotou, the hieroglyphic “*Ur-heka*” the great magic power, or potent charm of primitive man.

The most striking feature in the females of the Bushman race is their protuberant hinder part; this is peculiar enough to cause perplexity to the Anthropologist. Descriptions have been given that recall the saying of Proclus in Timæus, “immense nature is suspended from the back of the vivific goddess.” But the doctrine of sexual selection and the customs of Kotou may suggest an explanation of

<sup>1</sup> Winterbottom, *Account of the Native Africans in the Neighbourhood of Sierra Leone*, vol. i. p. 122.

<sup>2</sup> Stanley, *How I found Livingstone*, p. 551.

<sup>3</sup> Dubois, *Description of the People of India*, p. 210.

<sup>4</sup> Lev. iii. 9; vii. 3; viii. 5; ix. 19.

this feminine formation of an earlier time that made peculiar appeal to a primitive taste. In the Maori language *Kotua* means respect, regard, to pay homage, *with the back turned towards one*. This denotes a primordial mode of *Kotou*. *Khetu* in Egyptian signifies reversal. One meaning is conveyed by the Hebrew קִרַּט. In Zulu Kaffir *Uku-Kotamela* is to stoop or bow down towards a person. The genesis of such a custom is not far to seek. It belongs to the stage at which the female performed the *Kotou* animal-fashion, and the African belle was of the Bushwoman type of beauty.

Inversions of the custom of *Kotou* still abound, and are performed with much ceremony in every royal European court. In these the obeisance is still made by the persons *going backwards*. Such is the persistence of customs, natural or unnatural, that have once become symbolical; and so the bishop wears his *Liku* or shent apron of puberty, and the courtly flunkey bows backwards in happy ignorance of the excessively simple origins of such specimens of survival.

In some regions of Inner Africa it is a practice for the females to pluck out the hair of their eyebrows; special pincers for that purpose forming a part of the outfit of their toilette. This is a kind of *Kotouing* to the male; a poor-thing sort of mode in being unmasculine, or more feminine and servile; a negational distinction of the sex.

Acosta describes the Peruvians as pulling out their eyebrows and eyelashes, and offering the hairs to the gods, and it was a practice when in the temples to perform the pantomime of plucking out the eyebrows and of blowing the hairs towards the Idol.

What the African female performs in *kotouing* to the male was also practised in sacrifice to the gods, whether by the Peruvians, or by Lucian at Hierapolis, or by Paul in Cenchrea.

The women of New Zealand, Samoa, New Caledonia, and Tasmania, the brown race and the black, have their hair cut short or cropped close, whilst the men all wear theirs long.

The Chinese continue the custom, said to be a Tartar one, of fixing the espousals by sending a matron from the bridegroom with a pin to fasten up the hair of the betrothed female. Hair is an emblem of pubescence which applied to both sexes. In Egyptian AN for the hair, is the name for beauty of appearance, to become beautiful, and sexually inviting. But the hair type is found to be the especial glory of the male, the bearded one.

In the Tasmanian rite of young-man-making, a girdle of human hair sometimes of the *pubes* forcibly extracted was presented to the initiated to be worn as the token of their manhood.

The Australians of Botany Bay plaited strings of human hair and wore them as girdles round their waists. The Australian Dieyeri manufacture a form of the "*Ankh-tie*" called a *Yinka*, to be worn by

the male at puberty. This is a string of twisted human hair which is worn round the waist, and is ordinarily 300 yards in length. The *Yinka*<sup>1</sup> is greatly prized but is exceedingly rare on account of the difficulty in procuring human hair.

This emblem of the male was suppressed or diminished in the female, hence her covering, cutting, or plucking out of the hair. Nor was this all. The feminine pubes were turned into ornaments for masculine wear, in the mysteries and out of them. It was a custom with the ancient Irish for the women to present their lovers with rings and bracelets made of their own hair.<sup>2</sup> The hair became a symbol so essentially masculine and potent that the dead of both sexes were represented by an image of the bearded maker as the Egyptian *Shebti*. St. Austin also refers to those who think that woman will rise again in the male image rather than her own; although he does not assign the true reason for making the type of resurrection masculine.

From so simple an origin arose the practice insisted on by St. Paul, of the female wearing her head covered in presence of the angel, and in the worship of the male deity. At Hierapolis, the devotee offered her hair, or pubes, as a commuted form of feminine sacrifice.

In the Egyptian paintings, baldness is a mode of representing non-virility in the pigmy Ptah, the crook-legged abortion; a phase of the god as Ptah-Sekari, the infantile and infertile. The bald head agrees with the *penis manu compressus* of his portraits, and both betoken the impubescent one, the *Ren* in opposition to the *Renka*.

The Osirified in the Ritual rejoicing in his having retained ALL the tokens of his manhood in death says, amongst other things; "My eye-brow is not plucked out."<sup>3</sup> "No injury is done to my body." There is another reference in the words, "*I knew that eye; the hair of the Man was on it!*"<sup>4</sup>

Hair is one of those human types that lead us back to gesture-language in many lands.

The Pai-Ute Indians make the sign for *the Chief by grasping the fore-lock of their hair and lifting it up at full length*. A lesser length of hair denotes a lower rank.<sup>5</sup> The more hair the greater the man. So, under the order of chivalry it was a token of respect for the gentleman to pull at his moustache when in presence of a lady; and pulling the forelock is still a provincial mode of making an obeisance to a superior; as it is also with English sailors.

In Mediæval Europe the inferior classes of the people were prohibited by statute, or edict, from wearing "Fur." Rank was then denoted by the skin of the animal, as in Africa to-day. Indeed the word "rank" is one with the Egyptian *Rnk* for the *pubes*, which

<sup>1</sup> "YINKA." The Zulu Kaffir "*Yinga*" is a necklace of coloured beads. The "*Ingu*" in Aku, is made of beads; the *Hango*, Busunde, is a chain-fetter.

<sup>2</sup> Gough's *Camden*, vol. iii. p. 658.

<sup>3</sup> Ch. clv.

<sup>4</sup> Ch. cxv.

<sup>5</sup> Mallery, *Introd.* p. 19.

constituted the first rank of the male, and founded his supremacy over the female.

The Welsh Rhenc or Breton Rhenk is primarily the status attained at puberty which afterwards became the rank in the Male line of descent.

The name of the man was originally conferred, like the white stone in the Mysteries, at the time of puberty. Thus the name, the stone, and *pubes* or hair, were homotypes. According to Hans Stade the Tupi warrior took away the name of the man whom he slew and bore it himself; and when the young Creek Indian brought in his first scalp he won his war-name, and became a Brave.

The Osage Indians are reported as killing an enemy on purpose to suspend his scalp over the grave of their own buried warrior, with the view of sending the murdered man's spirit to him as his slave in the other world; and this interpretation is supported by the fact that when the Chichimec scalped his enemy alive, the vanquished man became the conqueror's slave by the loss of his scalp and hair, the tokens of his manhood. Childhood, widowhood, bereavement, ignominy, and slavery, were all indicated by the hairless condition.

With some races the woman shaved her head on losing her husband. The same word *Mundai* in Toda, is the name of the widow and the bald. In the Hieroglyphics the determinative of the Kharu or widow, is the detached scalplike tress of hair. Also plucking out the hair was a gesture-sign of grief and mourning.

Loss of hair was degrading and humiliating, whether voluntary or enforced, and shaving is the symbolic act of rendering non-virile, monkish, unsexual, whether applied to the pubes, beard, or crown, as it was in Egypt, and still is in the Cult of the Virgin Mother and her impubescent Bambino in Rome.

This is recognized by Isaiah who threatens Israel with a razor that will shave it at both ends and "*it shall consume the beard.*"<sup>1</sup>

As hair was the emblem of virility and reproduction, baldness was the natural antithesis; and the loss of the hair was enforced as a later form of penalty, because it had been held so sacred as a voluntary offering. The hair being a symbol of reproducing potency, this will account for the lock of a person's hair being considered the representative of the personal self, when his life is sought to be taken, or blasted by magic, i.e. *enacting of the malignant desire in gesture-language* according to primitive useage.

It is believed that the hair and nails ought never to be cut on Sunday, the day of Khem-Horus, or on Friday, the day of the Genitrix.

The Lion Faru in the Ritual is called the "*Lord of numerous transformations of skins,*" i.e. repeatings of the hair; and time was, in England, when people would make a point of having their hair cut

<sup>1</sup> Ch. vii. 20.

whilst the *Moon*, the female reproducer, was in the sign of the Lion or the Ram;<sup>1</sup> two chief types of male potency.

When we know the symbolic value of nail from the origin we can understand the reason why biting the nail by way of scorn should be considered an insult.<sup>2</sup> The act was equal to plucking the beard or cutting the hair; it was aimed at the person's manhood, on the ground of nail being a representative of virility in gesture-language and the primitive typology.

The nails as an equivalent for the hair, a type of "*renewal coming of itself*," will account for a custom like this:—"The ancient Frenchmen had a ceremony that when they would marry, the bridegroom should pare his nails and send them to his new wife; which done they lived together afterwards as man and wife."<sup>3</sup> The act had the same significance as when the pubes or locks of hair were offered to the divine Genitrix, or the foreskins were piled in the circle of the twelve stones at Gilgal. Each was dedicated to re-production.

Captain Cook describes the Maori as wearing the nails and teeth of their dead relations.<sup>4</sup> These were equivalent to the phallus worn by the widows, as a type of re-production.

It was an Egyptian custom to gild the nails, teeth, and membrum virile of the embalmed mummy. These were glorified in the gloom of the grave because, as types of production, they served in a second phase as emblems of foundation, and visible bases of renewal and resurrection.

It was a theory that the hair, beard, and nails of the Japanese Mikado were never cut. They had to be trimmed furtively while he was sleeping. This corresponds to the assumption that the king never dies. He was not reproducible. He only transformed. He was the living one, like the Ankh (Eg.); an image of the ever-living, a type of the immortal.

The male emblem of virility, like the scalp, was a trophy to be cut off in battle. On the monuments there are heaps of these collected as evidence of conquest. In one instance the "spoils of the Rebu" consist of donkey-loads of phalluses (Karurnatu) and severed hands. 12,535 members and hands were cut off from the dead after the battle of Kheseft-Tamahu, and deposited as proofs of victory—an enacted report—before the Pharaoh Rameses.

By aid of the hieroglyphic values conferred on the image in life, we can read the significance of the emblem in death. By its excision the enemy was typically annihilated; the last tribute paid thus was the forfeiture or his personality in a spiritual sense; for without the member the deceased, according to Egyptian thought, could not be *reconstructed*. He would not rise again; resurrection,

<sup>1</sup> Brand, *The Moon*.

<sup>2</sup> Brand, *Hand and Finger-nails*.

<sup>3</sup> Vaughan's *Golden Greece*, 1608.

<sup>4</sup> Cook, *Hawksworth Voy.* vol. iii. 457.



as in the case of Osiris, depended on repossessing the member. The type of individuality here was the emblem of existence hereafter.

We have only to become acquainted with the doctrine of the mummy in the Ritual, and see the fearful anxiety of the deceased to get all his members intact and solid, to avoid dissolution; see how he rejoices in the firmness of his phallus, the hardness of his heart, the Soundness and indissolubility of his vertebræ, to apprehend what terrible meaning there was in the custom of dismembering the body, swallowing the eyes, eating the heart, or pulverising the bones to drink them in water as an ocular demonstration of dissolution. The New Zealanders are said to think that a man who is eaten is thus destroyed soul and body.<sup>1</sup>

In the Atharva-Veda it is affirmed that when the dead passed through the sacrificial fire to heaven, Agni (fire) does not consume their generative organ; whereas in the earlier thought of Kam it would have been held to do so, or to efface the type, which came to the same thing, symbolically, on the most physical plane of thought.

Because the custom was typical, it permitted of modification and commutation in the interchange of types. Thus the "*bloody foreskin*" of the slain came to be adopted in place of the total emblem, as with the Abyssinians, described by Bruce, and the hundred Philistine foreskins demanded by Saul of David, and doubled as the dowry of Michal.<sup>2</sup> The foreskin, or prepuce-cover had precisely the same symbolical value as the *sign of manhood*, hence its excision at the age of puberty, for that was the earlier period, and the Jewish custom does not retain the primary significance, except in its being a commutated offering to the paternal deity.

Scalping had a similar origin. The hair being a token of manhood and potency, the scalp bore these values as a typical trophy. Cutting off the head was but a less refined mode of taking the scalp without the trouble. In other forms of mutilation the hair was the primary object as a type of the male potency now utterly vanquished in the dead, or transferred, still living, to the living.

It was not only the act of killing that was consecrated by the mutilation of the dead. Among the Shoshones, taking an enemy's scalp was an honour quite independent of the act of vanquishing him. To kill your adversary was of no importance unless the scalp was secured; and if a warrior slew any number of foes in battle and others obtained the scalps, they who took them had all the honour; this went with the trophy, that is the type.

There was a recent massacre of the Kultas by the Khonds, in, which one of the latter picked up the head of an old man, who had just been decapitated, and was carrying it off in triumph, when the leader called out to him, "*Why carry about a head without hair?*"

<sup>1</sup> Taylor, *New Zealand*, p. 101.

<sup>2</sup> 1 Sam. xviii. 25.

*There will be no scalping of him!*" and he threw away the useless trophy.<sup>1</sup>

It was a practice with the Maori for the victor in battle to scoop out the left eye of his dead enemy and swallow it. This was done, says Dieffenbach, because the soul was supposed to have its seat in the left eye.<sup>2</sup>

The left eye of a chief was believed to become a star after his death; and Shungie, a New Zealand chief, declared that he had swallowed the left eye of an enemy whom he had killed for the purpose of increasing the glory of his own when it shone in the firmament above.

According to the typology of Egypt, the left symbolic eye is the eye of light by night—the eye of the moon in the dark. It is said to Ra in the inscription of El Karjeh—“*Thy left eye is in the disk of night. Thou shinest in the morning out of the earth, thy right eye is the essence.*”<sup>3</sup> The right eye was the sun.

In the story told by Plutarch, Hermes (Taht) is said to cut out Typhon's muscles, and turn them into lute-strings. Typhon tears out the eye of Taht and swallows it. That is the *left symbolic lunar eye*. Then the sun restores the eye when the moon is renewed..

*According to Kamite typology the Maori warrior swallowed that which would have been his enemy's light by night—his moon in the darkness of death, and thus extinguished him utterly.*

There can be little doubt that a religious cannibalism had its origin or derived its significance from the victors eating portions of the vanquished, and finishing them that way. The Kongo Namaquas, like many other Africans, eat human flesh in time of war,<sup>4</sup> and then only.

Many unintelligible forms of thought may be interpreted by an original type when once we obtain the clue to the origin—and very little short of the origin in these customs is really worth knowing—which enables us to follow them in their later phases of survival.

The idea of reproduction and continuity, symbolled by the Hieroglyphic skin, is the primary cause of the belief as expressed in popular lore, that the cow's hide has the quality of stretching and extending endlessly. Hence the garment of cow's hide worn by Vishnu in the *Mahabhârata*.

According to the Vulgate, the Maker stretched out the heaven *like a skin*.<sup>5</sup>

It is by means of a SKIN which they possess that men and women are enabled to change themselves into seals, in the folklore of Shetland. And through the same type of transference, the Seals are looked upon as human beings who have been transfigured.

<sup>1</sup> *Globe* newspaper, August 24, 1882.

<sup>2</sup> Vol. ii. p. 129.

<sup>3</sup> Line 21.

<sup>4</sup> Koelle, *Polyglotta Africana*, Introd. p. 15.

<sup>5</sup> Ps. civ. 2.

All turns on the skin, whichever way the transformation may take place. When the Finn woman is once in the power of the Shetlander, it is because he has possession of her skin, without which she can never transform back again or escape from her captor.

In the "Orphic Fragments" we read, "*No one has seen Protogonos with his eyes, except the Sacred Night alone; all others wondered when they beheld in the ether the unexpected light, such as the SKIN of the immortal Phanes shot forth.*"<sup>1</sup> The skin is here the same type of transformation as that of the Finn. The type is one whether it be the wolf-dog or jackal of Anup, the lion of Shu or any other form of the Phoenix-skin including the Seal of the Shetlanders, and of the Ahts of North America.

The natural origin of all the transformations, by assuming the skin, hair, or feathers of the animals or birds, may be traced to the ritual and ceremonial of puberty. When the boy became pubescent, he transformed into the hairy one. The first clothing was hair, and this was followed by fur and feather, and the skin with hair on, worn in later times. He made his transformation in the likeness of the totemic animal, and became a bear, a wolf, a bull, a dog, a seal, a crow, hawk, or other tribal type of the ancestral descent. This mode of transformation was then continued in the religious mysteries, and applied to other changes. For example, we speak of a "change of heart," but the Egyptian "change of heart," was represented by taking the old heart out of the mummy's breast to embalm or preserve it apart; and replacing it by the beetle, a type of change and transformation.

That which we can *talk*, *say*, and *write* was first *enacted*, and the most primitive customs were the sole *records* of such acting by men who *performed* those things that could not otherwise have been memorized. These customs had their origin in gesture-language; they constitute the drama of dumb humanity, and volumes might be filled in showing the (to us) unnatural-looking results of an origin that was quite natural.

Seeing the primitive importance of the skin as a type of prowess and a symbol of reproduction adopted on account of its shooting the hair and renewing itself, it is more than probable that the custom of throwing the old shoe after the newly-wedded pair is connected with the skin-type of repetition (Nem). We have to think back beyond leather to the time when the sandal was made of skin, and worn with the hair on. The shoe of Vair fur or hair which fitted Cinderella was of the same symbolic value. The Prince was in search of the reproducer. The shoe is thrown for good luck, which in this case means progeny. For the typology is actively identified by the Esquimaux, who seize an old shoe of the English with great avidity, cut it up into strips, and turn them into talismans to make barren

<sup>1</sup> [Ancient Fragments] Ed. Cory, p. 296.

women fertile, or teeming.<sup>1</sup> This may be adduced as the connecting-link still extant, with the custom of throwing the old shoe for good luck in marriage, and the non-wearing of skin or leather during menstruation by the Parsee women.

Such an application of the skin of the animal in the shape of the shoe will also explicate the custom of putting shoes on the dead or burying a pair with them, as was done in England and other northern countries. In Scandinavia the burial shoe is called *helsó* or Hellshoe. The shoe would have the same significance as the skin in which the Inner Africans still inter their dead, and the Bes or Nem skin that was held to give warmth, protection, and the hope of a joyful resurrection. or reproduction to the mummy in Egypt. At the famous Duke of Wellington's funeral a pair of boots were carried to St. Paul's Cathedral in the stirrups of the dead warrior's horse; as is the rule at the burial of a field-marshal

The shoe-skin being a sign of supremacy, as shown, for instance, by the declaration of the Hebrew Deity, "*Over Edom will I cast my shoe,*"<sup>2</sup> this will account for its being taken off as an acknowledgment of inferiority. The earliest skins worn were trophies of the victor and types of his virility, proofs of his potency.

The *pubes* supplied a supreme type of male power. The vesture, the shoe, and hat, were made of skin, fur, or feather, which are interchangeable as symbols. These being worn proudly, were doffed in humility. The Cossacks of the Don elected their Hetman by casting their skins or hairy caps at him, which were reckoned as votes.

The hat is put on by the Speaker of the House of Commons as the chief sign of his authority. The hat, or beaver, was also a form of the skin. The bear-skin Busby continues the Bus-skin of Egypt, which was a sign of protecting power and of transference; it is a genuine relic of the primæval skin wherewith the conqueror clothed himself, and sought to frighten his foe. The tall silk hat is an imitation of the hairy one, and in this the man still tries to look martial, and the boy pubescent. In the shape of the hat the skin is still a type of transformation from boy to man.

The relationship of the skin to the hair and renewed life is demonstrated by the ancient custom of presenting a pair of gloves to the culprits who had been condemned to die, but who received the king's pardon, whereby the glove: became the type of life renewed. This custom was followed by a pair of gloves being given to the judge before whom no prisoner had been capitally convicted at what is termed a "Maiden Assize." The same theory of origin will also explain why gloves should have been given at weddings. In the time of Queen Elizabeth the bridegroom wore gloves in his hat as the symbol of good husbandry, and this identifies the type.

<sup>1</sup> Egede, *Greenland* p. 198.

<sup>2</sup> Ps. lx. 8.

The glove hung up in churches and in the pews of those who had died young is a sign of the same significance as the skin buried with the dead as the symbol of a future life.

Some amorous pleasantry is connected with the belief that if a woman surprises a man when he is sleeping, and kisses without waking him, she is entitled to receive a new pair of gloves. It was especially applicable on Valentine's Day, when lovers were chosen by lot or captured. The covertness of the act has the look of the lady's having earned the right to be covered, or to become the *femme convertée*, as if it were a form of feminine capture.

The skin was made use of in the ceremony of bride-capture; the bride in some instances being carried off in the symbolical skin. In the Sutras it was provided that at one important part of the marriage ceremony, the bridegroom and a strong man should compel the bride to sit down on the skin of a red ox. The skin was the same emblem of reproduction as if thrown after the wedding pair or buried with the dead. Nor is the type limited to reproduction. *But*, the skin, also signifies transference, to pass, change from one to another. Thus the skin or shoe is a double Ideograph when applied to the bride.

Much has been written of late years on the subject of capture in marriage. The present writer, however, is not concerned with tribal endogamy and exogamy. The act of capture goes back of necessity to the state of utterest promiscuity. The capture of the female by the male is so ancient that it may be compared with the capture of the hen by the cock. Next lawless capture was regulated and applied to periods of time and to persons within and without the Totemic tribe.

Under the sign of *Fekh* in the hieroglyphics, we have the meaning of to capture, inclose, clasp, untie, undress, denude, burst open, and in short ravish the female as was done *even in accordance with the regulated customs of capture*.

The hieroglyphic tie, noose, or knot, is the determinative of *Fekh*, and all the ideas connected with capturing, tying, making a bond and covenant. It is the determinative of *Ark* and *Ankh* to surround, envelop, clasp, pair, couple, and duplicate. The *knot then is the sign of capture and covenant*, which include all the various modes of marriage. The knot is still the symbol of marriage, described as tying the knot. The ring, the wreath, the scarf, are other circular and corroborative symbols. But the knot did not originate with the ceremony of marriage, whether of capture or covenant. It is the hieroglyphic sign of life and reproduction. As such it was carried by the: Great, the *enceinte*, Mother, as her emblem. It is the ideograph of periodicity, and was primally the determinative of *Ark*, the end of a period, to end, be perfected; and applies to the period of feminine pubescence. It is the determinative of *Ankh*, to put on clothes,

to dress, the nature, of which is shown by linen hung up to dry. The first *Ankh*-tie was put on at puberty, by the leaf-wearers, some of whom still clothe themselves with a leaf-girdle to-day, as do the *Juangs* of India—described by Colonel Dalton—whose name is possibly based on their early type of the *Ankh*-tie, whence the Juang. This tie is still made of leaves in the Kaffir *Cacawe*.

*Fekh* (Eg.), the tie, girdle, band, or knot is identical with the Zulu *Foko*, a woman's top-knot, the sign of pubescence, and the status of womanhood. The origin of the tie then can be traced to the simplest necessity of nature. It was next adopted as the sign of reproduction, because it had become the token of feminine pubescence, and the period of possible pregnancy; therefore a symbol itself. The type was continued in the Egyptian and Inner African custom of tying up or *snooding* the hair after that period. Here again the tie, or knot, signified that the wearer was capturable—ready for marriage. and it constituted a primitive means of distinguishing between the right and wrong, according to the rude inter-tribal code of ravishing.

The laws of regulated capture are illustrated by the Narrinyeri tribes of Australia, with whom members of the different clans are present at each other's ceremonies of young-man-making to see that they only enter those youths who are of the proper age, so that they may not claim more females from another tribe than properly belong to them, or than they *have the right to take*.<sup>1</sup>

The Arku (Eg.), tie, is represented by the Fijian *Liku* (a variant of the word Arku), or loin-cloth which is assumed at the time of puberty. The *Liku* is likewise known to the Australian Aborigines. The young females of Victoria put on a girdle or very short skirt made of opossum fur, called a *Leek-Leek*.<sup>2</sup>

When the daughter of a Fijian chief was betrothed in infancy, the mother carried a *Liku* as a present to the intended husband in token, and as a pledge that her daughter should be his wife. The *Liku* is the feminine loin-cloth, zone; girdle and apron all in one. The message conveyed to him by this sign would tell him that when the girl put on the *Liku* at puberty she would become his wife. In return, he presented to the mother some whales' teeth as his pledge, and sign of the covenant.<sup>3</sup> The tooth emblem of Adulthood—Hu (Eg.), tooth, ivory, and the Adult Solar God,—was one with the Nails of the Frenchmen, or the lock of hair sent in later times, to be worn by the woman. The tooth, and loin-cloth, were typical of pubescence in the two sexes, hence their relationship to marriage.

The Fijian *Liku* and Victorian *Leek-Leek*, is Inner African, as the

<i>Lok</i> , Waist-cloth, Wolof.	<i>Loga</i> , Shirt, Kore.	<i>Halak</i> , Shirt, Soa.
<i>Liga</i> , Shirt, Kano.	<i>Lugod</i> ,, Dsarawa.	<i>Halak</i> , ,, Wodai.
<i>Liga</i> ,, Kadzina.	<i>Ariga</i> ,, Mbarike.	<i>Melagiye</i> ,, Beran.
<i>Dolokie</i> ,, Timbo.		

<sup>1</sup> Smyth, vol. i. p. 65.

<sup>2</sup> Smyth, vol. i. p. 272.

<sup>3</sup> Williams, *Fiji*, vol. i. p. 168.



ceremony. Enacting the knot came first. Hence the noose-sign of capture under the term *Fekh*. In the marriage or the Aztecs a priest tied a point of the bride's gown or *huepilli* to the *tilmatli* or mantle of the bridegroom; this was their marriage ceremony, and mode of tying the knot. At other times the circle was traversed. The bridegroom carried the bride on his back and made the circuit of her house.

The Veddahs of Ceylon, who, according to Tennant, have no marriage rites, are said by another writer to use a symbol of duration for the union of the man and woman who pair together. The woman twists a cord, and on the wedding day she presents this to her mate who puts it round his waist to wear till death.<sup>1</sup>

The supposition still prevails amongst the working classes in some English counties that a husband may lawfully sell his wife to another man provided he puts her up to auction, and delivers her over to the buyer *with a noose about her neck*. The act is continually cropping up in the newspapers. In this ceremony the noose-sign of capture and covenant continues to do duty in the act of transfer and the making of a new bargain; and the *hank* is still the hieroglyphic *Ankh*.

The religious ritual of the modems also is crowded like a kitchen midden with the refuse relics of customs that were once natural and are now clung to as if they were supernatural in their efficacy, because their origin is unknown. Such customs are like those rudimentary organs of animals that nature suppressed and superseded, which only tell of uses long since passed away.

Some of these lost all their significance when they were transferred from one period of life to another, as the rites and ceremonies of pubescence were transposed to the time of infant baptism. At the period of puberty *the youth was inducted into the tribe; the tribal mark and totemic name were conferred on him in a baptism of blood*. His Totem-tattoo was scored into the flesh of his back. The brand of the deserter shows this custom on the reverse of the coin. A front tooth was knocked out and the prepuce cover either closed or the mark was made by the longitudinal slit of the Australian Aborigines and the Fijians. By the one cut he was dedicated to the clan as its kinsman; by the other he was consecrated as a future generator. Hence the name of the rites of "young-man-making." The mutilation took various forms at different times amongst many peoples.

The Burmese for example bore their ears and the custom takes the rank of a baptism. It was primally the making and sacred sealing of a bond and covenant in the blood of a responsible individual who could understand the nature of it. But when the custom of circumcision was transferred to the time of childhood, as it had been by the Jews, to be performed on the infant of eight days old, then the natural (*i.e.* according to the savage condition) in transforming

<sup>1</sup> Quoted in *Primitive Manners and Customs*, p. 236, Farrer.



into the symbolic custom, loses its sense; and it becomes cruel in its dotage.

The custom of shaving the head of an infant, or cutting its hair at the time of conferring the father's name, can only be explained by the first intention. The Peruvians also cut the babe's hair ceremonially with a stone knife when the name was conferred at the age of two years. It is a common Moslem custom in Africa for the child to have its hair cut when the name of the father is given to it.

Park in his travels into Inner Africa says it is a custom among the Mandcngas for the child to be named when it is seven or eight days old, and the ceremony commences by the priest shaving the infant's head. In Europe too cutting the hair of the child or young man was a mode of adopting and fathering. Clovis offered his beard for Alaric to cut in token that he adopted him for his son, and Charles Martel sent his son, Pepin, to Luithprand, the Lombard king, that he might cut his first locks and thus adopt him as his son.<sup>1</sup>

The custom was continued as symbolical, but the transfer of the rite from the time of puberty leaves the natural genesis so far behind that it is lost sight of. *At the period of young-man-making the shaving and hair-plucking represented a typical return to infancy, and the pubescent male was thus reborn and adopted into the community as its child.* But when the ceremony is enacted in infancy it is meaningless and becomes inexplicable.

There is abundant evidence to prove that the earliest tattooing was done by cuts in the flesh, and that these were totemic signs. Burton testifies that in Abeokuta every tribe, sub-tribe, and family had its blazon printed on the body ranging from great gashes down to a diminutive pattern-prick.

The totemic preceded the individual ancestor as father; and affiliation to the Totem was first. At a later stage such symbols became ancestral, but they originated as tribal marks and were primarily adopted for use in the earliest societary phase. They were signs of the bond of fellowship before they were turned into the badges of bondage to an individual tyrant.

The same loss of sense occurs in transferring the rite of baptism from the age of puberty to that of infancy. The Kaffir and Hottentot girls undergo the baptism of water at this time. Casalls describes one form; yet to be quoted; Dr. Hahn another. It is a Hottentot custom for pubescent girls to be exposed stark naked to the first thunder-storm that follows their period, and, as an eye-witness, he describes them running to and fro in this manner when the thunder roared incessantly, and the sky appeared to be one continued flash of lightning, and the rain drenched them in a deluge.<sup>2</sup>

<sup>1</sup> Spencer, Ceremonial Institutions, p. 63.

<sup>2</sup> *Tsuni-Goam*, p. 87.

Baptism at puberty was also a rite of consecration by means of blood, because blood was the announcer of the female period of pubescence. So lowly of status was the "primæval revelation." Nature herself wrote the first rubric; and her red was blood. This was next applied to the male at puberty by the bond made in his blood. Adult baptism, whether with water or blood, was a consecration of the generative powers to righteous use and a cleanly life. But a baptism of the unconscious babe as a rite of *re-generation* by ministers who are profoundly ignorant of its origin and significance, becomes an imposture, all the greater for its sanctity. The continuity of the custom is shown by the child's taking the father's name instead of the tribal one of old. The re-generation doctrine, however, is nought but a delusive shadow of the past, the Manes of a meaning long since dead. Indeed, the whole masquerade of Roman Ritualism in these appurtenances of the past is now as sorry a sight to the Archaic student as the straw crowns and faded finery of the kings and queens whose domain is limited to the asylum for lunatics.

Not that the evolutionist can justly complain of these specimens of survival. "As it was in the beginning," is the gospel found to be continued by them; and no written record in the present can compare with the unwritten records of the past which are preserved in symbolical customs.

When we know that the human race first dated from the dark, the lower side, and reckoned the place of darkness in the north by the left hand, that will explain numerous customs connected with the left hand.

The Talmudists assert that man was created from the left hand. Sut was born from the left side. In the Roman worship of the Great Mother, a left hand was borne in the sacred procession with the palm expanded,<sup>1</sup> because the left hand was a feminine type. The Vama-charis, or left-hand worshippers of Siva are Yonias, those who recognise the female as primary. In English churches and chapels the men used to sit on the south side, or right hand; the women to the north on the left hand, which is precisely the same symbolical custom as that observed in the burial of the Bongo dead. A custom like this yet affects the Ritualistic controversy. The followers of the female still lean to the left side and the place of the Genitrix in the north. In the year 1628, Prebendary Smart, in preaching against certain innovations made in the Ritualistic practices of the Reformed Church says the Communion-Table must "stand as it had wont to do. Neither must the table be placed along from north to south, as the altar is set, but from east to west as the custom is of all Reformed Churches, otherwise the minister cannot stand at the north side, there being neither side towards then north. The Lord's table eleven years ago was

<sup>1</sup> Apuleius.

turned into an altar, and so placed that the minister cannot stand to do his office on the north side, as the law expressly chargeth him to do, because there is no side of the table standing northward."

As in the Hebrew arrangements, the north side represents the birth-place of all beginnings, the mouthpiece of emanation. Prebendary Smart was an English Vamachari, and the Eucharistic table standing "in the sides of the north" represented the Virgin Mother just as surely as if she had been the Vāmorū-tarā. of the Tantras. When the "Sohar" declares that *the left side will have the upper hand and the unclean will be the strong, till the Holy God shall build the temple and establish the world; then will His Holy Word meet with due honour, and the unclean shall pass away from the earth*, it is the same conflict of the male with the female, that is yet current in modern Ritualism.

It is the English rule of the road in driving for each to take the left side, because that is the inferior hand, and thus each offers the place of honour to the other. The Toda Palal (priest), who has always used the right hand for the purpose of washing, when exalted to the divine office, always uses his left hand to wash his face and teeth on first rising in the morning.<sup>1</sup>

The left hand being first, the earliest progression was made from left to right. This was illustrated in the ceremonial of the "Sabbath" when the witches always went "Widdershins," *i.e.* from left to right in their circular dances, and thus represented the "backward way" of the moon which passes through the stellar heaven from west to east, contrariwise to the apparent diurnal motion. In the later Solar Cult this was reversed; the worshippers went "deasil," from right to left. The right hand had become foremost of the two.

As with the left hand, which is the inferior put first, so is it with the lower that preceded the upper, and—to take one illustrative custom—the lower is so sacredly the first with the natives near Lake Malo, that if a child cuts its upper teeth before the lower, it is killed as unlucky.<sup>2</sup> Captain Burton tells me the custom is common in Africa. A practice like this is unconsciously typical, and all such customs have unwittingly registered facts for the evolutionist.

Also as certain animals like the ass, the cock in the springtide pastimes, and others have suffered for the parts they once played in symbolism, so has it been with woman, as the widow, the step-mother, and others, who have been victimized on account of their typical characters in mythology, which reflected the pre-monogamous status of woman.

"Don't have the mother-in-law to live in your house," is a prevalent piece of advice at the time of marriage. Dislike to the mother-in-

<sup>1</sup> Marshall, *A Phrenologist among the Todas*, p. 141.

<sup>2</sup> Livingstone's *Last Journals*, i. 276.

law is cultivated by such sayings, independently of the person. The mother-in-law is thus a generalized character.

The Zulu Kaffirs have a custom which is termed being "*ashamed of the mother-in-law*," and the Kaffir and his mother-in-law are taught to avoid each other, not to look each other in the face when they meet, and not to repeat each other's names. Should they chance to pass each other, he will hide his blushes behind his shield, and she will seek the protection of a bush.<sup>1</sup>

This is current in Zululand, in Ashanti, and other parts of Africa. With the Beni Amer, the wife, as well as her husband, hides herself at the approach of the mother-in-law.<sup>2</sup> The custom belongs to the laws of Tabu. According to Richardson, when any of the Cree Indians live with the wife's parents after marriage, the etiquette of the family demands that the husband's mother-in-law must not speak to him nor even look at him.

Philander Prescott, writing of the Dacotahs, says he had heard of instances in which a violation of this law had been punished by stripping the offender piecemeal, and leaving him stark naked by casting every rag of clothing away.<sup>3</sup> This, too, would be a typical custom.

With the Arawaks of Guiana, it was unlawful for the son-in-law to look on the face of his mother-in-law. They were partitioned off from each other in the same house, and sat back to back in the same boat.<sup>4</sup>

Among the Australian Aborigines, the son-in-law must shun his mother-in-law, and she may not look on him. If they chance to meet he will hide behind his shield, and she will squat down in the bush-grass. If she is near her tribe when he goes by, they endeavour to screen her, but they do not mention his name. It is believed that if they were to look on each other, both would become old prematurely and die. This strict etiquette commences from the moment the female child is promised to the man, and belongs to the same class of ideas as that of the *Liku* being presented by the future mother-in-law to the intended husband.<sup>5</sup> In the lowest caste of Hindus, however, the man sleeps with his mother-in-law until the promised bride comes of age.

There is an Indian story of the man who *looked on* his mother-in-law, or, in other phrase, made love to her, whereupon she threw a handful of ashes at him. These scarred his face forever. The man was the lunar god. Hence when it is new moon he turns the burnt and blackened side of his face to us and the blots are still to be seen. The custom had become typical, but there is a natural genesis beyond.

Certain rules of courtesy and etiquette look ridiculous to us chiefly

<sup>1</sup> Wood, *Nat. History of Man*, "Africa," p. 87.

<sup>2</sup> Munzinger, p. 325.

<sup>3</sup> Schoolcraft, vol. ii. 196.

<sup>4</sup> Tylor, *Early History*, p. 285.

<sup>5</sup> Smyth, vol. i. pp. 95-96.

because they were so simple in their origin, but so sacred in their end and aim. So much is apparently made of so little. But we have to go back a long way to attain the true standpoint. When we learn that among the African Khoi-Khoi (or first men), the son-in-law was compelled to spend his earliest years, like Jacob, in the service of his father-in-law, and to be the *old man's* constant companion, we see at a glance why he was bound not to look on, or to have intercourse with his mother-in-law. One kind of intercourse was then interpreted by another, as a mode of memorizing the law.

Again, the highest oath that a man can take, and still takes, is to swear by his eldest sister, and if he should perjure himself in taking her name, she is allowed to carry off the finest cows or sheep from his flock.

Also, a man may not address his own sister personally. He must speak to another person who addresses her in his name: or, if no one else is present, he has to be overheard by her as he expresses a wish that somebody would tell his sister what he wants.<sup>1</sup> This looks as ludicrous as the sight of a dog scratching the air whilst some one is scratching him. Still the dog goes upon the ground of the real scratch, and the etiquette of the Hottentot is but the shadow of a primal reality.

We see in this custom a relic of the earliest code of morals as ancient as the time when incest was prohibited. The eldest sister can still inflict punishment on the grown-up brother who violates that traditional etiquette which now typifies the power of protecting her own person. It is noticeable that the Tamil "*Aunei*," for the mother, is honorifically the elder sister.

With the Veddas of Ceylon the brother might marry his younger sister, but was prohibited from taking the elder to wife. On the Isthmus of Darien the people have a tradition that the man in the moon was guilty of incest with his elder sister.

The Esquimaux likewise charge the man in the moon with an unnatural love for his sister who daubed his face over with mud to frighten him away. Thus the *sister* and the *mother-in-law* meet in the same myth.

The Chaldean Magi and the Thessalian Charmers are credited with the power of bringing down the moon to the earth. The Greenlanders told Egede, the missionary, that the moon frequently came down on a visit to their wives, who, on the occasion, were accustomed to anoint themselves with spittle. But what moon? That on which the feminine fertility depended; and when it did not descend, or rise, it was a part of the sorcerer's work to charm it and "*bring down the moon.*"

The Arabic saying that "*When a woman has a husband, she can*

<sup>1</sup> Hahn, *Tsuni-Goam*, pp. 18-21.

*turn the moon round her little finger,"* goes to the root of the matter, and identifies the moon.

One of the most curious of all symbolical customs is known as the Basque *Couvade*, called by the French *faire la couvade*, or the act of hatching. In this we have another ceremony which survives when the clue to its origin and significance has been lost. Another of those enactments that belong to the system of a common typology, the key to which has been mislaid, as was that of the Egyptian hieroglyphics previously to the nineteenth century. The custom belongs to some of the most diverse races of the world. It has been found amongst the Iberians, Basques, Corsicans, Navarrese, West and other Africans, Caribs of Arawak, the Tamanacs, Abipones, Dyaks of Borneo, Tupis of Brazil, the people of West Yunnan in China, the Greenlanders, Indians of California, and other primitive or pre-Aryan races of men.

In performing the *couvade* the father takes the place of the mother; goes to bed with the new-born child and "lies in" instead of the female.

The following account is given by Du Tertre or the Carib *couvade* in the West Indies:—

"When a child is born, the mother goes presently to her work, but the father begins to complain, and takes to his hammock, and there he is visited as though he were sick, and undergoes a course of dieting which would cure of the gout the most replete of Frenchmen. How they can fast so much and not die of it is amazing to me, for they sometimes pass the first five days without eating or drinking anything; then up to the tenth they drink *ouycou*, which has about as much nourishment in it as beer. These ten days passed, they begin to eat cassava only, drinking *ouycou*, and abstain from everything else for the space of a whole month. During this time, however, they only eat the inside of the cassava, so these cassava rims they keep for the feast at the end of forty days, hanging them up in the house with a cord. When the forty days are up they invite their relations and best friends, who, being arrived, before they set to eating, hack the skin of the poor wretch with agouti teeth, and draw blood from all parts of his body, in such sort that from being sick by pure imagination they often make a real patient of him. This is, however, so to speak, only the fish, for now comes the sauce they prepare for him; they take sixty or eighty large grains of pimento, or Indian pepper, the strongest they can get, and after well mashing it in water, they wash with this peppery infusion the wounds and scars of the poor fellow, who, I believe, suffers no less than if he were burnt alive; however, he must not utter a single word if he will not pass for a coward and a wretch. This ceremony finished, they bring him back to his bed, where he remains some days more, and the rest go and make good cheer in the house at his expense. Nor is this all; for through the space of six whole months he eats neither bird nor fish, firmly believing that this would injure the child's stomach, and that it would participate in the natural faults of the animals on which its father had fed; for example, if the father ate turtle, the child would be deaf and have no brains like this animal; if he ate manati, the child would have little round eyes like this creature, and so on with the rest."—Du Tertre, *Hist. Gén. des Antilles habitées par les Français*, Paris, 1667, vol. ii. p. 371. and fol. According to Rochefort's account the very severe fasting was *only for the first child*.—Tylor, *Early History of Mankind*, 3rd ed. p. 292.

Dr. Tylor's suggestion is that "*couvade*" shows the "*opinion that the connection between the father and child is not only, as we think,*

*a mere relation of parentage, affection, and duty; but that their very bodies are joined by a physical bond; so that what is done to the one acts directly on the other.*" If so, surely some of the parent's sufferings attending the ceremony were calculated to kill any number of children; and this fact is fatal to the reason assigned for the one part of the performance which was intended to insure the safety and well-being of the child.

Bachofen suggested that the custom of *couvade* originated as a ceremony that was typical of a transfer in the line of descent from the motherhood to the individualised fatherhood, as if the male parent were performing an act symbolical of his superseding the female parentage. But *with the Macusis of Guiana, amongst others, the father and mother both lie in, and there is no transfer from the mother to the father.* So with the Arawacs. The act did *not* transfer the child to the father;<sup>1</sup> they continued to trace the line of descent from the mother.

The custom shows that the parent identifies himself with the infant child. He takes no more nourishment than would keep a mere child alive, and this is limited at times to the most infantile food. If the child dies, it is because of some sin of omission or commission with which the father is chargeable. He has "*neglected to shave off his long eyebrows,*"<sup>2</sup> or he has handled metal, or injured his nails. For the Macusis of Guiana might not *scratch themselves with their own mails* (a type of pubescence), and a rib of the palm-leaf was hung up for use instead. An Abipone resisted the luxury of a pinch of snuff for fear it should make him sneeze and the sneeze bring some danger upon the child.<sup>3</sup>

When the child is born the father exhibits the offspring as his. He receives the congratulations of friends instead of the mother. The father not only takes the mother's place in bed with the child; *He makes a typical transformation into the character of a child.* He becomes as a little child in his habits and diet before the child is born.

Among the Coroadas as soon as the woman was known to be pregnant the strict regimen began and the man lived chiefly on fish and fruits; his infantile diet. The men of the Carib and Acawoid nations abstained from certain kinds of meat lest the expected child might be injured in some mysterious manner by the father's eating of them.<sup>4</sup>

Thus the father represents or *impersonates the child before birth* and religiously abstains from everything that could hurt an infant. He did also take the place of the mother, but the still more arresting phenomenon is found in his *becoming as the child.*

<sup>1</sup> Spix and Martius, *Travels in Brazil*, vol. ii. 247.

<sup>2</sup> Dobrizhoffer on the Abipones.

<sup>3</sup> Dobrizhoffer.

<sup>4</sup> Brett, *Indian Tribes of Guinea*, p. 355.

There is no modern meaning; in the act itself; nothing rational; and no natural genesis will directly account for it. It is done in violation of the natural law of nursing, whether animal or human, and must have been utterly humiliating to man unless dominated by some idea which protected him from ridicule and derision.

What then did the *couvade* mean symbolically, and what was the natural phenomenon in which the custom originated? The Kamite typology alone can tell us; and the present writer is prepared to stake the authenticity of his rendering of the primitive system of dramatic representation with Egypt as the mouthpiece of Kam, on the truth of her interpretation of *couvade*.

The act of *couvade* is a ceremony typical of the transformation of the father into the child, which can be read by the doctrine of Khepr, the Scarab-god, who was the *creator by transformation*. Khepr signifies to create, but it also means to transform; and the name of *couvade* agrees with the Egyptian *khep*, to change and transform in giving birth to, or in hatching.

It is said in the Litany of Ra, "*Homage to thee, Ra, the beetle (Khepr) that folds his wings, that rests in the Empyrean, that is born as his own son.*"

One of the titles of Osiris, who changed into Horus of the Meshken, the place of re-birth, is the "*old man who becomes young*"; and the word for this transformation is "*khepat*." In the inscriptions, Khepr is designated "*the Scarabæus which enters life as its own son.*"

Ptah, who was a form of Khepr-Ra, is addressed thus:—"O God, architect of the world, thou art without a father, begotten by thine own becoming, thou art without a mother, being born through repetition of thyself."<sup>1</sup> In another text we read:—"O divine Scarabæus, created from itself. O God, who hath made the substance which is in him. O God, who hast made his own father and impregnated his own mother."<sup>2</sup>

"To denote an Only Begotten," says Hor-Apollo, "*the Egyptians delineate a Scarabæus, because the Scarabæus is a creature self-produced, being unconceived by a female. The Scarabæus also symbolises generation and a father, because it is engendered by the father solely.*"<sup>3</sup> And in the Egyptian mythology, Khepr, the beetle whose name means the transformer, makes his transformation into his own son. In the Ritual<sup>4</sup> the re-born spirit makes the transformation of Khepr in its manifestation to light or re-birth in the likeness of the young sun-god. *Khepr, the beetle, buried himself, with his seed, in the earth, there he transformed, and the father issued forth as the son.* In the *couvade* the beetle's proceeding is imitated in all simplicity.

Doubtless the act of *Couvade* did imply an attempt to individualise the ancestral spirit believed in before it could be personally

<sup>1</sup> Text cited by Renouf, *Hibbert Lectures*, p. 222.

<sup>2</sup> From a papyrus rendered by M. Chabas.

<sup>3</sup> B. i. 10.

<sup>4</sup> Ch. lxiv.



recognised, and was a mode of fathering the child, and demonstrating the line of continuity and renewal by the transformation of the parent into his own child. So far Bachofen's suggestion was right. It belonged to a very primitive interpretation of phenomena. The act of *couvade* was a representation of the creative process, not by the father incarnating himself in his seed, but as transforming into his own seed or other self, like the beetle, said to procreate without the female. It was the transformation or that which was recognised as the ancestral spirit before the individual fatherhood was known! Also, the father's sufferings, which far exceeded those of a mother, were probably intended to do so in proof that he was worthy of being reckoned as the parent of the child. How faithfully the drama was represented and the typology presented intact may be seen in the Carib *Couvade*, in which, *for six months*, the father ate neither fish nor fowl, the two images of the two truths of air and water.

"*They say also that the beetle lives six months under ground and six above.*"<sup>1</sup> That is as a solar symbol, representative of the sun in the six lower and six upper signs. Hor-Apollo also describes Khepr as a lunar type, and observes; "*The beetle deposits its ball in the earth for the space of twenty-eight days; for in that number of days the moon passes through the twelve signs of the zodiac.*" This would correspond to the lying-in or abstinence from certain food for *one month*.

On the nine-and-twentieth day—the day of the creation and re-creation of the world—occurs the baptism of the beetle. Khepr casts his ball into the water, where it opens, and the young beetles issue forth; the old Scarab being renewed in its young by this act of immersion or regeneration.<sup>2</sup>

Khepr was said to form his own body continually<sup>3</sup> from self-originated substance, and the father acts as if he were the gestator and bringer-forth of the child before the time of lying-in; as if he too were the former of his own future body. Taht, the lunar god, is called the "self-created," "never-born."

Every time the sun was represented as lying-in, and transforming, he performed the *couvade* annually as the "*Great Cat which is in Annu,*" the solar birthplace, where the father was reproduced by the cat as his own son.

The father had to cut off his long eyebrows. This cutting of the hair was also typical. The non-virile Ptah was depicted bald-headed, as the pigmy or child who represented the fire of the sun in its dwarfage. So the god Tum, in his resurrection, makes the transformation into his *ambu*, his *eyelashes* (or eyebrows).<sup>4</sup> The long eyebrows answer perfectly to the horns of the Scarabæus, on which such stress is laid in the Ritual.

The forty days are identical with the forty days of suffering found

<sup>1</sup> Clement Alexander, *Strom.* 5.

<sup>2</sup> B. i. 10.

<sup>3</sup> Rit. ch. xvii.

<sup>4</sup> Lepsius, *Todenbuch*, lxxviii. 12.

in many myths, including the forty days of Lent, the forty days of (comparative) fasting in the solar drama. Forty days was the period of seclusion after childbirth appointed for the woman by the Parsee and Levitical Law.<sup>1</sup> So in the transformation of Apis, when the old bull died, its successor remained during forty days shut up in an island of the Nile. This, too, was a form of the *couvade*; the bull, or beetle, or the sun which they both typified, did not diet but was changed, the old into the young one. The father was a follower of the suffering sun-god, and the *scoring* of his back answers to the cutting in pieces of Ptah, or the dismemberment of Osiris. Sekari is the title of the suffering Ptah, and *sekar* means to cut; cut in pieces; *sacrifice*; or, as we have the word in English, to *score* and scarify.

Couvade can be explained, then, by the doctrines of the solar drama. But the beetle type of transformation was lunar first, and the lunar transformation and renewal were the earliest observed and imitated.

The natural genesis of the doctrine is visible in the lunar phase, where the parental moon (as male) is seen to reproduce itself as the young one. In the solar phase it had become symbolical.

Couvade goes back to the time of the mother and child before the individual fatherhood was ascertained, and the Hottentots have the myth of the virgin mother and her self-begetting babe in the most primitive form. The deity or the Hottentots, Heitsi-eibib, is Lunar. He was the transformer and renewer, like a tree; the tree being his especial type instead of the beetle or cat.

Heitsi-eibib is the young moon-god who is born without the fatherhood. In one account of his birth it is said there was grass growing, and a cow came and ate of the grass, and she grew pregnant, and brought forth a young bull. In another version the young girls went out to fetch fire-wood, and one girl took a *hobe-ga* (a juicy kind of sweetish grass), chewed it, and swallowed the juice; and she became pregnant from this juice, and was delivered of a son, who was very clever, and she called that boy Heitsi-eibib, and all the other young women came and helped her to nurse the boy.

Once on a time, when the mother and her friends were travelling, he was very naughty and fretful, so that his mother had to stop whilst her friends went on. Again he was naughty and dirty, and detained his mother until at length her friends were out of sight. Then all of a sudden he became a big man, and forced his mother to the ground and committed incest. (In Khoi-Khoi the word is Xai-si, *cum matre coït.*) Then he transformed into a baby once more, and when she came to *her* mother, she put him down on the ground and took no notice of him. At last her mother said, "Don't you hear your

<sup>1</sup> *Shayast La-Shayast*, ch. iii. 15; *Levit.* ch. xv. 19.

*child crying?*" The daughter replied, "I hear; but let big men help themselves as big men do."<sup>1</sup>

This is the myth according to naked nature, and to naked nature we must go to read it. Nor does it contain any irrational element when once it is fathomed in phenomena. The irrational or insane element is introduced only when the mythical is assumed to be historical and human.

In this myth Heitsi-eibib personifies the male moon. As a child his mother carries him on her back in the Hottentot fashion. The moon reproduces itself visibly, but the first part of the re-begettal is out of view. It occurs when the friends of the mother are all gone out of sight. He is said to throw her down to commit the rape on her.

In the Ritual the lunar goddess or mother of the moon describes this re-begettal on herself: She says, "*I have prepared Taht at the gate of the moon,*" i.e., the young moon-god who, in the Khoi-khoi myth, is Heitsi-eibib. Previously she has said, "*I kiss, I embrace him, I come to him, I have fallen down with him in the Eastern Valley.*" "*I have united Sut (the Child) in the upper houses, through the old man with him.*" "*I have brought my orb to darkness, it is changed to light.*"<sup>2</sup>

As the genitrix preceded the fatherhood in mythology, the first mother is the Virgin Mother, and the god or child begotten of her is self-begotten.

The Moon in Egypt, as Taht, was male, and the male Moon, transforming into the child, affords a natural genesis for couvade. From the origin in lunar phenomena, the type of the male child renewing himself was evolved as in "Heitsi-eibib." It was applied to Sut, Shu, Ptah, but especially to Horus, who is portrayed with the god Bes standing behind him. This representation shows us the "old man who becomes young," and the custom of couvade offers the best interpretation of the meaning of that group in which the grinning jolly Bes acts the part of the male gestator or reproducer of the child by transformation. The word Bes signifies to change from one to the other.

Bes was a great favourite with Egyptian women as an ornament to the toilet-table, and a symbolic figure at the head of their beds. My conclusion is, that his wide-legged pose, his protruding tongue, and *parturient* expression (cf. *Bis*, Sans. to split; *Bishkala*, parturient), are intended to portray the bringing forth of the child; as the old one who becomes young.

The particular transformation signified by the Bes-Horus group is that of the Elder Horus into the youthful Virile one, at puberty and therefore only typical.

In Egypt the doctrine appears midway between the primitive nature of the Hottentot myth, and its culmination in the christology

<sup>1</sup> Hahn, *Tsuni-Goam*, p. 69.

<sup>2</sup> Ch. lxxx.

of Rome. A theosophical doctrine like that of the Virgin Mother and the Child-Christ, as commonly accepted, can find no explanation in science, and has no foundation in human nature. It must be referred back to the mythical origins to be understood for the first time, by the aid of known phenomena. In its latest inexplicable phase it becomes a part of the grossest superstition the world has ever seen.

It is in accordance with the natural and mythological origin here suggested, that in Germany similar superstitions cluster around the godfather, who partially plays the part of the father in the *couvade*. "*It is believed that the habits and proceedings of the godfather and godmother affect the child's life and character. Particularly the godfather at the christening must not think of disease or madness lest this come upon the child; he must not look round on the way to the church lest the child should grow up an idle stare-about; nor must he carry a knife about him for fear of making the child a suicide; the godmother must put on a clean shift to go to the baptism or the baby will grow up untidy.*"<sup>1</sup>

Not until we have penetrated to this depth in an artesian attempt to bore to the bottom, do we get at the origin of religious doctrines into which far other meanings have been interfused. Here we find the indefinitely earlier form of the *only-begotten Son*, and the real origin and primæval illustration of attaining eternal life by *conversion*—the later name for transformation—"into a little child." In the *couvade* that conversion was religiously enacted, with a pathetic childlikeness, by the male performing the two characters of the child and the pubescent male, as well as that of the mother, and thus representing a trinity in unity, which became the later theological mystery.

The wonder is not that the father and husband was made to suffer so much in the "*couvade*," but that he was not altogether effaced. The old moon or sun never emerged again from its lying-in, except in the regenerated shape of its own child; and some approximation even to this phase of utter effacement and extinction appears to have been attempted, and may be at the root of other primitive custom.

The *Bechuanas* in public orations call themselves sons of the late king.<sup>2</sup>

The passing away of the father would be actually realised by the arrangement of the Andamam islanders, in which the father and mother remained together until the child was weaned, when they separated as a matter of course, and each sought a new partner.<sup>3</sup>

In the celestial allegory the son preceded the father as bull of the mother, and the boy became the husband of his own mother.

<sup>1</sup> Tylor, *Early History*, p. 304, 3rd ed.      <sup>2</sup> Spencer, A. R. table 21.

<sup>3</sup> Belcher, *Trans. Ethn. Society*, vol. v. p. 45.

And amongst the Reddies of Southern India. there was a singular custom that may have realized this mythical relationship of the child-husband to the mother. With them a young woman is married to a boy of five or six years of age. But the marriage is consummated by her living with some adult male, it may be with the boy-husband's own father, who begets the children which are fathered on the boy. When the boy himself grows up, he in turn takes up with some other boy's wife, and procreates children for another boy-husband.<sup>1</sup>

The priority and supremacy of the son which is reflected in the mirror of Egyptian mythology was acknowledged in Tahiti, where the monarch abdicated so soon as a son was born to him. The son became as it were the husband of the mother. Under the same system the land-owners lost the fee-simple of their land and were turned into trustees for, their own sons, who became the actual possessors.<sup>2</sup>

In Sumatra. the father is called *Pa-Rindu* (from *Bapa*, the father of) the father of the child, which, as the nursling, is in Egyptian the *Renn*. Also it is the first child, the *Renn*, that he is named after: he himself was the second or grown-up form of the child, the *Renpu* of the mythos. So Khem-Horus is the secondary form of the child Horus.

It followed from the social condition that the father should be called *after* the child, which was first named after the mother. In Australia, when a man's eldest child was named, the father and mother both were called *after* the child, and took their place in the rear of it. The child being names Kadli, *Penna* the father (*Penna*, man), becomes *Kadlitpenna*, the man of the child; the mother (from *Ngangki*, the female, as woman) become *Kadlingangki*, the woman of the child.

This pre-eminence of the son is shown by the Egyptian titles of "*Atef-nuter*," the father of the Divine One, and "*Mut-Suten*," mother of the king, the *Suten* being named from *Sut*, the child. The son was the great male divinity and type before the fatherhood was established. Here the boy precedes the father as the husband of the mother; he grows up to become the later father, as did *Sut* and *Shu* in the Stellar, and *Sevekh* or *Khem-Horus* in the Solar mythos. In such wise the Inner African origins which passed out over the world as natural customs, were enshrined for ever in the Kamite typology.

It has been shown how the most ancient customs practised in common by different races may be a guide to the pre-historic past where language fails to lead us farther. Symbolic customs and usages are among the oldest data extant, and the more primitive

<sup>1</sup> Short, *Trans. Ethn. Society*, N. S. vol. vii. p. 194.

<sup>2</sup> Ellis, *Polynesian Researches*, vol. ii. pp. 346—7.

of these preserve the most fundamental human relationship and speak of a unity of origin in a kind of universal tongue.

The primordial customs, usages, ceremonies, and other modes of thought and expression still survive in Inner Africa, where they have been continued because never outgrown by culture and development.

Fish were considered an abomination by the ancient Egyptians, who did not use them as an article of diet. So is it with the Somali and other Africans. The Kaffirs to this day eat no kind of fish, and call them all snakes without distinction.<sup>1</sup>

The Stone Age of the Hottentots, or "Khoi-Khoi," is proved to have existed by the fact that their priests preserve and still use the sacred stone knife made of a sharp shard of quartz. This is employed in the rite of young-man-making, and in the sacrifice of animals offered to the manes or the god.<sup>2</sup> The Bongos of Abyssinia yet employ flint chips as their fleams for bleeding, just as the Egyptians preserved the stone knife for embalming. It is a strict injunction in the rubric of the Ritual that the 100th chapter should be painted with the point of a graver of green felspar (with yellow colour). The incisor of hard, green stone, the *Uat*, being sacredly used in the later painting, as it had been and because it had been in scraping and cutting the stone and bone. *Wampum of cockle-shell was found in the bone-cave at Aurignac (in the year 1842), along with the bones of the mammoth and other giant mammals of the Quaternary epoch.* And wampum, the common wear, in what Burton terms the pre-historic adornment, is still extant in South Africa, consisting of shells ground down into small thin disks for threading.

It was a practise in the old Stone Age of Europe, as revealed by the bone-caves, to bury the dead in a sitting posture, and in obvious imitation of the fetus folded in the mother's womb. This was a custom of the Tasmanians, who placed the corpse in the hollow tree (for a coffin) in a sitting posture, with the knees drawn up to the chin. The custom has been universal. The type is extant in the Peruvian mummy, and Nature herself suggests the primary model.

The Hottentots, Bongos, Kaffirs, Bechuanas, and Baris, amongst others, still bury their dead according to this likeness of the embryo in the uterus. Explorers of Inner Africa have not yet got to work with the mattock and spade; when they do, a custom like this ought to yield up some valuable relics of the pre-historic past.<sup>3</sup>

<sup>1</sup> Theal, *Kaffir Folk-lore*, p. 16.

<sup>2</sup> Hahn, *Tsuni-Goem*, p. 22.

<sup>3</sup> It was recently reported from South Africa that in making the "*Umgeni*" cutting (through red loam, gravel, and limestone rock), at fourteen feet from the surface, from which a dense forest had been previously been cleared, the navvies came upon the remains of a fire, charred sticks, &c., in the red loam. Close by the engineer found what he describes as a well-made and beautifully-finished flint adze head, the cutting-face sloping from one corner to the other, with a bevelled edge like a chisel, and the other end finished off with a round flat knob. Again, at forty feet from the surface, in the hard gravel, he found a *good many* flint instruments, the two most remarkable ones being a round stone, about the size of a large orange, very much

It is certain that this was the intention in burial, because the tomb and womb are identical under various names.

Some of the large mounds left in Mississippi were called “navels” by the Chickasaws, although the Indians are said not to have had any idea whether these were natural mounds or artificial structures. They thought Mississippi was at *the centre of the earth*, and the mounds were as the navel in the middle of the human body.<sup>1</sup> Navel, belly, and uterus, are synonymous in the pre-historic languages. An Egyptian name of the navel, as *Khepa*, is also the name of the womb, the concealed place, the secret intimate abode, the sanctuary. The tomb being founded on the womb will account for these mounds as burial-places being identified as navels. The navel is a type of the birthplace, and a sign of breath, which in Egyptian is Nef; the gestator and breather of life being personified in Neft (Nephthys in the Greek).

<i>Nyefe</i>	is the belly,	in	Bulanda.	<i>Nufuo</i>	is the female breast,	Ashante
<i>Nefo</i>	„	„	Alege.	<i>Nafu</i>	„	navel in the Avestu.
<i>Naïo</i>	„	navel	„	<i>Nape</i>	„	„
<i>Naïo</i>	„	„	Ankaras.		„	in Lap.
<i>Naïa</i>	„	„	Wun.	<i>Napa</i>	„	„
<i>Naïa</i>	„	„	Wun.		„	„
<i>Naba</i>	„	belly	„	<i>Nabba</i>	„	„
<i>Neben</i>	„	female breast,	Mbofon	<i>Nabhi</i>	„	„
<i>Naïo</i>	„	„	Meto.	<i>Napoi</i>	„	belly
<i>Nibele</i>	„	„	Matatan.	<i>Nubo</i>	„	„
					„	Musu.

The Osirian, speaking as a re-born spirit, says, the “Gods rejoice when they see him coming forth from the womb, *born of his mother*.”<sup>2</sup> That was from the mount of the horizon, called the “Tser Hill.” Anup, the Psychopompus, is called chief of the mountain in which the dead were laid.

An Egyptian formula for the living and the dead is literally those who are on earth and *on the mountain*. The mountain being a solid figure of the celestial dome and breathing-place above, as well as a type of the mount that is still known as the *mons veneris*.

We shall find that the Great Mother was represented by the natural mount, the earliest burial-place. Next, the mounds were reared as artificial mounts, places of re-birth, wombs, or navels, or both in one, as is the Hindu image, called the Nabhi-yoni, or female umbilicus. The mound then, identified with navel, is further identified as an enormous swelling Nabhi-yoni. And such, it may be suggested, was the Nebbi-yunus, one of the two great mounds opposite Mosul, called Jonah’s Tomb, figured as a mound instead of the vast Hindu flattened at each pole, with a three-quarter inch hole drilled through it, and by the side of it a stone handle seven or eight inches long, one end just fitting through the hole, and the other end rounded off; when put together it had the appearance of a small stone-mason’s mallet. At a short distance from this was a stone quoit, almost exactly like the iron ones at present in use, except that, from where the indentation for the thumb is, the circle was cut straight across, for about a quarter of the circumference, by a round handle. . . . (*Knowledge*, June 23, 1882). (A page of the remotest past is missing in Africa generally in consequence of the lack of flints).

<sup>1</sup> Schoolcraft, i. 311.

<sup>2</sup> Ch. lxxix.

umbilicus of stone. "*Omphale gês*," the navel of the earth, was a Greek designation of Delphi. The *Nafedhrô apâm*, or umbilicus of the waters, is the sacred mount of the Avesta; the Alborz of the Bundahish, the breathing-place that rose up out of the Abyssal Sea. The original birthplace of mankind was thus externalized on a vast scale.

We have the navel mound in Britain by name, as the *Knap* Hill, the mount, or a rising ground. There is a Knap Hill about three miles from Silbury Hill.

This mother-mould of the beginning, the base of all building, has been continued up to the present time. The *nave* still shows the church to be a navel-mound, the swelling image of the procreant mother. "Beloved of the Adytum, come to *Kha*," exclaims Nephthys to Osiris, the "fructifying bull." *Kha* is represented by the vagina<sup>1</sup> emblem, the entrance or porch; the womb was the adytum, *argha*, *nave*, or lady chapel; the holy of holies in Egyptian temples. This may account for the custom of the marriage ceremony being commenced in the porch, and concluded within the body of the church.

The Navel was not the sole feminine type of the Hill. The Pap and Mammæ were also applied. This will account for the "Mam"—as in "Mam-Tor"—a breast-shaped nill. Nipple and Navel are two forms of the same name; and the types are interchangeable. In Africa the womb or belly is the *Memba* in Nyamban, and *Mimba* in Marawi. So the "Tut" hill is identical with the *Teat* and the Hieroglyphic  $\triangle$  mammæ or teat-sign of the female, which is still extant as the letter D. The Hill, as burial-mound, was the uterus of Mother-Earth within; her navel or mammæ without; and the interchange of types will account for the teat or  $\pi\pi\tau\tau$  being the Yoni in Greek.

The Vase is another identifiable type. This was found in the Mound or Mount of Hissarlik as a vase with breasts. The pot, or Vase, typified the mother's womb. *Menka* (Eg.) is the vase and the Genitrix, hence the vase with female breasts. The type was continued in the Roman catacombs, when it had passed into the vessel of glass. The vase was personified in Europe as the woman-figure offering her womb, or emblem, in the shape of a vase, in a pitiably pathetic manner.<sup>2</sup> The vase was an important and prominent symbol in the Aztec and Maya mythologies. The Yumanas, also the Tupis, were accustomed to bury their dead doubled up in an earthen pot.

The mound-builders were far advanced in the art of pottery. Some of their work has been found perfect as that of the ancient Peruvians. An urn holding forty-six quarts was dug up near Harrison Mound, in South Carolina, which had been buried with a quantity of beads,<sup>3</sup> just

<sup>1</sup> "Lamentations of Isis and Nephthys."—*Records*, vol. ii. p. 123.

<sup>2</sup> Plates [xxix, xxx] in [Thomas Wright's] *The Worship of the Generative Powers*.

<sup>3</sup> Baldwin, *Ancient America*, p. 24.



as the beads were entombed with Egyptian mummies; the beads of Isis, a symbol of gestation and reproduction. In the Bongo burial the vase or pitcher is placed on the summit of the cairn of stones erected over the grave.

The genesis and development of the coffin or shell is an interesting study. The mother's womb was the natural type for the Palæolithic cave, or the navel-mound. This was continued in the vase with female breasts. The tree was the earliest coffin of wood. The Scottish Cos, a hollow tree, agrees with the Kas (Eg.), for the coffin, which was followed by the Kist (chest) or family Ark for the bones. The link between the domestic bone-ark and the hearse was extant in certain Scottish villages not long since as a general burial-chest.

It was stated in the Paris *Moniteur*, during the month of January 1865, that in the province of Venice, Italy, excavations of a bone-cave were made, and bones of animals, chiefly post-tertiary, were found together with flint implements, a needle of bone, having both eye and point, and a plate of an argillaceous compound, on which was scratched a rude figure of the male organ of generation; and that these things were dug from *beneath ten feet of stalagmite*. That emblem was a type of resurrection, formed on the most natural grounds. According to the Gnosis, this rude figure had the same significance, denoting a place of burial for those who expected to rise again, and its image in the tomb can be read by the Egyptian "*Litany of Ra*" (34). "*Homage to thee, Ra! supreme power, the ray of light in the sarcophagus! Its form is that of the progenitor.*"

The self-erecting member was the type of resurrection, as the image of Khem-Horus, the re-arising sun, and of Khepr-Ra, the re-erector of the dead. The widows of the aborigines of Australia are in the habit of wearing the dead husband's phallus round their necks, and the significance of the custom is the same as in Egypt and the bone-caves. The emblem was sacred as the type of reproduction. The same type was worn as an ear-drop by the ladies of Latium, and is yet worn in southern Italy.

"*Images of pollution have been found at Hissarlik,*" exclaims the author of *Juventus Mundi*, and the voice of the primitive consciousness says the phallus typified the earliest ray of light that penetrated the darkness of the grave; indeed this primitive type is found in a fourfold form in the Christian iconography of the Roman catacombs.<sup>1</sup>

The branch of palm has now taken its place in the imagery of heaven and the typology of the eternal. In the Book of Revelation those who stand before the throne are portrayed with palms in their hands. Horus is represented in the monuments as defending himself against his evil enemy, Sut, or Satan, with a palm-branch in his hand. The branch of palm was, and still is, an emblem of renewal. But

<sup>1</sup> *Vide* Drawing in Section vii. [p. 425.]

the branch of birch that was buried with the dead in the barrows had the same meaning. A barrow at Kepwick was found to be lined with the bark and branches of the birch. That is the *Bedwen* of the British, which was also the maypole and the phallus. The *Bedwen* was typical of resurrection equally with the palm.

As already shown, the beetle type of Khepr, the transformer, was also buried with the dead in Britain, as it was in Egypt. Beads were likewise buried with the British dead as they are with the Africans, and with Egyptian mummies. As these were imperishable it should be noticed that a kind of bead which is made in Africa has been found buried in Britain. Beads denote reproduction, and were worn by the genitrix Isis when *enceinte*, as the beads and *berries* are worn by pregnant women in Africa to-day. Beads in the tomb typified re-birth, whether in Africa, America, Australia, or Britain. The *Glainiau Nadredd* of the Welsh were the serpent bead which symbolized renewal; the Glains, as the bard Meilyr tells us, represented a resurrection.

In the Ritual, Ptah is the re-clother of the soul of the deceased *in flesh*, or, as it is said in the 64th chapter, "*I have made the dress which Ptah has woven out of his clay.*" The god himself tells Rameses II. that he has re-fashioned his flesh in *vermillion*.<sup>1</sup> That is, the red clay which represented the flesh.

"*Having had my flesh embalmed,*" says the Osirified deceased, "*my body does not decay;*" and the bones were coated with the red earth long before the body could have been embalmed. Ptah's dress of clay was imitated in the rudest mode of embalming the bones of the dead in the red earth used by the Maori, the Australian aborigines, the North American Indians, and the mound-builders in Britain, at Caithness.

Now, all the conditions for the natural genesis of this custom meet in Africa, and in that land alone did it *culminate* in a supreme art of embalment. The red earth was used there to preserve the dead, because it was first necessary to protect the live flesh from the fury of the sun. The red Indian, the black Australian, and the palæolithic Briton had no such need of protection from the solar fire.

From beginning to end the custom is traceable in Africa today. The Kaffirs still cover their living bodies with an ointment of fat and red clay, which makes them shine like statues of polished bronze.<sup>2</sup> The practice of the living was applied to the dead, and is still continued by the Bushmen, who anoint the head of the corpse with grease and red powder, and embalm their dead as rudely as did the Inner Africans (or the men of the mounds) ages before the Kamites of the Nile Valley had developed the natural custom into an art of absolute perfection.

The practice survives in the Maori Hahunga, (named from *Hahu*,

<sup>1</sup> Inscription of Abu Simbel, line 9.

<sup>2</sup> Theal, *Kaffir Folk-Lore*, p. 12.

to disinter the bones of the dead, and remove them to their last resting-place), in which the bones of the deceased chief are taken up and scraped clean. They are then re-fleshed, as it were, with a coating of red earth, wrapped in a red-stained mat, and placed in a box or a bowl smeared with the sacred colour, and deposited in a painted tomb.<sup>1</sup>

The Australian black warriors are anointed with grease and embalmed or ornamented with red ochre. The corpse is then doubled up, and tightly wrapped in the Opossum-rug, like the Bongo, Bari, or Bechuana of Africa.

After the body has lain in the ground for some months it is disinterred, the bones are scraped and cleaned, and packed in a roll of pliable bark. This is painted and ornamented *with strings of beads*. It is then called "*Ngobera*," and is kept in camp with the living. It had undergone a transformation which, in Egyptian, is denoted by *Khepra*.

And just as the Egyptians had their mummy image carried round at the banquet as a type of *Khepra*, a reminder of immortality, so the *Ngobera* is still brought forth by the Australians into the midst of the domestic circle at the gathering of relatives and friends.<sup>2</sup> The custom and mode are indefinitely older than embalmment in Egypt, and these have persisted both in Inner Africa and Australia, all through the ages during which the long procession of Egyptian civilisation was slowly filing past. The typology is the same, and the *Ngobera* is identical, even by name, with the Egyptian *Khepra* (Ptah), the transformer, the divinity who refleshes the dead with his red clay.

The strings of beads correspond to the network of beads with which Egyptian mummies were wrapped as the symbol of the Net that recovered Horus or Osiris from the waters of the Nile; the beads that were worn by Isis, during gestation, in the Collar containing nine in number.

The bones of the dead were buried in the ancient British middens after they had been rudely embalmed and preserved in red earth and sea-shells. An old name of the English midden is a *Miskin*; the *Muschna*, a heap or pile in the Grisons. Now the *Mesken* is the Egyptian place of burial and re-birth, and the typology of the burial customs shows that the dead were buried for their re-birth.

Further, in the eschatological phase, the *Mesken* became the place of re-birth for the soul. It was the Egyptian Purgatory, and the Irish have the *Miskhen* as the Purgatory.

In the comical *Pilgrims' Pilgrimage into Ireland*, it is said, "An *Ignis fatuus* the silly people deem to be a soul broken out of Purgatory;" and in a *Wonderful History* (1704) we are told that in superstitious times the Popish Clergy persuaded the ignorant people

<sup>1</sup> Taylor, *New Zealand*, p. 95.

<sup>2</sup> Smyth.

that the "Will-o'-the-Wisps" were *souls come out of Purgatory all in flame*, to move the people to pray for their entire deliverance.<sup>1</sup>

In Ireland the "Will-o'-the-Wisp" is known as "*Miscanne Many*," as may be seen by an allusion in the story of Morty Sullivan and the Spirit-Horse in Croker's *Fairy Legends of the South of Ireland*. "*Man-in-the-Oak*" is an English name for the *Ignis fatuus*, and *Miscanne* repeats the Egyptian *Meskhen*, which is the name of the *Purgatory*, as the place of burial and re-birth for the Stars, the Sun, and the Souls, in the region of the under-world.

The Inner African mode of burying the dead wrapped up in the skin of an animal is identical with that of a remote age in the British Isles. General Sir J. Alexander has described the most ancient woman in Scotland who had been buried deep in a bog, and was well-preserved in a deer skin. The Bongos and Bechuanas still wrap their dead in a cow's skin.<sup>2</sup>

The ritual and hieroglyphics of the Egyptians contain the typology of the skin. The *Nem* (skin) means repetition, to renew, a second time or form.

The deceased whose body has been laid aside, says to the God. "*Thou makest to me a skin,*" and "*I make to Thee a skin, my soul.*"<sup>3</sup> This part of the ritual is especially Inner African. It comes from the land of Kena or Nubi.

The skin was of course a preservative in itself. But the deer-skin goes with the deer's horn as a type of renewal, and so the natural image of preservation becomes symbolical.

It has often been a subject of wonder why the men of the Neolithic age should have buried the axes and other amulets of green stone, the polished jade, with their dead. The custom was Kamite; and if the Egyptians had no jade for the purpose, they had other green stones called Uat. We read again, in the Ritual, "*I have said the opposite of evil. I have done what they (the wicked) could not when I was (or when I represented) the amulet of green jasper protecting the throat of the Sun.*"<sup>4</sup>

This is the chapter of propitiating the *Ka*, or double of a person, in the spirit world.

In the "Hall of Two Truths," the Egyptian judgment hall, the reason for this custom was explained. It is said in the 125th chapter of the Ritual, "*Explain to him (the deceased) why thou hast made for him the amulet (handle) of green stone after thou buriest him.*" And it must be admitted that they are the right authorities to consult in such mystical matters, who *can* explain them.

The axe of the Stone Age was Egypt's especial emblem of power

<sup>1</sup> Brand, *Will-with-a-Wisp*. It likewise looks as if the Egyptian *Mammesi*, another name for the place of burial and re-birth of the Mam (Mummy), had survived by name in the Gaelic *Mamsie*, a tumulus.

<sup>2</sup> See *Book of the Beginnings*, vol. ii. p. 664.

<sup>3</sup> *Rit.* ch. clxvi.

<sup>4</sup> *Ibid.* ch. cv.

and divinity, the type of founding by opening the ground, making a passage, and therefore appropriate to the buried dead, as another image of resurrection. Axes of green stone were also buried in the ancient mounds of Japan, and an emerald was made the base or heart of the Aztec mummy.<sup>1</sup>

The custom has its representative likeness in the most mystical parts of the Book of the Dead. In the chapter said over a tablet of Felspar, the speaker personates the green stone called *Uat*, our Jade, and says, "*I am the Felspar tablet. It hates all injury. It is well; I am well. It is not injured; I am not injured. It is not scraped; I am not scraped.*"<sup>2</sup>

It was a type of duration impenetrable to the tooth of time and corrosion of decay. that also retained its polish.

And again, in the same paragraph, it is said of the mummy awaiting its re-erection: "*Shu has walked to him under the name of Felspar,*" or *Uat*. *Shu* is the god of breath and soul: and here it should be remembered, the parturient "*Bes*" is a form of *Shu*. Also, as the god in green, the colour of reproduction from the underworld, *Shu* is the heaven-bringer. But the god and the soul are not only represented by the green stone; according to the idiomatic mode of expression they impersonate it; IT was them. The green stone therefore was not only the symbol of divinity in general, but of the god of breath, soul, and reproduction (like the green things) *from the under-world*. This chapter "was placed at the throat (breathing place) of the mummy" and the green stone was one of the amulets worn by the dead.<sup>3</sup>

Long before the axe of jade could have been cut and polished for a type, the flake of flint, the stone, or deer's horn, and the typical branch served the same purpose.

These talismanic tokens buried with the dead were emblematic of preservation, continuity, and renewal; stone, bone, and horn being types of permanence. As *Hor-Apollo* says, the symbol of the stag's horn signifies *duration*.<sup>4</sup> The symbol of bone denoted permanence and safety.<sup>5</sup>

If the rite were only prompted by mere desire for the continuity of the dead, the living who buried these types of power and stability were already founding for another life by putting, as it were, a bottom into the grave; a physical foothold. For this purpose a shard of pottery was as good a type of duration as the stone of power. And so many of the ancient British barrows are found to have been strewn with shards of pottery along with flint stones; a shard of pottery being equivalent to a flake of felspar. This mode of interment with "shards, flints, and pebbles" is recognised by Shakspeare

<sup>1</sup> *Book of the Beginnings*, vol. i., pp. 93—4.

<sup>2</sup> *Rit.* ch. clxi. Birch.

<sup>3</sup> *Rit.* ch. clxi.

<sup>4</sup> B. ii. 21.

<sup>5</sup> B. ii. 10.

as non-Christian, and therefore a pagan form of burial, reserved for suicides.<sup>1</sup>

Such primitive customs are like the actions of the dumb, or gesture-signs addressed to the eye, that preceded speech for the ear.

The axe of An-up the Opener was continued in the stone *purgatory Hammers* of the Irish, with which the dead were supposed to knock at the portals to get free passage through.

The Hair brought by Anup (the Dog) for his work of embalment is alluded to in the Ritual.<sup>2</sup> He was the hairy god of the Dog-star, and of the planet Mercury, who came for the dying, and conducted the dead through the darkness of the nether-world; and here the hair, which is another type of reproduction, is used by him in the work of embalment—the preparation for the resurrection. That is, so to say, the hair of the dog of Death is employed in the restoration to life and health. This offers good ground for the origin of the belief in the efficacy of a hair of the dog that bites you.

In the Edda (Havamal, 138), it is said "*Dog's hair heals Dog's bite.*" This was a faith so firmly founded in Britain that a few years since a woman of Oldham prosecuted the owner of a dog which had bitten her. She said she would not have done so if the owner of the animal had given her some of its hair to protect her against any evil consequences from the bite.<sup>3</sup> Hair as the sign of *reproduction* will explain the custom of cutting it from the tail of a weaning calf and stuffing it into the ear of the cow from which the young one had been taken; an action emblematic of future production (of milk, or young) which may be paralleled in the human domain by the practice of inserting the bones of young children into the skulls of the adult dead, as they are found in the caves of France. The same primitive phase of thought is exemplified by the Hottentot hunter, who if he has wounded game without causing immediate death, will, as the lamed animal limps off, take up a handful of sand from its footprints, to throw into the air and bring it down by this obliteration of its track.

It is an English superstition that hair when cut off or combed out should be buried, never burned, because of a tradition that the owner will come and search for it at the time of the resurrection! The hair being a type of pubescence and reproduction is the same here as the hair of Anup, or the tuft worn on the chin of the mummy by *both male and female* alike, as an emblem of the rising again, or re-creation in the next life. Tradition and custom preserve the typology intact.

The Bongos, as remarked in the previous volume, continue to bury their dead in a symbolic fashion, which they themselves do not understand. The male and female are interred with their faces turned in opposite directions; the male facing the north, the female the south. And in the Egyptian typology the south is the front of

<sup>1</sup> *Hamlet*, A. v. S. 1.


<sup>2</sup> Ch. xc.

<sup>3</sup> Notes and Queries, vol. v. p. 581.

heaven, the male being before, and the north is behind, the female being considered the hind part. Hor-Apollo tells us that when the Egyptians would denote an amulet, they pourtray two human heads, one of a male looking inwards the other of a female looking outwards. This is a type of protection, for they say that no demon will molest any person thus guarded. Without inscriptions they protect themselves with the two heads.<sup>1</sup> Here the typology is identical with that of the Bongo burial, and explains it. So the Dayaks will make the rude figures of a naked man and woman and set them face to face with each other on the way leading to their farms as a mode of protection against evil influences.<sup>2</sup>

The Hottentots, the Bongos, and other African tribes still raise the same memorial mounds of stones over their dead, or above the grave of their god (or chief), who rises again, as did the earliest cairn-makers of the remotest past. The nearest likeness to the British long-horned cairns, is extant in the long cairns of the Hottentots, one of which was seen by Alexander in a cleft between two eminences. This was a heap of stones eight yards long by one and a half high. And these "*Heisi-Eibega*" are found scattered wherever the Hottentot race has lived in East and South Africa.

Lastly, it is possible that some of the Cup-markings on the British stones may be read by the Egyptian typology. Many of them are oval or egg-shaped. The egg was a most primitive type of birth and re-birth. "*Oh! Sun in his Egg!*" is an exclamation in the Ritual. The sun, or the dead *returned as it were to the egg-stage in the under world for the re-hatching or couvade.*

Now the Egg  is an Egyptian ideograph of *enveloping* and *embalming the dead*; and these egg-shaped signs are incised on the cap-stones and coverings of the dead.

It is also noticeable that many of the cups are *dotted at the centre*, and in the hieroglyphics the eye is the ideograph of watching, to be watched over, to sleep; to dream. A plain circle also served as an equivalent for the eye; and twin circles were the same as a pair of eyes. These cups or eyes are known to have received offerings, especially of *fat!* And if the dotted circles represented eyes, then we are able to read the custom of filling the cup with fat or oil by the Egyptian doctrine of "*filling the eye.*" Filling the eye of Horus is synonymous with bringing an offering of holy oil. In fact Dr. Birch reads, "*I have filled for thee the eye of Horus,*" where M. Naville has it, "*I have anointed thee with the offering of holy oil.*"<sup>4</sup>

The eye, as reflector of the image, was turned into a type of reproducing. The year was re-born from the eye, whether at the vernal equinox, as in the zodiac of Denderah, or at the summer solstice.

<sup>1</sup> Hor-Apollo, B. i. 24.

<sup>2</sup> St. John, *Far East*, vol. i. p. 198.

<sup>3</sup> Ch. xvii.

<sup>4</sup> Birch; *Ritual*, "Address of Horus to Osiris," line 39; Naville, *Records*, vol. x. p. 164.

Hence it is said of the deceased, "*His eye (his spirit) is at peace in its place or over his person at the hour of the night; full the fourth hour of the earth, complete on the 30th of Epiphi (June 15th). The person of the eye then shines as he did at first.*" Here the eye and spirit are identical; so that to feed the eye with fat was to feed the spirit; a primitive mode of glorifying and causing to shine, which, like anointing the body with fat, was pre-eminently African.

The Osirified deceased boasts that he obtains assistance by his eye, *i.e.* the eye filled with oil or fat;<sup>1</sup> and this becomes a Lamp to dazzle and daze the powers of darkness.

In the North of England the pupil of the eye is called the candle; and in the hieroglyphics the "AR" is both the eye and the candle. This serves as a link between the lamp of light and filling the symbolic eye with oil or fat.

The offering of fat or oil to the eye would be made with intent to make the spirit of the person shine in glory. Supplying the eye with fat was an earlier mode of feeding the lamp of light which was placed in the graves of later times after lamps were made. In like manner the pot or cruse of oil is carried by the Ram as the light of the dead in the iconography of the catacombs. Also, some of the Roman lamps have the shape of an eye.

Thus the Ritual or "Book of the Dead," which was so sacredly buried with the Egyptian mummy, becomes a live tongue in the mouth of Death itself, the interpreter of the typology of the tomb and of customs the most primitive, most obscure, most universal.

<sup>1</sup> Birch, ch. cxlviii.



## SECTION III.

### NATURAL GENESIS AND TYPOLOGY OF THE TWO TRUTHS.

"I have penetrated the region of the Two Truths."—*Egyptian Ritual*, ch. i.  
"I follow the Two Truths."—*Egyptian Ritual*, ch. lxxvii.

THE words myth, mythos, and Mythology are derived from the Greek *μῦθος*, *Muthos*, which is usually taken to mean a saying, a word, and is sometimes equivalent to *Logos*. In consequence, Mythology has been declared to have originated in *mere sayings*, the clue to which was lost before Mythology proper could have existed. For it has been affirmed by Max Müller and maintained by his followers that the radical meaning and primitive power of certain words (and sayings) must be obscured or lost for them to become mythological; and that *the essential character of a true myth consists in its being no longer intelligible by a reference to the spoken language*.<sup>1</sup>

Such teaching of "comparative Mythology" is the result of its being limited to the Aryan area; and if the myth be no longer intelligible in the later languages we must look for it in the earlier.

The Greek *Muthoi*, for sayings, represents the Egyptian *Mutu*, for ejaculations or brief utterances. *Mutuni* (Eg.) means *Lo it is*, or *It is verily so*. In a similar sense, "So *Mote* it be" is used by our free-masons, which brings on a saying and an ancient mode of saying under one word. *Mut* (Eg.) signifies the *pronouncing of conservative formulas*. And these formulas and wise sayings were part of the *Muthoi* in Egypt. The *muthoi* or myths did not begin in Greece or originate in any Aryan language; nor with the sayings which are the fading metaphors of Mythology and the utterances of its second childhood. Nor is the Myth a mere word in Greek. *Mutheomai* is not simply to say, but to feign and fable, represent and invent.

*Μυθικὸς* signifies that which pertains to fable and Myth in an early sense; *Μυθολογέω*, is to recite fables. In Attic prose the Myth was commonly a legend of early Greek times, before the dawn of history. The *Mythoi* were no mere sayings in a modern sense;

<sup>1</sup> *Comparative Mythology*. *Chips*, vol. ii. pp. 73—77.

they were mystical. In them the mysteries were uttered by word of mouth to the ear alone; like the *Smriti* of India. The myths are sayings because they were only to be said, not written; hence *Muthos* denotes anything delivered by word of mouth. They are myths because uttered by word of mouth alone, but they were so uttered because they contained the hidden oral wisdom and *dark sayings of old*. The Mythoi are the Logia, and the Logia, or sayings, are assignable to a Sayer or Logos, who was personified as the utterer in the Mythology which preceded Theology. The Sayings, or Logia, in Egypt, were assigned to Taht, the Moon God, who was the measurer of time; the reckoner and registrar of truth in the hall of the Two-fold Truth, or double justice. In consequence of his being primarily a representative of the dual luration, Taht was the Sayer, Utterer of the divine words, and a Logos, tongue, or Word in person.

The Sayings or Logia were likewise attributed to the youthful Solar God Iu-em-Hept (the Egyptian Jesus of the Book of Ecclesiasticus),<sup>1</sup> and the "second *Atum*," who was another of the Sayers of whom we read, "*I have heard the words of Iu-em-Hept and Hartataf. It is said in their Sayings,*" etc.

The ass (Aai) and the cat (Peht) are the Sayers of great words in the house of Pet, or Heaven.<sup>2</sup>

The Christian Gospels were founded on and originated in the Logia or sayings as Papias emphatically declares. The Christ of John is the Word, Logos or Sayer in person. His teaching, according to John and Matthew, was conveyed by the Sayings, Logia or Mythoi.<sup>3</sup>

Now, it is immaterial whether the Greek *Muthoi* or Mythoi be connected at root, not merely etymologically, with the Egyptian *Mâti*, who represents the "Two Truths," but Mu and Ma are interchangeable, and these Sayings were held to be the words of truth and wisdom personified. When Paul speaks of a *true* saying he means one of the sayings of Truth, of Aletheia.

So far from Egyptian Mythology being founded on words that have lost their senses, it is the science of Truth in a twofold phase or character, called *Mâti*. *Mâti*, as Divinity, is the goddess who presides in the hall of the twin Truth. *Mâti* is also a title of Taht in relation to the two Truths. The two Truths (or twinship of *Mâti*) appear in the Sanskrit *Mithuna*, a twin couple, the zodiacal Gemini, the state of being dual, Greek *Meta*; and one form of the *Mâti* as Ma and Shu was that of the zodiacal Gemini in Egypt. *Mati* in Sanskrit signified measure and exact knowledge. In Egyptian *Maât* as a noun means an inflexible rule of right; that which is strictly accurate in measure, and perfect as the poise of scales, the straightness of the plumb line, or the stretcht-out finger.

Mythology proper—by which is meant its relation to time as

<sup>1</sup> *Book of the Beginnings*, vol. ii. pp. 106—109, 290—302.

<sup>2</sup> *Rit.* ch. cxxv.

<sup>3</sup> Matthew xv. 12; xiv. 11. John vi. 60; vii. 36; viii. 51; xv. 20; xviii. 9.

distinguished from space, which will be hereafter described—began with the measuring and establishing of periods. Mâ, earlier Mak, in Egyptian denotes measure, to measure, the measurer who in the dual character is Mâti. Mata in Sanskrit is the *Mother*, also the moon as the measurer of time; time being measured and reckoned both by the Mother and the Moon. The Mother measured time in the two phases of feminine pubescence and gestation. These are signified by the double serpent. *Matoti*, in Lithuanic, is to measure; *Muthi*, in Toda, is the new moon. *Mata* signifies ten fishes in Fiji, that is a total equal to two hands or the two feet, which are also *Mâti* in Egyptian; and *Mêt* in No. 10 in Coptic.

Taht and Maât then are two personified forms of the Measurer and the Utterer of truth. This has two aspects like the Mother, or the Moon, in her dual Luration; and these *Sayers* in Egypt preceded the *Sayings* in Greece. Moreover, Myth and Logos are interchangeable in Greek; and one sense of the word Logos is a *true* narration; as it is said, in the Gorgias, the fable differs from λόγος, because the latter is true. Thus the Logos or myth is identical with the *Ma-Kheru* or “True Word” of the Egyptian Theosophy, the word that was made Truth when impersonated in the god Har-Ma-Kheru.

It is now intended to show that Mythology is at root the science of the two Truths of *Mâti*, which are at the foundations of Egtprian thought and expression. For instance, the *Moth* is a perfect type of *Mâti*, on account of its transformation from the Grub. *Mato* in Fin is the Grub or Worm; *Mato*, Lap, the Caterpillar or Grub; *Mathu*, Gothic, a Worm. In English the *Moth* is the winged Worm, sometimes called a Soul, in the second of two phases.

*Mâti* may denote Water and Breath, Decay and Renewal, a pair of Feet, the two Waters, the two Solstices, the double Luration, the Twin Lion-Gods, Light and Shade, Menstruation and Gestation, Wet and Heat, the Circle and Cross (in the knot or Ankh), the Collar and Counterpoise, the house of the Two Truths, or any other *type of twinship in which the beginning at First bifurcated*.

For, *it may be affirmed, generally, that all veritable Beginning in typology, mythology, numbers and language, can be traced to the Opening of a Oneness which divides and becomes dual in its manifestation.*

So far as the evidence reaches back, all *beginning* in synonymous with *opening*. In Egyptian, to found is to open. In Maori and Mangaian, to being, in *tupu*, is to open as the bud and flower. So the place of opening is the *Teph* (Eg.), the *Tuba* in Kaffir; and the earliest ascertainable human thought was related to *opening*. Night opened the starry heaven. The black cloud opened with its quivering Assegai of the lightning. Darkness opened into day. The mother opened to give birth. The child opened into the woman or man at puberty. The male opened the female. The eye opened for seeing;

the ear for hearing. The nostrils opened with the breath of life. The mouth opened to utter forth; hence the mouth and mother are one by name. In the act of opening things became dual, and this was the bifurcation signified by the Kamite "Two Truths" of all beginning.

Max Müller asserts that "as soon as *Sûryas*, or ἥλιος, appears as a masculine form, we are in the very thick of Mythology";<sup>1</sup> that is, as soon as sex is distinguishable in words. Nay; but we are caught in the thicket before language was sex-denoting at all; and it is at that stage we have to read some of the hardest riddles of the Sphinx of Mythology.

The Hottentot, amongst other languages, reaches back to that stage. "Thou son of a red 'she-bull'" (i.e. of a heroine), is a Hottentot address to a hero.<sup>2</sup> This agrees with "The Bull called Sothis at her time."<sup>3</sup> Language had but one name then for the beast of both sexes. So *Nin*, in the Assyrian, denotes both the Lord and the Lady, because *Nin*, or *Ninu*, was the name of the child, the English Ninny, and the child was named before the two sexes were distinguished by different terminals. *Nin*, for the child, was not a sex-denoting word, and the child so named might be of either; and, so far as the type goes, of *Both*.

The Egyptian type of Divinity is the Nunter, or Nuter, our neuter. The *Nnu* is the Ninny, the impubescient boy, or young one, the Khart of either sex, as is the child or the colt. This type-name is found in English, Greek, Italian, Javanese, Fijian, North American Indian, and other languages, and it is Inner African for the *young one*, as

*Nina* in Mende.  
*Neni* in Kiriman.

*Nina* in Gbandi.  
*Nunina* in Toma.

*A Nene* in Soso.  
*A Nene* in Kisekise.

Also for the younger brother, as

*Nau* in Koama.  
*Nana* in Bagbalan.  
*Neneye* in Pangela.  
*Nuane* in Isiele.

*Nyan* in Yula.  
*Nyena* in Dselana.  
*Nyene* in Kiamba.

*Ninda* in Biafada.  
*Ninda* in Landoma.  
*Nande* in Nyamban.

It is likewise applied to the younger sister.



As the child, *Homo* was born twin (within the limits of language), and was separated and distinguished at puberty. We shall find the two sexes are said to have been divided by the lizard or serpent, or severed by the stone of the opener; and it will be shown *how* the one statement is related to the female, the other to the male.

The Totemic mysteries reveal the fact that the individual personality was constituted at the period of puberty, and determined as twain by the manifestation of sex, the "Two Truths" of reproduction. Until that time the child-name was not distinguished by gender. In Egyptian it was also the *Nakhen*, or young one, as the *Impubescent*.

<sup>1</sup> *Selected Essays*, vol. i. p. 604. <sup>2</sup> Hahn, *Tsuni-Goam*, p. 72. <sup>3</sup> *Rit. ch. cx.*

*Nakh* denoted pubescence or virile power, which the terminal *en* negatives. Nicholas, the good genius of children, who was always a child himself, is the Nakhen, or Nakh-las.<sup>1</sup> The *A-nak*, in Malay, Salayer, and Javanese, is the child in the same sense.

*Nakhen* (Eg.) reappears in the Sanskrit *Nagna*, and *Nagnaka* for the girl who is yet impubescent, and on that account allowed to go naked. In Zulu, *Nguna* means to be quiet naked, or to expose the person, and in English *Nakne* is to make naked. The naked were the impubescent, those who did not need to be clothed. Hence the two classes in the Hall of "Two Truths," the Good and the Evil, are called the "*Clothed and the Unclothed*," in accordance with this simple origin of the typology.

Again, the Hottentontot language shows a primitive mode of distinguishing the one sex from the other. In one of the chaunts the Mother of the Lion calls him "*the yellow child of the Lion-tail*," i.e. of herself as female Lion.<sup>2</sup> She is the *Liontail*, the hinder part, just as it is in the hieroglyphics where the forepart of the animal is masculine, the Lord or Leader, that which goes first, the "Ha!" whereas the hind part denotes the female sex. This was then but *one being*, whether as human or beast, and the front was the male, the back female. This is the secret of the Sphinx. The orthodox sphinx of Egypt is masculine  in front and feminine behind. So is the image of Sut-Typhon,  a type of horn and tail, male in front and female behind. The Pharaohs, who wore the tail of the Lioness or Cow behind them, were male in front and female behind. Like the Gods they included the dual totality of one Being in one person, born of the Mother, but of *both sexes as the Child*.<sup>3</sup>

It was a common tradition with the Jews and other races that man, Homo, was formed of both sexes at first, and afterwards divided. It is so stated in "Genesis." The Rabbi, Jeremiah Ben-Eleazer, also supported this view with the authority of the text,<sup>4</sup> "*Thou hast fashioned me Behind and Before*."<sup>5</sup> Other Rabbis affirm that Homo was male in front and female behind; just as we find it was in language and is imaged in the Typology, which alone can explain it.

Within such limits of expression, *Homo*, or *Khem*, was born twin; the male and female were distinguished by their sex as two forms of one being; and these limits of early thought and expression were the cause of the dual and epicine types, and of the later superstitious beliefs. Sex was first denoted by gesture, and next by images, which were retained in the mythological figures like those of the Sphinx, the

<sup>1</sup> *Book of the Beginnings*, vol. ii. p. 165.

<sup>2</sup> *Tsuni-Goam*, p. 73.

<sup>3</sup> The present writer has suggested, and he maintains, that the *Pharaoh* was not founded on the Râ (who was the earlier Rek or Rex) but on the double Har, who preceded him as the Har-Iu; whence *P-har-iu*, the dual Horus, the effeminate (or feminine) and the virile one united.

<sup>4</sup> *Berachoth*, f. 61; Batolocci, *Bibl. Rabbin.*, iv. p. 65.

<sup>5</sup> Ps. cxxxix. 5. *Talmud, Tract.*

Centaur, Sut-Typhon, Pan, the God, or Pharaoh, with the feminine tail.

Not only typology but language itself was also evolved from this primary phase that contained and divided into the Twinship of the Two Truths.

As already affirmed, there was a stage at which language was not sex-denoting and different words or signs were used by the two sexes (as such) to distinguish them. At first the genders were dramatised, so to say, and the speech was according to the character or sex of the speaker. Doing, demonstrating, in relation to sex (from which peculiar customs have descended) preceded saying in sex-denoting speech. Language began without distinction of gender. The Kinyamwezi and other African languages have no genders. There is a formal absence of gender in the Australian dialects. The Algonkin language has no direct distinction of gender. In the Fula language of Central Africa there is no distinction between the masculine and feminine genders, but it divides beings into two classes. In one is everything belonging to humanity; in the other everything belonging to the brute creation and inanimate objects; these have been termed the human and the brute genders. There are two genders in Iroquois known as the noble and ignoble, the first being applied to divinities and the male of human beings, the second to all other things. The Dravidians also have a "*high caste or major gender*," which is that of the divinities as well as great men. The Mexicans evolved a dual kind of language on this principle, one form of which is used solely by the superior castes, the other by the inferior in social position.<sup>1</sup> In the Aryan languages the father and mother occur without the signs of gender, which shows the *neuter* was first; and the distinction between animate and inanimate which forms the genders in the North American Indian dialects is visibly earlier than the distinction by sex. The sign of gender in the Bonus Pater and bona Mater is obtained by means of the adjective. The person, so to say, remains neuter. So papa, (Eg.) to produce, may be applied to either the father or the mother. The Mother is the Papa in the Australian dialects.

The Kaffir custom of Hlonipa shows us language in the act of becoming twain. It is negatively sex-denoting. The especial language of the female becomes so by her avoidance of male names and masculine terms. It is similar to the woman distinguishing her sex by denuding herself of her eyebrows and pubes, to be un-masculine, or become more feminine. Hlonipa was not assumed at first as a sort of fig-leaf apron of the feminine consciousness, although it may look so now. Certain words, expressions, or sounds were only used by each sex because they were sex-denoting, and the primitive mode of denoting the sex was by each keeping to its own words. In

<sup>1</sup> Gallatin, Notes on the Semi-Civilized Nations of Mexico, vol. i., p. 28.

this way the genders were dramatized, and the human being was made twain, as were the two castes in other languages.

In the American Indian dialects woman use different words from the men to denote various *degrees of relationship, the custom being confined to such words and to the interjections*.<sup>1</sup> For example, among the Araucanian tribes the brother calls his brothers *Peni*, and his sisters *Lammen*. But the sisters call both sexes *Lammen*.<sup>2</sup> In the woman's mouth the distinction based on sex is effaced.

*Peni*, as in other languages, denotes the male organically, and this name the female avoids, not primarily from shame or modesty, but because it was representative of the male at first, and was afterwards prohibited to the female. The Kaffir women are forbidden to pro-nounce the names of any of their husband's male relatives in the ascending line, or to use any words in which the chief syllables of these names occur.

The Fijians have an interjection *Neu*, which is prohibited to the men, and is used only by the women. This is a universal form of the negative; and in the hieroglyphics *Nnu* is No, Negation, and the woman menstruating. The woman was being limited to her own negational sign expressed in sound; just as she was the hinder part, as Liontail to the *Ha*, or front; or as the North to the South for the front. Although the first, she became negative to the male. In Egyptian the feminine article is also found to serve for the neuter one, which preceded sex.

The Apaches "*Nyau*" is an exclamation strictly limited to the females, whereas "*Ah*" is the exclamation confined to the males. In the African Hausa language the two genders of sex are distinguished by the terminal *Ia* used for the male, and *Nia*, the force of which has not been determined, for the female. So in a Murray dialect (Australia) the word *Purragia* signifies "You lies" when addressed to a man; and "*Purragaga*" is "You lie," when addressed to a woman.<sup>3</sup> The reason for this is unknown.

*Ia* and *Nia* are common forms for Yes and No. In Egyptian, *Ia* is Yes, positively, certainly. *Na* is No, negative; these contain the Two Truths, however applied. Hence they served as signs of the male and female nature; the male came to be the superior one, according to the Two Truths, a division answering to that of the "noes" and "yeas" of the two castes of people in Australia. Even when the genders of language had to be expressed by gesture-signs and interjectional sounds or clicks, the Two Truths or diverse aspects of the one were represented by signs and clicks; for with the Zulus, to this day, the woman expressed contempt by a sound like that of the *c* click, whereas a man does it with the *x* click, and this is according to the secret signs or sounds of "*Nci-fila*," and a very primitive Gnosis.

<sup>1</sup> *Archæologia Americana*, v. ii. p. 163.

<sup>2</sup> *Ibid.* p. 264.

<sup>3</sup> Smyth, *Aborigines of Victoria*.

Such a manner of distinguishing the sexes was developed in the Ibu "*Nna*," for the father, and "*Nne*" for the mother; and in the Kooch *Nana* for the paternal grandfather, and *Nani* for the paternal grandmother, by means of a vowel-intonation in a name instead of a personal click, or sexual gesture-sign. In the Sonorain dialects of America the gender is indicated by the addition of words denoting the *Man-word* and *Woman-word*, which took the place of earlier signs, on the way towards a sex-denoting terminal for single words.<sup>1</sup>

In the hieroglyphics the natural ideographic *Signs of Sex* can be traced into sex-denoting suffixes. The feminine terminal and article "*The*" is the sign  $\triangle$  of the female sex; it is one of the two Mammæ separated from the body. This phonetic T is an ideographic *Tt*. the English Teat and Titty, for the female breast. The masculine article *The* is Pá, ideographic Paf (The); and Paf signifies the Breath. This sign then denotes the Breath-giver who was at first the quickening female and afterwards the *causative* male, *Pepe* having the same meaning as "engender," the papa as Engenderer. These signs are related to the "Two Truths," and to the breath and liquid of life, and they became the two masculine and feminine articles and sex-denoting suffixes. Thus Gesture-Signs of Sex were first; next the Words of Sex; lastly the Woman-Sign, the teat or mammæ. becomes a terminal t, to denote the feminine gender of words.

In the Nagari alphabet there are two peculiar signs for symbolic sounds which may also be related to the Two Truths of the Water and the Breath. The one . represents *N* and is the symbol of nasal sounds. The other : is the symbol of *H*, and the sibilant called Visarga. *N* denotes the negative element (water) in many languages, including Sanskrit, Egyptian, Chinese, Japanese, Akkadian. Visarga is a distinctly audible aspirate. This and the *H* therefore represent Breath. The Rabbins have a saying that all came out of the letter *H*.

The Two Truths appear in the Chinese division of the roots of their language, the full and the empty words, designated *Chi-tsen* and *Lin-tsen*. Grammar, they say, is an art which teaches us how to distinguish between the full and the empty words. Full and empty have great nearness to the original nature of the Two Truths, the Yes and No, Positive and Negative, Breath and Water, Light and Darkness, of the primitive typology.


The Melbourne blacks used to distinguish their language as *Nuther galla*. *Galla* is language, and *Nuther* means *No*. Judging from the Egyptian *Nuter* and the English *Neither*, it may be inferred that this is negative in the sense of the *Neuter* that becomes either. The language of "No" is equivalent to the "No" or Negative people of Australia. The Egyptian *Nu-ter* contains the element of *Nnu*, Negative; and *ter*, for the type, image, or status. The pre-pubescent

<sup>1</sup> Buschmann, Abhandlung d. Berlin. Akademie, 1869, i. 103.



period of the child was neuter in this sense of neutral which became dual at puberty, and the language formed before *Homo* could be sexually distinguished by the *name*, would be *Nuther* or *Neuter* speech.

In the Kamkatdal and Koriak dialects or the Aino language, man, as *Homo*, is called *Nuteira* and *Nuteiran*. The name included both sexes, but distinguished neither. It was because the Nuter preceded sex that it became a type of divinity beyond sex and the Neuter remains the sexless gender. The Neuter of deity is either he or she; in the negative sense neither, but potentially both. At this primitive stage the type of a biune deity was founded in the likeness of the child, which is of either sex, as the dual being. It has been said that in no language does the plural precede the singular. But the one, as group, was earlier than the personal I, and the bifurcation and individualization from the group or from the typical one, the Mother, who preceded the dual child, is one of the *Cruxes* of all beginning. Those who date from the Mother, the Negative one, are the No-people.

They who begin as her children are both Yes and No, male and female, no longer Neuter. With them there is a dual that precedes the singular. It belongs to the pre-pubescent period of the child. The Egyptian "Heir Apparent," the *Repa*, has a name that signifies either, the *Repa* being the royal or divine *Child* of either sex, of two characters, or typically of both. The twofold oneness of the primordial Neuter is still attained or preserved in the various duals of dignity, the "We," "Our," and "Us," of Royalty, which is an equivalent for the Cow-tailed Râ and is represented in literature by the infallible "We" of the Reviewer and Editor. In Samoa this is continued to the extent of asking the single chief,<sup>1</sup> "Have *you Two* come?" "Are *you Two* going?" Thus "Your Twinship" is a perfect plural of dignity. This plural is portrayed by the hieroglyphic sign of Nakh (or Ankh, the pair),  the type of pubescent power in the male, who has doubled, and become "You Two."

The personal pronoun, I, is a dual in several ancient languages, as in the Hottentot. The Egyptian *Ank* (I) is plural in Ankh, a pair. *U*, the I or Me, is also a plural for they or them. *Penti* in Egyptian is emphatically *the one*, because the word is plural and indicates a dual nature, like that of the pubescent male, the doubled Horus, or the female in her second phase of the Two Truths.

Here, as elsewhere, the dual does precede the singular in language and was necessitated by an earlier stage of expression, the I being twin in sex. The human being was broken in two (as it were) to be divided into male and female. This led to the primitive legends of the split men, the half men, the one-legged race, who fancied the Zulu maiden must be a pair of people. "You Two," or the Twinship, restores this original unity. The parent when

<sup>1</sup> Turner, *Nineteen Years in Polynesia*, p. 340.

enacting the Couvade might also have been addressed as "You Two!"

The Baroling regard their god as a person with only one leg, and they hop round in his image on one leg in their sacred dances. The Single Leg, says Rowley, is emblematic of Unity. This one-legged divinity was continued in the mummy-type of Ptah, which type indudes the male and female, and shows the process of individualizing.<sup>1</sup>

In death the: Egyptians returned to the type beyond sex. The mummies were bound up in the undivided image of the single-legged Ptah, or Osiris, whose legs were at first undivided. The Shebti or *double* of the deceased shows no distinction of sex for the male or female, but served for both. The unity of the lower part corresponds to the pre-pubescent period of the child in which the sexes were as yet undistinguished, or as they called in, undivided.

In the sacrifices to the Mexican god Tlaloc, children were selected who had *two whorls* in their hair, or were what we call "double-crowned."<sup>2</sup> These were held to be the most agreeable offering to the gods, because as we read the symbol, the double-Crown, like that of the divinities and kings of Egypt represented the Two Truths of the biune one. This the present writer considers to have been the reason why Twin children were especially chosen to be offered up in sacrifice and not from any absurd notions connected with the infidelity of the mother and a double fatherhood. Such customs and ideas date from a time when there could be no such thing as female fidelity. Hoho was the Dahoman god of Twins. These being sacred to him would be sacrificed to him. The Twin Being in Mythology is the complete one, the dual child, and the Twins according to the same idea would furnish the perfect offering. The same typology is continued in the custom of "Wishing over the double kernel found in a fruit-stone called a "phillipine."

When words become sex-denoting in themselves we are *out of the thicket of Mythology or Typology*; and the "Two Truths" of Egypt relate to this primary phase, short of which there is no beginning.

The "Two Truths" may be said to commence with the natural antithesis of the positive and negative. As Day and Night embrace the whole world in two halves, so do "Yes" and "No" cover the two hemispheres of the world of language; and these may be indicated even by the nod and shake of the head in Gesture-language.

The "Two Truths" originated in there being but one name or type for the dual manifestation of an object, person, or thing. Shen (Eg.) for instance, is a circle, an orbit, a whole. It was the circle of the year. But Shen is also Twin, and Two; the circle of the year, being first divided into the Two Times; and the *Shen*, Tunic, was first put on at puberty when the *second of the two phases was attained*. The *Shen* as the brother and sister were Shu and Tefnut (also the Shenti)

<sup>1</sup> Rowley, *Religion of the Africans*, p. 24.

<sup>2</sup> Bancroft, iii. 332.

the Lion-Gods of the two gates North and South in the earliest halving of the circle.

This form of the bi-une one was finally fixed in heaven as the Twins of the Zodiac. Thus the Shen (as one) includes both sexes, two halves, two times; and the Shen-ring is a symbol of reproduction or duplicating. The knee-joint and elbow are both *Shena* (Eg.), or *Shenat*, the equivalent of *joint*, as the hinge or juncture and point of unity. Shen and Sen are interchangeable. Sen is Two or Twin. Also Sen (Eg.) means Blood and Breath, the dual foundation of being, the Two Truths in a biological sense; the Twin as two principles of life under one and the same name. Sen means to be made, to become, to be founded, by means of the Mother-Source, and secondly, by the quickening breath or spirit, first observed through the Mother, and lastly assigned to the Father.

The Serpent, on account of its sloughing became a pre-eminent type of the Twin Truths, or two manifestations of the one, especially in the two phases of the female. In India, the Serpent still images the two primary Truths represented by the elements of Wind and Wet; it is invoked in the one character for fine weather; in the other for rain. In the time of Hioun-Thsang, that traveller records how the people of Cashmere would go to the spring accompanied by the priest, and "*snapping their fingers would invoke the Dragon and at once obtain their wishes.*"<sup>1</sup>

The rootage of Language and of Mythology has to be sought here where the oneness bifurcates in duality according to the Egyptian doctrine. The Ojibwa signs or hieroglyphics contain a unique symbol of the Two Truths, consisting of a serpentine *double* line which represents the *River of Words* in a twofold flow. This serves as a visible figure of unity bifurcating into duality.

It is an Accra saying that men have Two Ears but these do not hear Two Stories; and when the one tongue spoke falsely that became the double-tongue. In like manner the Human Being was named as *one*, before the two sexes were distinguished by genders. There were two forms of the primary one. The genus had to be identified before sex and species could be distinguished by name. So that the root of the present matter is not reached on any line of research until we have attained the starting-point in a twofold oneness.

The name of the Goddess Aahti is the name of the womb, the moon, and a pair of bdlovs, legs or shanks. *Aah* denotes the house, moon, or the thing which is duplicated by the *ti*. Thus the womb Aahti is the dual house, the place of the Two Truths of the Water and Breath, or or duplication in reproduction. The Lunar Aahti is the manifestor of the Two Truths in the waxing and waning of the moon. The Ibis Aahti was Black and White, thence representative of the dark and light of the lunar orb.

<sup>1</sup> *Voyage*, Vol. ii. p. 152.

The two eyes of the crocodile denoted sunrise, the tip of its tail was an ideograph of sunset.

The earliest division of the human being is founded on sex, whatsoever the terminology; and the ideographic signs are the members. The He is the head and She the tail of the first dual coinage as well as in the latest currency. The He is before, in front, and She is the hinder half. He is the outer and the right hand, She the inner and the left hand; He being the type of *out*, and She of *in* and *within*. He is the upper and active; She the lower and passive when the one becomes Twain.

All the earliest imagery in the Planisphere is arranged according to these Two Truths, or the dual one. There are two Bears, the Greater and Lesser; two Dogs, the Major and Minor; two Lions, as the Lion-Gods; the double Anubis or dual form of Sut; two Fishes: two Mothers, the Virgin and Gestator; one in the sign of Virgo, the other who brings forth the Solar Child in the sign of Pisces. The Twins (who in Egypt were the two Lion-Gods); the Ass and its foal; the Polar Dragon, North, and Hydra, South; with the Scales figured at the equinoctial level, the division as the connecting link of two heavens and the express emblem of the Two Truths.

One of the symbols of *Ma* is the Ostrich Feather, which is the sign both of Light and Shade, *Ma* and *Shu*. There can be nothing older than Day and Dark, and as the Ostrich Feather was an inner African sign of the Two Truths, and as Hor-Apollo says the symbol was adopted because of the *equal length* of the ostrich feathers, it has been suggested that the type was first made use of in a land of *equal* day and dark, or equatorial Africa.<sup>1</sup>

This would be a form of equal poise and of the *balance* before the equinoxes were made out in higher latitudes.

With the Chinese the Two primal principles called *Yang* and *Yin*, the Male and Female, or Father Heaven and Mother Earth, were originally known as Light and Shadow.<sup>2</sup> These are the Two Truths of *Ma* and *Shu*, or *Mâti*, in Egypt.

The Hebrew deity is represented according to the Two Truths, studying in the Scriptures by day and the Mishna by night.<sup>3</sup> Also it is said that when Moses was with the Lord during forty days and forty nights he was taught the written law; then he understood it was day, and when he was taught the oral law he knew it was night. These also are the Two Truths of Light and Shade, *i.e.* of *Ma-Shu* (Eg).

The White and Black ermine worn by English judges continues the typology of the Two Truths or the dual justice, and corresponds to the feather of Light and Shade which was worn by the Goddess *Mâti*

<sup>1</sup> *Book of the Beginnings*, vol. ii. p. 484.

<sup>2</sup> Chalmers, *Origin of the Chinese*, p. 14.

<sup>3</sup> *Midrash*, f. xcvi. c. 3; Buxtorf, *Synag. Jud.* c. iii. p. 54, Basil, 1661.

in the Judgment Hall. The ermine, says the Bundahish, was the first of the fur animals that was produced.<sup>1</sup>

The Two Truths of Light and Shadow appear in the Bundahish represented by Two antagonistic spirits, personified as Ahura-Mazda (the spirit of Light), and Aharman (the Angro-Manyus, or Black Man of the Avesta). "*The region of Light is the place of Ahura-Mazda, which they call endless Light, and his omniscience is in vision (sight) or revelation.*" Aharman "*in Darkness, with backward understanding and desire for destruction, was in the abyss, and it is he who will not be (he only exists negatively), and the place of that destruction, and also of that Darkness, is what they call endlessly dark.*"<sup>2</sup> In the earliest phase these two were simply the Light and the Darkness.

In many lands the waxing and waning moon conveyed two messages to men as its form of the Two Truths. According to a Lithuanian precept, boys should be weaned whilst the moon is waxing, and girls during the wane. The Orkney Islanders prefer to marry when the moon is waxing. The present writer has personally met with a prejudice entertained by English villagers against killing the pig in the wane of the moon, because the meat will waste so in cooking! The Two Truths conveyed by the moon's message to men, are set forth in the Hottentot legend.

The Moon once sent an insect to men with this message:—"As I die and dying live, so ye shall also die and dying live." On its way the insect was overtaken by the hare, who, being a fast runner, proposed to convey the message to men. The insect consented. When the hare arrived she said, "*As I die and dying perish, in the same way ye shall also die and end.*" The hare then returned to the Moon and told her what she had said to men. This made the Moon so angry that she struck the hare on the mouth and slit it.<sup>3</sup> So the hare-lipped mouth became a type of the double (cf. the double tongue) or lying lip. "*We are still angry with the hare,*" said an old Namaqua, "*and dislike to eat its flesh because of the message it brought.*"<sup>4</sup>

Shu, the feather of Light and Shade, also reads Ma; and Shu-Ma or Shu, and his sister (Tefnut) represent the Two Truths of Breath and Moisture. These in one form may be the Breath of heaven, and its Dew, as *Tef* is to drip and drop. They likewise denote the breath of soul and the blood of source, the mystical water of life. Also, Shu-Ma is a name for the "Pool of the Two Truths."

When Thales, the Milesian, said water was the mother of life, he did but formulate the first perception of the primitive man in a thirsty land. Water and Breath were the two elements of life earliest identified; and water, having to be sought for and supplied as drink, whereas the air came of itself, would make the earliest appeal and first

<sup>1</sup> Ch. xxiv. 12.

<sup>2</sup> *Bundahish*, ch. I, 2, 3. West.

<sup>3</sup> Bleek, No. 31.

<sup>4</sup> *Ibid*, p. 7.

demand for recognition. Hence, in Mythology, *Water is the primal Element*. All begins with or issues from the Water, the first of our Two Truths. The "Revelation" concerning creation in the forty-first chapter of the Koran, says the Lord set His mind to the creation of Heaven, and it was darkness or smoke. Al Zamakshari affirms that this smoke or vapour of darkness ascended from the waters under the throne of God and rose above the waters and formed the heavens. In the Hindu creation it is said that "*From the foam of the water was produced the wind,*"<sup>1</sup> that is the Breath or Anima, the Egyptian *Pef* (or *Beb*), the exhalation.

According to the Vishnu Purana,<sup>2</sup> the creation proceeds from the quality of Darkness, called Sessa. Sessa shows that Breathing out of the Waters which is represented under the waters by Vishnu and Ananta. And in Egyptian, *Ses* is to breathe; *Susu*, in the Inner African languages is smoke, and to breathe. The god Shu, who represents the element of breath and air, is the born child of Nun, the firmamental water. The doctrine had a natural genesis, and was derived from observation. Breath, or vapour, is a secondary condition of water in the form of mist. Heat is a means of converting water into breath or vapour. The Breath of Heaven is born of the firmament, which was called the celestial water; water in its second, upper, aerial or ætherial condition.

The name of the Genitrix *Uati* signifies both Wet and Heat, and the water was converted into breathing life by the Mother when in heat, or gestating, i.e. life-making. The soul of man, say the Australian blacks, was breathed into him through his navel. The two primal principles of Wet and Heat are the bases of beginning in the Vedic Hymns,<sup>3</sup> as everywhere else, however mystified by later rendering, and obscured by still later translation. The one like *Uati* consists of the water and heat; and although the latter may be expressed as fervour and desire, fervour, desire, and heat are yet synonymous. We read in the Ritual, "*Oh the Being dormant within his body, making his burning in flame glowing within the sea, raising the sea by his vapour. Come give the fire, transport the vapour to the Being.*" The vapour was the breath, the later spirit or soul.

In drowning it was observed that the vapour was transported *from* the being, when the breath of life ascended in bubbles of air. *Beb* (Eg.) is to exhale; and they saw the *Beb* or *Pef* (gust or wind) was exhaled in bubbles or in foam, and so the earliest wind, breath, the second element of life, came visibly from the water. Hence the element had two aspects, the Water of Life was also the Water of Death; for water as the drowning element would impress the primitive man as profoundly as did the deadly sting of the Serpent. The Two Truths of life as the first and second are well illustrated in an inscrip-

<sup>1</sup> In the *M. Bh. S'antip.* 6812 ff. Muir, *San. Texts*, vol. v. p. 357.

<sup>2</sup> B. ii. ch. 3.

<sup>3</sup> *Rig-Veda*, 129.

<sup>4</sup> Ch. clxiv.

tion on an Egyptian vase. The Goddess Nut stands in her sycamore tree from which she pours the Water of Life. The deceased awaiting his resuscitation cries, "*Give me the water and the breath of life.*" The Goddess replies, "*I bring thee the vase containing the abundant water for rejoicing the heart by its effusion, that thou mayest breathe the breath of life resulting from it.*" The Water precedes and is the creative cause of the Breath of Life; and such is the relationship and sequence of the Two Truths. Water is the first form of matter in all the oldest Mythologies or so-called Cosmogonies. It is the mother of substance, and mother and matter are one. Water is called by Plato "*the liquid of the whole vivification;*" and again he alludes to it mystically as a "certain fountain." That fountain was the mother-source, in the mystical rendering of the water of life.

Water was the First *cause* in Egypt. So was it in India, or, as it was put by later theology, the first *creation*; and one of the most curious ceremonies in the festival of the Water-Goddess Ganges: is to make her image and cast it in to the river. "*The Pundits,*" says Sir William Jones,<sup>1</sup> "*of whom I inquired concerning its origin and import, answered that it was prescribed by the Veda, they knew not why.*"

Ganga, the Water, like

*Khenka* in Chinese,  
*Ngongi* in Maori,  
*Engi* in Munio,  
*Nki* in Kanuri,

*Ngi* in N'gura,  
*Ngi* in Kamen,  
*Aningo* in Orungu,  
*Nke* in Balu.

*Nke* in Bamon,  
*Nki* in N'goala.

is a form of *Ankh* (Eg.) the liquid or water of life. The goddess *Ank* represented the mystical water, with her crown of hemp, as the *clother* in flesh, and the casting of the image into the waters was typical of the human formation from the waters.

One of the Hawaiian expressions used to designate the death of a man was "*He has gone to the moist earth and the muddy water (soil) from which he was made.*"<sup>2</sup>

Images modelled in honour of the Genitrix were a symbolical offering of the human form which was clothed and shaped by her in the womb. It was a commuted kind of human sacrifice, once fulfilled by offering a virgin to the water as the Bride of Nile, which we hear of in Egypt and can read by the images made to be resolved by the Nile or the Ganges as a mode of return by proxy to that source from whence we came. The Romans at one time used to make fetish images or dolls to cast into the river Tiber as proxies for the earlier sacrificial victims.

The confusion of vapour that rises from the water with spirits or apparitions ascending from the lakes is common in Arric:a. For instance; in the Vei language *Dsina* is a Ghost, Spectre, or Wraith. *Dsi* is water, and *Na* means to come. Thus the *Dsina* comes from the water. The Vei ghosts manifest from the water as one of their

<sup>1</sup> *Gods of Greece, Italy, and India.*

<sup>2</sup> Fornander.

Two Abodes. The other is considered to be on the summit of Cape Mount, their aerial abode,<sup>1</sup> the high land of Breath.

The Maori have a race of beings called the *Ponaturi* (from *Pona*, the joint, and *turi*, the knee,) who are literally the people of the division, the join of the upper and lower worlds, typified by the knee-joint. Their country was underneath the waters, but every night they ascended to sleep on dry land in a large house called *Manawa-tane*, or breath for the suffocated. They were obliged to come up to breathe, and the place was at the division or crossing, the level of the Two Times, where land or breathing-place was attained. But they had to leave before sunrise under penalty of death; for, like the Norse Trolls, if the sun saw them they perished. Exactly the same expedient is adopted in the Maori legend of "Tawhaki," and the Norse story of "Lord Peter," to kill the Ponaturi and the Troll. The myth belongs to the division by two of a world of water and breath, and the Beings of the water-half ascend by night to breathe the air of the upper half, but as they are mere vapour-spirits the sun consumes them with its glance.

The Two Truths of the Inner African beginnings were further emphasised and enforced by the peculiar conditions found in Egypt. Every year when the new inundation had poured forth its water of life, the welcome wind of the north arose with its breath of life and spread the tide of the stream out over the thirsty soil. The beatitude of Paradise portrayed in the Ritual is to drink of the Nile and breathe the bliss of the vivifying wind of the north which had brought coolness to the burning land.

"She's hit between wind and water" is a provincial English expression for one who is more likely to be a mother than become a wife. According to that typology the dead in Egypt were buried between wind and water, or in the womb of a new life. The Great Pyramid was a symbolical sepulchre containing a Well supposed to have some communication with the Nile. Where there was no water, this was still represented by the well. The wind or breath was allowed for in the small air-hole of the *serdab* left open to the north quarter from whence came the revivifying breath of life.

These Two Truths of Life are illustrated by the wind and water; the two primary and supreme elements of Life, the givers of breath and bringers to life, in the American myths. The Quiché four ancestors, are four forms of the spirit of breath as males, who were created by Hurakan, the air in motion; and their four wives the mothers of the human race were four forms of water, Falling Water, Beautiful Water, Water of Serpents, and Water of Birds.<sup>2</sup>

At this mental stage the primal biology was formulated. In relation to the Two Truths of water and breath Empedocles may be quoted

<sup>1</sup> Koelle, *Vei Grammar*, &c. p. 161.

<sup>2</sup> Brasseur de Bourbourg, *Le Livre Sacré de Quichés*, &c., pp. 203-205. Note.



who said:—"The earliest breath was drawn by the first animal when *the moisture in infants was separated and by that means an entrance was given to the external air into the gasping vessels from which the moisture retired.*"<sup>1</sup>

In the beginning all came out of the *Nu* (Nun) the waters of the firmament; and existence is *Nuti* or *Enti* (Eg.) as entity. *Enti* means *out of; froth*; existence in a negative phase; Water being the negative of Two Truths when the Breath is included. *Nuti* as *froth* shows the breath of life issuing from the Waters as it might in frog-spittle or the breath-bubbles of the Submerged Water-cow, or Aphrodite personified as kindling into breathing life and beauty as she rises from the foam. *Nuti*, for froth, is the same word as *Neith*, and Aphrodite was the froth or breathing life of the waters. *Neith* is Hathor, the Egyptian Venus, Aphrodite from the froth or *Nuti* (*i.e.* *Neith*) in whom the breathing power was entified and named as that which came "out of" and was altered and personified or represented as the mother of life, who had two characters derived from the liquid of life and the breath of being. The primordial image of power and type of time was set in heaven as the Hippopotamus (*Ursa Major*) the great breather in and out of the water.

One form of *Mâti* signifies to float on the surface at the water; to be going in the cabin, which denotes the second phase, that of the breathing life. Water also imaged the visible type of existence; air or breath the invisible; hence the priority of water.

The "secret of Horus in An" is how his mother made him or caught him in the water. *Neith*, or the Net, as it were, fished the child from the water. The Fish being a type of the Breather in the water.

In several languages birth, beginning, *Natalis*, is identical with swimming. This is seen in Latin as well as in the Egyptian *Enti*, out of (the water), and *Mâti*, to float, in the cabin or *Argha-Yoni*. In Tamil *Nid* or *Nitt* is to swim and also to be born. Being born of the water is equivalent to being borne upon it. Man was not a born swimmer and never could live under water, hence this type of birth and existence was found in swimming on the water and in coming *out of it*.

In the most ancient typology (the Typhonian) life was emanated from the waters by the genitrix imaged as the Water-cow. There were no human fishers then. When the goddess *Neith* was created, men had learned how to catch fish. The perch on the head of *Neith*, or Hathor, is a symbol of birth from the waters. *Neith* also carries the Shuttle or Knitter of the Network. Her name is synonymous with Net. So *Ank*, the goddess who wears the bundle of hemp or flax on her head shows that men were weavers when she was created. *Neith* was the Knitter or Netter and typifies the mother as the

<sup>1</sup> Plutarch, *Morals, Sentiments of Philosophers*, ch. xxiii.

catcher of fish who netted Horus from the water, or in other words gave him birth under the type of the fish. She is pourtrayed as suckling her fish in the shape of a crocodile.

Being, existing, then is figured as an escape (Net) out of the waters, a drawing out (Net, to draw) and thence a Netting as the means of being born, saved, fished from the drowning element. The Maori language has various forms of "*Net*" with this primary meaning; *Noti*, is to draw together with a cord; *Nati*, to make fast, hold firm; *Ngita*, to make fast, secure, carry, bring forth; *Noto*, is to shut. Notan, an oyster that keeps shut and safe under water. That which could breathe and keep its life under water was the object of deep attention to the earliest observers.

The West-Australians used the term "*Netingar*" to signify their ancestors or beginnings. They also reckoned to come from the waters.

A Maori meaning attached to the word "*Ewe*" or *Uho*, the Placenta, retains the idea of the primæval land, earth and foothold; the Mud of the mythical waters. *Ewe*, the placenta, the after-birth, is likewise the "*land of one's birth.*" *Whenua*, another name for the placenta, also means one's own land, country, native place. The *Whenu* is a warp, a form of the Net. *Ea*, to appear above water, means to be performed, to be produced, or evolved.

This mode of attaining land and breathing-place gave especial significance to the placenta and the umbilical cord. *Taugaenga* (Mao.) the cord, and *Tangahagha*, the, fish, are both derived from *nga*, to breathe, the breather, to take breath. Likewise *Nef* (Eg.) for breath and the navel, as breathing-place, are identical. *Nef* (Eg.) is the sailor, and the aboriginal natives of Australia consider that children with large navels will be famous swimmers.<sup>1</sup> The navel is the Bilyi (belly) and a good swimmer is called Bilyi-Gadak, that is having a good navel. One name of the navel in English is the *Nathe*.

When the umbilical cord drops off the child, the New Zealanders put it in the mussel-shell with which it was severed, and place the shell with its freight on the water. If the shell should swim it is a lucky omen; but if it capsizes that portends an early death.<sup>2</sup> Others cast the cord into the waters as an offering.

The Placenta (Lat.) is a cake, and the cake sign is the Egyptian ideograph of land. The goddess Hathor (Venus) in the tree of life pours the water with one hand from the vase, and in the other she holds the cake emblem of land<sup>3</sup>.-the hvo types Qf the Two Truths of the beginning. Hathor was that Queen of Heaven to whom the Israelite womcn offered their cakes, which arc called *Placentas* in the Vulgate.

In Kanuri one's native place is *na dabu kambe*, or literally, where

<sup>1</sup> Moor, Aust. Vocab.      <sup>2</sup> Hooper, Journal of Ethnological Society, 1869.

<sup>3</sup> Wilk, *Mat. Hierog.* pl. 24.

one's umbilical cord was buried. The Placenta thus identifies the place of birth, in relation to one's native land. Amongst the Wanyamwizi, when a child is born the father cuts the cord and travels with it to the frontier of his district, and there buries it. If the frontier be a stream (the natural boundary) he buries it on the bank. Then taking the root of a tree (in exchange), he carries it home and buries it at the threshold of his door.<sup>1</sup>

It was this beginning that gave such importance to the navel as a kind of mesmeric disk which the Ecstatics and Seers of India gaze at until they enter the state of trance. They concentrate their thought or vision on the navel because it was one of the first oracles; it taught them how the child breathed in the womb, and we shall find the early men were very loyal and worshipful to every educational fact of this kind that offered any response to their wonder, and they gave it apotheosis. "*Hear, O sons of the Gods, one who speaks through the navel (Nabha), for he hails you in your dwellings,*" cries the Brahman Seer.<sup>2</sup> Whatsoever his idea of the Gods and their dwelling, the imagery belongs to the simplest beginning of human thought and expression. Through the navel was the first manifestation of *Nef*, or breath. That way the life was held to be inspired into the child by the mother, or the later God. And that way they sought the breathing power.

The navel was one of the earliest doorways between two worlds, and as such maintained its symbolical value. Through the navel men were told of the breathing source, and they made the navel a type of foretelling. Naba, in Hebrew, is to prophesy, to utter forth. This is a secondary sense, apparently unknown in Egyptian. It was the oracle of one of the Two Truths, that relating to Breath, and then made the type of another meaning. Both Pliny and Solinus say that when Apis was led in the solemn procession if children could get to smell its breath they were thought to be thereby gifted with the power of predicting future events.

The navel of the waters is personified in the Avesta. It is said to take possession of and to guard the imperishable majesty, *i.e.* the soul of breath, which is preserved amid the waters by means of this Mount. In the Sirozah,<sup>3</sup> a the navel appears as the navel of the kings, or more anciently, the "*navel of women,*" the feminine producer being first. This navel of the waters was the typical mount and mound, the navel-mound as breathing-place. The Hindu Nabhi-Yoni was a dual type of the Two Truths of the breath and the waters of life; the navel being an image of breath in the waters of the womb.

When the male Vishnu takes the place of the female the sacred navel loses significance, because the male has been made the source

<sup>1</sup> Stanley, *How I found Livingstone*, p. 544.

<sup>2</sup> *Nabhanedishtha Hymn*, v. 4.

<sup>3</sup> *Namyad-Yasht*, viii. 51.

of breath, or soul, whereas the female was first. There is no male Vishnu, however, without the female nature.

*Nef* (Eg.) not only means the sailor, it is likewise a type-name for the knitter, spinner, and weaver in the Sanskrit *Nabhi* and *Nabha*; Greek, *Nabh*; Maori, *Nape*, to weave (also a fishing-line), Egyptian *Neft*, a basket of woven wicker-work; *Napet*, in English, woven linen. Hence she who inspired the breath of life into the child was the weaver or spinner of the web of life personified in Mythology. She was both Argha. and sail (the Egyptian hieroglyphic of breath), and the sail and mast were afterwards given to the god as Argha-Nautha. In the Athenian festival in honour of Athena, called the ΠΑΝΑΘΗΝΑΙΑ, the ark or boat was carried in a procession, and on it was hung, in the manner of a sail, the sacred garment of the Goddess, the peplum that no man had lifted. This sail, the Egyptian sign of breath, derives its name from *Pef* (Eg.), breath. The Two Truths of breath and water were being celebrated, as shown by the boat and sail and the water-pots following the sign of breath.<sup>1</sup> The sail was a lady's smock or body-garment, mystically a veil, the veil of Isis or *Neith*.<sup>2</sup> And this sign of breath, the *Net* of *Neith*, is to be realized at last in one form, as the *caul*. The caul in which some children are enveloped at birth is the network of *Neith*.

In this they were netted and fished from the waters. The caul in English is synonymous with the smock. It is an old saying, "*Oh, you are a lucky man; you were wrapped up in a part of your mother's smock,*" when born in the caul. The caul was the work, and the type of *Neith* the knitter, and *Athena* the weaver. One English name of the spider's web is a caul. Also the caul was a head-dress in which the hair of the pubescent maiden or married woman was *Snooded*, as was the mythical Gestator.

Egyptian mummies awaiting their re-birth. in the tomb were invested in a network of bugles or beads, that represented the net of *Neith*, in which the child Horus was fished from the Nile. Buckler states that the Australian mothers likewise made nets of hair and twisted bark, in which they placed the bones of their dead children, and wore them tied round their necks by day, and laid them under their heads by night. The net-type is the same in both cases. It represents the caul of birth and afterwards of re-birth.

The caul of fat that forms the network of the kidneys was to be especially offered to the Hebrew deity.

<sup>1</sup> Potter. *Antiq.* vol. i. p. 421.

<sup>2</sup> The most occult signification of the saying of Isis, at Saïs, that no man had lifted her veil or peplum may now be interpreted. The first clothing or veil was assumed on natural grounds at puberty. Isis or Hes is the liquid of life personified, the flow which ceases with generation. But Isis always wore her veil as divinity. She came from herself, and the Generator had not put aside her mystic veil. In the same sense, the Nun (*cf.* nun (Eg.), for negation) takes the veil that remains unlifted by the male in marriage. The profoundest mysteries are the simplest.

*"Thou shalt take the caul that is about the midriff and the two kidneys, and the fat that is upon them, and burn them upon the altar as a 'sweet savour.'"*<sup>1</sup>

The same caul of fat is still sought for and highly prized by the Australian blacks; but it must be human. They make an incision in the flank of the live victim, and extract a portion of the kidney-caul to anoint themselves with, leaving the sufferer to die slowly.<sup>2</sup>

It is in this connection that the caul, or network, and sign of saving from the waters, acquired such significance for sailors. Midwives used to sell the caul to them as a preservative against drowning; also to Advocates, for the purpose of making them eloquent. The first connects it with the saving from the flood; the second, with the *Nabi*, because it was a sign of the revealer and maker known. Navel, naval, and nautical, are derived from this origin, and the sailor still holds on to the hieroglyphic signs.

On launching a canoe a Fijian chief has been known to slay several men for "rollers" to facilitate the launching; the "rollers" being afterwards cooked and eaten. Time was when a chief would kill a man, or men, on laying down the keel of a canoe, and try to sacrifice a life for every fresh plank added. Why was this? It was because the life was the breath in one aspect, the blood in the other. *Nef* (Eg.) breath, is the sailor, the wind, the breeze. The dead men were eaten as "*food for the carpenters*;" but the souls let out were the breath that was *to fill the sails*, and make the voyage prosperous. If a chief did not lower the mast of his vessel within a day or two after arriving at the place, some poor creature was sacrificed, and taken to him AS the "*lowering of the mast*,"<sup>3</sup> or letting out the breath of his sail. When a canoe arrived at a place for the first time after the death of a chief, the mast was not only lowered, the sail was also flung away into the water to be scrambled for. The typology is the same when the English or other ships still make the death-salute with lowered masts or flags at half-mast high. The sail was an Egyptian symbol of breath and soul, and the lowered flag now takes the place of the earlier sign.

The Two Truths of the water and the breath are especially operant in certain primitive and traceable customs, some of which are universal.

When the Brandenburg peasant empties a pan of water on his doorstep after the coffin has crossed it on the day of the burial, to "hinder the ghost from coming back," to the custom is based on the antithesis of Water and Breath, and on the spirit or soul being founded on the breath. So is the belief that the ghost cannot cross a running stream without some kind of bridge, if only formed of a single thread.

<sup>1</sup> Ex. xxix. 13; Lev. iii. 4, 10, 15.

<sup>2</sup> Smyth.

<sup>3</sup> Williams, *Fiji*, vol. i. p. 206.

Dapper, in his description of the Hottentots,<sup>1</sup> says some of them wear round the neck certain roots, which they find in the rivers far inland. When on a journey they set light to these in a fire, and then *blow the smoke* and ashes about, believing that that fumes or smell will keep off wild animals; or they chew the root and *spit out the juice* around the spot where they encamp for the night to ensure protection. When the Hottentot goes out hunting, his wife will kindle a fire, and she must do nothing else but tend it and keep it alive, for if it should go out, her husband will not be successful; or, if she elects the other element, she must pour water on the ground. When she is tired, her servant, or some one, must pour the water ceaselessly, or the hunter will not be lucky.<sup>2</sup> We shall not find a simpler application of the Two Elementary Truths.

On the last night of the year the Strathdown Highlanders form themselves into bands and fetch home great loads of juniper bushes, which are ranged round the fire to dry until morning. A discreet or wise man is then sent to the Dead-and-Living-ford to draw a pitcher of water in profound silence; without letting the vessel touch the earth. On his return they all retire to rest. Early on New Year's morning the *usque-cashrichd*, or water of the Dead-and-Living-ford, is drunk as a charm that is potent till the next New Year's Day. One of them then takes a large brush, with which he performs an act of lustration by sprinkling the occupants of all the beds. When this is ended, the doors and windows are completely closed, and every crack and cranny carefully stopped. The juniper collected in the various rooms is brought in and set fire to, and a rite of fumigation is performed by aid of the suffocating vapour. The more intense the *Smuchdan*, the more propitious is the solemnity. Horses, cattle, and other live-stock, are then smoked to preserve them from evil or inimical influence during the coming year. The effusion of the spirit following this baptism of water is also represented by the drinking of whisky. As soon as the gude wife has sufficiently recovered her breath to reach the bottle *dhu*, she does her best to regenerate the wheezing, coughing, nearly choked sufferers.<sup>3</sup>

These Two Truths of the Water and Breath are illustrated in like manner by Herodotus, who describes the way in which the Scythians made use of Indian hemp in their rite of purification after the burial of their dead. He says "The Scythians having buried their dead, purify themselves by washing their own bodies. Then they set up the tent of fumigation." "*When the Scythians have taken some seed of the hemp they creep under the clothes, and then put the seed on the red-hot stones; this smokes, and produces such a steam that no Greek vapour-bath could surpass it.*" The Scythians, transported with the vapour, shout aloud with delight.<sup>4</sup> He likewise relates how the

<sup>1</sup> P. 621.

<sup>2</sup> Hahn, *Tsuni-Goam*, p. 27.

<sup>3</sup> Stewart, *Superstitions of the Highlanders*. Dyer, p. 17.      <sup>4</sup> Book iv. 73, 75.

Massagetæ had discovered trees that produced a peculiar kind of fruit, which the inhabitants threw on the fire, and sat round it in a circle to inhale the odour till they became intoxicated; then they rose up and betook themselves to singing and dancing.<sup>1</sup>

In Russia custom requires that on the third day after child-birth the mother shall take a vapour bath. The results are often evil, but the practice is typical; therefore sacred, and thus continued. The Two Truths of the Water and the Breath are combined in the vapour bath. Vapour is the breath of water. The vapour or sweating bath is a prominent and hitherto inexplicable feature in the mysteries of the American Indians, Aztecs, and other races. Vapour produced from water by heat was a primitive illustration of the breath of life. It was the marvel, the mystery called *Kepu* (Eg.), the mystery of heat, of fermentation, of breathing spirit into the embryo. *Kept* (Eg.) also means to fumigate. This was performed with vapour or other fumes produced by fire.

At a festival of the Delaware Indians said to have been held in honour of the God of Fire, a small hut-oven was set up inside the house of sacrifice, made of twelve poles tied together atop, and covered over with blankets. It was heated with *twelve* stones made red-hot, and *twelve* men crept within. An old man then threw *twelve* handfuls of tobacco on the stones, and the fumes narcotised the sitters, who were carried out swooning.

The smokers and fumigators with tobacco were inhaling spirit, and in-breathing an inspiring life, a delirium of delight. Intoxication by tobacco was held by the North American Indians to be a supernatural ecstasy in which they saw spirits, as did the Brazilian sorcerers by the same means. Breath, breathing, vapour, were synonyms of the Spirit, and the North American Indian yet adores the Great Spirit, the master of breath, by breathing the smoke of his tobacco-pipe toward the sun.

When the Canadian Indians killed a bear, one of the hunters placed the stem of his pipe between the bear's teeth and, breathing into the bowl, forced the tobacco-smoke backwards into its mouth, adjuring the soul of the animal not to be offended!<sup>3</sup>

The smoke was a temporary revivification, a typical giving back of the breath, or a mode of spiritual communication by means of the breath here represented by the smoke. The smoke of sacrifice and of incense represents the breath or spirit. The Chinese burned beasts and rich silks and jewels for their vapour to ascend as an offering to the celestial spirits.<sup>4</sup> The Jews were commanded to burn a perpetual incense before the Lord.<sup>5</sup> The household deity of the Siamese was supposed to delight in the fragrant steam of hot rice and Arrack.

<sup>1</sup> Book i. . 203.

<sup>2</sup> Loskiel, *Ind. of North Am.* pt. i. p. 42.

<sup>3</sup> De Plancy, *Dict. Inf.*

<sup>4</sup> Author, pt. ii. p. 65.

<sup>5</sup> Ex. xxx. 37; Lev. x. 1.

In offering flowers to Coatlicue the Aztec Goddess of flowers, it was forbidden to smell them before they were presented to the Goddess. Scent was considered the spirit of the offering, the breath of the flowers, by the primitive races. The Limboos in offering their sacrifices dedicate the "life-breath to the gods, the flesh to themselves."<sup>1</sup> The Kaffirs eat the animals which they offer to the Manes; the hunger of the spirits being satisfied with smoke. The Seminoles of Florida held the babe of a woman who died in childbirth over her mouth in order that it might receive her spirit with her parting breath: the breath was the spirit! So with the Romans, the nearest of kin had the right to inhale the breath or soul of the dying.

At the Jewish feast of Tents or Tabernacles a golden pitcher that held three logs of water was filled from the fountain of Siloah. When they came with it to the water-gate the trumpet was blown, the priests ascended the stair of the altar and turned to the left, where two silver basins stood. Each was perforated at bottom with a small hole *like a nostril*. The one toward the west was for the water; the one to the east for the wine.<sup>2</sup> The wine to the eastward was the Water of Life, and represented the effusion of the Holy Spirit, the second of the Two Truths. The double basin with the nostril-like aperture repeats the hieroglyphic vase with the two spouts, the name of which has been read Khent and Fent, and probably includes both in relation to the Two Truths, for it signifies the nose (which is fent), and it is at the same time a water-vase, or a vase of the Two Waters.

At the moment of pouring out one of the waters, in this case the Water of Life, considered by some Talmudists to be the *effusion of the Holy Spirit*, a strange transformation scene occurred. The priests suddenly cast off their belts and breeches; tore them into shreds and then made use of the strips as candle-wicks to which they set light.<sup>3</sup>

This was the analogue of the rising up to play in the Exodus, and conjoining promiscuously as in the Witches' Sabbath, the first mode of celebrating an influx of the Spirit.

The Jewish breeches were not a masculine garb. The *Makanase*<sup>4</sup> was a form of the primordial garment of womankind, still put on first by the priests, the same as the Egyptian *Ank*, the dress and strap, which often appears as linen hung up to dry. The tearing up of this was typical of the negative period past, and the setting light to the strips as candles was the equivalent of procreation. To light a candle *Sta* (Eg.) is synonymous with begetting a child.

The unleavened bread of the Egyptians and the Jews was symbolical of the first feminine period. Fermentation (Kepa) was the primary form of spirit, and of the second of the Two Truths represented by the

<sup>1</sup> *Trans. Eth. Soc.* new series, vol. vii. p. 153.

<sup>2</sup> *Mishna, Treatise Succah*, iv. 9.

<sup>3</sup> *Ibid.* v.

<sup>4</sup> Josephus, *Ant.* bk. 3, ch. vii. p. 1; also *Wars*, bk. 5, ch. v. p. 7.



leavened bread. *Sekha-hut* (Eg.) is leavened or inspired bread. Dough, when leavened began to show holes and rents; it commenced *breathing*. In the Mishna instructions are given to the women who make unleavened bread, that they are to plunge their hands into cold water to prevent its breathing, or to hinder the dough from rising.<sup>1</sup>

It was likewise a law that during Passover no man was allowed to chew wheat for laying on a wound, because it set up a process of fermentation on the way to becoming leavened.<sup>2</sup>

Bread, when fermented, and breath are synonymous, and in English the breathing-place is called the Bread-basket. So the Goddess *Neft* whose name signifies the Breathed, or the Breather, carries the bread and seed basket on her head; and she who is the Lady of Breath or Seed is the later *Llafdig*, or Lady of the Loaf.

The Jews also apply the Two Truths to fruit, and make a distinction between *Biccurim*, the fruits of the soil in their natural state, and the fruits in their prepared condition of wine, oil, and flour called *Therumoth*.

Before milk is considered *fit for the use of men*, with the Kaffirs, it needs to undergo the process of fermentation. New milk is only fit for the young, the adults hold it puerile for them to drink it. Fermented milk represents virility and spirit.<sup>3</sup>

Of the Passover feast the Rabbins say: "*On all other nights we dip what we eat once; on this night we dip twice.*" Other ceremonial observances show the unification of the Two Truths.

The "Passover of the Resurrection" is spoken of by the two brothers in the Gospel of Nicodemus.<sup>4</sup> They state that they were "*baptized along with other dead who had arisen,*" and that afterwards they celebrated the *Passover of the Resurrection*.

The child Horus was fabled to be drowned, and the Osirified in this character enters the water. Bacchus, lord of the humid nature, in being raised again ascends from the waters and in the character of the twicc-born was called the *Fanman* or winnow.<sup>4</sup> The initiated in the greater mysteries were purified with water and breathed on, fanned, or winnowed by the purifying spirit.

"*Tis the Lenæan feast (Bacchic). But we ourselves now, at least, are winnowed (pure).*"<sup>6</sup>

The Two symbols held in the hands of the Egyptian Gods, the *Hek* or *Aut Crook*<sup>7</sup> and the *Khi*, are signs of these Two Truths. The Hook which denotes laying hold of is the determinative of matter as "*Aut.*" The *Khi* is a fan, the sign of breath or spirit.

<sup>1</sup> *Tract. Pesachim*, ch. iii. <sup>2</sup> *Mishna*, Treatise 4, ch. ii. p. 7. <sup>3</sup> Dogmore, p. 125.

<sup>4</sup> Ch. xi. pt. 2. <sup>4</sup> Plutarch, *Isis and Osiris*. <sup>5</sup> Aristophanes, *Achara*, 471.

<sup>7</sup> The Crook is an Inner African symbol. Hurd says of certain tribes, "they place fetishes before their doors, and these titular deities are made in the form of grapples or hoods which we use to shake our fruit-trees."—Hurd, p. 374. From this natural genesis the type becomes the Crozier of the Pope of Rome, and of the Lama in Tibet, the Symbol of the Gods in the temples of Japan. But the Inner African fetish image is primary.

The "Two Truths" are represented by the Water and the Spirit or ghost in the dual baptism practised in many lands and in all the known Mysteries. The Two Baptisms of the Gnostics were recognised by them as the animal and the spiritual.<sup>1</sup>

In the New Testament records we find the Two Baptisms contending for supremacy. John is represented as the Baptizer with Water and Paul with the Holy Ghost.<sup>2</sup> They are likewise illustrated by the Two Baptisms of John and Jesus. John says, "*I baptize with Water,*" but Jesus is "*He which baptizeth with the Holy Ghost.*" The double baptism is portrayed in Jordan by John baptizing Jesus with water, and the Spirit descending from heaven like a dove, one of the symbolic birds of soul, and by the fire which Justin asserts was kindled in the river Jordan. The Two Truths are recognizable even in the formula of the Christiansr applied to heretics who were "to be baptized or burnt."

The "Two Truths" of Biology survive in their primitive perfection as the "Blood and Fire" blazoned on the banners of organized ignorance by the "Salvation Army." The blood of the female and the vivifying fire of the male are the two factors in the human creation. These bringers to birth in the natural genesis, the "double primitive force" of the Creator Ptah,—were continued as types of re-birth in the symbolical representation of the Mysteries, where the soul was supposed to be regenerated in baptism, reborn and saved, as by Fire and Blood, or the Water and Breath, that were made use of in the purifying rite. When divorced from their origin and unexplained by the Gnosis, such doctrines and dogmas culminate in publicly profaning all that was once held sacred under the Seal of Secresy because they were so natural in their genesis.

Among the Jakun Tribes of the Malay Peninsula the Two Truths of the water and breath are recognised in their dual baptism. When a child is born it is carried to the nearest stream and washed. There a fire is kindled, *fragrant* wood is burned, and the child is passed to and fro through the fumjgatory incense-smoke, or breath of fire.<sup>3</sup> When the child is born the Khoi-khoi kindle a fire with the Dorob, a fire-drill; no flint, steel, or matches being allowed. This fire has to be maintained until the navel heals and the umbilical cord drops off. Nothing must be cooked on that fire. If these injunctions be not duly observed, the child will surely die.<sup>4</sup>

The old Pahlavi Rivayat, or Miscellany of Traditional Memoranda called the *Shayast La-Shayast*, gives instructions for the fire to be stirred and made to blaze high the moment the navel-cord of the new-born infant is severed, and for three days and three nights no one is to pass between the child and the fire.<sup>5</sup> The Placenta is still offered up as a burnt sacrifice by all good nurses; fire being the superior

<sup>1</sup> Irenæus, bk. I, ch. xxi. p. 2.    <sup>2</sup> Acts xix.    <sup>3</sup> *Journal Ind. Archip.* vol. ii. p. 264.

<sup>4</sup> Hahn, *Tsuni-Goam*, p. 77.

<sup>5</sup> Ch. x. 15. Author.

element of life, the fire that vivifies; the solar or masculine fire. It is also an English custom for the parturient woman to *breathe* in her *left hand* to bring away the after-birth.

In ancient Mexico the first act of lustration took place at birth. The child was washed by the nurse in the name of the Water Goddess to remove the outward impurity. Next she *blew her breath* on water held in *her right hand*, and prayed the invisiblc deity (the Holy Spirit) to descend upon the water for baptism of the inner nature and deliverance from sin, foulness, and misfortune. Four days later there was another ceremony (the *Nem*, or second festival of Egypt), at which the babe was named, and it is said the child was passed four times through the fire.<sup>1</sup> These customs were continued in the Mysteries.

Modern writers may begin their account of the religious origines with the "Perception of the Infinite"; but such thinkers, whose

*"Nimble souls  
Can spin an insubstantial universe  
Suiting their mood, and call it possible,  
Sooner than see one grain with eye exact  
And give strict record of it,"<sup>2</sup>*

are not calculated to interpret the thought of primitive men who began with a perception. of the Definite. They saw the breathing image of life issue from the water in various forms. They found that water was an element opposed to breath. They observed the fish, the frog and the hippopotamus could keep under water and live; the water did not extinguish their breath as it did that of the human being. Hence when they tried to express the perception of a power beyond themselves, it took one shape as the power of breathing in the water. Such is one of the great facts registered in the Kamite Typology. This perception led to the pourtrayal of power in the image of the frog, the eel, the perch, the hippopotamus, the crocodile, and other types of that which could cross the waters and live beneath them.

In one figure of life issuing from the waters the Lotus is the type of the bearing and breathing power. It is noticeable that the Greek word *στέγω*, which is used for bearing, means to hold water, and in gestation the bearer as vessel is water-tight in the mystical sense. Hence the pregnant Water-Horse was adopted as a type of the bearing Mother; the Lotus on the Water is the early type of the natural Argo. The Womb, or Argha-Yoni, was the primary form of the boat that goes of itself without sail or wind in the mythical tales. But the Water and Lotus are both female emblems at first. The Lotus represented Her who came from herself or from the Water of Life, *i.e.* the blood source. The Papyrus-Sceptre; the *Uat*, is the express sign of the feminine nature of *Uati* who impersonated both

<sup>1</sup> Tylor, *Primitive Culture*, vol. ii. p. 394.

<sup>2</sup> *Spanish Gipsy*.

Truths of Wet and Heat, Water and Breath, or Body and Soul. It was the blue and red Lotus in Egypt, where red denoted flesh and blood, blue signified the soul.<sup>1</sup>

To image Source as Water, they identified Water first as Source. This was the one existence with Two Manifestations, or two aspects; the water of life in one sense might become the water of death in the other, according as it was drink of life or drench of death.

In the mystical phase it was the water of life when it nourished the embryo, and the water of death to the seed that was mixed with it through the non-observance of time and season.

A mythical form of the Twin Waters of Source was supplied by the Red and White or Spotted Cow, as the menstrual fluid and milk; the water of the womb and breast; the red source being reckoned first as it is in nature. Maka, Menka, or Menkhat, the genitrix, carries in her hands two Vases, the symbol in a dual aspect of the two Waters of the Motherhood.

In the Bundahish there is a physiological account of the Two Waters of Source considered as female and male. In this the seed of the male becomes the uppermost of the two, and is a form of the spirit that broods over the waters in creation or incubation. *It says in Revelation—*

*“The seed of the females which issues beforehand takes a place within the womb, and the seed of the males will remain above it and will fill the space of the womb; whatever refrains therefrom becomes blood again, enters into the veins of the females, and at the same time any one (child) is born it becomes milk and nourishes him, as all milk arises from the seed of the males, and the blood is that of the females.”*<sup>2</sup>

According to the Parsee Ritual the rule is that *“That which comes from the menstruous woman to any one or to anything is to be washed with bull’s urine (gomez) and water.”*<sup>3</sup> These also are two opposite forms of the Waters as male and female.

The Two Waters are divided, and one of them is underlined with red by John as the water *and* the blood.<sup>4</sup>

The double baptism of the Mysteries was also by water and by blood. The blood represented the *Hesmen*, the menstrual purification, and the water the masculine source, as may be learned from the Ritual and the process of regenerating; hence the water of *purifying* and the water of *vivifying*, the Pool of Natron and the Pool of Salt.<sup>5</sup>

Considered as Liquid or *Uat* the Two Waters are One, but they were divided to distinguish them. They were One when the Water and the Breath constituted the Two Truths. When distinguished as the male and female of source there are Three, including the Breath,

<sup>1</sup> See plate in Bonwick’s Egyptian Belief and Modern Thought.

<sup>2</sup> *Bundahish*, ch. xvi. p. 5. West.

<sup>3</sup> *Shayast La-Shayast*, ch. x. 38.

<sup>4</sup> 1 John v. 7, 8.

<sup>5</sup> Ch. xvii.

and John identifies the later three as the Water, Blood, and Spirit. "The Christ came," he says, "by Water and Blood." The *Alexandrine* version distinctly says He came by Water and the Spirit. Another version gives the Water, Blood, and Spirit.

This uninterpreted Gospel mystery is only explicable by aid of the Two Truths, and by distinguishing their variations. John has taken the Two Truths of the Water (male), the Blood (female), to evolve the Spirit as the third witness of his Trinity; "*and these three agree in one.*" There were but Two Truths, but these were blended to produce the Son who was a third to the preceding two as the one in whom they united and were reproduced; the Spirit of Life being here evolved from the Two Waters, male and female.

The negroes of St. Croix, West Indies, on becoming Christianized objected to be baptized by the water from the earth, they insisted on using rain-water which came down from heaven.<sup>1</sup> Such a superstition belongs to an earlier form of faith than the Christian, which, especially in the Protestant phase, is smilingly ignorant of any distinction between the two. The Catholics sanctify the water of earth by adding salt, and this turns the water of *Hesmen* (blood) into the Pool of Salt according to the Egyptian Ritual.<sup>2</sup>

When the Two Waters are distinguished as male and female, existence, healing, and purity are made dependent upon their not being mixed. Various legends inculcate the never mixing of the white source with the red. The Talmudists say the waters of Jordan are unfit for healing the unclean because they are *mixed* waters. This is a relic of naming from the Two Waters considered as male and female continued from the time when distinction of season was first taught.

In the Book of Enoch, when the world is destroyed it is described in the same typical language. Destruction depends upon the *Waters mixing*, the water above being considered as masculine source. "*The water which is above shall be the agent (male), and the water which is under the earth shall be the recipient, and all shall be destroyed.*"<sup>3</sup>

Unlike the Jordan described by the Rabbins, the Welsh Bala, on going forth from the source at the head of the twin river Dee was famed for not mixing its dual waters which ran into one lake but were reputed to pass through it in separate currents that never blended together. The same was said of various other waters. Homer describes the river Titaesius flowing from the Styx as pure and unmixed with the waters of death; and gliding like oil over the surface of the waters by which the gods made their covenants.

The Twin Waters are also localised in Dumfriesshire, where the river Esk takes the double form of the white and black Esk. The

<sup>1</sup> Contemporary Review, 1875, p. 773.

<sup>2</sup> Ch. xvii.

<sup>3</sup> *Book of Enoch*, ch. liv, 7-10.

place where the one water bifurcates was once sacred to most ancient rites; a fair was formerly held there annually, at which it was the custom for unmarried persons of both sexes to choose a companion with whom they were to live for the year following. This was called hand-fasting. If they liked each other they were then united for life, and if not they separated and made a fresh choice.<sup>1</sup>

The *Kabala Denudata* says there are *two deus, the dew of Macroprosopus* (the primal cause) *and the dew of the Seir*.

In the inscription of Darius at El-Kharjeh the two waters appear as the young and the old *Han* or *Mu*; Youth and Age being the two aspects there assigned to the same element for typical purposes.

The Twin Waters are found at the centre of all in the Assyrian place of beginning, in the realm of Hea and Nin-ki-Gal, the Great Lady of the earth, or the Great Mother Earth. Here, according to the Assyrian mythos rose the stream Miebalati or waters of life, and here also the "*waters of death which cleanse not the hands,*" in consequence, probably, of being like the Egyptian *tesh* and *pant*, the red source. The Basutos have a mysterious region in the world of spirits called Mosima, the Abyss. The Baperis on the *northern* shore of the Fal river affirm that the entrance to this region is in their country. Here the universal Two Waters are located; one is a kind of Styx, the river of death; the other, in a cistern, is the water of life and nectar of the gods.<sup>2</sup>

The natives of Millbank identify the water with Two rivers guarded by two huge portals and flowing from a dark lake. The good enter the stream to the right hand, this is the water of life from which they are eternally supplied. The wicked enter the water on the left hand and suffer from starvation and perishing cold.<sup>3</sup> In this, the Two Waters appear just as in the Ritual, and the myth presents the eschatological aspect of the Egyptian judgment. Even the island answers to the Isle of the Blessed in the celestial Nile.

The Water that divides in space is a type of bifurcation in the beginning. The heaven or firmament, (the Nun) was first apprehended, or named as the water above. This was divided in creation as we find it in the Hebrew Genesis where the water is separated into upper and lower, and was represented by the two manifestations of day and dark, the water of life and water of death. Various legends may be read by an application of this type. The Chinese have a saying that Chaos opened and unfolded at midnight, and therefore they date their day from that hour; the one time of the "Two Truths" of Light and Shade.

The separation was next marked on the two horizons of dawn and darkness. The one water that is divided in the Ritual became twain in forming Two Lakes;<sup>4</sup> the Northern being the lake

<sup>1</sup> Sir John Sinclair's *Statistical Account of Scotland*, vol. xii. p. 615. 1794.

<sup>2</sup> Casalis, *The Basutos*, p. 248.

<sup>3</sup> Bancroft, vol. iii. p. 519.

<sup>4</sup> Ch. cix.

of primordial matter; the Southern, the lake of sacred principles or seminal (later spiritual) essences. Thus the south, as the region of light, and the North as the domain of darkness, were the bright and the dark waters of the Two heavens. This was in the vaguest stage of distinguishing before the Two Solstices could be determined by Two constellations or stars. We find the water of life is sometimes said to be concealed between two lofty mountains which shut closely together. But for two or three minutes in each day they open, and the seeker of the healing and vivifying water must be ready on the instant to dash through the opening, dip his two flasks and as instantly rush back.

There is a Slovak version of the myth, which makes the cleft in one mountain open at *mid-day*, the other at *mid-night*. The mid-day cleft discloses the water of life, the mid-night one reveals the water of death.<sup>1</sup> In this version the division is that of mid-day and mid-dark, and the heaven is the water of light and shade, as it is in Egyptian when the pool of the two waters is called Shu-Ma, or Ma-Shu, *i.e.* light and shade. Similar stories are told of the Moslem Mount Kaf.

This imagery or the cloven mountain is applied by Zechariah on the grand scale to the great year when the Lord shall go forth and stand upon the Mount of Olives, "*And the Mount of Olives shall cleave in the midst thereof toward the East and toward the West, and half of the Mountain shall remove toward the North and half toward the South.*"<sup>2</sup> This is the Mount of the Equinoxes, yet to be described. When the vast cleft shall open into a deep valley the "*living waters shall go out from Jerusalem: half of them toward the Souther sea (in front or before) and half of them toward the Hinder sea (i.e. the north, which implies the other being south).*"<sup>3</sup> These are the Two waters of the earliest division.

"*Generator of Years*" is another name of the Two Pools—the Pool of Natron and the Pool of Salt—in which the Sun was re-born by day and the Moon was renewed by night. This shows the waters in relation to the keepers of time and period. The first definite indicators of the Year were the seven stars of the Great Bear, and the "Well of the Seven Stars" the Hebrew Beer-Shebâ, was an early form of the primordial water of the nocturnal heaven, from the depths of which the constellation arose in latitudes where it dipped below the horizon. Then it became the Pool of the Sun and Moon on the two opposite sides of the Circle, when the waters were divided. The Muhammedan traditions speak of the two waters as the Pool of the Sun and the Pool of the Moon.<sup>4</sup>

In Polynesia the god *Tane* was the mythical divider of the heaven from earth, or the waters into upper and lower; and the divided or

<sup>1</sup> Wenrig, p. 148.

<sup>2</sup> Zech. xiv. 4.

<sup>3</sup> Verse 8.

<sup>4</sup> Sprenger, *Leben Muhammed*, p. 111.

dividing waters are still represented by the constellation Eridanus, the Iarutana (Eg.), or River of the Division. In a Maori myth the Waters of Tane are the Waters of Life and renewal for the Moon. At their only festival, that of the New Moon, the women assembled and bewailed those who had died during the last moon, crying, "*Alas, thou, O Moon, hast returned to life, but our departed ones come not back. Thou hast bathed in the living Waters of Tane, and had thy life renewed, but there has been no fountain of living water to restore life to our departed ones.*"<sup>1</sup>

Following the division of light and shade the two Solstices were established, north and south, by means of two stars, such as the double Law-giver Kepheus (Kafi or Ma-Shu) north, and *Cor Leonis* in the zodiac. Kepheus was known in India as Capuja<sup>2</sup> and in New Zealand *Kupe* (a name of Maui the Maori Shu) is *celebrated as the Divider of the north from the south islands and as the Former of Cook's Straits.*

This first division of the heaven, the water, or the circle, is possibly symbolised in the custom of the Algonquin Indians who, when on the war-path, drink out of small bowls which are marked across the middle. In going out one side of the circle is placed to the mouth and in coming back the other. In such customs the original meaning continued to be enacted when otherwise forgotten.

The Chinese have the Two Waters of the Egyptian *Ann* as Two Rivers in the Valley of Han or Han-mun. It is said to have been in this valley that Hwang-te the first mythical Emperor of China obtained the Map-writings in red lines and in the Seal character. The dragon-writing was derived from the River Ho; the tortoise-writing from the River Lo, the two waters which are still represented by the double stream of Aquarius.<sup>3</sup>

At the time and place of receiving the writings there were three days and nights during which all was wrapt in vapour. When the mist removed the Emperor saw a great fish and sacrificed to it. Three days and nights was the length of time during which the hero was immured in the fish's belly. It was when the fish floated off to sea that Hwang-te obtained the map-writings in the Valley of Ran (Egyptian *Ann*) the Birth-place, where the one water of heaven was divided in two for the earliest mapping-out. The Fish was in all likelihood the *Pisces Australis* which contains the great Star Fomalhaut (the mouth of the fish), one of the determinatives of the four quarters. This was an early sign of the solstitial division; and the Fish, Crocodile, or Water-cow, was the primordial type of the genitrix who brought forth the writings from the waters.

As before said one name of the Egyptian pool is *Shu-Ma*, or Ma-

<sup>1</sup> *Te Ika a Maui*, 54.

<sup>2</sup> Wilford, *Asiatic Researches*.

<sup>3</sup> *Annals of the Bamboo Books*. Notes. Legge's *Chinese Classics*, vol. iii. p. 1; *Prol.* p. 109.



Shu, in relation to the Two Truths represented by *Ma* and *Shu*, and the Chinese have a curious ceremony designated the *Mae-Shuwuy*. On the death of a parent the eldest son living puts *two* small copper coins into an earthen vessel which he takes in his hands and goes, accompanied with other mourners, to the city-moat, or to the *well* at the village gate, where he deposits the money and takes some water, with which the face of the dead is washed. Whoever brings this water is entitled to a *double* share of the property. When there are no children or grandchildren the next of kin purchases the water, and this ceremony determines the heir to the *double possession*.<sup>1</sup> In this typical ceremony the water at the gate, the two copper coins, the twofold property all tend to identify the *Mae-Shuwuy* rite with the Two Truths of the pool called *Ma-Shu* in Egyptian mythology.

The Great Hall of the Two Truths in the Ritual stands at the place of the double pool or lake. This is in *Ann*, which is an Egyptian name of the Valley and of *Fish*.

The Pool of the Two Waters was also formed at the place of the great Serpcent Temple, Nagkon-Wat, in Cambodia. On either side of the immense causeway, 725 feet long, is an artificial lake fed by springs, each lake covering about five acres of ground.<sup>2</sup> Popular tradition assigns the foundations of the temple to the prince of *Roma*, whose name is mentioned by the native historians. Now the Fish was a sign of the birth-place from the beginning. It was then the prince, the Repa and heir-apparent, was born, that being the sign of re-birth out of the waters, which was fixed at last as the sign of Pisces in the solar zodiac.

It was there that Semiramis or Derkêto, the fish-tailed genitrix, brought forth her son; and in the temple of *Roma* there is a representation of the child as Vishnu issuing from the mouth of the emanating fish, holding in his hand the Word, which has been rescued from the waters. *Rama* is another Egyptian name for the fish, and for the throat out of which issues the Word. It has been previously Suggested that *Semi* (Eg.), the image, and *Rami* (Eg.), the fish, supplied the name of the fish-tailed Semiramis. It is the celestial locality that will account for *Roma* in Cambodia and *Rome* in Italy. *Rumo* was an ancient name of the River Tiber, and from this the city was undoubtedly named as the birth-place of the twins, Romulus and Remus. *Ram* (Eg.), the fish and the throat, is still represented by the mitre, shaped like the fish's mouth, worn by the Pope of Rome; and *Roma*, called the mother of the twins, is one with Semiramis of Nineveh.

The Pool of the Two Waters, denominated the Twin Pools, was represented in Jerusalem as the Two Pools called Bezatha by Eusebius in his Onomasticon. He says, "there is a pool

<sup>1</sup> Kidd, *China*, pp. 175, 176.

<sup>2</sup> Vincent, *Land of the White Elephant*, p. 209.

at Jerusalem, which is the *Piscina Probatica*, that had formerly five porches, and now is pointed out as the twin pools there, of which one is filled by the rains of the year, but the other exhibits its water tinged in an extraordinary manner with red, retaining a trace, they say, of the victims that were formerly cleansed in it." The red one answers to the Pool of Pant and Hesmen; the other to the Water of Life. Jerusalem, the Mount of Peace, the Nabha-Yoni of the earth, was one of those sacred cities that were mapped out according to the Kamite model in the heavens. As such they include the Well of the Abyss (Egyptian "*tsta*," the depth) and the Water from the source.

Thus the miracle of the healing<sup>1</sup> belongs of necessity to the Astronomical Allegory. The "moving of the waters" is periodic, as in all other forms of the mythos. It depends on the coming of the Angel—the very impersonation of periodicity—and on his washing in the water first. "*An angel of the Lord washed at a certain season.*"<sup>2</sup> So in the Ritual the deceased is restored to life by the water in which Osiris, the good opener (Un-Nefer), has washed.

The Pool of Two Truths was in Ann (Heliopolis) and Ann is the name of the Fish. In Jerusalem it is the Fish-pool, and when the Zodiac of the twelve signs was formed the solar birth-place was figured in the sign of Pisces, as the outlet from the northern quarter, and the Waters of the Abyss, the depth, or *Tesui-ta* (Eg.) from which come the Hebrew Bethesda or *Bazatha*, and the Assyrian *Bit-zida*—for the same imagery is found in the Assyrian mythology and mundane mapping out from the one original pattern. In the Greek text<sup>3</sup> the pool is said to be *by the sheep*, not by the sheep-market, and the Fishes of course are next to the sign of the Sheep or Ram in the zodiac.

The twin-pool was located in Ann, the white water being Southward and the red Northward. Here the Church of Anne answers to the Temple of *Ann* in Egypt. Near the Church was a reservoir of water which is mentioned by Brocardus, corresponding to the pool or well that supplied the two waters. The Assyrians likewise have their *Bit-Anna*. "A shrine of *Anna* was built on the Mound near *Bit-zibal*;"<sup>4</sup> just as the ancient British had their well and water of "*St. Anne*."

The Well *Zem-Zem* at Mecca, into which the moon is fabled to have fallen, is an extant form of the Pool of the Two Truths. The waters also preserve their dual character as of old. They are the Water of Life to the true believer. Every pilgrim who visits the shrine seeks its well, and both drinks of the water and pours it over his body. It is still the water of purification or regeneration in accordance with the meaning of *Sem-Sem* in Egyptian. *Sem-Sem* (Eg.) denotes the re-generation. The Ritual says: "*Inexplicable is the Sem-Sem, it is the greatest of all secrets.*"<sup>5</sup>

The Pool in the Ritual is the Well of *Sem-Sem*. It was the place

<sup>1</sup> John v. 2-4.

<sup>2</sup> Alexandrine version.

<sup>3</sup> Griesbach, John v. 2.

<sup>4</sup> *Book of the Beginnings*, vol. ii. p. 512.

<sup>5</sup> Ch. xv.

not only where the Moon fell but where both Moon and Sun were renewed. In accordance with which doctrine the deceased seeks the well to receive baptismal regeneration and be purified and renovated. He says: "*I wash in the Pool of Peace. I draw waters from the Divine Pool under the Two Sycamores of Heaven and Earth. All Justification is redoubled on my behalf.*"<sup>1</sup> "*The Osiris is pure by that Well of the South and of the North.*"<sup>2</sup>

The water of *Zem-Zem* is sent forth to Muhammedan devotees abroad as the water of life and spiritual healing. And it is very literally the water of death; for a late analysis made by Dr. E. Frankland showed it to be sheer sewage "seven times more concentrated than London sewage," and containing 579 grains of solid matter per gallon.<sup>3</sup>

The division of the water is likewise portrayed on the monuments by the figure of Hapi-Mu. Hapi, being of both sexes, denotes the one in whom the two were united (Hapi), hence the epicene personification. From the mouth of Hapi issues the one water which enters two other figures that emanate it from their mouths in two separate streams.<sup>4</sup> Thus the one water is visibly divided into the two waters of Mythology just as the one Nile became two in the Blue Nile above and the Red Nile below, in the land of Egypt. Hapi-Mu is painted red and blue. One source of the Two Waters of Hapi-Mu called the "Abime of Karti" was localized at the Ivory Island, Elephantine.<sup>5</sup> This personification of the Waterer was finally fixed as the Waterman pouring out the Two Streams in the zodiac. But long before the zodiac was formed the Two Waters were said to issue from the mount, a figure of the height, sometimes called the Rock of the Horizon. The "two-topped mount divine" was a form of this rock that divides in two in various myths. The double rock which marked the Solstices first, and afterwards the Equinoxes. The well or pool of Ma-Shu (Eg.) bubbles up from this mythical mount or rock of the horizon in a legend of the people called *Shu-Paropamisans*, south of the Hindu-Kush. At the top of a rock near the fort of Khomushi there rises a spring of brilliant water, hot in winter and cool in summer, in a basin always brimming. "*Nu-Shu*" is said to be the sound made by the murmur of the water. Shu having been the *opener* of the rock from which the water sprang at first. In this legend Shu appears as the grandson of Noah. Nu (Eg.) is water and a variant of Mu or Ma; thus Nu-Shu is equivalent to Ma-Shu, the name of the pool in Egyptian. Shu was the divider of the rock whence came the water as the god of the two Solstices or divisions in

<sup>1</sup> Ch. xvcii.

<sup>2</sup> ch. cxxv.

<sup>3</sup> Report in *Times* newspaper, Sep. 9, 1881.

<sup>4</sup> Portrayed on the tomb of Rameses III.

<sup>5</sup> Inscription of Seti I. at Rhedesiéh.

heaven. This, like the Hebrew legend of Moses or Mashu smiting the rock, is another version of the same original mythos.<sup>1</sup>

In Maori the Two Truths of Mati find expression the most perfect. *Matua* signifies the first; the parent and parents. *Matauau* denotes the fountain-head. *Matatu* is to begin to flow. *Matahae* means the stream diverging from the main channel where the water becomes the Two Waters. *Mata-mata* is the source of all, the bifurcating or dual point of beginning; an exact equivalent for the dual Mati (Eg.). *Motu* means dividing, to be severed; and *Matahi* is the name of the two first months of the year.

One ancient Egyptian name of the birth-place in the beginning where the water divided into two—as in the double stream of the Waterman—was *Mat*, the middle; later *Ann*, and this is extant by name in the Mangaian and Maori mythology. Rangimotia, or the centre of the heavens, is the point of commencement marked by a hill,<sup>2</sup> as it was in *Mat*, the boundary, division, middle of the heaven. It was on Rangi-Motia that Ru, the sky-supporter, planted the trees upon which the heaven was raised up from the earth. The division of Mangaia was based on that of the hill Rangimotia; the centre of the heavens; and in accordance with this mapping out of the land it was the custom in ancient times, whenever a large fish was stranded, to divide the fish in two, straight along the back-bone, and then apportion it in shares, the head going to the two eastern chiefs, the tail to the two western, and the middle to the two central chiefs of Mangaia.<sup>3</sup> Again, the divided fish typifies the one fish of the primordial division which is represented for us by the twin fishes of the zodiac. Also the Annamcse consider it bad luck for a fish to leap out of the water into the boat. When this happens the fish must be cut in two and thrown into the water again, one half on eachside of the boat.<sup>4</sup> Such customs are correlative, however widely scattered. The whole round of the world is a reflector of the celestial imagery.

In the kingdom of Udyana, or “the garden,” a form of Eden, near Cashmere, there is a sacred mountain called “*Mount Lan-po-lo*” by Hiuen-Tshang. At one time it was identified with Mēru. It is the source of the waters as is Alborz, in the Bundahish, and the Gan-Eden in Genesis. The Buddhist pilgrims describe the tree of life, or periodicity, Kalpatura, as growing on the summit, where there is a lake from which a large river issues, and in the water lurks a dragon. In many mythologies the “Two Waters” are localised along with the tree and the great serpent (or dragon). The Three are inseparable in the Ritual where the Pool of the Two Truths is also the pool of the two trees as well as the two waters, and the Apophis serpent that lies in the Pool of Pant.

<sup>1</sup> Latham, *Comparative Philology*, p. 241, note.

<sup>2</sup> Gill, *Myths and Song*, p. 58.

<sup>3</sup> *Ibid.*, p. 128.

<sup>4</sup> Consul Tremlett, Trade Report on Saigon and Cochin China, 1881.

In a Russian story a flying snake brings two heroes to a lake into which a green bough is cast, and the green bough forthwith breaks into flame and is consumed. Into another lake they flung a decaying log, and this immediately burst into blossom.<sup>1</sup> The legend preserves its two branches of the two trees and the two waters of life and death as found in the Pool of Ma-shu. These narratives belong to the same original myth as the burning bush of Moses and the budding rod of Aaron, the flying serpents, the bitter waters, with the log or tree cast in to make them sweet. As such they have been preserved in the northern folklore instead of being converted into Hebrew history out of the Kamite mythology. In the Russian stories these Two Waters also appear as the water of strength and of weakness. They are often among the precious treasures guarded by the Serpent in a cave, cellar, or other hole of the under-world. One of the Skazkas tells of a wondrous garden in which there are two springs of healing and life-giving water, and around this garden coils a mighty serpent like that of Midgard hidden in the waters, which encircles the world until the last day. The Egyptian pool of the Two Truths is represented in the Bundahish by the Abyssal waters. These are identifiable by the tree and the lurking monster. Here it is the Hom tree, the tree of healing and immortality. The Apophis dragon of the Egyptian pool is here the lizard with a log-like body, which is at eternal enmity with the good mind, and for ever tries to injure and destroy the Tree of Life. The waters, in a modern Greek story, are guarded by a Lamia, a serpent-woman, and these flow from a rock. In another, the cleft of the mountain opens at mid-day, and the springs are disclosed. Each of these cries "*Draw from me,*" but the bee flies to the one that gives life.<sup>2</sup>

The Healing Water that is periodic in the G0spel according to John is onc with the water that only heals periodically in this form of the Mythos.

The Mount, or Rock, and the Tree, arc co-types with the water at the point of all commencement, and these can be traced in many localities. For example—

The same Pool of the Two Truths, along with the Tree of the Ritual, is found in the story told by Varro of the origin of Athens. It is related that a double wonder appeared springing out of the earth—the olive tree and water. The oracle declared that the olive was the sign of Athena, the water of Poseidon; and the people were to choose from which of the two—tree or water—they would name their city, the name of Athens being adopted.

The Two Waters are also described in the "Bundahish" as belonging to the "beginnings of creation." They are said to flow from the north, where the Aredvivirus fount of the waters is the source of all.

<sup>1</sup> Ralston, pp. 233-234, also 250.

<sup>2</sup> Hahn, vol. ii. pp. 234-280.

Ardvi-sura, in the Aban Yasht, is a title of the Goddess Anahita, who is the female Angel of the Waters; and the name of Anahid is applied to the planet Venus in the Bundahish. Anahita. is the Persian form of the Egyptian Anit (Neith) and the Assyrian and Syrian Anne. The waters come "*part from Alburz and part from the Alburz of Ahura-Mazda; one towards the west, that is the Arag, and one towards the east, that is the Veh River.*" Of these it is said: "*Through those finger-breadth tricklings dost thou pour and draw forth such waters, O Ahura-Mazda!*" The fertilization of the world arises from these two waters.<sup>1</sup>

Here, as elsewhere, the mythical waters have been confused with actual rivers with which they were identified, but the celestial Egypt and the Nile of the Waterman are indicated as the originals of the common Mythos. The Arag is described as passing through the "Land of *Spêtos*, which they also call *Mesr*, and they call it there the river *Niv*." *Mesr* is Egypt, the *Mes-ru*, or outlet of birth, and *Spêtos* therefore represents the word Egypt.<sup>2</sup> The S in Pazend being equivalent to the Avesta G or Pahlavi ik or ig, *Spêtos* is a form of Egypt like Coptus or Egyptos. *Niv* is also identical with Num (Eg.) or with *Nil*, if the Pazend form of the word be transcribed through Pahlavi.

The Tree, the Water, and the Serpent, which are clustered together in various myths at the point of commencement, may be identified at last as Inner African, for these are the three supreme types of divinity with several races. The Water, the Serpent, and the Tree, sometimes classed as a triad, are the objects of worship in Hwida. Three deities only are adored by the Negroes of Guinea—the Water, Tree, and Serpent.<sup>3</sup> This myth of the Heaven that divided into the Two Waters of Day and Dark, of South and North, of Life and Death, is universal, and belongs to a total system of typology that is one and indivisible.

It takes years to fathom the simplicity of the primitive thought and expression; the knowingness of the "ignorant present" is totally antipodal to such matters as are herein interpreted. The Two Truths were also typified by *motion* and non-motion, or *arrest* in relation to the female. This is shadowed forth by Plutarch in a somewhat abstract and remote manner, but thoroughly illustrative of the way in which the simplicities of the early time have been transmogrified into the "Mysteries" of the later, especially by the Greeks:—

"The generative and salutary part of nature hath its motion towards him (Osiris), and in order to procure being; but the destroying and corruptive part hath its motion from him, and in order to procure non-being. For which reason they call the form part *Isis*, from *going*, and being *born-along* with *knowledge*, she being a kind of living and prudent motion. For her name is not of a

<sup>1</sup> *Bundahish*, ch. vii. 15; ch. xx. 2; West.

<sup>2</sup> *Bundahish*, ch. xx. 8; West, footnote.

<sup>3</sup> Burton, *Dahome*. Bosman's *Voyage*, p. 195.

barbarous original; but as all the gods have one name (*Theos*) in common, and that is derived from the first two letters of *Theon* (*runner*) and of *Theatos* (*visible*), so also this very goddess is both from *motion* and *science* at once called Isis by us and Isis also by the Egyptians. So, likewise, *Plato* tells us that the ancients opened the nature of the word *Usia* (or *substance*) by calling it *Isia* (that is, *knowledge* and *motion*); as also that *Neosis* (*intellection*) and *Phronesis* (*discretion*) had their names given them for being a *Phora* (or *agitation*) and a kind of *motion* or *Nūs* (or *mind*), which was then, as it were *Hiemenos* and *Pheromenos* (that is, moved and agitated), and the like he affirmeth of *Syniemay* (which signifies to *understand*), that it was as much as to say *to be in commotion*. Nay, he saith moreover, that they attribute the verynames of the *Agathon* (or *good*) and of *Arete* (or *virtue*) to the *Theontes* (or *runners*) and the *Euroūntes* (or *well-movers*). As likewise on the other hand again, they used terms opposite to motion by way of reproach; for they called what clogged, tied up, locked up, and confined matter from *Jesthai* and *Janai* (that is, from *agitation* and *motion*), *Kakia* (*baseness* or *ill-motion*), *Aporial* (*difficulty* or *difficult motion*), *Deilia* (*fearfulness* or *fearful motion*), and *Anina* (*sorrow* or *want of motion*). As corruption locks up and fixes Nature's course, so generation resolves and excites it by means of motion."<sup>1</sup>

The simple foundation for this doctrinal abstruseness is that the early men perceived and taught that there was a time to go, and a time not to go, or a time of motion and a time of arrest. Some of the strangest matter in all folk-lore is related to this subject. The Hottentots speak out more plainly. Bleek tells us how in their folk-tales it is affirmed that by the glance from the eye of a maiden (this, he says, is *probably at a time when she would be usually kept in strict retirement*) men become fixed in whatever position they then occupied, with whatever they were holding in their hands. They were also transformed into "trees that talked."<sup>2</sup> That is, as other legends show, during the ordinary menstrual period, which was looked upon as the opposite of motion, an end of time, a solution of continuity, a phase of arrest.

At a later stage of thought it is said: "*The fiend or demoness Geh is so violent that where no other fiend can smite with a look, she smites with a look.*"<sup>3</sup>

This arrest was transferred and reflected in the persons of those who looked on the maiden at the *tabu* time. Many legend of a transformation of living things into stone originated in this way, and the petrifying is often assigned to water. The water of life, represented as the water of death or negation in the occult sense, is afterwards externalised.

The Polynesians and North American Indians call water that flows living water, and when it ceases to flow it is dead water. Also, during the negative period, or the solution of continuity in time, it was the dead water, or water of death, according to the symbol. The water of life flowed, was in living motion, and motion was equivalent to generation, whereas corruption, as Plutarch has it, "*locks up and fixes Nature's course,*" and this corruption was that of the dead water, the Typhonian torpidity which required to be aroused by means of motion in generation.

<sup>1</sup> Plutarch, *Morals*, vol. iv. p. 119; London, 1704.

<sup>2</sup> Bleek, p. 14.

<sup>3</sup> Shayast La-Shayast, ch. iii. 29.

Remembering the *Liku* token of a marriage covenant and other customs connected with the reckoning of intercourse between the sexes from the time of feminine puberty, it is more than probable that the myth of the *Sleeping Beauty* and her water of life is founded on the condition of the pre-pubescent and un-open female. This, too, was a condition of not going, non-motion, arrest, passivity, the first lock-up to primitive man, which was also applied to menstruation as the opposite of motion in another sense, both meeting in the one meaning of non-going during the time of Tabu.

One of the Two Waters is described as a magic fluid flowing from the hands and feet of a fair maiden, who is a form of the "Sleeping Beauty." In a variant of the same Russian story, the precious water is contained in a flask concealed beneath the pillow of the Sleeping Beauty, who lies on her couch in the Enchanted Castle amidst the realm that is locked in magic slumber, until the Prince comes to wake all up and to carry off the prize, here represented as the feminine Water of Renewal, which is sought for the purpose of turning age into youth, or, in other phrase, for reproduction.<sup>1</sup>

The Russian Folk Tales almost invariably recognise Two Waters as being made use of for the miraculous restoration or transformation. One is called the Water of Death. This is employed in healing the wounds of a corpse. The Living Water is held to restore the body to life.<sup>2</sup>

The Norse tales speak of two waters: one—the Water of Death—induces a magic sleep, from which the Water of Life alone can recover.

These waters in the Folk-lore make the blind to see and the lame to walk, as they do in the Russian story of the Blind Man and the Cripple, both of whom are cured by one of the Two Waters; the witch being destroyed in the other;<sup>3</sup> this correlates with the belief that evil spirits, when exorcised, flee to and find their place of disappearing in the Red Sea; the Sea or Pool of Dissolution in the Ritual.

Both Truths of the Water and Breath were at first represented by the Great Mother of Mythology in accordance with the earliest appearances. The mother gave the Water of Being as flesh-maker to the child, and breathed the quaking breath of life into the embryo through its navel. Breath was the second element of life—the spirit that fluttered over the mystical waters. The Two Truths were also assigned to the genitrix, in two characters, those of the two sisters, Isis and Neft, one of whom represented the Red Source, the other the Breath, or Nef. Next the male was made the breather, and the female represented the water. He was the Inspirer of soul, and she the Former of flesh. The Phallus as Nefer, becomes the male breather. A Yoruban saying

<sup>1</sup> Ralston, *Russian Folk Tales*, p. 235.

<sup>2</sup> *Ibid.*, p. 231.

<sup>3</sup> *Ibid.* p. 240.



affirms that "*Marrow (cf. the Hebrew אֵשׁ) is the Father of Blood.*" Observation had then extended to the region of causation, and the male principle had been made primary. The Bât (Eg.) is the Father as the Inspirer of the Breath or soul, called the *Bâ*, eatlier Paf. And the male as *Bat* or Pater, the Inspirer of Breath, is strangely illustrated in an Indian sculpture from the Cave Temple of Elephanta, now in the British Museum. The critic of the present work should take a lesson in symbolism from this sculpture. To the eye that is unfamiliar with, and the mind that is uninstructed in such teachings of the past, it is ghastly in its grossness; a fragment from Sodom, a damning proof against the carnal heathen mind. Yet denunciation is altogether beside the mark. Such things, of course, are not reproducible now, but they have never been explained. Once the meaning of these representations was piously expounded in the Caves of the Mysteries, where the primitive pictures were drawn on the walls of the Chambers of Imagery. The group here referred to very simply sets forth the male as the supplier to the female of the Breath and the Water of Life, as in the dual emanation proceeding from Khem in the drawings at Denderah. The male is the breather of life in a twofold character, and the act of natural congress could not have represented the meaning as does this biological allegory.<sup>1</sup>

When this repellent subject was carved it was to demonstrate the idea that a *male* source was the nourishing potency of nature, and the breather or inspirer of the female; and both the Water and the Breath of Life are here assigned to the male, as the active agent of a Biune nature, in which the female, as the passive recipient, is being fertilised. The Hindus reduced the feminine to mere nonentity, and here ascribe both the breath and the liquid vivification to the male; the *female being now portrayed as the receiving instead of the emanating double-mouth*. This transfer of the breathing-source from the female to the male can be traced in Egypt.

In the Ritual the speaker in the new life says he has been "*snatched from the Waters of his Mother,*" and "*emaned from the nostril of his father Osiris.*" At this stage the father had become the breather of life. But the mother was primordial.

When the two Divine Sisters invoke Osiris, to come to them to *Kha*, as the beloved of the Adytum, the *Lord of the sixth day's festival, the fructifying Bull*, Isis says: "*thou comest to us from thy retreat to spread the water of thy soul; to distribute the Bread of thy being, that the Gods may live, and men also.*"<sup>2</sup> Bread and Breath are homotypes, and thus the Male Divinity is here the Lord of the Two Truths, and supplier of the Water and the Breath, as in the Indian drawing.

The Two Truths of Water and Breath were likewise represented by the God Num or Khnef. He is the Lord of the inundation; the

<sup>1</sup> In the British Museum. Copied by Payne Knight [*Worship of Priapus*, pl. xi]

<sup>2</sup> *Records*, vol. ii. p. 122.

King of Frogs; the Sailor, the Spirit breathing on the waters in creation. He is characterised as the Great God making (like a Potter) *the Son of his race with the good Breath in his Mouth*.<sup>1</sup>

In the Hebrew version of the Mythos the water of life flows from the Rock Tser until the time of Miriam's passing away. She represented the feminine source. The change to the masculine occurs when the water gushes for the first time from the Rock Sela, by command of Moses.<sup>2</sup> This was the Water of Meribah, and in Egyptian *Meri* is water, and *Bah* signifies the male. In Chinese *Fu-Mu* for the parents is now understood to mean the father and mother. Both, however, were feminine names at first, and *Fu* (Chin.) is still a name of the wife; *Fu* (Eg.) signifies dilatation, swelling, bearing, the mother as gestator. *Mu* is water and the mother. *Fu*, *fuf*, or *puf*, denotes the breath of life, whether represented by the male or female, and the two parents are identical by name with the two elements of breath and water.

When the masculine deity had taken the place of the mother, and the sun had been adopted for the creative type, the same imagery of the Two Waters and the Twin Source was applied to the Solar God. We read in the "Magical Texts": "*When the sun becomes weak he lets fall the sweat of his members and this changes to a liquid; he bleeds much.*"<sup>3</sup> Then he was called the sun in linen; he was bound up as a woman; or he was Osiris-tesh-tesh in his bloody sweat, in *Smen*.

In another of the sun's weepings or sheddings he is figuratively said to "*let water fall from his eyes; it is changed into working bees; they work in the flowers of each kind, and honey and wax are produced instead of water.*" Shu and Tefnut (an equivalent of Shu and Ma) are said to weep much. "*Shu and Tefnut give it (the liquid) to the living members.*"<sup>4</sup> But the sun is the deity who in the later mythos sheds one water that turns to blood, and a liquid source of life which is typified by wax or sperm. The English Ritualists still cling to their long sperm candles as the sign of the Light of the World, the Solar Messiah; the red source being symbolised by the bloody wafer of the Papists. The tallest wax candle in Rome is the same, symbolically, as the most elongated Linga of Siva in India, and both meet where they can be explained in the typology of Kam. The Hebrew deity is also represented as shedding two creative tears, a more abstract form of the primæval Two Waters.<sup>5</sup>

In a Hindu picture<sup>6</sup> of Mahadeva and Parvati, the waters of Soma are seen issuing from the head of the male deity, and from the mouth of the Cow, the feminine personification. Siva is the mouth of the Male Source, and Parvati, the great Mother, the Mouth (Mut) of the feminine source.

<sup>1</sup> Birch, *Gallery*, p. 9.

<sup>2</sup> Num. xx. 8.

<sup>3</sup> *Records*, vol. vi. pp. 115-116.

<sup>4</sup> *Ibid.*

<sup>5</sup> Bartolucci, tom i. 596.

<sup>6</sup> Moor's *Hindu Pantheon*, pl. 17.

The golden rod standing amid the waters is a hieroglyphic of the biune one. The reed as *Vetasa* in Sanskrit, is synonymous with the male emblem. He who knows the golden reed standing in the midst of the waters is the mysterious Prajapati, as generator. This golden reed is described standing in streams of butter<sup>1</sup> (*Ghrita*). Opposite as it may seem to any direct resemblance, butter is the representative of female source, not of the male.

And rightly too. It came from the female, the cow, the nourisher, and in the sacrificial rites *Soma* was typical of the male origin; Butter of the female. Thus the golden reed and the butter are the biune source imaged in Prajapati. *Ghritaki*, the Butterer or female Anointer is an epithet of the Goddess *Saraswati*. "*May the waters, the mothers, cleanse us; they who purify with butter, purify us with butter.*"<sup>2</sup> is one of the invocations, and *Saraswati* was this Purifier personified.

The golden reed of Prajapati is the *Priapus*. The *linga* and reed also cross by name in the Kaffir *Hlanga* for the reed and for the name of the Zulu Prajapati or progenitor, the great, great Father of all.

Porphyry tells us that *Zaratusht* consecrated a cave in a mountain on the borders of Persia, where he represents the powers of nature by painted symbols, as the souls *descending into birth*. "For," he remarks, "*the ancients thought that these souls are incumbent on the water which is inspired by divinity, as Numenius says, who adds, that on this account a prophet asserts that the Spirit of God moved on the waters.*"<sup>3</sup> In this later phase the souls *descend* instead of ascending in froth, foam, vapour, or breath.

The Two Truths of Egyptian biology, the blood and breath named *Sen* or *Sun* (the *u* being earlier than the *e*) are apparently extant as English in relation to the *sound* of fishes. The cod-sound is scientifically known as the "swim-bladder," and popularly as the aorta or great blood-vessel. These two are organs of breath and blood, both of which are named *Sen* in Egyptian, where alone after all superficial philological discussion we can reach the root of the matter.

*Sen* (Eg.) means to make a foundation by opening, as is done by the breath and the blood. It also signifies to pass. From this comes the *sennt* or *sunnt* as in the *Sound*, a strait, a sea passage, and the *snout*, a passage for the breath (*sun*). *Sunnt* is that which is founded, the very self-hood, from *sun* which in biology is the blood or the breath. *Sunnu* in Assyrian and *Sen* in Chinese denote foundation. If we take the fish-sound to be the air-vessel or swim-bladder, then *sun*, to breathe, is the root of *sound*. *Sne*, in English, is to swim. If the aorta, then *sun*, the blood will account for it as a blood-vessel. And if the name of the "sound" belongs to both, as it well may, we have the Two Truths of Egyptian biology under one word. *Sun* (Eg.) being breath and to breathe, *Sound* is likewise that which is breathe;

<sup>1</sup> Muir, *Sans. Texts*, vol. v. p. 384.

<sup>2</sup> *Ibid*, p. 338.

<sup>3</sup> Taylor's *Porphyry*, pp. 174-7.

and the *snout*, like the sound, is an organ of breath or air. The Two Truths may be followed in manifold directions..

The author of *Juventus Mundi* has elaborately demonstrated that Homer's colour-phrases all resolve at last into epithets of brightness and darkness,<sup>1</sup> and that in his use of words for light and dark he is unerring, whereas his other epithets are confused and indefinite and his colours all run.

From this undoubted fact he infers that the author of the *Iliad* and *Odyssey* was especially sensitive to light and dark, but that the perception of colour was almost absent. He remarks that "*a child of three years in our nurseries knows, that is to say sees, more of colour than the man who founded for the race the sublime office of the past.*"<sup>2</sup>

It may be that the archaic or primitive man set out with a limited perception of colours. But Homer could in no wise have represented the primitive man. The world was very old when Greece was young. In the beginning an was luminous and non-luminous. This stage is expressed by the Two Truths of Light and Shade as the two aspects of one truth which determined the earliest classification of colours.

The double Sut, as Sut Nub, is typified as black and golden by the bird of darkness and the gold hawk. The moon is black and white, and these were imaged by the black and white ibis. White and black were equated by the blue and red of the solar colours, those of the blue heaven and red sun which are also found in the tongue of Hu and in the two colours of spirit (blue) and flesh (red).

These pairs conform to the primary dual of light and shade, upper crown and lower. Black and red permute in Homer or in Egypt as the lower of two colours. The Two Truths dominate in Homer's system of colour, which is symbolical. Scientifically, all colours resolve into light and its negation dark. Light and dark were the two primaries, and in the sacred writings all other colours were affiliated to the parental pair. So Homer founded upon light and darkness as the two opposite poles, because in the beginning there were but Two Truths of what came to be called colour—those of light and shade. This has nought to do with colour-blindness or defective perception of colours. It is a relic of the past, religiously preserved. The colour-blindness, like much of our modern blindness, was not natural but sacerdotal. And when the limits are thus imposed they are held to be divine; the boundary is the most sacred part of the domain occupied; the fetters are more highly prized than any freedom.

Plato bears witness that for ten thousand years the religious art of Egypt was forcibly held in bonds like these and doomed to repeat itself without innovation or change. The twilight of the Two Truths was perpetuated; the past for ever reproduced, as the most hallowed thing that could be done by Art. This was the sacred sign of the

<sup>1</sup> *Juventus Mundi*, p. 539.

<sup>2</sup> *Nineteenth Century*, October, 1877.

religious writings, the note of the initiated, and, as it turns out, incontrovertible evidence for the Kamite origins, and the doctrine of mental evolution.

In like manner an important ethnological fact was registered by the Greek artists, through their following the Egyptian canon. In the Apes the second toe is considerably longer than the first, and the long great toe is an attribute especially human. But the Greeks represented the first toe as being shorter than the second, and this has been conventionalised in modern art.<sup>1</sup> They copied from the Egyptians who had derived and retained the type from the negro on the way from the ape, and so it was perpetuated as the token of a well-proportioned foot. But the Greeks were no more Ape-toed than Homer was colour-blind.

The same limitation to the law of the "Two Truths" found in Homer can be traced in the colours of the Wampum belts used by the American Indians of the North Atlantic coast. In these the Light shades of colour were all in one class of signs denoting peace and pleasantness in different degrees, whereas the Dark hues were all in the second, signifying gradations of warfare, and other dangers.

One frequently meets with proofs that the ancient symbolism survived more or less in the secret societies. For example, Jacob Böhme, who was one of the illuminati, observes,<sup>2</sup> "*We must be silent concerning the Times of the ancients, whose number shall stand open in the Rose of the Lily.*" And he further remarks, "*Those who are ours will know what I mean.*"

Here is an allusion to the two times of the Two Truths, whose perfect flower-symbol was the Lily-lotus of Egypt. The Lily-lotus, the *Sushenin*, or Sushen, was the flower of the Two Truths and two colours, the breather in and out of the waters. Isis was said to have conceived by smelling this flower. So Gabriel, the Announcer, offers the lily to Mary at the time of *her* conception. The Greek Muses were said to speak with the *liliated* voice of the gods.<sup>3</sup> The Lily-lotus, or rose of the lily, is the only flower really identifiable in the Hebrew Bible.<sup>4</sup>

There were two mirrors made use of in the Mysteries. It is said in the Talmud, "*All the prophets looked into the non-luminous mirror, while our teacher Moses looked into the luminous mirror.*"<sup>5</sup> The non-luminous mirror was the dark water that first reflected a face or likeness, when the creative spirit looked into it. This was symbolised by the Black Mirror of the Magi and Mysteries. The monthly prognosticators in the occult sense looked in the black mirror, and

<sup>1</sup> Flower, *Fashion in Deformity*, page 67.

<sup>2</sup> *Works*, ch. xxx. sec. 54; Lond.: 1654.

<sup>3</sup> *Iliad*, iii. 152, *Theog.* 41.

<sup>4</sup> In Spanish a Lily is still called *Azuçena*, that is the Egyptian *Sushen* (from *Sushein*), the Lily and Lotus in one. *Sush* is to open, to uncloset; and *Nn* or *Nu* is the Water. Also Sushen was continued in Arabic, and as the English female name of Susan.

<sup>5</sup> *Jebamoth*, 49 b.

prophesied. Paul alludes to this black mirror when he says we see as in a glass darkly. That is, we only see in the non-luminous mirror of the Mysteries. *Ma*, to see, is also to mirror with the eye for the mirror. The water of life and of death was a form of the Twin-Mirror of *Ma*. Also a mirror of steel and one of water were employed, as in the temple of Neptune, described by Pausanias. The steel, *Ba* (Eg.), identifies the one with *Ba*, the soul; the water represented the female source. The Initiates in the Greater Mysteries were designated magicians of the steel mirror. The *Ba* or steel was also a type of the Blue Heaven.<sup>1</sup> The Two Mirrors also represented the Two Trees—of Life and the knowledge of Good and Evil.

The Mysteries of Masonry are founded on the "Two Truths" of the goddess *Ma*, who survives in them, even by her name. "*How few newly-made Masons but go away (from their initiation) imagining that it (the word communicated with mouth to ear, and at low breath) has some connection with the 'marrow in the bone.'* What do they know of that mystical personage known to some adapts as the 'venerable Mah'?" This question is asked and left unanswered in "Isis Unveiled"<sup>2</sup> by an Initiate in various mysteries.

The essential idea of Masonry is that of a Company or Brotherhood of builders working under the Master Architects, just as the Company of the Seven *Khnemu* work under the direction of *Ptah* and *Mâ*; *Ptah* being the artisan who built with Truth; that is, with *Mâ*. The Seven *Khnemu* are their operatives. Egypt will re-identify Masonry as a *mystic craft*, with foundations in facts that go beyond the religious Mysteries of the Hebrews, Romans, or Greeks. Here, for example, is Masonry. An Egyptian scribe addresses the gods as the "*Nutriu, who test by their Level (the Mason's level) the words of men; the lord of law (i.e. Maât). Hail to you, ye gods, ye associate gods.*"<sup>3</sup>

A mason in Egyptian is a *Makh* (Makht), and *Mâ* has an earlier form in *Makh*, for rule and measure. Also the goddess of rule and measure had a prior personification in *Makha* (or *Menka*), who came

<sup>1</sup> *Mirror*. The Mother of the Gods was their Mirror. *Tef* is the genitrix and the Pupil of the Eye, and the Eye was a Mirror. The Japanese make much of this type. A correspondent sent me the following:—The Japanese have an ancient myth to this effect—In the beginning the earth was comparatively dark, because the sun-goddess was concealed in a cave, and would not appear. The gods decided to entice her out by means of her own image shown to her in a mirror; for this purpose they made a mirror with steel got from heaven, and hung it on a tree opposite the cave, whose petulant tenant was to be aroused by the dancing and singing of a certain lovely goddess, while all the gods made music. This goddess danced, like David, "with all her might," and her excitement and her action rising together, loosened her dress, thus revealing more and more of her loveliness, till at least, to the intense delight of the gods, her garment slipped from her altogether! The laughter of the gods shook the heavens (*έσβεστος γελος!*), and the sun-goddess rushing out of her cave, saw her beautiful image in the mirror, and rushing up to it, was caught, and obliged ever after to perform the office of light-giving.

<sup>2</sup> Vol. ii. p. 388.

<sup>3</sup> Text cited by Renouf, *Hibbert Lectures*, p. 208.

into these islands as *Macha*, the wife of Nevy, whether accompanied by any Masonic mysteries or not. *Sen* (Eg.) denotes a brother or brotherhood; *Sen-sen* means to fraternise. Thus derived, the *Mâ-sen* or *Makh-sen* would be the Brother-Mason of the craft, and the fraternity would be that of *Mâ*, not only as masons, but as that of Truth. The Masonic Brotherhood is founded on "Truth," as one of its primordial tenets; and *Mâ* is Truth. The Initiate is instructed to be true and trusty, and is consecrated to the *Truth*, which alone is immutable and eternal. This Truth was first founded and expressed by the stone-squarers and polishers in the typology and language of building. Hence the symbols, the square, compasses, and other Masonic emblems.

One sign worn by *Mâ* is the ostrich feather, which denotes both light and shade, or black and white. The Masons likewise wear a suit of black, with white aprons, gloves, stockings, and sometimes white shoes, which are the exact equivalent of the feather of light and shade worn by the goddess *Ma*. In their processions the Masons always walk Two and Two; and *Mâ* is dual; *Sen* means two. The eye is one of the Masonic signs. In Egyptian *Mâ* is the eye and the word also signifies seeing. The hand is proffered in greeting to make the peculiar sign of the Brotherhood, and the hand extended to offer and give is an ideograph of *Mâ*. The hands crossed in making the circle of the mystic chain form another hieroglyphic of *Mâ* or *Mah*, the crossed loop, tie, wreath, or crown. Masons read the twenty-four inch rule as a sign of the twenty-four hours, or day and night. The twenty-four inch rule represents *two feet*; and two feet in Egyptian read *Mâti*, a pair of footsoles, as well as the Two Truths of *Mâ*; the Two Truths that were the basis on which all stood.

The pair of shoes occasionally found with the pair of half-opened compasses on the tombs of masons in Rome,<sup>1</sup> are the same symbolically as the pair of feet on the ancient stones of Britain and Ireland and in Polynesia or other parts of the world, and these may be interpreted by the pair of feet or the "footstep and the sole" of the Two Lion-gods of Egypt who kept the gates or divisions of the Two Solstices, north and South. The half-closed compasses which accompany them denote the midway of the equinoctial level.

The council-chamber of the "knight of the east" degree is illuminated by seventy-two lights, erroneously supposed to be in memory of the seventy-two years captivity of the Jews, but which relate to the seventy-two duo-decans of the zodiac of twelve signs; these were also typified by the tree with seventy-two branches and by the Parsee Kustik or Sacred Girdle formed of seventy-two threads which represents the girdle studded with stars that was first prepared in heaven according to the good Mazdayasnian Law.<sup>2</sup>

<sup>1</sup> Dallaway, *Discourse on Architecture*, p. 401.

<sup>2</sup> *Yasna*, ix. 81.

English Free-Masons in Australia have felt convinced that the aborigines were in possession of some of their own secret signs. Dr. de Plongeon is certain that he detected traces of the mystic craft among the ruins of Uxmal. There is nothing incredible in this. Some of these signs have persisted from the earliest times because they belong to those gestures which are the oldest form of language.

Under the Totemic system certain signs were given to each fraternity whereby their brotherhood was known, and this mode at least is extant in the signs of Free-Masonry. Red, is the colour of Ma, and Sen (Eg.) is blood. Blood is sworn by in Masonry, and thus supplies the true colour. Seng in English is both blood and true. This type of Mâ, the true, used to be the chosen colour of the English felon about to be executed, who held a red handkerchief in his hand when on the scaffold to show that he had betrayed no secrets, but died "bloody true."<sup>1</sup>

When the candidates were initiated into the Eleusinian Gnosis the holy mysteries were read to them out of a stone book called *Petroma*, the book being of stone and formed of two stones fitly cemented together.<sup>2</sup> But the *Petroma* meant more than the Stone Book. *Petru* (Eg.) is to show, explain, interpret. Hence the "Peter" or interpreter of the mysteries who became the typical interpreter or "Peter" of the Roman Church. The *Petroma* was the book of *Mâ* written on stone, and the two leaves or tablets corresponded to the Twofold Truths of *Mâ*, the Truth in its dual aspect. The double tablet of stone is yet represented in English churches with the Ten Commandments inscribed on it, and every Sunday the Petar, interpreter, goes to the *Petroma* and reads the Ten Commandments, just as the *Peter* of the mysteries read out of the Stone-Book to the Initiates. The same mysteries are now performed by daylight.

The Two Truths are likewise illustrated by the numbers nine and ten. The number ten is lunar; it is the number of Menat, the Wet-Nurse. *Ment* denotes number ten and liquid measure. The number nine of *Mâ* and Ptah is that of dry measures and the reckoning by nine solar months. Nine solar and ten lunar months are the Two Truths relating to feminine periodicity; the Two Truths of *Mâti*.

In an inscription on the San-tablet these two numbers meet. There was an order of priestesses called the Didyma or Twins, who were allowed ten gallons of oil of sesame with nine bushels of barley a month, in addition to a provision of three loaves daily. The Didyma were keepers of the Two Truths.

The Great Pyramid was built according to these two reckonings, its slope being that which builders call nine by ten. Another illustra-

<sup>1</sup> Rawlinson, *Report to General Board of Health from the Parish of Havant, Hampshire*.

<sup>2</sup> Potter, vol. i. p. 391.



tion may be found in the English game of skittles with either nine pins or ten pins.

The one Truth of all Beginning is probably extant under the name of *Nuter*. In the ancient languages of India this is the name for blood, as *Netru*, Sudugur; *Netturu*, Canarese; *Netteru*, Telugu; *Netra*, Kohatar, and others; and this source was typified by Neith (Isis) who was designated *Nuter.t*, the feminine Nature, out of whom all issued in the beginning; the One Blood of the Motherhood which became dual through the typical "Two Sisters" when the fountain-head was divided into the first two Totemic lines of descent.

By degrees the first of the Two Truths in the primitive biology was degraded from its primacy of place. When the soul was assigned to the male, the water as feminine source was made the passive factor; the negative element that only served to give life by vanishing away. It became the *Unreal* one of the Two, and on this was founded the doctrine of *Mays* or illusion in India, and in Egypt, of Annihilation in the Pool of Pant, or the Red Sea of the Ritual. Further illustrations of this natural genesis of primitive ideas might be adduced.

There are Two Times, says the Sūrya Siddhānta.<sup>1</sup> Time the destroyer of worlds, and another Time which has for its nature to bring to pass. This latter, according as it is gross or minute, is called by two names, *real* (*murta*) and *unreal* (*amurta*). That which begins with respirations (*prana*) is called real, that which begins with atoms (*truti*) or matter, is called unreal. The real and unreal applied to time is akin to the Parsee doctrine applied to Vohu-Manyu, the Good Mind that dominates the hemisphere of Reality, or of all things good, perfect and true; and Akem-Mainyu, the Extinguisher in the hemisphere of Non-reality.

The "Two Spirits" of the Parsee writings also illustrate the Two Truths, or the Truth in its twinship. Ahura-Mazda is the teller of Truth, and the evil spirit the teller of lies, hence the double tongue, as it is represented by the Indian gesture-sign with the two fingers diverging from the corners of the mouth. Two minds or intellects and "two lives" are also spoken of in the Gathas. These two intellects are called the First and the Last, which came to be applied to the here and hereafter. The Two Lives correspond to the Two Truths as Matter and Spirit, or Body and Soul.

The origin of Good and Evil in the nature of man considered as a being of flesh and spirit, and as the embodiment of two opposite principles with a spontaneous tendency toward good, supposed to originate in the Spirit, and an antagonistic impulse towards evil assumed to be engendered by the blood (or flesh) which are destructive of individual responsibility, not to say of personal identity, has no other foundation except in the perversion and misapplication of the dualism of the primitive Two Truths.

<sup>1</sup> Book i. v. 10.

There was no new point of departure in phenomena, nothing added to nature or human knowledge in these later views of the Metaphysicians and Theosophists. It was but the transformation of Mythology into Metaphysics, Philosophy, and Theology, in which the supposed revelation of a newer truth was largely founded on a falsification of the old.

From these "Two Truths" of all Beginning the total system of Typology and Mythology was telescopically drawn out joint by joint, and as we shut up the glass again in the return process and attain the early stand-point and focus of vision we perceive with more or less exactness what the early thinkers saw.

## SECTION IV.

### NATURAL GENESIS AND TYPOLOGY OF NUMBERS.

The limits are here identical with the origines; and to demonstrate the one is to define the other.

WE have seen that the first *Beginning* is figured as Opening; and this bifurcation of the one in the commencement may be compared with the opening of the oyster. The present Section will determine whether the writer has securely inserted the knife into an hitherto unopened bivalve of the “Two Truths” type, because NUMBERS furnish a crucial test of this beginning with the Two Hands as demonstrators of the Two Truths.

NUMBERS constitute a true connecting link between the earliest gesture-signs and spoken language. Hand-reckoning with digital numerals is one of the primitive customs found to be universal; our English Hundred—the Arabic *hand*—is found on the Hand-type of counting up to ten.

The Omagua gets his number five from the hand, *Pua*, and his ten by duplication from *Upapua*. *Tallek*, a hand, serves also for the Number 5 in Labrador. The Lower Murray natives of Australia express 5 by one hand, and 10 by two hands. *Tut* (Eg.) is a hand, also the Number 5. *Kep* is the fist, and the Variant Seb is Number 5.

The Hottentot *Koru* for Number 5 means the *Palm cava*, the *Inner* or female *hand*. In the Kamite Typology the outer or second of the two is considered the male type, an equivalent for Number 2 or Number 10.

The Latin V for Number 5 is obviously a hand, conventionalized to represent the divided thumb and fingers. The Phonetic V or F was a syllabic *Fa*, *i.e.* a hieroglyphic hand; originally a *Kafa* or *Kaph*.

*Tatlemat* in the Eskimo (Tshuktshi Nos.) is Number 5, and the word is connected with the arm in Greenland, whilst in Egyptian *Tat* is the hand (a Number 5), and *lem* denotes the arm.

An Irish A, the first, the one, as a letter, is named *Acab*, corre-

sponding to the hand, the *Kep* (Eg.), *Gap* Akkadian; *Kaph*, Hebrew. The British letter "Cailep" is the 10th and it signifies the double or second hand. *Khep* (Eg.) to make the figure also denotes the figure as the fist, of five digits. So in French, *Chiffre*, for the figure, is the name of the digit.

Number 20 in the Africa Pika, is *Kobolo*, literally two heads or two *upper halves*. This agrees with the Number 10 of the Towka Indians of South America, which means half a man; the Number 20 being equivalent to a whole man. In Egyptian *Ten* is one half. The Vei numeral for number 20 is called *Mo bande*, and in Kono *Mo odon bande*; these denote a person completed.<sup>1</sup>

The Tamanacs reckon Number 5 as a whole hand, and 10 as both hands; 15 a whole foot, and 20 a whole Indian. The Aztec 10 is *Matlactli* from *Ma*, hand, and *tlactli*, one half; 10 is the upper or hand-half of a man. The Greenlanders, Eskimos, and others, count by the hands and feet, with a whole man for 20. The Rajmahli tribes still reckon by twenties in this way, although they have the Hindi numerals as well. In the memoria technical of the Hindu Sages the *Nail* is a sign of Number 20. The Nail is a type of Virility and of manhood as previous shown. The Number 20 is equivalent to a whole or completed man, the man of twenty years, as well as the 20 Nails.

Thus when the Buddha is represented with a Nail in the palm of his hand (as in a statue now at Birmingham), instead of denoted the crucified, it distinguishes the completed male from the Child-Buddha; the Nail as *Clavus* surviving instead of *Unguis*. So the clavus was used in the ancient Roman reckoning of years in place of the *Unguis*.

Man and the Number 20 have the same name at times in the same group of African languages. Thus Man is *Momba* in Bala, Pati and Momenya, whilst *Momba* is Number 20 in N'goten and Melon. But 20 implies an advanced stage of reckoning. The 2, 5 and 10 were the earlier limits. Various African tribes only count up to five, or one hand. In the Mbamba they reckon up to *Betan*, 5; in N'Ki, to *Mitan*, 5; in Tiwi, to *Witan*, 5; in N'Kele, to *Tane*, 5; and then they begin again.<sup>2</sup> The *tan* is their division, end, a place of division, and cutting off, of *tenning*, so to say.

In Algonkin Ten is the five more than the first five, equal to the second of the two hands. In the Makua numerals *Pili* is 2 and 7, *Taru* is 3 and 8, *Cheshe* is 4 and 9; that is, 2, 3 and 4 on *either* hand, according to the gesture-sign. So in the Aht language there is but one name for Numbers 1 and 6, and one for Numbers 2 and 7. Also, *Guii* is 1, *Guisa* 6; *Gam*, 2, *Gamana*, 7; *Nona*, 3, *Nonandi*, 8, in the Ai-Bushman. This mode frequently survives and the hand type is

<sup>1</sup> Koelle, *Vei Language*, p. 27; *Polyglotta Africana*, p. 14.

<sup>2</sup> Koelle.

implied where the principle of naming has been lost sight of altogether.

The oldest Australian languages show that originally they had no *names* for numbers beyond two. The Tasmanians counted one, two, plenty. The New Hollanders reckoned one, two, many. But they had the means of reckoning up to ten in their digits, which would serve to signal *how* many, although they had no names for the numbers. Here we have a test of the unity of origin. For, as the two hands, or rather two arms, were reckoned first, and the ten digits afterwards; as one hand is a figure of 5, and two hands form the 10, it follows on the development theory that the names of No. 1 as arm or hand, will often agree with those of No. 5; and the names of two, as hands, with those of No. 10.

This is what we do find. The hand and No. 5, the two hands and No. 10 are constant equivalents *under the same name*.

"*Keba*," in Kra, and other dialects, is an Inner African type-name for the hands, or two other limbs. This is continued in the *Kab*, *Kaf*, *Kep*, or *Khep*, for the hand in Egyptian, *Kaph*, Hebrew, *Gap*, Akkadian; *Cab*, Mexican; *Chopa*, Movima; *Tcapai*, Pujuni; *Gaupen*, a handful, in Scotch. *Keb* (Eg.) signifies double, to duplicate, and the hand, arm, or leg is a dual member. The hand, then, is a figure of five or ten according to the gesture-sign. We see by the hieroglyphs that *Kep*, a fist (of five) preceded the modified *Seb* for the Number Five. And this type-name will be often found as the title of Ten.

In the Yukahiri Tungus language the Numbers Two and Ten are both named *Dshur*, the two hands being equivalent to the ten fingers. In Egyptian *Shera* is the boy or girl, the child of either sex; the two sexes being likewise equivalent to the two hands. So in the Norway Gipsy *Dy* is Number Two, and *Ty* Number Ten.

*Lekh* (or *rekh*) in Egyptian is to count; *Lokhet* in Finnish is to reckon, *Lokke* being Number 10, or the reckoning; and in Russian *Ruka* (Luka) is the hand. *Kaks* (modified *Käs*) Number 2 (or twin) in Akkadian; *Kaksi*, Olonets; *Kaksi* Karelian; *Kaks*, Fin; *Kasi*, Vod; *Kaks*, Esthonian; *Kaäs*, Kamkatkan; are explained by the name of the hand, which is *Käsi*, Karelian; *Käsi*, Olonets; *Kässi*, Esthonian; *Kësi*, Fin. The Egyptian *Khekh*, or *Khaûsu*, for the beam of the balance, is another form of the one that is twin in its two arms. Also *Khkha* (Eg.), is the name of Number and to number.

The names of Numbers throughout all languages show an incessant interchange in this way under one and the same type-word. *Kefto* is the number 2 in Mordvin; and *Khepti* is the two hands, *Kabti* the two arms in the hieroglyphics. The Mexican *Quipu*, knot (Egyptian *Khabu*), is a tie of 10, yet it agrees by name with *Kep* (Eg.) for the fist of five. So the Hebrew *Jad* is one hand, but it suffices for the

numeral sign of 10. With the exception of Number 1, all the numerals of the Abané (Circassian) language are based on this hand-type of name,

<i>Soba</i> is No. 1;	<i>Khuba</i> is No. 5.	<i>Akhba</i> is No. 8.
<i>Ukhba</i> „ „ 2.	<i>Ziba</i> „ „ 6.	<i>Ishba</i> „ „ 9.
<i>Khpa</i> „ „ 3.	<i>Bishba</i> „ „ 9.	<i>Zheba</i> „ „ 10.
<i>Pshiba</i> „ „ 4.		

The foot is *Shepeh*, in the same language.

The Assyrian numbers are digital. *One* is the hand. Two signifies duplication. Three means after, or following. Five is a fist. Six denotes the other hand. Ten means together, the total expressed by two hands, or ten fingers in detail.

The Akkadian *Ua* for the sole, chief one, and the Fijian *Vua* for the one only, agree by name with the Egyptian *Uâ* for the one, the one alone; the only one. This *Uâ* (Eg.) has the hand for determinative, and is probably a worn-down form of *Ufa*, from Kufa, the hand or fist. *Uâ* is written with the barbed hook; a later type of laying hold. *Kefa*, *Shâ*, *Api*, *Fa*, *Uâ*, *â*, are all Egyptian forms of the first one, Number 1, or one hand. The Egyptian *Ua* or *Uat* (Coptic *Ouat*, Toda *Vodd*, for the one) is Number 5 in the Ostiak *Uet*, that is the one as a hand.

Pairing the two hands would be a primary mode of signifying or reckoning two. Clasping the hand, the earliest manner of *fiving*, by making the fist, and the two hands clasped together and cut off at the wrists form the hieroglyphic sign of Number 10,  $\cap$ .

The root of the words *Numero* and *Number* may be found in *Num* (Eg.) to join, or put together, add, repeat, again, twice, second. *Nema* in Sanskrit, for the other, one-half of a whole, thence the other or second half, is identical with the Egyptian *Num* or *Nem*, which is as early as adding another one to the first to reckon two. *Num* for twice and second has a variant in *Nub*, the all, as a twin-total; the male and female, or the two hands.

In the Manyak language Number 2 is *Nabi*, and in the North American Indian languages it is

<i>Nopa</i> in Yankton.	<i>Nompiwi</i> in Winebago.	<i>Nomba</i> in Omaha.
<i>Noopah</i> in Minetari.	<i>Nompah</i> in Dacotah.	<i>Nooment</i> in Crow.
<i>Naperra</i> in Catawba.	<i>Nombaugh</i> in Osage.	<i>Nompah</i> in Mandan.

Here the digital origin is likewise shown by the name for the hand itself, which is

<i>Napai</i> , Yankton.	<i>Nomba</i> , Omaha.	<i>Nimei</i> , Shabun.
<i>Nahbeehah</i> , Winebago.	<i>Numba</i> , Osage.	

But there is more than one way of duplicating, and *the earliest is by division of the one, not by addition to it*. The Gallas obtain their two as two halves of the one, by breaking a cake of salt; a broken piece, from *Tchaba*, to break, having the meaning of one-half. This

is the Egyptian *Kab*, double; Xosa *Gabu*, to part in two, double; *Gabha*, Sanskrit, to be cloven in two; *Kapala*, one half; *Koporo*, Maori, truncated; *Kabili*, doubly, Zulu; *Kuppoa*, the elbow, Murray (Aust.); Akkadian *Gab*, for the female breast, to be abreast, or duplicated. The body is one, but when divided the hand or foot becomes *tchaba*, *Kaf*, *Khep*, *Kab*, or *Gap* (Akk.), by name as the divided or duplicated one. The principle may be illustrated by the *Gab* for the mouth; the *Geb* for the bird's beak, and by the *Gape*. The *Gab* becomes dual in the *gape*. *Gcaba*, Xosa Kaffir, is to crack open, as in the *Chap*. "I *Cebo*" is true and good counsel when the word is used in the singular number, but in the plural it means false or bad advice.

*Pidu* is an Akkadian name of Number 1 or the first one. *Bat* is the Basque name for Number 1. *Foda* is Number 1 in Bulanda. These denote the opening one that divides and duplicated. Put or Pet in Chinese signifies the very beginning, by opening, putting forth. *Puthu* (Eg.) is to open the mouth, or other member that divided in two. *Pita* (Ass.) is to open; פתח (Heb.), the opening; Arab, *Fath*.

*Pepu* and *Pû* (Eg.) are to divide. This the Wings to for flight. Hence *Ppat* means to fly. *Ppat*, to figure forth, is by dividing. So the Wing or foot divides to become a figure of two.

The New Caledonians count ten with a prefix to the names.

<i>Oua-nait</i>	is	No. 1.	<i>Oua-naim</i>	is	No. 5.	<i>Oua-naim-guien</i>	is	No. 8.
<i>Oua-duo</i>	,,	No. 2.	<i>Oua-naim-guik</i>	,,	No. 6.	<i>Oua-naim-bait</i>	,,	No. 9.
<i>Oua-tagien</i>	,,	No. 3.	<i>Oua-naim-dou</i>	,,	No. 7.	<i>Oua-naim-hic</i>	,,	No. 10. <sup>1</sup>
<i>Oua-tbait</i>	,,	No. 4.						

This *oua* is otherwise rendered *Paih* and *Wae*, and in Tahitian *Pae* denotes the division or portion divided off as a hand, or one half. *Wae* in Maori signifies the limb and to divide, part, separate. Applied to the hand it would denote the dividing of the one hand into two, and the two hands into ten digits in accordance with the natural process. The Hebrew *Sephr*, to number, also denotes a splitting and dividing into parts.

The principle of derivation through division may be illustrated by the Hebrew *Achad* for the *only one*. This is a common name for the Numeral one. In Africa, for example

<i>Gade</i>	is one in	Bode.	<i>Kado</i>	is one in	Afudu.	<i>Keddy</i>	is one in	Begharmi.
<i>Godsi</i>	,,	N'godsin.	<i>Kuden</i>	,,	Legba.	<i>Kadenda</i>	,,	Darrunga.
<i>Gudio</i>	,,	Doai.	<i>Kudum</i>	,,	Kaure.	<i>Hido</i>	,,	Batta.
<i>Kede</i>	,,	Bagrmi.	<i>Kudom</i>	,,	Kiamba.	<i>Ahad</i>	,,	Hurur.
<i>Ket</i>	,,	Anan.	<i>Kedem</i>	,,	Soso.	<i>Adde</i>	,,	Tigre.

These can be followed by

<i>Ahad</i> , Arabic.	<i>Kat</i> in Lepcha.	<i>Khuta</i> in Pumpokolsk.
<i>Achad</i> , Hebrew.	<i>Kat</i> in Magar.	<i>Chuodschaë</i> in Kamacintzi.
<i>Ahad</i> , Assyrian.	<i>Kate</i> in Gyarung.	<i>Ikhet</i> in Watlala.
<i>Hhad</i> , Syriac.	<i>Khatu</i> in Tengsa.	<i>Akt</i> in Lap.
<i>Kotum</i> , Omar.	<i>Katang</i> in Nowgong.	<i>Yet</i> in Tharu.
<i>Ketch</i> , Insam.	<i>Ektai</i> in Kirata.	<i>It</i> in Milchan.
<i>Hetz</i> , Yengen.	<i>Akhet</i> in Khari.	<i>It</i> in Sumchu.
<i>Kitol</i> , San Antonio.	<i>Kadu</i> in Pwo.	

<sup>1</sup> Latham, *Comparative Philology*, p. 381.

This is also a type-name for the Woman, as

*Kat* in Karigas.

*Kota* in Kwaliokwa.

*Kithia* in Chetemacha, &c.

Likewise for the hand and the uterus, as in

<i>Geta</i> ,	hand,	Cape York.	<i>Qatu</i> or	} womb,	Figi.	<i>Ucht</i> ,	womb,	Gælic.
<i>Geta</i> ,	„	Massied.	<i>Kevdte</i> ,				<i>Kutte</i> ,	<i>Cut</i> or
<i>Geta</i> ,	„	Kowrarega.	<i>Quida</i> ,	„	Old Norse.	<i>Cat</i> ,		English
<i>Ket</i> ,	„	Lap.	<i>Quithi</i> ,	„	Alemannic.	<i>Chedar</i> ,	„	Hebrew
<i>Kat</i> ,	„	Assyrian.	<i>Cwythu</i> ,	„	Welsh.			

The Hebrew name of the one, as *Chad* or *Achad* is related to Chadi חדי the Middle, *that which divides in two*, as the Breast; also the *place where the two halves divide*.

*Achad* is applied to unity as well as to the unit, hence it means together.

The Hebrew rites of *Achad*, the Only One, denounced by Isaiah (Ch. lxvi. 17) in a confused but conscious passage, applied to that primordial unity only to be found in the female nature, which was personified in the mother, as *Kat-Mut* and *Hat-hor*; the British *Ked*; *Katesh*, an Egyptian form of the naked goddess *Kên* or *Chivn*; and *Kotavi*, the naked type of *Durga* in India. The female alone divides to become Two and she therefore was, the only One who is still worshipped by the *Yonias* as the one alone from the Beginning.

Under the type-word *Ankh* we also get back to a oneness, or a one in phenomena, which is represented by the *Ankh-tiem* the *Hank* or *Ing* as a community, and the *Ng* as first person who duplicates.

*Inek* is number 1 in the African *Shiho*, *Inneke* in *Danakil*. This one is the Man in the Eskimo *Inuk* or *Innuk*. In Egyptian *Ank* is the one as the King, the first person, the I or A one. *Enika*, *Aku*, is oneness applied to personality.

*Ankh* also denotes duplication, and *Ank* the Mother is the one who duplicates. Several other types of oneness and the one that duplicates are extant, in the *Ankle*, *Knuckle*, and the *Neck*, the *Hinko* in *Nyamwezi*: the *Ancha*, Arabic; *Hanche*, French; *Haunch*, English, for the hip; the *Inoku* for the Navel, *Nyamwezi*, as the place of duplication where the two were joined together, and severed. *Naka*, Maori, means connection; *Niko* is the tie. The *Anga*, Maori, is a bivalve fish. *Hangi*, *Nyamwezi*, is repetition, and duplication.

Here then we have a type-word which signifies the one (like the hand, foot, or ear), as the initial point of reckoning.

Under such a type-name we may expect to find the numbers 1 and 2; 5 and 10 because of the two sexes, the two hands, and the digital origin of reckoning.

In keeping with these initial limits the Maori *Anake* is *the* one, only, unique, without exception.

The Xosa *Onke*, for one (one loaf of bread) every one, is also a plural, and signifies the All which, as the typology shows, may be



comprised in the dual one or oneness of the Beginning, that divided and became twain.

In the Kaffir languages *Nye*, earlier *Nge*, signifies oneness, unity. *Hanac* is the one in Quichua. *Nge* or *Nye* is the African guttural-nasal, NO, the Sound of Negation which was first, whether represented by the Water, the Motherhood, or the left hand.

The English *Ing* or *Hank* is one as a body of people; the Hottentot *Hongu* is one as a group of Seven; and the Number 1 is

<i>Onji</i> in Tula.	<i>Naksh</i> in Piakaws.	<i>Jungkihkh</i> in Winebago.
<i>Nge</i> in Kakhyea.	<i>Hongo</i> in Chetemacha.	<i>Quenchique</i> in Bayano.
<i>Nkho</i> in Atna.	<i>Wanche</i> in Yankton.	<i>Ingsing</i> in Karaga.

<i>Ankua</i> is No. 5 in Faslah.	<i>Ango</i> is No. 5 in Dofla.
<i>Ankua</i> „ „ Agumidr.	<i>Panj</i> „ „ Gadi.
<i>Nga</i> „ „ Sak.	<i>Panch</i> , „ „ Deer.
<i>Anju</i> „ „ Yerukali.	<i>Panch</i> , „ „ Kooch.
<i>Anju</i> „ „ Tamul.	<i>Penjeh</i> „ „ Persian.
<i>Anja</i> „ „ Malayalim.	<i>Pancha</i> „ „ Sanskrit.
<i>Anje</i> „ „ Kohatar.	<i>Bunch</i> (of five) English.

Ankh or Nak is also a common type-name for Number 2.

<i>Ankh</i> , two ears, Egyptian.	<i>Ainak</i> , Kushutshewak.	<i>Neguth</i> , Shienne.
<i>Hanak</i> , No. 2, in Banyun.	<i>Aniko</i> , Miri.	<i>Nakte</i> , Tuscarora.
<i>Ahinka</i> , Tumbuktu.	<i>Nkhong</i> , Singpho.	<i>Nkaik</i> , Rukheng.
<i>Onogha</i> , Nubian.	<i>Nyik-ching</i> , Changlo.	<i>Niokhtsh</i> , Kolyma.
<i>Nakha</i> , Dog-rib Indian.	<i>Onhong</i> , Kakhien.	<i>Niyoktsh</i> , Koriak.
<i>Nakhei</i> , Kutshin.	<i>Naghur</i> , Chepewyan.	

Nak permutes with Nas, and in this form of Number 2 we have

<i>Nyis</i> , Tibetan.	<i>Nes</i> , Darnley Island.	<i>Nes</i> , Etchemin.
<i>Nish</i> , Milchan.	<i>Naes</i> , Erroob.	<i>Nies</i> , Abenaki.
<i>Nish</i> , Sumchu.	<i>Neish</i> , Potowatami.	<i>Neis</i> , Arapaho.
<i>Nis</i> , Magar.	<i>Neczhwand</i> , Ojibwa.	<i>Nass</i> , Adaihe.
<i>Nishi</i> , Sunwar.	<i>Nishuh</i> , Knistinaux.	

The Ankh (Eg.), as Ear, is both one and two. So is it with the Hand or Panka (Sanskrit). In the Portland dialect (Australia) the ear is named *Wing*, which reminds us that the wing also duplicates and becomes a pair, like the ear or the hand. *Pankti* (Sanskrit) number 5, a set or cluster of five, is also the number 10, because the Pair, as Arms, sub-divides into 5 and 10 as fingers.

*Ango* is five in Dofla, and *Inge*, in Abor (the same group of languages), is Number 10.

<i>Onger</i> in Amberbaki.	<i>Wonka</i> in Tshuvash.	<i>Ongefoula</i> in Cocos Island.
<i>Inge</i> in Abor and Miri.	<i>Iangpono</i> in Tagala.	<i>Nokolou</i> in Fonofono.
<i>Ongus</i> in Teniseian.		

The type-names, then, for number 1, include various forms of THE one that became two, or had a dual manifestation and are not limited to the hand. These may be the one Being that bifurcates as *Omoroka*, the one Mother that divides into Mother and Sister or Mother and Child; the one species of the two sexes; the male front

and the female hind parts. One person with two halves, upper and lower, or hands, right and left.

The notion of oneness and firstness preceded that of one in reckoning, and this had several types. The Mother was first; Darkness was first; Water was first; the Left Hand was first. The Hebrew ה, or He, which the Rabbins tell us "*all came out of,*" has the numerical value of 5, the equivalent of one Hand; hence it interchanges with the Jad (hand). The Left, inner or female hand, is the first that was used in reckoning the number five.

The Australian *Ngangan*, for the Mother, signifies the Thumb. So in Maori *Matua* the first, the Parent, denotes the thumb, the *Koro-Matua*, as the first or fifth, the one or the sum of the five. The first one and five were those of the left hand, the Mother-hand, or *inferior first*. Whereas "*Tupa,*" the other Thumb, in Xosa Kaffir, is also the name for number 6. This was a male type. Reckoning from the left hand as the first and foremost is yet extant amongst the Kaffirs in whose social system the wife of the left hand is the great lady; the wife of the right hand is the secondary and lesser one. Also the son of the left hand is the elder, superior—who is the principal heir, and the chief of the first clan; the son of the right hand being the inferior one—the head only of a secondary clan.<sup>1</sup> This progression from left to right illustrates the bifurcation of beginning in the societary phase, just as the Circle of heaven was divided to become two, as Night on the left hand, and Day on the right.

The Egyptian *Un* or *one* is the round of an hour. The Circle is represented by the Cipher, as the first figure or one. The Circle, the Nought, the Cipher, is still the primordial figure, as the sign of zero. It has gone down low, or rather remains first; it is the repeater and dominant determinative of figures, and still gives significance to all the rest.


The Welsh *Cyfr*, English *Cipher*, French *Chiffre*, Arabic *Sifron*, Italian *Zephiro*, Swahili, *Sifuru*, Hebrew כִּפּוּר, may all be derived from the Egyptian *Khefr* or *Khepr*. *Khepr* means to figure; to make the figure, form or type which in the Cipher is a Circle. In Africa the Beetle, *Khepra*, was an early form of the Cypherer or *Chiffre* (French) because he was observed to roll up his ball in the shape of a cipher, or of the world. His name is derived from *Khepr*, to form and figure forth.

The figures made use of in Africa, which are called the "*Gobar*" figures, bear the name of *Khepr*,—a name probably derived from the Scarab (*Khepr*) as the figurer. "*Gobar,*" says Max Müller,<sup>2</sup> "*means dust, and those figures were so called because, as the Arabs say, they were first introduced by an Indian who used a table covered with fine dust for the purpose of ciphering.*" *Ghubár* is dust in Arabic; *Gobar*,

<sup>1</sup> Theal, Kaffir Folk Tales, p. 6.

<sup>2</sup> *Chips*, vol. ii. p. 292.

cow-dung in Hindustani; but, if we read *Khepr* for the Indian who used dust for his figures we shall recover the original Cipherer of the legend in the Beetle (*khepr*) that rolled up its ball of dung and dust and *covered* its seed in making the first figure or Cipher.

The Beetle was a lunar emblem before it was assigned to the solar god, and the figure made by the renewing moon was that of the horned crescent orbiting into a circle. The figure of the new moon is *Kupra* in Etruscan, and *Kibulia* in the African Guresa language. These correspond by name to *Khepra*, the figurer of the Circle in Egypt, and to the "*Gobar*" figures of the Africans. But the earliest maker of the Circle in Heaven that is related to time and number was the genitrix *Kep*, the goddess of the Seven Stars, who carries in her hand the Noose sign  of Ark, a period, an ending, a turn round, *i.e.* a time. She was the Mother of the first revolution, registered as a figure, circle and cycle of time, in a latitude where the Great Bear was the Dipper below the horizon at the Crossing in the north. Her symbolic figure combines a Circle and a Cross, the image of the Circle above the horizon and the Crossing below. In making her circle and in crossing she formed the Cipher and the Cross-sign of Ten; and *Kep* is the first ONE in Egyptian mythology—the genitrix whose hands are said to be the Two Bears. *Kep* or *Kef* was the Mother of Beginnings, and in Bambarra *Kufolo* is the beginning.

So *Uâ* (Eg.) in the feminine gender is *Uat*, the genitrix, and *the one* in Coptic; *Uata*, the Woman, as Mother, in Hausa; and *Uat* is another form of this Goddess of the North.

*The Mother then is our chief type of number One or the first in figures and numbers, as she is in nature and in the mirror of Mythology.*

Hor-Apollo tells us the Vulture, *Mu*, represented *Two Drachmas*, "*because among the Egyptians the Unit of money was the two drachmas, and the unit is the origin of every number; therefore, when they would denote two drachmas they, with good reason, depict a Vulture, inasmuch as, like Unity, it seems to be Mother and Generation in one.*"<sup>1</sup> This was as a type of the Two Truths, or the dual one.

The Alexandrine interpreters of the Old Testament always reckon the Hebrew money by the *Didrachma*. For the Drachma they use the half of a Didrachma, τὸ ἥμισυ τοῦ διδράχμου. The Vulture, *Mu*, was the sign of the gestator, the royal mother, the woman of the "Two Truths," who wore the double crown; the one that first duplicated. This, too, shows a beginning with bi-unity of type in which the dual may be said to precede the singular.

In the Inner African languages the Mother is identical with the number 1 as the *Mama* (variants *Nga-Nga*, *Nana*, and *Kaka*). Number 1 is:

*Mom* and *Momu* in Tiwi.  
*Momo* in Bumbato.

*Mumo* in Mubaya.  
*Mmo* and *Mo* in Bayon.

*Momos* in Babuma.  
*Mbo* in Ndob.

<sup>1</sup> Book i, 11.

<i>Mbo</i> in Tumu.	<i>Moi</i> in Bute.	<i>Mô</i> in N'goala.
<i>Mbo</i> in Aro.	<i>Mô</i> in Mbe.	<i>Mô</i> in Bamoin.
<i>Mfu</i> in Isiele.	<i>Mô</i> in Pati.	<i>Mô</i> in Balu.
<i>Umot</i> in Penin.	<i>Mô</i> in Papiah.	<i>Mô</i> in Bagba.
<i>Ēmot</i> in Konguan.	<i>Mô</i> in Momenya.	
<i>Īmo</i> and <i>Mo</i> in Param.	<i>Mô</i> in Kam.	

In the Tungus dialects:—

<i>Mu, dmu</i> or <i>momu</i> } is No. 1.	<i>Moe</i> in Ka is No. 1. <i>Moe</i> in Khong is No. 1.	<i>Mue</i> in Mon is No. 1.
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This reduced form of the primary *Momu* takes on the terminal *t* and becomes *Mot*, number 1, Cochín; *Mot*, number 1, Tonquin; just as *Mmu* and *Mu* become *Mut* in the African languages. The full form is *Momo* or *Momu*; *Mô*, as in Bayon, is the reduced word. *Momo*, *Mom* or *Mam*, for *the one*, enables us to identify this name of the one with the Mother. *Mmu*, *Mu*, or *M*, denotes the Mother, in Egyptian; and *Mu*, the Vulture-type of the genitrix. *Mam*, *Umam*, *Umma*, and *Ma*, are the Mother in the Kiranti dialects. This type-name for the Mother is wide-spread.

<i>Mam</i> is the Mother in Welsh.	<i>Mamma</i> is the Mother in Murrumbidgee.
<i>Mma</i> is the Mother in Aksonga.	<i>Ama</i> is the Mother in Erroob (Australia).
<i>Momo</i> , <i>moo</i> or <i>mu</i> is the Mother in Chinese.	<i>Memi</i> is the Mother in Barre (Australia).
<i>Mu</i> is the Mother in Amoy.	

In the African languages the Mother is:

<i>Mama</i> in Makua.	<i>Mama</i> in Kanyika.	<i>Maman</i> in Nyamban.
<i>Mama</i> in Songo.	<i>Mama</i> in Ntere.	<i>Mama</i> in Landoma.
<i>Mama</i> in Mose.	<i>Mama</i> in Mutsaya.	<i>Mame</i> in Koro.
<i>Mma</i> in Guresa.	<i>Mama</i> in Babuma.	<i>Mama</i> in Undaza.
<i>Mma</i> , <i>Mema</i> } in N'goala.	<i>Mama</i> in Kasands.	<i>Mma</i> in Benin.
and <i>Mua</i> } in N'goala.	<i>Mama</i> in Nyombe.	<i>Omma</i> in Wadai.
<i>Mmo</i> or <i>Mmae</i> in Momenya.	<i>Mama</i> in Basunde.	<i>Mame</i> in Kaffir.
<i>Mmae</i> in Papiah.	<i>Mametu</i> in Kisana.	<i>Mam</i> (woman) Dsarawa.
<i>Moma</i> or } in Mimboma.	<i>Mma</i> in Kiriman.	<i>Momare</i> in Baseke.
<i>Mamame</i> } in Mimboma.	<i>Amama</i> in Meto.	

These, with their variants and reduced forms, show a general type-name for the Mother in Africa.

It is still more to the purpose that the Grandmother, the old, first Mother should bear the same name almost universally as the *Mama*, or the *Mâ*.

<i>Mam</i> Grandmother	Woloi.	<i>Mama</i> Grandmother	Toronka.
<i>Mame</i> „	N'kele.	<i>Mama</i> „	Dsalunka.
<i>Mama</i> „	Kano.	<i>Mma</i> „	Bambara.
<i>Mama</i> „	Landoma.	<i>Mama</i> „	Kono.
<i>Mama</i> „	Bulanda.	<i>Mama</i> „	Vei.
<i>Mama</i> „	Gadsaga.	<i>Mama</i> „	Solima.
<i>Mama</i> „	Parama.	<i>Mama</i> „	Kisekise.
<i>Mama</i> „	Biafada.	<i>Mama</i> „	Tene.
<i>Mama</i> „	Padsade.	<i>Mama</i> „	Gbandi.
<i>Mama</i> „	Baga of Kalum.	<i>Mama</i> „	Mende.
<i>Mama</i> „	Kisi.	<i>Mama</i> „	Adampe.
<i>Mama</i> „	Mandenga.	<i>Mama</i> „	Anfue.,
<i>Mama</i> „	Kabungu.	<i>Mama</i> „	Hwida.

The Mother, then, Was the first person, as the *Mama*. *Mama* (Eg.) to bear, to carry, denotes the *enceinte* Mother. In the single form of

the word this becomes *Mâ*, *Mu*, or *Mo*, for the Mother, and for the number 1. In Egyptian the reduced *Mâ* or *Mû* takes on the feminine terminal *t* to become the *Mât* or *Mût*, the Mater and Mother; whence came those words. The Mother being the first person recognized as Primus, we may expect to find hers is the first personal name, or the pronoun of the first person. This appears in the African languages as

<i>Mom</i> , I, in Yagba.	<i>Mem</i> , I, in Niki.	<i>Mem</i> , I, in Mutsaya.
<i>Mam</i> , ,, Legba.	<i>Momi</i> , ,, Idsesa.	<i>Memfo</i> , ,, Param.
<i>Memi</i> , ,, Mbamba.	<i>Mumi</i> , ,, Dsebu.	<i>Mem</i> , ,, Bushman.
<i>Mampe</i> , ,, Padsade.		

The *Mô*, *Mâ*, and *Mi* being likewise universal for the I, or as we have it in English, the *Me*. This is *Mam* in the Avesta; *Menet*, Latin; *Mu*, Akkadian; *Mû*, Proto-Median ; *Mâ*, Finnic; *Ma*, Ostiac; *Me*, Estrucan; *Me*, Ziranian; *Mi*, Welsh and Irish. The primordial personality was not that of Self—not the I or Me, but that of the Mammy, the Mother, the MY ONE, mime. The African *Mame*, in the Kaffir languages, is the abstract form of the Motherhood; and “*Mame*” is *my Mother*. Captain Burton says the African Negro is still a child who, in his fear or distress, will call on his “*Mama*” above, like any other infant. The Hindu does the same, to quote no others. “*Mame*” is a Kaffir exclamation, a call to stop, and an invitation to a feast. *Momi*, in Maori, is to suck; *Mama*, to ooze through a tiny aperture, as does the milk from the *Mammæ*—the *Maameyhu*, or mother’s breast, in the Carib languages. *Mamma*, Fin, is the Mothers breast; *Mamme*, Dutch, is the Mother, Nurse, and Breast; *Mamman* is to give suck. The Africcan “*Mama*,” interchanges with *Nana*, for the Mother, the first one, and this also is a type-name in language for number 1, as,

<i>Nein</i> , in West Shan.	<i>Unin</i> , in Apya.	<i>Nengui</i> , in Fonofono.
<i>Nung</i> , in Siamese.	<i>Unname</i> , in Manx.	<i>Nyombi</i> , Lachlan (Aust.)
<i>Nung</i> , in Khamti.	<i>Onon</i> , in Cornish.	<i>Nin-gotchau</i> , in Ottawa.
<i>Onnon</i> , Koriak.	<i>Unan</i> , Breton.	<i>Nancas</i> , in Adaihe.
<i>Ennene</i> , in Reindeer Tshukshi.	<i>Onno</i> , in Malayalim.	<i>Unin-itegni</i> , in Mbayá.

The Inner African N is commonly sounded Ng, and *Nana* represents *Nga-Nga*. Thus the mother is named

<i>Nga</i> in Soso,	<i>Noki</i> in Hwida,	<i>Ngoro</i> in Mbamba,
<i>Nga</i> in Kisekise,	<i>Engo</i> in Kiana,	<i>Ngo</i> in Dsarawa,
<i>Nga</i> in Tene,	<i>Ngue</i> and <i>Ngie</i> in Orungu,	<i>Ngo</i> in Tiwi,
<i>Nge</i> in Mende,	<i>Ngua</i> in Musentandu,	<i>Ngob</i> in Mbe—

which furnishes another form of the first personal pronoun.

<i>Nge</i> is I in Mende.	<i>Nga</i> is I in N’gola.	<i>Ng</i> is I in Dahome.
and } <i>Nya</i> }	<i>Nge</i> ,, ,, Songo.	<i>Ng</i> ,, ,, Bola.
	<i>Ngini</i> ,, ,, Fulup.	<i>Nho</i> ,, ,, Marawi.
<i>Ngo</i> ,, ,, Landoro.	<i>Nga</i> ,, ,, Kise-Kise.	<i>Ng</i> ,, ,, Mimboma.
<i>Ngo</i> ,, ,, Kasande.	<i>Ngo</i> ,, ,, Gbere.	<i>Ng</i> ,, ,, Musentandu.
	<i>Ng</i> ,, ,, Mahi.	

This supplied a universal form of the first personal pronoun, ranging through

<i>Nge</i> in Æthiopic.	<i>Naika</i> in Kamilaroi ( <i>Ngui</i> is My)	<i>Noika</i> in Chinook.
<i>Ank</i> in Egyptian.	<i>Ngo</i> in Chinese.	<i>Hang</i> in Thara.
<i>Anaku</i> in Assyrian.	<i>Ink</i> in Palouse.	<i>Nga</i> in Burman.
<i>Anakhi</i> in Hebrew.	<i>Inga</i> in Limbu.	<i>N<sub>ai</sub></i> in Tarawan.
<i>Nga-Nga</i> in W. Australian.	<i>Ung</i> in Khaling.	<i>Ayung</i> in Cherokee.
<i>Ngai</i> in Port Lincoln.		<i>Nak</i> in Gundi—
<i>Ngatoa</i> in Wiradurei.		

and numbers more. This root of The One gave the name to the *Ank* (Eg.) for king; Greek *Anax*; Peruvian *Inca*; Maori *Heinga*; Irish *Aonach* (pdn.ce); Arabic *Anuk*; Malayan *Inchi* (master) ; the Basque *Jainco* (Jingo) for the divinity. These were applied to the male who came to the front as the chief one, the ruling I of later times. The earliest male Ankh, however, was not the *father*, but the *uncle*, the Kaffir Nakwabo or sister's brother, on account of the blood-tie; he who became Nakh Or Ank (Eg.) at puberty. With the Hottentots the *Uncle* is the Naub or Ancestor. The Mother of Life, *Ank*, the goddess of life in Egypt, and the Ankh or Hank of people, were still earlier. The female was the first known reproducer of the particular child, and therefore was recognised and named as the primal parent, the one, the earliest Ankh or Ancestor.

The primary mode of duplicating in language was by repeating the word, syllable, or sound. And Ankh (Eg.) to duplicate, to double, a pair, is the name of the mother in the duplicative stage, as

<i>Nâ-nga</i> and <i>Ngu</i> , Tene.	<i>Nyongo</i> or <i>Nyongongo</i> , Diwala.	<i>N<sub>g</sub>gangri</i> , in Xosa, is the first in time.
<i>Nyang</i> , Mende.	<i>Nguâtu</i> , Mu-entandu.	
<i>Ninge</i> , Landoro.	<i>Nyangei</i> , Nalu.	

This dual form is perfectly preserved in the Australian and Maori languages, where *Ngangan* is the mother in the West Australian. *Ngoingoi*, Maori, is the typical old woman, answering to *Ank* (Eg.) the mother of life. *Nëing-Menna*, Tasmanian, is the mother. *Nga-ango* in Yarra (Aust.) is the breath. In the Pine Plains (Aust.) dialect, *Ngango* signifies the very beginning.

These show the Ankh of the beginning under the duplicated form of the name, the mother being the first duplicator. This primordial type-name is that of the woman, as

<i>Nike</i> in Eafen.	<i>Ankena</i> in Bushman.	<i>Naijah</i> , Woman, Uta.
<i>Nkas</i> in Marawi.	<i>Nyoka</i> , thy Mother, Kaffir.	<i>Nogaha</i> ,, Winebago.
<i>Negne</i> in Bute.	<i>Enga</i> , Mother, Ho.	<i>Yehung</i> ,, Seneca.
<i>Onogua</i> in Akurakura.	<i>Unnaach</i> , Woman, Chemmesyan.	<i>Nichib</i> ,, Attakapa.
<i>Ungue</i> in N'goala.	<i>Ehnek</i> , Woman, Santa Barbara.	<i>Nejau</i> ,, Baniwa.

*Nga* wears down to the Eka, Ich, and I. It did so in Africa, as

<i>Iga</i> , Bini.	<i>Ai</i> , Tumbuktu.	<i>I</i> , Bidsogo.
<i>Gi</i> , Bola.	<i>A</i> , Kasm.	<i>I</i> , Landoma.
<i>Gi</i> , Sarar.	<i>I</i> , Egbele.	<i>I</i> , Kisi.
<i>Gi</i> , Toma.	<i>I</i> , Bini.	<i>I</i> , Time.

Again, water, drink, or suck, is another form of the first one, as the element of life derived from the Mama and Mammæ. It is the primary truth of the Two in Mythology. And water is

<i>Mema</i> in Lubalo.	<i>Mmeli</i> in Isoama.	<i>Mambia</i> in Biafada.
<i>Mmi</i> in Isiele.	<i>Momel</i> in Fulup.	<i>Mambes</i> in Padsade.
<i>Mmeli</i> in Aro.	<i>Momel</i> in Filbam.	

With many variants and worn-down forms in *ômi*, *ûmi*, *âmee*, and *mâ*. Blood, the mystical water of life, is *Mme* in Abadsa; *Mmei* in Aro, African. *Mum* in Japanese signifies that which is primordial, the first, and in the Assyrian creation the *Mumu* or *Mami* are the waters of creation. *Mamari* in Polynesian is the spawn of the waters. This Inner African type-name for Water and the Mother-source still survives, as

<i>Mem</i> , Upper Sacramento.	<i>Momi</i> , Tsamak.	<i>Mimeil</i> , Reindeer Têhuktshi.
<i>Mehm</i> , Copeh.	<i>Mumdi</i> (River) Sekumne.	<i>Mimlipil</i> , Karaga.
<i>Mem</i> , Mag Readings.	<i>Mimal</i> , Korika.	<i>Mampuka</i> , Wiliamet.
<i>Momi</i> , Pajuni.	<i>Mimal</i> , The Kolyma.	<i>Mimpo</i> , or <i>Ampo</i> , Lutuami.

The Mother and Water are one in Mythology, and both have the same name in the earliest stage of language—that of the mere duplication of sounds to constitute words.

It is now suggested that *Ma-ma* signifies the mother (bearer) in Egyptian—

<i>Momo</i> in Chinese.	<i>Mama</i> in Fin.	<i>Mamma</i> in Australian—
<i>Mam</i> in Welsh.	<i>Memi</i> in Barre (American).	

because of the origin in Inner Africa as the birthplace of language.

The Number 2 in the African languages is—

<i>Beba</i> in Melon.	<i>Mba</i> in Puka.	<i>Mba</i> and <i>Pipa</i> in Param.
<i>Biba</i> in Baseke.	<i>Mba</i> in Pati.	<i>Mfa</i> in Okam.
<i>Beba</i> in Udom.	<i>Mbê</i> in Kum.	<i>Mva</i> in Yasgua.
<i>Beba</i> in Diwala.	<i>Mbê</i> in Bagbu.	<i>Vli</i> in Fan.
<i>Beba</i> in N'kele.	<i>Mbê</i> in Bamom.	<i>Epfa</i> in Egbele.
<i>Befe</i> in N'Ki.	<i>Mbê</i> in Momenya.	<i>Eva</i> in Bini.
<i>Befai</i> and <i>Mbefai</i> in Afudu.	<i>Mbâ</i> and <i>Pa</i> in Papiah.	<i>Eva</i> in Ihewe.
<i>Bepai</i> in Konguan.	<i>Mbâ</i> in N'halmoa.	<i>Eba</i> in Ekamtulufu—
<i>Mbê</i> in Tumu.		

and others.

The Param language shows that *Pipa* is a modified form of *Mpipa* or *Mbipa*; as *Befai* is the abraded form of *Mbefai* in Afudu. The *Mb* of the primitive pronunciation having been worn down to the simple B in “Befai.” As abraded forms of the original *Momo* for number 1 and *Mbefa* number 2 we have

<i>Mô</i> , No. 1; <i>Mba</i> , No. 2; Pati.	<i>Mô</i> , No. 1; <i>Mbê</i> , No. 2; Bamom.
<i>Mô</i> , No. 1; <i>Mbê</i> , No. 2; Bagba.	<i>Mô</i> , No. 1; <i>Mba</i> and <i>Pipa</i> , No. 2; Param.

The father in Africa is a type of *Papa* or *Mbefa*, number 2.

<i>Paps</i> ,	Father,	Songo.	<i>Mfa</i> ,	Father,	Vei	<i>Baba</i> ,	Father,	Yagba.	
<i>Papa</i>	„	Limba.	<i>Mba</i>	„	Kanem.	<i>Baba</i>	„	Eki.	
<i>Papa</i>	„	Landoma.	<i>Mba</i>	„	Basa.	<i>Baba</i>	„	Dsumu.	
<i>Papai</i>	„	Filham.	<i>Baba</i>	„	Bidsogo.	<i>Baba</i>	„	Oworo.	
<i>Papa</i>	„	Bola.	<i>Baba</i>	„	Wun.	<i>Baba</i>	„	Dsebu.	
<i>Paba</i>	„	Sarar.	<i>Baba</i>	„	Gadsaga.	<i>Baba</i>	„	Ife.	
<i>Papa</i>	„	Pepel.	<i>Baba</i>	„	Nalu.	<i>Baba</i>	„	Oudo.	
<i>Bapa</i>	„	Baga.	<i>Baba</i>	„	Bulunda.	<i>Baba</i>	„	Karekare.	
<i>Fafa</i>	„	Kabunga.	<i>Baba</i>	„	Barba.	<i>Baba</i>	„	N'godsin.	
<i>Fafa</i>	„	Tene.	<i>Baba</i>	„	Tumbuktu.	<i>Baba</i>	„	Dosi.	
<i>Foba</i>	„	Mose.	<i>Baba</i>	„	Bagrmi.	<i>Baba</i>	„	Kamuku.	
<i>Mfaje</i>	„	Kisekise.	<i>Baba</i>	„	Kadzina.	<i>Baba</i>	„	Kiriman.	
<i>Mfa</i>	„	Toronka.	<i>Baba</i>	„	Timbo.	<i>Baba</i>	„	Biafada.	
<i>Mfa</i>	„	Dsalunka.	<i>Baba</i>	„	Salum.	<i>Baba</i>	„	Wartashin.	
<i>Mfa</i>	„	Kankanka.	<i>Baba</i>	„	Ota.	<i>Baba</i>	„	Goburu.	
<i>Mfa</i>	„	Bambara.	<i>Baba</i>	„	Egba.	<i>Baba</i>	„	Kano.	
<i>Mba</i> ,	}	<i>Baba</i>	<i>Baba</i>	„	Idsesa.	<i>Abba</i>	„	Wadi	
<i>Ba</i> ,		„	Gurma.	<i>Baba</i>	„	Yoruba.	<i>Aba</i>	„	Arabic.
<i>Miba</i>									

Here the father coincides by name with the number 2, and as the foot is also a figure of two, this will account for its being named *Pupu*, *Ipupo*, etc. in the Carib languages, as well as for

*Bofo*, No. 10 in Kafén,    *Papa*, No. 10 in Padsade,    *Baba-*  
*lnecrahuk* } No. 10 in Timboras.

being equivalent to the two as feet.

These Inner African type-words for the mother and father are found in various other groups of languages. The African *Mb* is also preserved in the Barre dialect of America.

<i>Memi</i> , Mother;	<i>Mbaba</i> , Father,	Barre.	<i>Ama</i> , Mother;	<i>Babai</i> , Father,	Pakhya				
<i>Mama</i>	„	<i>Papa</i> ,	{	English	<i>Ama</i>	„	<i>Pba</i>	„	Tibetan.
		„		& others	<i>Ama</i>	„	<i>Aba</i>	„	Serpa.
<i>Amma</i>	„	<i>Apa</i>	„	Murmi.	<i>Momo</i>	}	<i>Fu</i>	„	Chinese
<i>Ama</i>	„	<i>Aba</i>	„	Dhimal.	or <i>Mu</i>				
<i>Amma</i>	„	<i>Appa</i>	„	Singhalese.	<i>Ama</i>	„	<i>Bab</i>	„	Eroob, Aust.
<i>Ami</i>	„	<i>Ahpa</i>	„	Burmese.	<i>Hammoh</i>	„	<i>Baab</i>	„	{
<i>Ama</i>	„	<i>Aba</i>	„	Garo.					
<i>Amo</i>	„	<i>Abo</i>	„	Lepcha.	<i>Ama</i>	„	<i>Aba</i>	„	ray Island.
									Hebrew

The worn-down forms are also African, as—

*Ma*, Mother; *Ba*, Father, Mose.    *Ma*, Mother; *Ba*, Father, Dewoi, &c.  
*Mai* „ *Pui* „ Lubalo.    *Omma* „ *Abba* „ Wadai.

M (Mam) and B (Bab) as signs or the first and second, the Mother and Male, are numerically equal to One and Two, or the singular and plural numbers in language; and in the Kaffir dialects the *Um* prefix stands for the singular number, and *Aba* is the first plural. Thus *Um-fazi* is a (one) woman; *Aba-fazi*, women. *Um-Ntu* is a person; *Aba-Ntu*, these persons (from which we may derive the Bantu name).

It was not the individ ualised father, however. who was first named; the *Babe*, *Bube*, or *Bébé*—

*Pupombo*, the Boy, Kisi.    *Popere*, Boy, Toda.    *Bubboh*, Little Boy, Fer-  
*Bafes*, Boy, Baga.    *Bube*, Boy, German    nando Po—

was the earliest male.

The Pup is the young one. The *Pubes* constituted the one who was *pubens*, whence the *Papa* as begetter. In Egyptian, *Pa-pa* means to



produce, and this is first applied to the female being delivered of a child, she who was the primordial Producer. *Pepe* (E.) signifies to engender. The name for mankind, the race and the male, is derived from this root, based on *Puberty*. *Papa*, or *Pepe* (Eg.), contains the elements of "the He;" the him or it of a masculine gender. The reduced *Pâ* also becomes the masculine article. The "Papa," or Inner African father, whether as the *Second* of Two, or as the *re-producer* and male duplicator, is indicated in the duplicative stage of sounds. This is continued in *Pepe*, to engender. It is visibly reduced to *Pâ* for the masculine pronoun, and then instead of the *pa* being repeated, as in "Papa" for the father, a dual terminal T was added, and we have *Pât* or *Bat* (Eg.) as the name for the Pater, Vater, or Father, and *Pats* (Sanskrit) for the Husband. Instead of *Pepe*, to engender, *Bat* is to inspire the soul (or *Paba*), give breath to by means of the male. With the addition of T, ti, or a sign of 2, for a terminal, we have the plural in a more workable form, and *Pât* serves for mankind in general, whereas *Papa* was limited to the producer. In the same way *Sen-Sen* is the Coptic word for *Sound*, based on *Sen-Sen* to breathe, or breathe-breathe. But in the secondary stage of formation *Sen-Sen* is represented by *Sen-t* (Eg.), the English *Sound*. The T or D being used *instead of repeating the same sound*. So "Papa" served as a sign of Number 2, reckoned by the repetition of a sound; but, with the figure of two added in the T, RECKONING was superseded, and the sign for reading took the place of the sound repeated for the ear.

Egyptian shows the visible passage from this Inner African stage of mere duplication of the same sound to denote the second, the reproduced, or the reproducer, to the later mode of indicating the duplication by means of a dual terminal, in which process the *Papa* or *Baba* as reproducer became the *Bâ.t* or *Pât*, and the Father of later language; as the *Mama* became the *Mât* or *Mut*, the Mother. *Papa* then was reduced to *Pâ*, and the terminal T (or ti) was added to form the word *Pât* (*Bat*), as the name for the second, or dual one. In Egyptian, for example, *Peh-peh*, is synonymous with *Pehti*, and these likewise show the two modes of duplication. *Peh-peh*, or *Pehti*, is the Lioness in two halves. *This dual one was the Child, at first, on account of the Two Sexes*. Also it was the male child at two periods. In various African languages the boy is known by two different names—the one before, and the other after, puberty.

Another type of the dual one is the *foot* or *Put* (Eg.) and. the *pud* or hand, the one that divides and becomes twain. *Fut* (Eg.) is to be divided and separated, and the foot is a type. Thus *Put* (Eg.) is two handfuls.

<i>Bit</i> , Chinese, is to separate and be doubled.	<i>Futa</i> is No. 2 in Japanese.	<i>Bitya</i> , second, Avesta.
<i>Bheda</i> , Sanskrit, dividing.	<i>Piti</i> ,, ,, Tahitian.	<i>Pe</i> is No. 2 in Batta.
<i>Path</i> , Tamul, division.	<i>Pitco</i> ,, ,, Riccari.	<i>Bi</i> is No. 2. in Akkadian.
	<i>Peetho</i> ,, ,, Pawni.	<i>B</i> ,, ,, Avesta.

In this final form the letter B suffices to *figure the duality of Pat*, the earlier Pa-pa, to the eye; and in the hieroglyphics a double P deposits or represents the sound and sign of B.

The foot is a type of Number 2. It was named in the Inner African languages as—

<i>Pêta</i> , foot, Musu.	<i>Ebêta</i> , foot, Esitako.	<i>Afota</i> , foot, Anfue
<i>Pêta</i> , ,, Gugu.	<i>Bûta</i> , ,, Puka.	<i>Fata</i> , ,, Isuwu.
<i>Bêta</i> , ,, Kupa.	<i>Afota</i> , ,, Adampe.	<i>Fodu</i> , ,, Bulanda.

And this type-word is universal for the foot.

<i>Put</i> , foot, Egyptian.	<i>Bitis</i> , foot, Pampango.	<i>Pidna</i> , foot, Victoria.
<i>Put</i> , ,, Solony.	<i>But</i> , ,, Karagas.	<i>Aftia</i> , ,, Rotuma.
<i>Put</i> , ,, Pianoghotto.	<i>Pud</i> , ,, Votiak.	<i>Pud</i> , ,, Sanskrit.
<i>Pat</i> , ,, Batta.	<i>Patula</i> , ,, Singhalese.	<i>Padha</i> , ,, Pahlavi.
<i>Pats</i> , feet, Lutnami.	<i>Ptari</i> , ,, Tamanaka.	<i>Pedis</i> , ,, Latin.
<i>Pata</i> , foot, Rossawu.	<i>Pethi</i> , ,, Ulea.	<i>Fotus</i> , ,, Gothic.
<i>Pado</i> , ,, Javanese.	<i>Petchem</i> , ,, Tobi.	<i>Foot</i> , ,, English.
<i>Pada</i> , ,, Malay.	<i>Petiran</i> , feet, Cartaret Bay	

But the primordial type of the one that divided to become two is the female or uterine abode, which is the

<i>Bed</i> , in English	<i>Putu</i> , in Malay.	<i>Fud</i> , in Baverian.
<i>Butah</i> , in Basque.	<i>Bast</i> , in N. W. American.	<i>Pudendum</i> , in Latin.
<i>Beth</i> , in Hebrew.		

We have now got *Pat*, *put*, *fut*, for the typical Two, in place of *Papa*; and *Pat* (Eg.), for two handfuls, when applied to the digits, is equivalent to Number 10. Thus *Putolu*, two hands or two feet, is Number 10 in the Micmac Indian. And this will explain why Number 10 has the same name, especially in the old non-Aryan languages of India.

<i>Bud</i> is 10 in Khotovzi.	<i>Padi</i> is 10 in Telegu.	<i>Patte</i> is 10 in Kohatar.
<i>Pade</i> ,, Gadaba.	<i>Patta</i> ,, Malayalim.	<i>Avaturu</i> ,, Thug.
<i>Pothu</i> ,, Yerukali.	<i>Pattu</i> ,, Tulu.	<i>Paduri</i> ,, Thochu.
<i>Padth</i> ,, Gundi.	<i>Pattu</i> ,, Irular.	<i>Petiran</i> , two feet, Australian.
<i>Putta</i> ,, Tamul.		

So in the African languages the name for Number 10 is a form of the Number 2, as—

<i>Papo</i> , 10, Padsade.	<i>Ôpoa</i> , 10, Basa.	<i>Ubo</i> , 10, Eregba.
<i>Bofo</i> , ,, Eafen.	<i>Opa</i> , ,, Kamuku.	<i>Evuo</i> , ,, N'goala.

The one is followed by two, either through dividing or adding. The mother became two by dividing or bifurcating at the link of the umbilical cord. This accounts for other type-names of the Number Two. One of these is *Pek*, *Pak*, or *Bak*. The Goddess *Pekh* divided into the two halves of the Lion which was masculine in front and female behind

The Brahmans say, "*The supreme Spirit in the act of creation became, by Yoga, Two-fold.*"<sup>1</sup>

*Pik*, in Chinese, is to cleave; *Pakohu*, Maori, is the cleft or division; *Pakoto*, Zulu, the uterus; *Pake*, Maori, denotes the sound made in

<sup>1</sup> Wilson, *Brahma Vaivartia Purana*.

dividing or rending in two; and in Toda, the umbilical cord is the *Pokku*, that which is severed at birth, when the one becomes twain.

*Abeka*, in Kaffir, is to divide by spontaneous or internal action; *Pagu* in Tamul, is to divide; *Phaka*, Vayu; means by halves; *Posh*; English Gipsy, is one half, a halfpenny.

When the human being is divided into front and hind part, the *pekh* (Eg.) or rump, is the Back, the hinder of two halves. Thus *Piga*, Gundi, is the hind part; *Pak*; Chinese, the back. The *Page* is one side of the leaf, which divides in two. The *Peg* is divided, or serves to divide. The worn *Epoch*, for a solemn date, denotes the division applied to time. And in the African Isubu language, the *Epoke* is the native name for the division. So primitive; is the application, that the people divide their day into three *Epokes*, and have no other reckoning of time.<sup>1</sup>

According to Cæsar, Gaul, of the Keltæ, was divided into forty-three *pagi*, clans, or communities. In this instance the *pagi* is tribal, and the divisional name is applied to the people on the land.

The *Pekha* or *Fekh* (Eg.), for a reward, signified the *division* as a *Share*, and this was the primary form of *Fee* and *Pay*, both in nature and by name.

In Java and Tibet the number Two is expressed by *paksha*, a wing or other member that is twofold. A *pick-axe* is a double weapon. A *Pickel* is a two-pronged fork. Pie-bald is *pick-bald*, or two-coloured as is the Magpie, and in Devon this duality is called *Pie-picked*.

The Pigeon, or Dove, like the Pye, is a parti-coloured bird.

The Bat is a twin-type, and the Scotch call this winged mammal a "*Bakie*" Bird; the Maori name for it is *Peka-Peka*; both "*Bat*" and "*Bakie*" denote the twofold nature, and both are derived (with two different terminals) from an original Baba, Papa, or Pepe, to divide, be double, become twofold.

Number 5 is the dividing number on the left hand, and number 6 on the right. In the African languages number 6 is named both

*Pagi* and *Padsi*, in Sarar. *Paga* and *Padsi*, in Kanyop. *Mpagi* and *Mpadyi*, in Biafanda.

just as *Bakie* and *Bat* are two names of the winged mammal in Scotch.

"The *Bat*," says Hor-Apollo, "was an Egyptian image of the mother suckling her child."<sup>2</sup> It represented that biunity of being which was first seen in the mother who had "bagged"; and next was typified in the Bach or Bacchus, the Child of both sexes.

*Bak* and *Pak*, to be dual or divide, will explain the name of the foot; as—

*Peg*, foot, Avar.  
*Peg*, ,, Antshukh

*Peg*, foot, Tshari.

*Bisi*, foot, Ceram.

<sup>1</sup> Koelle.

<sup>2</sup> Book ii. 52.

Also the Moon, which is dual in its lunation, is

*Biga*, in Nertshinsk.

*Bega*, in Yakutsk.

*Bekh*, in Lamat.

The Frog is the divider, named *Bheki* in Sanskrit.<sup>1</sup>

To *Bag* in English is to become pregnant, to duplicate in being with child. *Bok*, in Vayu, is to be born.

The human being divided as the mother and child. Next, the little one is the *Bach*, Welsh, the little boy; *Beg*, Keltic; *Beag*, Gaelic; and from *Bach* or *Bog* comes the name of the *Boy*. This is the Xosa *Baxa*, for the young child of either sex; also the fork in the branch of a tree.

The child is the *Pagarai* in Tasmanian; the *Pickaninny* in North Tasmanian; a *Pickle* in provincial English.

The Boy, or *Bach*, as the little one, is the Second of two, and of a dual nature. This is the Bacchus or eternal Boy; *the Child which may be of either sex, and so was divinized as the type of both*.

In England twins of both sexes are called a *Pigeon-Pair*. *Bak*, then, denotes the dual, the Second, in various languages, and thus becomes a type-name for Number 2, as—

*Biga*, in Basque.

*Poquah*, in Darien.

*Pet'h* (a piece), in Breton.

*Bagu*, in Savara.

*Vocua*, in Cunacuna.

As Bacchus represented the *Bach*, or little one that was of either sex, and the boy in two phases, so did *Bar* (*Sut*), the Hebrew *Bâal* the son of Typhon. The Hebrew form of the name as *Bagal* (בגל), and the New Forest *Bugle* for the *Bûll*, show the root *Bag* or *Pekh*, to divide and become twain, as did the Child in *Boy* and *Girl*. In sex the *Bar* or *Bâal* was twin, hence the biune being; so that there is a meeting-point between *Bar* and *Pair*. The child being what is still termed a *Pigeon-pair* (*i.e.* *Boy* and *Girl*) or *Twin*, because of either sex. *Bala*, in Sanskrit, denotes the child of either sex up to the age of puberty. This was *Bala-Rama*.

*Abela*, Kaffir, is to divide; *Bil*, Sanskrit, means to split, cleave, divide in two. The *Bill*, as weapon, is the divider, equally with *Bar*, the foetus, in Persian. *Bhurij* (Sans.) denotes the two hands, two halves of heaven and earth, a pair, as *Shears*, or *Scissors*. *Baru* (Ass.) is one half; *Paru* (Eg.) one half of the double house. In Tasmanian the feet are named *Perre*,—*Berre* in some Australian dialects. And, by duplication, *Purre-purra* is Number 4 in *Catawba*.

*Bara*, in *Vei*, is the umbilicus, the place of dividing; *Begel*, whence

<sup>1</sup> *Pekh*. A type-word like this may be followed in languages under numerous co-types. It is an inner African name for the knife, as the divider, which is

*Poko*, in N'gola.

*Poko*, in Kisama.

*Faga*, in Kra.

*Poko*, in Lubalo.

*Lipoko*, in Kasanda.

*Pagbe*, in Gbe.

In the *Tinneh* (American) group of languages this applies to the name of the knife; as

*Pesh*, Apache.

*Paas*, Dogrib.

*Paysche*, Pinalero.

*Pes*, Coppermine.

*Pesh*, Navajo.

*Pesh*, Mescalero.

*Bess*, Chipewan.

Bêl (Cornish) is the Navel; *Bal* (Akk.), the Axe or Hatchet; *Palû*, Assyrian, an instrument for dividing.

The first instrument used for dividing was the Stone; and this in the African languages is the

*Pulag*, in Kanyop.  
*Pulak*, in Pepel.

*Pulak*, in Bola.  
*Palak.*, in Sarar.

*Fulagu*, in Bulanda.

*Pelek* is the Axe in Greek.

*Peleg*, in Hebrew, signifies the first division of Mankind into the Gens, Tribe, or Totemic family, and this type of Number 2, which is the second stage, promiscuity being the first, is world-wide under the same name. We are told it was in the days of Peleg that the earth was divided.<sup>1</sup> It certainly was under that name the mass or horde was discreted to distinguish the one from the other, or to discriminate them at all. The Hebrew *Peleg* is the Akkadian *Pulugu*, and the Assyrian *Bulugu*, for the division or dividing. This primary division was Inner African, for *Piliku* (or *Piriku*) is an ancient name of the tribal divisions of the Kaffirs. The name had crossed the world; it reappears as the "*Bulluk*," an Australian (Ja-jow-er-ong) name for the tribe; and the *Palleg*, Or body, in Lap. It was also brought into the British Isles as the *Bolg*, the Irish Fir-Bolg. The *Belgæ* and *Bulgars* likewise continued the name, which has survived from the earliest division of the race into communties, companies, partnerships, such as the Swedish *Bolag*, Icelandic *Felag*, Turkish *Buluk*, Slavonic *Pulk*, Gaelic *Burach*, and English *Borow*, in which the division was by Ten, the base of our Cantreds, Hundreds, and the Counties that became the final divisions of the land.

The Flag-stone is the divided one, and the flag (banner) is the sign of the division. One name of the Korân is *al Forkan*, from *faraka*, to divide. The Avesta *Fargard* is a division. So the Hebrews employ the word *Perak* or *Pirka* for a section or division of Scripture. These are identical with our word *fork*, for the divided body. The Month Nisan is called *purakku* in Assyrian, the dividing Month; and the Veil of the Jewish Temple was the Dividing Veil named *Parakah* (פֶּרֶכָה) because it divided in twain like the Circle of the Year.

The Foot being dual, is named

*Pilge* in Modrvin.  
*Bale* in Murmi.  
*Bhale* in Gurung.  
*Pali* in Newar.  
*Pal* in Korean.

*Bhori* in Kooch.  
*Fiyolu* in Maldive.  
*Balankeke* in New Ireland.  
*Perre* in Tasmanian.

*Berre* in Australian.  
*Poro* in Mayoruna.  
*It-pari* in Tocantios.  
*Da-para* in Cherente.

The Arm being dual, is named

*Bulo* in Mandenga.  
*Bulo* in Dsalunka.  
*Bulo* in Kankanka.  
*Bulo* in Bambara.  
*Buro* in Veï.

*Belare* in Tene.  
*Belarai* in Kisekise.  
*Balarai* in Soso.  
*Bera* in Udso.  
*Brech* in Breton.

*Brech* in Cornish.  
*Braich* in Welsh.  
*Porene* in Pinegorine.  
*Ibarana* in Ombay.

<sup>1</sup> I Chron. i. 19.

The Breech is divided, the Brogue (shoe) is double; as speech, it is a mixture; Breeks are the divided garment, following the naming from the limb. *Brach*, is speckled; *Braggled* is brindled. A *Bracket* is a two-year-old stag. *Bragged* (English) is to be pregnant or in foal. The *Brat* is a child of either sex. The *ballok* is twin.

This root supplied a type-name for Number 2. In the African languages Two is—

<i>Bar</i> , Mobba	<i>Belu</i> , Karekare.	<i>Fila</i> , Toronka.
<i>Birr</i> , Darrunga.	<i>Bali</i> , Dselana.	<i>Fila</i> , Dsalunka.
<i>Biri</i> or <i>Bili</i> , Swahili.	<i>Biele</i> , Ntere.	<i>Fila</i> , Kankanka.
<i>Bella</i> , Dalla.	<i>Puli</i> , Meto.	<i>Fela</i> , Kono.
<i>Beli</i> , Kiriman.	<i>Peli</i> , Matalan.	<i>Fele</i> , Gabandi.
<i>Bale</i> , N'kele.	<i>Vere</i> and <i>Pfere</i> , Gbese.	<i>Fele</i> , Landoro.
<i>Bele</i> , Nalu.	<i>Pere</i> , Gio.	<i>Fele</i> , Mende.
<i>Biele</i> , Mbamba.	<i>Pere</i> , Mano.	<i>Fele</i> , Toma.
<i>Bel</i> , Mutsaya.	<i>Fila</i> , Mandenga.	<i>Fillo</i> , Gadsaga.
<i>Buol</i> , Babuma.	<i>Fila</i> , Kabunga.	<i>Fali</i> , Ham.
<i>Bolo</i> , Pika.		

These are Inner African, and this is the type-name for Number 2 in the Australian dialects, as—

<i>Bulla</i> , Morton Bay.	<i>Bular</i> , Karaula.	<i>Buleara</i> , Windurei.
<i>Baloara</i> , Lake Macquarie.	<i>Pulla</i> , Wollondilly River.	<i>Bularr</i> , Kamilaroi.
<i>Bula</i> , Wellington.	<i>Bullait</i> , Witouro.	<i>Burla</i> , Queensland.
<i>Bulia</i> , Lachlan.		

Number Two is also—

<i>Bar</i> in Khonh.	<i>Pir</i> in Kambodia.	<i>Barria</i> in Sonthal.
<i>Bur</i> in Ka.		

And as 2 and 10 are equivalent in the two hands, the Number 10 accordingly is—

<i>Bela bu</i> in Gbe.	<i>Fulu</i> in Batta.	<i>Puluk</i> in Malay.
<i>Fer</i> in Dselana.	<i>Pulu</i> in Atshin.	<i>Peru</i> in Akkadian.
<i>Fura</i> in Kasm.	<i>Fulu</i> in Malagasi.	<i>Borow</i> (a tenth) in English.
<i>Fura</i> in Yula.		

*Bar*, the child, in Egyptian, Hebrew and Assyrian, is an Inner African name for the boy who became the *Vir*.

<i>Bira</i> , a Boy, in Mose.	<i>Bara</i> , a Boy, in Yula.	<i>Bela-kuro</i> , a Boy, in Mandenga.
<i>Bear</i> ,, ,, Dselana.	<i>Pura</i> ,, ,, Legba.	
<i>Bila</i> ,, ,, Guresa.	<i>Efilera</i> ,, ,, Kaure.	<i>Belin</i> is the Young One.

In Persian *Pur* is the boy, or son; *Bor* in Suffolk; *Ballach*, in Irish is the boy. *Per* (Eg.) denotes the male manifestor. From this root-name of the Boy came that of the brother as one of two; the sister being the other. In the African and other languages the brother is—

<i>Eburo</i> , Aku.	<i>Aburo</i> , Dsebu.	<i>Brathair</i> , Irish.
<i>Aburo</i> , Idsesa.	<i>Aburo</i> , Ife.	<i>Phratar</i> , Greek.
<i>Aburo</i> , Yoruba.	<i>Brai</i> , Zaza.	<i>Bhratar</i> , Sanskrit.
<i>Aboru</i> , Eki.	<i>Brat</i> , Slavonic.	<i>Frater</i> , Latin.
<i>Aburo</i> , Dsumu.		

*Paltr* or *Paotr* is the Breton name for the Boy.

The type-name for Number 2 in Egyptian is *Shen*, and *Shen* denotes the brother and sister; two in sex. *Shen* is also the double

or mummy-type of the second life; *Shen*, the seal-ring (and circle) of Reproduction; *Shena*, the knee-joint and elbow.

<i>Znauh</i> , the Two Arms, Coptic.	<i>Dzin</i> No. 2, Kandin.	<i>Song</i> , Laos.
<i>Shama</i> , feet, Luchu.	<i>Sani</i> ,, ,, Wadai	<i>Song</i> , Siamese.
<i>Sinee</i> , No. 2, Hebrew.	<i>Seneni</i> ,, ,, Beran.	<i>Sang</i> , Ahom.
<i>Sina</i> ,, ,, Assyrian.	<i>Eshin</i> ,, ,, { San Louis	<i>Song</i> , Khamri.
<i>Sen</i> ,, ,, Berber.		<i>Tsong</i> , Shan.
<i>Essin</i> ,, ,, Tonareg.	<i>San-dah</i> ,, ,, Mandara.	

As the two are also two hands, this name will account for the Number 10 in some other groups of language. Thus—

<i>Dzhun</i> , is No. 10, Mantshu.	<i>Dzhan</i> , is No. 10, Yakutsk.	<i>Dzhan</i> , is No. 10, Mangasela.
<i>Dzhan</i> ,, ,, Mid-Amoor.	<i>Dzhan</i> , ,, ,, Tshapodzhir.	<i>Dzhoun</i> ,, ,, Mille.
<i>Dzhan</i> ,, ,, Nertshinsk.		

In the last-quoted language (Mille, Tarawan group) *Dzhoun* is the base of all their reckoning; their 1 as well as 10; 6 is *Dildzheno*; 7 is *Adzheno*; 9 is *Me-Dzhuon* on this foundation, corresponding to the Shen-ring which is dual by name, and is the sign of duplicating.

The nursling and effeminate child of either sex is the *Renn* in Egyptian. In Inner Africa, *Len Yahare* is the daughter, in Gadsaga; *Lonufi* in Anfue. *Rinmer* is the child in the Australian languages. In English we have the *Runt* for the little one, the dwarf, and for the castrated ox. The *Loon*, Cornish *Lin*, a fool or simpleton, is a form of the *Renn* or *Lenn*. The impubescent child of early times furnished a type-name for the grown-up simpleton of later language.

The *Renn* as child is equivalent to Number 2. In the African Agaw dialects the Number 2 is *Lin-ga*. In others—

<i>Paren</i> , is Two, in Baga.	<i>Silia</i> , is Two, in N'godsini.	<i>Rendu</i> , is Two, in Malayalim.
<i>Firin</i> ,, ,, Solima.	<i>Silia</i> ,, ,, Doai.	<i>Irandu</i> ,, ,, Tamul.
<i>Firin</i> ,, ,, Kisekise.	<i>Erndu</i> ,, ,, Irular.	<i>Rendu</i> ,, ,, Yerukali.
<i>Firin</i> ,, ,, Tenbe.	<i>Rendu</i> ,, ,, Telegu.	<i>Rendu</i> ,, ,, Gadaba.
<i>Selin</i> ,, ,, Bode.		

Another Egyptian name of the nursling child is *Rer* or *Ru-ru*. This also is a dual applied to companions, steps, and to the horizon as the place of the two lions. It applies to the child or children. *Ru-ru* is two by repetition. This furnishes another name for the Number 2. In the Moor dialect, New Guinea, Number 2 is *Roeroe* still and answers to *Ruru*, for the child, the children, or the double horizon.

We likewise have the *rere* as a dual in the "rere-mouse," the winged mammal; the rere-supper, a second course, the rere-tail, and the *Rear* for the hinder part or following after. R and L are interchangeable, and in the Fonofono dialect of New Caledonia *Lelou* is Number 2, and *Lolai* in Mangarei. The duplicate was first because the number two depended on repetition, but this was modified when it passed out of the phase of reckoning. Thus we find—

<i>Rerera</i> , Twins, Maori.	<i>Rua</i> , No. 2, Figi.	<i>Lelou</i> , No. 2, Fonofono.
<i>Roe-roe</i> , No. 2, Moor.	<i>Rua</i> ,, Polynesia.	<i>Lua</i> ,, Polynesian.
<i>Oroo</i> ,, Pelew Isles.	<i>Rua</i> ,, Maori.	<i>Loa</i> ,, Cocos Island.
<i>Wa-roo</i> ,, New Caledonia.	<i>Rua</i> ,, Malagasi.	<i>Lua</i> ,, { Kanaka, Sand-
<i>Erua</i> ,, Manototo.	<i>Rua</i> ,, Timur.	
<i>Arua</i> ,, Bauro.	<i>Rua</i> ,, Saparus.	<i>Lo</i> ,, Uea.
<i>Roe</i> ,, Salawatti.	<i>Rua</i> ,, Mille.	<i>Loua</i> ,, Mami.
<i>Ero</i> ,, Annatom.	<i>Lolia</i> ,, Magarei.	<i>Lute</i> ,, Lifu.

Another Egyptian name for the child of either sex is the *Sherau*, the youth, the son, or daughter. This too is a twin title for the child in two characters; and the kindred name for Number 2 is—

<i>Shiri</i> , Mingrelian.	<i>Dzhur</i> , Tshapodzhir.	<i>Dzhur</i> , Yakutsk.
<i>Serou</i> , Papuan	<i>Dzyur</i> , Yenesei.	<i>Dzhur</i> , Tungus.
<i>Dsur</i> , Lazic.	<i>Dzhur</i> , Lamut.	<i>Dzur</i> , Amur.
<i>Tshiri</i> , Coroata.		

*Sher* (Eg.) for the Adult, the Male in his second phase, also agrees with and accounts for the names of Number 10 as—

<i>Ashiri</i> in Kaffa.	<i>Assur</i> in Hurur.	<i>Asar</i> in Hebrew.
<i>Ashur</i> in Tigré.	<i>Assir</i> in Yangaro.	<i>Sher</i> in Egyptian.
<i>Assur</i> in Arkiko.	<i>Ashar</i> in Arabic.	

All Beginning in language and typology is bound up with the *one becoming twain*, in accordance with the doctrine of the “Two Truths.” The Mother was the one that duplicated in the child, which was the twin or *two-one* because of either sex.

*Number 3 is the pubescent Male.* The Mother was first recognised as the *Producer*, because she was the Bringer-forth, therefore she was the Primus, the typical number 1 under several names. From her the Children traced the earliest descent. and the Child was the second as the one reproduced, therefore the Child is number 2. The begetter was last, and *where three were distinctly recognised he was third person in the series.* This was the order of Nature which passed into the primitive Sociology and Mythology; for, as it was on earth so is it in Heaven. Hence it follows that in the oldest Cult, there is no Father in Heaven, but only the Child of the Mother who becomes pubescent to reproduced Himself in the celestial *Couvade*, because the system was founded before the Begetter could have been recognised as the individual Father of the Child. This was the Cult of the Mother and Child, in which the Child included both sexes, because it could be Boy or Girl, and the Boy at puberty becomes the Consort of the Mother to reproduce the Babe. So excessively simple in Nature was the origin of this great Theological Mystery.

When the Otomacs signify the number 3 they unite the thumb, the fore-finger, and the third or root-finger, *the other two digits being held down.* This same sign of the trinity in unity is made by the Hindu Compound Being Arddha-Nārī, with the band that holds the *Trisula*.<sup>1</sup> Arddha-Nārī is a biune being as male and female; and yet of a triadic nature, because the Mother, the Child, and the Virile one were represented as the totality of being that was triune in nature and biune in sex. The contention between this *Triadic-Dyad*, and the later, more orthodox Egyptian Trinity of Father, Mother, and Son, is also found in language with regard to the names of the Boy and Man.

<sup>1</sup> Moor's *Hindu Pantheon*, pl. 24.



Tutu (or Tet) in Egyptian is the Child, the Son of the Mother. This is an Inner African type-name for the young one, as

<i>Toto</i> , Ota	<i>O Tutu</i> , Oworo.	<i>Tito</i> , Dsekiri.
<i>Tutu</i> , Dsumu.	<i>Tuto</i> , Eki.	<i>O Tito</i> , Oudo.
<i>Tutu</i> , Dsebu.	<i>Tuty</i> , Ife.	<i>Teto</i> , Idesa.

The name is applied to the young, renewed Moon, which was reproduced by the old Moon (*Cf.* Ishtar, as Goddess 15), considered to be the Mother of the Child; the full Moon representing the Genitrix who was the one alone. The young Moon is

<i>Tutu</i> , Egba.	<i>Tutu</i> , Dsebu.	<i>Tutu</i> , Ife.
<i>Toto</i> , Yoruba.	<i>Teto</i> , Yagba.	<i>Tito</i> , Dsekiri.
<i>Tutu</i> , Oworo.	<i>Titu</i> , Ota.	

In Egypt, this name of the new Moon was continued in Tet, Taht, or Tahuti, the God who carries the young Moon on his head. Tet, Tat, or Tahuti, is a dual form answering to two or the second of two, the young one of two. *Ti* written  $\text{𐀓}$  shows the duplication of the T, and the inner African *Tutu* is just the sound of double T. So that the name of the young one, the child, the repeater, the second of two, is expressed by repetition and duplication of the T-sound, and Tet (*Tutu*) is afterwards depicted by one T, with the *sign of duplicating as a terminal*. Because it was the sign of the one reproduced as the Child, *Tut* or *Tat* could be, and was, extended to become the name of the *Reproducer* as the individualised Father in later times. In Egyptian, *Tat* is the generative organ; it also means to engender, to establish, and denotes the Begetter; the Welsh *Tat*, English *Dad*, Scottish *Dod*, Omaha *Dadai*, and Kaffir *Doda*.

In forty different dialects of Inner Africa, the radical *Tat* furnishes the same name for the Father as for the number 3, and the Begetter is the Third by name, as he was in the reckoning of the Mother (number 1), the Child (number 2), and the Adult Male (number 3).

<i>Tata</i> is father, Babuma, and <i>Tet</i> , No. 3.
<i>Tata</i> ,, Bumbete, and <i>Mitatu</i> , No. 3.
<i>Tata</i> ,, Kasands, and <i>Tatu</i> , No. 3.
<i>Tata</i> ,, Nyombe, and <i>Tatu</i> , No. 3.
<i>Tata</i> ,, Basunde, and <i>Tatu</i> , No. 3.
<i>Tata</i> ,, Pangela, and <i>Tatu</i> , No. 3.
<i>Atate</i> ,, Marawi, and <i>Tatu</i> , No. 3.

In like manner the Boy-name as *Bach* becomes a later type-name for the man, or Virile Male. The Boy was, literally, father to the Man, and just as the father took his name from the child, according to one custom, so he continued the Boy-name for the man or Head as

<i>Boie</i> in Nertshinsk.	<i>Boya</i> in Tunguska.	<i>Bash</i> in Teleut.
<i>Beye</i> in Mantshu.	<i>Boyo</i> in Mangasela.	<i>Bash</i> in Baraba.
<i>Boye</i> , Yakutsk.	<i>Bas</i> in Kirghiz.	<i>Bash</i> in Tshulim.
<i>Beye</i> in Lamut.	<i>Bash</i> in Uzbek.	<i>Pash</i> in Tobolsk.
<i>Boya</i> in Yenesei.		

Naturally enough the Boy and Man meet under the one name of *Bar*, on account of the Male principle *and the Boy's Second Character*. *Boro* in Sena is the Membrum Virile; *Phallos* in Greek; *Beron* in

Tasmanian. *Bala* in Sanskrit, and *Bura* in Fiji, are the masculine Source. *Bara*, in the Mandenga dialects, signifies pubescence, the pubes or beard. This is a type-name for the male as *Vir*, which is

<i>Viri</i> in Kusi-Kumnk.	<i>Fir</i> in Irish.	<i>Veres</i> in Zirianian.
<i>Vir</i> in Latin.	<i>Feru</i> in Magyar.	

The Hair or Pubes is

<i>Bal</i> , Ghagar.	<i>Vols</i> , Malagasi.	<i>Barba</i> (beard), Latin.
<i>Bolo</i> , Tagala.	<i>Parpee</i> , Comanch.	<i>Broda</i> , Sclavonic.
<i>Bol-bol</i> , Bissayain.	<i>Folt</i> , Irish.	<i>Barnda</i> , Lithuanic.
<i>Bul-bul</i> , Pampango.	<i>Folt</i> , Scotch.	<i>Beard</i> , English.
<i>Bulu</i> , Malay.	<i>Folt</i> , Scotch.	<i>Varvara</i> (hairy), Sanskrit.
<i>Bulu</i> , Dyak.		

In Inner Africa the Male also attained the Status of Man (*Vir*) under the name of *Bar* (the Boy) as

<i>Baro</i> in Yura.	<i>Abalo</i> in Legba.	<i>Fela</i> in Guara.
<i>Balga</i> in Babuma.	<i>Abalo</i> in Kaure.	<i>Vale</i> in Kambali.
<i>Bala</i> in Bagbalan.	<i>Ebala</i> in Kiambu.	<i>Baro</i> in Yula.
<i>Mbal</i> in Koama.	<i>Balera</i> in Bumbete.	

Thus *Ômakuru* or *Ômakuri* is the Khem-Horus, the Virile type of divinity, with the Damaras, their Father in Heaven; and this God bears the type-name of the Boy, who is

<i>Omakuri</i> in Fulup.	<i>Omo-Kuri</i> , in Egba.	<i>Oma-Kure</i> in Yoruba.
<i>Oma-Kurei</i> in Ondo.	<i>Oma-Kuri</i> , in Dsuma.	

Here the name is the exact equivalent of *Khem-Har*, the Adult and Virile Horus, the Man-Child of the Mythos. *Bar-Typhon* was the great Stellar type of the double Child of the Mother, and the Khem-Horus was the later Solar type.

The male child, then, had two characters. In the Second of these it was Khemt, and became the Khem-Horus or Virile One (the Sun as Generator). Khem signifies the male potency of the *Homme fait*. And in Egyptian *Khemt* is the name of number 3. The God Khem shows the primordial type of the Begetter. *Camo*, in Zulu, denotes the male parts. *Chem*, Chinese, signifies the Manifestor, fulcrum and stand-point. This is imaged by the Creator *Khem*. Khcm is the master, the prevailer in the sexual sense; and in Irish, *Coimhdhe* means the being master. *Kum-Kani* (Xosa Kaffir) denotes kingship, rule, authority. The *Kumara* (Sans.) is the prince, the heir-apparent, as is the Egyptian *Khem-Ar* (or *Har*). Various titles like the *Emir* or *Amir* were derived from the KHEM-AR (Eg.), or pubescent Child, who became the Begetter, as Consort of the Mother. *Kaumatua* in Maori is the adult; *Kiamat* in Bolang-Hitam is the father's title. In Hebrew the male ass is a *Chamor*. In several African languages the male elephant is *Kama*. Khem, the *Homo*, being the complete man, accounts for *Gamru* to be complete in Assyrian. *Camani*, in Quithuai is to create, enjoy sexually, and *Camac* is the Creator. *Comoun* (Eng.) denotes intercourse. *Kama* (Eg.) is to create, form, produce. *Khem* (Eg.) for desire, to go, supplied the later name of love

as in *Kama* (Sanskrit); *Kim* (Comanche), to love; *Kamakh* (Shoshone), to love; *Cam* (Eng. Gipsy), to love, desire. *Khem*, the virile Male, is the earlier form of the *Homme* or *Homo*. Thus, *Man* is—

<i>Kame</i> and <i>Hame</i> in Soso.	<i>Hemi</i> in Maring.	<i>N'gosne</i> in Mare.
<i>Gose</i> in Boko.	<i>Kamolán</i> in Andaman.	<i>Chamhami</i> , Vir. Ib.
<i>Khoim</i> in Khoi-Khoi.	<i>Kuayuma</i> in Tagwi.	<i>Comai</i> in Oregones.
<i>Gesnsenen</i> in Bode.	<i>Kum</i> in Mid-Ostiak.	<i>Couimake</i> in Apiaca.
<i>Gemseg</i> in N'godsín.	<i>Kume</i> in Punpokolsk.	<i>Comolgy</i> in Peba.
<i>Koombai</i> in Nyamnam.	<i>Kum</i> in Obi.	<i>Kmari</i> in Georgian.
<i>Kamere</i> in Darrunga.	<i>Kuim</i> in Ostiak.	<i>Umo</i> in Itonama.
<i>Heme</i> in Kisekise.	<i>Kem</i> in Vogul.	<i>Komi</i> in Burmese.
<i>Omoi</i> in Egbele.	<i>Kymshan</i> in Koriak of the Tigil.	<i>Guma</i> in Gothic.
<i>Niami</i> in Esitaka.	<i>Kamshan</i> in Kamkatkan of the Tigil.	<i>Gom</i> in English.
<i>Khem</i> in Egyptian.	<i>Kaimeer</i> in Erroob.	<i>Homo</i> in Latin.
<i>Kami</i> in Kami.		<i>Amha</i> in Irish.
<i>Kumi</i> in Kumi.		<i>Amme</i> in Sibagur Miri.
<i>Chamai</i> in Koreng.		

To be *Khemt* (Eg.) is to be pubescent, attain the Second character of the Male Child and become the Creator. Here it may be remarked that in Tahitian *Huru* is number 10, and the word originally signified *Hairs*. So in Egyptian *Har* is number 10, and the name of Horus the pubescent or hairy one, the *Khem-Horus* who was Second of the Two. *Huru* and hairy agree with the second of two characters just as ten includes the second of two hands. In like manner the name of the Two Truths and the Twins is *Ma-shi* in Egyptian, and in Chemuhuevi *Mashu* in the number 10.

It has been confidently asserted by the Aryanists that *Man* was self-distinguished by naming himself from his Mind; that *Man* signifies to think, the Sanskrit *manu* originally meaning the Thinker and then *Man*. Whereas the typology, the ideographs, and the oldest language prove him to have been designated the *Homo*, *Homme*, or *Khem* and the *Man*, Egyptian *Men* from his attributes of pubescence. *Men* (Eg.) means to erect, to fecundate, to found. *Men* is the Bull, the typical male. In gesture language the sign for *Man* is made in front of the crotch, not of the forehead.

The North-American Indian signs for *Man* include one made with the typical forefinger extended and denoting him, who stands like *Men*, *Mentu*, or *Khem*.<sup>1</sup> The Indian Wife makes the sign of Husband by imitating the male emblem with the right fist denoting "*Man* I have."<sup>2</sup>

The *Man* dated from puberty as *third in the Triad*, and the types of his virility, including Hair, Beard, Stone, Tooth, and Voice, will be found under the pubescent names. *Khem* is one name for the *Man*, and the hair or pubes is:—

<i>Tchame</i> , beard, in Tigré.	<i>Gambosi</i> , hair, in Biafada.
<i>Hamoi</i> ,, Bishari.	<i>Chham</i> , ,, Thaksya.
<i>Sameyga</i> ,, Nubian.	<i>Cham</i> ,, Changlo.
<i>Gansur</i> ,, Mobba.	<i>Syam</i> ,, Brambu.
<i>Kommo</i> ,, Woratta.	<i>Chham</i> ,, Magar.

<sup>1</sup> Mallery, p. 52.

<sup>2</sup> Dakota, iv.

<i>Achom</i> , hair, in Lepcha.	<i>Kumi Kumi</i> , beard under the chin, Maori.
<i>Kunsi</i> ,, Sak.	<i>Kambissek</i> , beard, New Ireland.
<i>Sham</i> ,, Kaim.	<i>Koam</i> , hair or beard, Myfoor, New Guinea.
<i>Sam</i> ,, Songpu.	<i>Gemi</i> , beard in Hansu.
<i>Sam</i> ,, Kapwi.	<i>Hamber</i> , hair in Tumbuktu.
<i>Sam</i> ,, Khamti.	<i>Kampu</i> ,, Songo.
<i>Unde</i> , beard, in Middle and Upper Obi.	<i>Kaman</i> , beard in Garo.
<i>Gumi</i> ,, Tagla.	<i>Amu</i> ,, Zapara.
<i>Tshim</i> , hair, in Tubi.	<i>Gume</i> is tooth in Kajunah.
<i>Kum-Kum</i> , beard, in Rotuma.	<i>Kambe</i> ,, Serawulli.
<i>Kumi-Kumi</i> ,, Marguesas.	<i>Camablee</i> ,, Maya.
<i>Umi-umi</i> ,, Kanaka.	

The Horus-Child was represented as silent or dumb (*Kart*, Eg.) whose *Virile or True Voice* came with puberty; when he was Khemt as number 3. So the name of Hu, the God whose symbol is a Tongue, signifies the Adult.

In the Australian, African, and Mexican languages, *Kame* denotes voice, speech, utterance, and mouth. In Van Diemen's Land *Kamy* signifies tongue, mouth, and tooth, each a synonym of puberty, like hair and beard. Khem-Horus was the adult Horus who could open his mouth and had got his virile voice, hair, or beard. *Gemi* is the mouth in Wolof; *Kambi* in the Agau dialect; *Agema* in Motorian, and *Kamatl* in Huasteca.

Although there were three in series and development there were but two in sex, as there are only two hands. Hence the name of *Khem*, the pubescent male, is also identical with the second hand and number 10 in the African languages.

<i>Kum</i> is No. 10 in Mutsaya.	<i>Kumi</i> is No. 10 in Nyombe.	<i>Guma</i> is No. 10 in Bode.
<i>Kum</i> ,, Babuma.	<i>Kumi</i> ,, Basunde.	<i>Goma</i> ,, Dosi.
<i>Kumi</i> ,, Kabenda.	<i>Kumi</i> ,, Muntu.	<i>Gum</i> ,, Bayon.
<i>Kumi</i> ,, Mimboma.	<i>Kumi</i> ,, Kiriman.	<i>Gum</i> ,, Kum.
<i>Kumi</i> ,, Musentandu.	<i>Kumi</i> ,, Marawi.	<i>Gum</i> ,, Bagba.
<i>Kumi</i> ,, Mbamba.	<i>Komi</i> ,, Nyamban.	<i>Gum</i> ,, Bamom.
<i>Kumi</i> ,, Ntere.	<i>Goma</i> ,, Hausa.	<i>Gum</i> ,, Momenya.
<i>Kumi</i> ,, Bumbere.	<i>Goma</i> ,, Kadsim.	

Ten is likewise.

<i>Cumme</i> in Vod.	<i>Kymmen</i> in Karelian	<i>Hamishin</i> Palaik.
<i>Kamen</i> in Mordvin.	<i>Kummene</i> in Olonets.	<i>Samfor</i> in Papuan.
<i>Kuemme</i> in Estonian.	<i>Amar</i> in { Basque (cf. <i>Am</i> , Eg. the Fist.	<i>Samfor</i> in Mefur.
<i>Kymmemen</i> in Fin.		<i>Sampalu</i> in Bina.

Such interchange was necessitated by the unity of the types and early limits of language.

The Renn, or nursling Child, became the *Renka*, the Man, at puberty, *Renka* (Eg.) being the pubes. Hence the Man is the

<i>Ranuka</i> in Tamena.	<i>Oreng</i> , the Man, Sumenap.
<i>Renk</i> , the Pubescent Knight, English.	<i>Oreng</i> ,, Madura.
<i>Rund</i> ,, ,, Quichua.	<i>Langai</i> ,, Patos.
<i>Reanci</i> ,, ,, Sabipoconi.	<i>Langai</i> ,, Parigi.
<i>Oranga</i> ,, ,, { In the Batta, Malay, and other groups	<i>Lonco</i> (Man and Pubes), Aurucaunan.
	<i>Loonkquee</i> Oneida.
	<i>Lango</i> , Virile Male, Sanskrit.

These names of the Man are one with the Sanskrit *Linga*, and the *Linch*-pin of the stag; the Zulu *Hlanga*, or *Lungu*, a reed; the

typical Reed from which the human race originated, the Male Member. Other primitive emblems of virility can be traced under the same type-name.

In the Australian and other languages

<i>Lung</i> , is Stone, in Yarra.	<i>Long</i> , is Stone, in Kakhyen.	<i>Along</i> , is Bone, in Abor.
<i>Walang</i> ,, ,, Wiradurei.	<i>Lunggau</i> ,, ,, N. Tunkhul.	<i>Along</i> , ,, ,, Miri.
<i>Longu</i> ,, ,, Tasmanian.	<i>Ngalung</i> ,, ,, Luhuppa.	<i>Irang</i> , is Teeth, in Bathurst.
<i>Orungay</i> ,, ,, Tuscarora.	<i>T'hullung</i> ,, ,, Khoibu.	<i>Irang</i> ,, ,, Wellington.
<i>Nlung</i> ,, ,, Singpho.	<i>Khlung</i> ,, ,, Maring.	<i>Irang</i> ,, ,, Wiradurei.
<i>Talong</i> ,, ,, Jill.	<i>Lung</i> ,, ,, Thoung-Ihu.	<i>Leeangy</i> , is Tooth, in Borsiper.
<i>Ta-lon</i> ,, ,, Sak.	<i>Arung</i> , is Horn, in Sak.	<i>Leenag</i> ,, ,, Yarra.
<i>Ka-lun</i> ,, ,, Kami.		

Among the Australian names for the Beard and Hair types of Virility are

<i>Tearnka</i> , Menero Downs.	<i>Ooran</i> , Regent's Lake.	<i>Yarren</i> , Sidney.
<i>Yereng</i> , Morton Island.	<i>Uran</i> , Wellington.	<i>Wurung</i> , Lake Macquarrie.

In Inner Africa

<i>Nlinge</i> , is Hair, in Basunde.	<i>Elungi</i> or <i>Eluni</i> , is Hair, in Oworo.
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The Nail of the finger or toe is

<i>Lenyal</i> in Mutsaya.	<i>Kentoli</i> in Bumbete.	<i>Orunyara</i> in Pangela.
<i>Lenyala</i> in Babuma.	<i>Lunsoana</i> in Lubalo.	<i>Serene</i> in Gadsaga.

But the Second of the Two in Sex was Third in the Series of Mother, Child, and Vir. Hence Khem or Khemt signifies number 3.

<i>Khemt</i> , Egyptian.	<i>Angom</i> , Abor.	<i>Sam</i> , Siamese.
<i>Shemt</i> , Coptic.	<i>Kasami</i> , Gyarung.	<i>Sami</i> , Abom.
<i>Kumot</i> , Tsheremis.	<i>Som</i> , Murmi.	<i>Sam</i> , Khamti.
<i>Chami</i> , Cochetimi.	<i>Swem</i> , Brambu.	<i>Tsam</i> , Shan.
<i>Kuin</i> , Zirianian.	<i>Sumsho</i> , Chepang.	<i>Zam</i> , Canton.
<i>Kacham</i> , Mihjhu.	<i>Sumya</i> , Karata.	<i>Sium</i> , Tanguhti.
<i>Kimsa</i> , Aymora.	<i>Syumsh</i> , Limbu.	<i>Semi</i> , Suanic.
<i>Kimisa</i> , Cayuvava.	<i>Sam</i> , Lepcha.	<i>Sami</i> , Georgian.
<i>Yameenee</i> , Yankton.	<i>Sum</i> , Takpa.	<i>Sumi</i> , Mingrelian.
<i>Yakmani</i> , Dacotah.	<i>Sum</i> , Lhops.	<i>Sam</i> , Canaan.
<i>Homka</i> , Kulanapo.	<i>Sum</i> , Milchan.	<i>Asaw</i> , Nowgong.
<i>Hamuk</i> , Cuchan.	<i>Sum</i> , Theburskud.	<i>Asam</i> , Tengsa.
<i>Hamuk</i> , Dieguno.	<i>Som</i> , Thaksya.	<i>Asam</i> , Khari.
<i>Hamcha</i> , Cocomarcopa.	<i>Sam</i> , Changlo.	<i>Asam</i> , Joboca.
<i>Mamoke</i> , Mohave.	<i>Sum</i> , Tibetan.	<i>Asum</i> , Mitham.
<i>Hum</i> , Sumcha.	<i>Sam</i> , Laos.	<i>Masum</i> , Singpho.
<i>Dskumi</i> , Lazic.		

Basnage says the World was formed by analogy to the Hebrew alphabet, which is numeral.<sup>1</sup> The first three letters of this, Aleph, Beth, and Gimel, are types of our numbers, 1, 2, and 3. Aleph is called the Steer in Phoenician, the Calf in the hieroglyphics, an image of the Primordial One, who was Cow-headed, as Hathor; Calf-headed, as Ahti (Typhon); and the Water-Cow, as Kheb. The Beth is Both, Twin, Two. Gimel is the Camel, a type of potency answering by name to the *Third*, who is *Khemt* (3) in Egyptian.

This origin of the Three is not only shown by names, it is visibly demonstrated in the *shape* of our figures 1, 2 and 3; the NUMBER 3 being *third in series and dual in form*. The same law governs our

<sup>1</sup> *History of the Jews*, p. 190.

three first Notes of punctuation—the comma (,), semi-colon (;), and colon (:); in which the colon is likewise *third in series and an ideographic two in shape*. The duadic-triad is also figured in the Hebrew letter Shin שׁ. This sign is a Tooth. The Tooth, *Hu* (Eg.) is a type of Adulthood, and the name signifies the Adult. The Shin is a *Double Tooth*; its fangs made it a figure of the trinity in unity, and its numeral value is 3 in the series of hundreds. *Khemt* (Eg.) is also the Trident, another figure of the triune being. The author of the *Book of God* gives the sign of 30 for the mystic *Ao* as the Hindu *Aum*; and No. 30 is the numeral value of “*Khemt*” expressed in Tens; the symbol of the triune one.<sup>1</sup>

*Tree* and *Three* are also synonymous. First, the Tree was the Mother, as Producer; the Child was the Branch. But number 3 implies the notion of *Cause*, or the *Root* of the Tree. This was masculine. The Ren, as *Renpu* (Eg.), is the male root or plant of renewal. In Inner Africa the Root is

*Ran* in Nso.  
*Ren* in Wolof.  
*Erona* in Okam.

*Aron* in Anan.  
*Lun-Kandzi* in Nymobe.

*Lun-ganzi* in Kabenda.  
*Lingi* in Tumbuktu.

The Root likewise agrees in name with the *Sheru* (Eg.) for the Adult or pubescent Youth, and with the *Tser* Rock or Stone, as

*Sila*, the Root, Mandega.  
*Suluo* ,, Kabunga.  
*Sulu* ,, Koso.

*Suru*, the Root, Vei.  
*Suro*, ,, Kra.  
*Suro*, ,, Krabo.

*Zori*, the Root, Pika.  
*Nzoran* ,, Dsarawa.  
*Osire* ,, Akurakura.

The number 3 and the Tree are identical in the Hottentot *Nona*, Three, and *Nonas*, the Root, the radix of the tree.<sup>2</sup> The third digit counted either way, is the root-finger. Here it may be noticed that the *Morindo Citrifolia* Tree, which has the most “wonderfully tenacious” root, is called by the Manganians the *Nono* tree.<sup>3</sup>

The genealogy of the first family Tree was the Mother (number 1 as Stem), Child (number 2, as Branch), Adult (No. 3, as Root). This may explain why the Egyptians wrote their first plural with the sign of 3 instead of 2; and why the Greeks used the oath, or typical expression, “By Three am I overthrown.” Three is likewise identical with *Throw*, and a Throw is Three in number with the Letts, who, in counting crabs, throw three at a time; the word *METTENS* meaning Three, or a throw. Three is the first and Nine is the full Egyptian plural, the highest number on the right. The masculine Hand, as Ten, resolves once more into the Twin-total, the Two~One, the Alpha and Omega of the Beginning. The word Three (as well as Tree), in its various forms, is a universal type-name, derived from this origin. The Third was the Adult Male, and *Ter* (Eg.) is to engender, *Turreti*,

<sup>1</sup> Introduction, p. 327.

<sup>2</sup> Hahn, *Tsuni-Goam*, p. 14.

<sup>3</sup> Gill.

in Lithuanic. *Ter* (Eg.), as agent, is the Phallus; the Vayu *Tholu*; English *Tolly* (and *Dil*), the Fijian *Droi*, and Maori *Tara*.

The well-known Phallic *Ters* of Antwerp was an impersonation of *Ter*. In Egypt *Khepr-Ter* was the Erector or re-erector of the dead. The Negro God *Til* (*Tir*) who created the first human pair out of the knee-caps of the Hermaphrodite Mother was likewise a form of the God Three as the Virile Male, who followed the Mother and Child and became a begetting God. The Yurecares also have the God *Tiri*, who is said to have divided the human being into male and female. The first mortals, they affirm, were one at root, and appeared in the bole of a tree. This the God *Tiri* split in two, and the man and woman emerged. *Tiri* is a form of the God Three, who represents the distinction of the sexes at puberty, when the child becomes the *Khemt* Horus, the Horus as *Third*, the *Homme fait*, the Lord, the root of the Tree.

In Inner Africa, No. 3 is

<i>Tere</i> in Koama.	<i>Turu</i> in Kiriman.	<i>Tar</i> in Nso.
<i>Tore</i> in Bagbalan.	<i>Taru</i> in Meto.	<i>Tare</i> in Tiwi.
<i>Tere</i> in Okuloma.	<i>Taro</i> in Matatan.	<i>Itar</i> in Mbarike.
<i>Taru</i> in Udso.	<i>Teraro</i> in Nyamban.	<i>Tal</i> in Gura.
<i>Ter</i> in Paipah.		

Outside of Africa we have

<i>Turu</i> in Maori.	<i>Tullu</i> in Savu.	<i>Three</i> in English.
<i>Tolu</i> in Fiji.	<i>Telu</i> in Ende.	<i>Tria</i> in Greek.
<i>Toru</i> in Polynesia.	<i>Telu</i> in Sasak.	<i>Try</i> in Slavonic.
<i>Tolou</i> in Mami.	<i>Telu</i> in Malagasi.	<i>Trys</i> in Lithuanic.
<i>Toro</i> in Pome.	<i>Tolu</i> in Batta dialects.	<i>Tres</i> in Latin.
<i>Bo-toro</i> in Seroel.	<i>Dre</i> in West Pushtu.	<i>Trui</i> in Kashkari.
<i>Toroe</i> in Dasen.	<i>Tre</i> in Gadi.	<i>Triu</i> in Arniya.
<i>Toro</i> in Wandamia.	<i>Trak</i> in Kashmir.	<i>Tri</i> in Sanskrit.
<i>Tolu</i> in Mayorga.	<i>Tra</i> in Tirhai.	<i>Tre</i> in Siah Posh.
<i>Tolou</i> in Cocos Island.	<i>Tholth</i> in Syriac.	<i>Turrin</i> , in Khurbat.
<i>Toru</i> in Marquesas.	<i>Thaloth</i> in Arabic.	<i>Trin</i> in Tater.
<i>Tilu</i> in Mille.	<i>Tri</i> in Breton.	<i>Trin</i> in Gipsy of Norway.
<i>Tulo</i> in Bissayan.	<i>Tri</i> in Welsh.	<i>Toluke</i> in Kennay.
<i>Tallo</i> in Iloco.	<i>Try</i> in Cornish.	<i>Teli-ko</i> , in Tatalui.
<i>Talu</i> in Cayanga.	<i>Tri</i> in Irish.	<i>Tula-ba</i> in San Raphael.
<i>Tolo</i> in Timur.	<i>Tri</i> in Scotch.	<i>Tulu-bahi</i> in San Miguel.
<i>Tellu</i> in Rotti.	<i>Tree</i> in Manx.	<i>Tarani</i> in Garura.
<i>Etellu</i> in Manatoto.	<i>Tra</i> in Tirhai.	<i>Tereuid</i> in Jaol.

This type-word for No. 3 is identical with the name of the *Two Times*, or *Teru* (Eg.) and the *Second phase* of the male child, who became the "Bull of the Mother" at puberty as *Ter* the engenderer. Also the African name of the Bull is

<i>Tura</i> in Biafada.	<i>Tura</i> in Bambara.	<i>Tor</i> in Adirar.
<i>Tura</i> in Mandenga.	<i>Tura</i> in Landoma.	<i>Tor</i> and <i>Adarif</i> in Beran.
<i>Tura</i> in Kabunga.	<i>Turana</i> in Soso.	<i>Tur</i> in Arabic.
<i>Tura</i> in Dsalunka.	<i>Dalo</i> in Bornu.	<i>Taurus</i> in Latin.
<i>Tura</i> in Kankanka.		

Tar and Sur or Sar are interchangeable for No. 3 in the African languages, and

<i>Sara</i> is No. 3 in Kisekise.	<i>Saran</i> is No. 3 in Tene.	<i>Salasa</i> is No. 3 in Beran.
<i>Saran</i> ,, Soso.	<i>Silasa</i> ,, Wadsi.	<i>Selaste</i> ,, Tigré.

These correspond to *Salas* for No. 3 in Assyrian.

This agrees with the *Sheru* (Eg.) for the Bull or adult male, and with the name for hair and other types of virility in various languages. It is by the nature of the types alone that anything final can be determined about the names. The Hairy one and the Hero are synonymous because the first hero was the pubescent male.

The Egyptian *Sher*, the hairy, is applied to barley and to the adult male. In English *Share* is hair, the pubes of the male; Hebrew שֵׁר. This is the natural root of the *Sire*, English; the *Sar*, Akkadian, *Sarru*, Assyrian; *Sar*, Persian; *Tsar*, Russian; *Sur*, Hindi; and *Sar*, Gaelic for the Hero; the *Kaiser* and *Cæsar*, who are all founded on the pubescent male, the bearded and hairy one. The root reappears in the latin *Cæsaries* for the hair. The Cæsar represented the *Sheru* (Eg.), and there was a popular Roman belief that Julius Cæsar was long-haired when born!

The name identifies the male ruler with hair, and number 3, and the Triad of Mother, Child, and pubescent Male was completed in the *Sar*, *Sheru*, *Sir*, *Sire*, or *Cæsar*.

We are now able to affirm that, beyond the Two hands as the means of signalling numbers, the archetypes of *One*, *Two*, and *Three*, running through many groups of languages, are the Mother, *One*, the Child (twin) *Two*, the virile Male, *Three*; these three being the typical trinity in unity, under various names.

The divinity Pan or Phanes, for example, is a form of this triune total or collective All. Pan is the hairy, horned one of a mystical compound nature. Hair and horn are his types of pubescence, which show the second phase of the male child. *Ân* (Eg.) for hair, to be hairy and wanton, is a reduced form of *Fan*, *Pan* or *Benn*, the Phoenix. Phanes was the Phoenix that transformed at the time of puberty. The *Benn* or *Aan* was the hairy Ape. The Phoenix (*Nycticorax*) wore the double plume; a kind of feather of the Two Truths. Hair and feather are interchangeable types, and the double feather of the Phoenix is still worn by the Kaffirs who don the feather of the Blue Crane.

This is the sign of the hero, but it is related to puberty; hence the winning and wearing of "the feather" by the virile Indian, who takes a scalp to become a Brave. Hence also the Mexican myth of the feather which caused conception in the Virgin Mother.

Our own popular "Punch" is likewise a Pan, or Phoenix, a personification of puberty in the character of the All, the Supreme Being, who acts as if he were everybody; and the drama of "Punch and Judy" is the celebration of his coming to power. *Puns* in Sanskrit denotes the same typical male, the masculine attributes, the virile member; *Bangi* in Zulu, the virile male.

Pan's animal type is the Goat. In English the *Buncus* is a Donkey, and the *Bingo* a Dog. In Welsh the *Baingu* is a Bull; this was the Bull of Hu, the pubescent Son and Consort of Kedy (who possibly



survives as Judy) the Great Mother. As Khem, the virile male became the Bull of the Mother, as Punch he is the bully.

In his explanation of the cardinal numbers Bopp says "he does not think that any language has produced especial original words for the particular designations of such compound and peculiar ideas as three, four, five, etc." He admits that the appellations of numbers resist all comparison with the verbal roots, and he tries to explain them by the pronominal roots. Being limited to the Aryan group he is compelled to derive the Gothic *Fidvor* for number 4 from the Sanskrit *Chatvar* for number 4.<sup>1</sup> But if *Fid* were *derivable* from *Chat* there would be an end to all foothold in language. It is possible of course for these to become *equivalents* in later language because both may be derived from an earlier word that will account for them, Ch (or K) and F being the twin phonetic deposits of an original ideographic Kf.

The Gothic *Fid*, in *Fidvor*, is one form or the type-name for number 4 to be found in the most ancient and diverse languages. It is Inner African, to begin with, as—

<i>Fudu</i> , Hausa.	<i>Fudu</i> , Bode.	<i>Ufade</i> , Mandara.
<i>Fudu</i> , Kano.	<i>Fudu</i> , N'godsini.	<i>Fadyg</i> , Bishari.
<i>Fodu</i> , Kadzina.	<i>Fudu</i> , Doai.	<i>Fat</i> , Batta.
<i>Fedu</i> , Karekare.		

It was continued as—

<i>Feto</i> , in Coptic.	<i>Pidwar</i> , <i>Fethera</i> and	<i>Fepther</i> , in English ( <i>Betty-</i>
<i>Futu</i> and <i>Aftu</i> , in Egyptian.	<i>Phedair</i> , in Welsh.	<i>Bodkin</i> , the 4th finger).
<i>Erbaht</i> , in Tigré.	<i>Patzar</i> , in Cornish.	<i>Effat</i> , in Malagasy.
<i>Aybatta</i> , in Gafat.	<i>Fidvar</i> , in Gothic.	<i>Pi-ffat</i> , in Guebé (Papuan).
<i>Arbat</i> , in Arabic.		

(*Pi* is a prefix, as in *Pi-leure* for five).

<i>Po-bitz</i> , Yengen.	<i>Puet</i> , Atshin
<i>Boat</i> , Amberbaki (New Guinea).	<i>Opat</i> , Toba Batta.
<i>Fat</i> , Salawatti (New Guinea).	<i>Mpat</i> , Sasak.
<i>E-vatz</i> , or <i>Ta-vats</i> , Mallicollo (New Hebrides).	<i>Opat</i> , Bima.
<i>Thasit</i> , New Caledonia.	<i>Apat</i> , Bissayan.
<i>Eppat</i> , Iloco.	<i>Apat</i> , Tagala.

This type-name for number 4 is one of the primaries or the present work, one of the radicals of language, one of the words of the world. The types that lead to the one proto-type of the number 4 are preserved in the hieroglyphics. *Fetu* and *Aft* (Eg.) are variants for the number 4, the four quarters or the four-legged thing. *Aft* is the hinder part or quarter of the four-legged animal. The four-legged crocodile was one type of *Aft* or *Apt* (as goddess). We have the same figure of 4 by name in English as the *Eft*.

The hippopotamus is another type of *Aft* (*Apt*), and this four-legged animal has four toes on each foot. The word foot, pat, or pode is identical with *Fut* for number 4, and thus points to the origin of the

<sup>1</sup> Bopp, *Comparative Grammar*, vol. i. p. 427. Eng. Tr.

type-name in that of the four-footed animal the Aft or Fut or Egypt. Thus, by name and nature, the type of number 4 is *Quadrupedal*.

And the reason why the type-name of number 2 and the two feet is also a name for number 4 is because in the latter case the type was four-footed. *Every primitive word has to be determined and differentiated by the type intended.* Aft or fut may be the chair, the couch with four legs, the abode with four corners, or the heaven of four quarters. When the type is human the heaven above is represented by a woman arching over and resting on the earth with her hands and feet. In this case the quadrupedal typt is pourtrayed by the two hands and two feet. It may be the four-footed fyl-fot Cross of Thor is names from the four as *Fut*. But the great type of number 4 was the ancient Typhon, the Mother of Beginnings.

Aft is an abraded form of Kheft (Variant Khept) for the hind quarter which was the north in the heaven of the two halves, and west in the heaven of four quarters.

The Khept is the *hind quarter of the Quadruped*, and Fet (or Aft) is number 4 and the four quarters. By return to the earlier Khaft or Khept we reach an original for *Chât* as well as *Fid*. Khaft modifies into both Khat and Aft (or Fet), and thus furnishes two different words with one meaning to later language. The Khât (Khept) as the hinder thigh is the seat nearest to nature. So the Kati in Sanskrit is the seat or buttocks. In English we have the *Fud* for the tail. Both are contained in the word *Khaft*, equally with *Chat* and *Fid*. One form of the seat is the chair, and the Irish *Ceathar* and Manx *Kiare* for number 4 agree with the Chair, Kadair and quadrangular Caer, the seat-type of the four, and therefore with *Khept* the hinder thigh of the beast, and with Aft the seat, hinder part, also to squat or go down, as the animal on all fours. The prototypal idea of number 4 then is quadrupedal, and the *Quadra*, *Quadruped*, *Chatwar*, and *Ceathar* preserve the fact in their names.

The Assyrian Arbata, lrbitti or lrbitt, for number 4, is usually derived from *Rab*, to be great. But the *Rep* (Eg.) is the typical quadruped.

*Rabe*, Wolot, Cattle.

*Laboi*, Greek, Bear.

*Rabi*, No. 4, Manyak.

*Rabu*, Coptic, Lion.

*Lup*, Victoria, Sheep.

Also, רבֿע applied to the couch,<sup>1</sup> and to the lying down of four-footed things, agrees with the Egyptian *Rep*.

There is no such chance or coincidence as the Aryanists have unwittingly assumed, and would make us believe, when we find that:—

*Fima* is No. 5 in Marquesan.

*Pemp* is No. 5 in Breton.

*Pemajala* is No. 5 in Eslen.

*Fimf* „ Gothic.

*Pymp* „ Cornish.

*Pumazho* „ Chepanga.

πέντε „

Æloic Greek.

*Pump* „ Welsh.

And that in the Yesso dialect, one of the Aino group, *Fambe* is the

<sup>1</sup> Ps. cxxxix. 3.

name for Number 10. These are explained by the hand itself. In old English one name for the hands is *fambles*. This agrees with the Egyptian *dm* or *fam* for the fist, and the Botocudo *tmpo* for the hand. The hand is called a bunch of five. To *five* or to *fim*, *πεμπάζειν*, is to make the fist; the Egyptian *dm* (or *fam*); and *five*, *fimf*, *fim*, or *fam* are variants of one original word. In English *Pimp* is applied to coupling together; hence the pimp as a go-between and as a faggot of sticks. So in Xosa Kaffir *Famba* means to heap, pile, cluster together, as in making the fist. The radical is Inner African.

*Poma* is the hand in Mende. *Asi Pome* in Adampe. In Xosa Kaffir the *Pambo* is the handle or handles of a pot or other vessel. *Fumbata* is to close the hand in the form of a fist; to grasp in the closed hand and hold fast what it contains.

The Egyptian *demf* (or *famf*) is a handful of food, and as *dm* is the fist as well as to eat, this is the equivalent of the Gothic, Greek, Breton, Cornish, Welsh and other names for "five" as the handful of digits, or one fist. Here the Numbers 5 and 10, the fist, *fambles*, the clustering and handle, are all related by name to the hand and there is as surely a unity of origin for the word and types as there is for the numbers in the digits.

Under the name of Tat (Eg.) the hand is the type of offering and giving. So, here, the hand as a type of giving is related by name to the Inner African words for giving.

*Pem* in Yula.

*Fima* in Soso.

*Femao* in Tumu.

*Fema* in Tene.

*Fiumo* in Momenya.

*Wema* in Baseke.

*Fima* in Kise-Kise.

In Egyptian, one name of the finger is *Teb*; the fingers are *Tebu*, and *Tebu* is the name of the number 10 in the series of Thousands. Also four *Tebu* make one Palm, and seven palms (twenty-eight fingers) make the Royal Cubit, or *Sutem-Mah*.

In Inner Africa—

*Tubo* is the finger in Kam. *Ghala Sara* is the finger in Pika. *Ozubo* is the finger in Opanda.

*Mo Topo* „ Param. *Kobo-bui* „ Tumbuktu. *Saba* „ „ Adirar.

*Gbehi* „ Bini. *Kafo-Gabone* „ N'ki. *Saba* „ „ Beran.

*Igbe* „ Ihewe. *Kpira-bo* „ Egbele. *Osba* „ „ Wadai.

The African, *Tch*, with its variant sounds (explained later on) will account for *Kep*, and *Tep* being equivalent for the fist and the fingers in Egyptian. *Tef* (Tua) is a name of *Seb*, the Star, and the Divine Father; also of the number 5. These interchange in the names of numbers 5 and 10, as

*Tuf*, No. 5 in Batta

*Dsowi*, No. 5 in Pula.

*Gubida*, No. 5 in Biafada.

*Dsif* } „ Bulanda.

*Dsowi*, „ Goburu.

*Kobeda* „ Padsade.

*Kif* } „ Limba

*Dsowi*, „ Kano.

*Khuba* „ Absné

*Tsaf* } „ Limba

*Ksof* }

Other African variants for Number 5 corresponding to the Hebrew *Qams*, a fist, Assyrian *Hamsu*, for number 5, are found in

<i>Gumen</i> , No. 5 in Banyun.	<i>Hm</i> , No. 5 in Basa.	<i>Hm</i> , No. 5 in Gbe.
<i>Tsamat</i> ,, Baga.	<i>Hmu</i> ,, Krebo.	<i>Mhm</i> ,, Dewoi.
<i>Semmes</i> ,, Berber.		

The Number 10 is—

<i>Zabe Osaba</i> and <i>Otabe</i> in Koro.	<i>Tsofats</i> in Baga of Kalum.	<i>Kepu</i> in Landoro.
<i>Dsob</i> in Akurakura.	<i>Kob</i> and <i>Kowa</i> in Ham.	<i>Igbe</i> in Egbele.
<i>Dsob</i> in Okam.	<i>Kof</i> in Limba.	<i>Igbe</i> in Bini.
<i>Tubban</i> in Danskil.	<i>Gfad</i> in Bulanda.	<i>Igbe</i> in Ihewe.
<i>Tofat</i> in Timne.	<i>Ukob</i> in Yasgua.	

These are Inner African.

Number 10 (to carry out the illustration) is—

<i>Tap</i> in Tonkin.	<i>Sib</i> in E. Shan.	<i>Sapulu</i> in Rotti.
<i>Tuap</i> in Cochin China.	<i>Sip</i> in Khamti..	<i>Sapulu</i> in Manatoto.
<i>Shap</i> in Cantonese.	<i>Sapula</i> in Batta.	<i>Sapulu</i> in Malay.
<i>Dap</i> in Kambojia.	<i>Sapula</i> in Lubu.	<i>Kep</i> in Angami.
<i>Tovo</i> in Japanese.	<i>Sepulu</i> in Ula.	<i>Kip</i> in Kirata.
<i>Toverah</i> in Moor.	<i>Sapulu</i> in Susak.	<i>Kep</i> in Mikir.
<i>Sip</i> in Laos.	<i>Sapulu</i> in Sumbawa.	<i>Kyep</i> in Mijhu.
<i>Sip</i> in Siamese.	<i>Sabuali</i> in Ende.	<i>Kippio</i> in Chemmesyan.
<i>Sip</i> in Ahom.	<i>Sapulu</i> in Timur.	

In the Baniwa and Coretu dialects *Kap*, the hand, is the base of

<i>Nucopi</i> , hand, Maipur.	<i>Nucabi</i> , hand, Baree.	<i>Tchonpumau</i> , hand, Juri.
<i>Nucapi</i> ,, Isanna.	<i>Em-Kiape</i> ,, Uaenambeu.	

This last is founded on the fingers, that is, on the bunch of five.

<i>Tchoupei</i> , fingers, Juri.	<i>Nu-Capi</i> , fingers, Uaenambeu.
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The Egyptian *Kep* is a fist, a hand of five. And as the group of five the foot is found under the same name in Hebrew, where the hand and foot are both named *Kaph*; the same word being applied to to branches. This is a type-name for both hand and foot in the African languages. Also,

<i>Tchouoti</i> is the foot in Juri.	<i>Giapa-muetshu</i> (literally, foot-fingers), the
<i>Giapa</i> ,, ,, Coretu.	toes, Coretu.
	<i>Tchoupomoru</i> , the toes, Juri.

In Sanskrit the 5 appears as *Capata* for the fifth note in music.

Professor Sayce takes the Assyrian name of number 1, *Istin* or *Estin*, to be derived from the root “es,” to which the t was added, as in the case of the other numerals. M. Bertin compares it with the Hebrew “*Aish*,” for the personal one, each one, every one. But *Shâ* is the first One in the hieroglyphics, and this is also the Arm. *Shâ* is a reduced form of *Shef* and *Kep*, the Arm or Hand. Moreover, this *Sha* is repeated in a type-name for number 6, *the one on the other hand*. *Sha* being the first, as Arm or One Hand. *Sha-Sha* in the duplicative stage of sounds denotes the second or other hand, the first

digit on which was the figure of six. *Sha-sha* is expressed by the Hebrew שש, and Shash represents

<i>Sas</i> , No. 6 in Egyptian.	<i>Shesh</i> , No. 6 in Duman.	<i>Szesc</i> , No. 6 in Sclavonic.
<i>Sisu</i> ,, Assyrian.	<i>Shash</i> , ,, Persian.	<i>Sex</i> ,, Latin.
<i>Shash</i> ,, Sanskrit.	<i>Shash</i> ,, Biluch.	<i>Size</i> ,, Old English.
<i>Shash</i> ,, Brahui.	<i>Chisa</i> ,, Cochetimi.	<i>Se</i> ,, Irish.
<i>Shash</i> ,, Kashmir.	<i>Szeszi</i> ,, Lithanic.	<i>Sei</i> ,, Basque.
<i>Shesh</i> ,, Khurbat.		

Here also the root-word is Inner African. Number 6 being

<i>Eseses</i> in Oloma.	<i>Aise</i> in Dahome.	<i>Eses</i> in Sobo.
<i>Sises</i> in Kandin.	<i>Aise</i> in Hwida.	<i>Esa</i> in Egbele.
<i>Soos</i> in Arkiki.	<i>Aise</i> in Mahi.	

The name of Number 7, which is

<i>Sibitti</i> in Assyrian,	<i>Subhat</i> in Amharic.	<i>Shebata</i> in Kaffa,
<i>Sibatta</i> in Gafat,	<i>Sabata</i> in Gongga.	<i>Seb-ti</i> (5-2) in Egyptian,

appears in the Inner African languages as

<i>Samboat</i> in N'goala.	<i>Zimbede</i> in Nyambau.	<i>Tsambodia</i> in Nyombe.
<i>Smabat</i> in Runda.	<i>Sambodia</i> in Mimboma.	<i>Tsambodia</i> in Basunde.
<i>Samboade</i> in Kisama.	<i>Tsamboadi</i> in Musentandu.	

The Constellation of the Seven Great Stars (Ursa Major) was probably the primordial figure of Seven. Seven was often called the perfect number. Its name, as Hept (Eg.) is also the name for Plenty, a *heap* of food, and good luck. The Seven were the great heap, or cluster of stars, an image of plenty, or a *lot* that revolved together.

The Hottentot *Hongu* the grouped or confederated ones for the number 7, points to the Great Bear as the celestial figure. The Bear also supplied the pointer hand to the Horologe of time in heaven. In fact, as Pythagoras says, the Two Bears were the Two Hands of the Great Mother, who was Kep (the hand) or Kheb in Egypt, and who as *Teb* bears the name of the Finger. The first star of this constellation, *Dubhe*, is *Teb* (Eg.), the finger or pointer. Now with the Kaffirs, pointing with the forefinger of the right hand is synonymous with number 7. In answering the question, "*How much did your master give you?*" they will say, "*U Kombile,*" he gave me seven, literally he pointed with his forefinger. And in describing seven horses they will say, "the horses have pointed" (amahashi *akombile*) that is, there were seven of them.<sup>1</sup> Such a mode of expression is based on finger-counting. The Zulu begins his reckoning with the little finger of his left hand and continues with the thumb on the second hand, so that the forefinger becomes a figure of seven. The verb *Komba*, to point, which denotes the forefinger as the pointer, is founded on the name of the number seven, and the Seven Stars were the primordial Pointers.

It is quite possible, too, that when the North American Indians make the sign of *Good*<sup>2</sup> with the thumb and forefinger of the *right* hand in front of the mouth the other fingers being closed, it is as the

<sup>1</sup> Tylor.

<sup>2</sup> Burton.

sign of number 7, the figure of good, luck, plenty, lots of food, in the hieroglyphics.

There is nothing more common than the interchange of the numbers 7 and 10 under the one root-name in the African and other groups of languages. This is on account of the digital origin of numbers and the naming in the stage of gesture-sign. Both hands held up were the first sign of ten, and Seven was indicated by one hand and two digits, or the second digit on the right hand.

Kepti or Kabti in Egyptian denotes two arms, two fists, or two hands. From Kepti we derive Hepti and Sebti, number 7. Kep-ti may be read 5—2, or twice 5, because the ti adds 2, or it may duplicate the hand. These were distinguished by the different gestures.

A perfect parallel to Kepti (or Seb-ti) for either 7 or 10, as hand (Kep) and ti for two, or twice one hand, may be found in the lower dialect of the Papuan group in which *Rebe* is number 1, *Redoe* is number 2; *Brai-a-rebe*, or five-and-one make the number 6; but, *Brai-a-redoe*, actually 5 and 2, is the name for number Ten. To make the ten out of *Brai-a-redoe*, or 5—2, the 2 must duplicate the 5 or the hand just as the ti in *Kepti* would have to duplicate the hand to make the value of the number 10 out of a word otherwise signifying 5—2 or number 7.

The general Kamite or Inner African mode of compounding the 7 is by 5 + 2. In the Vei, *Sumfela*; Gbandi, *Ngofela*; Menda, *Wo-fela*, &c., for the number 7; the *fela* denotes Two. *Dsowe-didi*, for 7 in Matatan, and *Tanu-na-Beli* in Kiriman. *Hem-leso* in Krebo is number 7 as 5 + 2. Here the *Sum*, *Hem*, and *Dsowe* for 5 are identical with the Egyptian *Seb* (5) and Assyrian *Hamsu*.

The Egyptian number 7 as "Sefekh," is found to be written by 5 + 2 in the style of the goddess Sefekh with the seven rays or horns, and this can only be read as Sef, 5, and kh, 2, from khi, the duplicate, the second or two, seven being the second digit on the second hand. The Two Hands of Heaven were the Two Bears. The Bear constellation is Kep, and the two are Kepti. Kep or Keb is the earliest form of Seb (Time, *Xaip* in the Namaqua Hottentot), and she was the Mother of all time, as goddess of the Seven Stars. Sebti becomes Sothis the Manifestor of Time, named from the two hands of time Kep-ti, whence Hepti and Sebti for number 7. The Two Hands turned round and Sebti (Sothis) struck the hour of the year. To this origin in the hand—2, or Kepti—may be traced the type-name for number 7 as:—

*Keopits*, Witshita.  
*Chappo(t)*, Minetari.  
*Sambag*, Runda.  
*Shebata*, Kaffa.  
*Subhat*, Amharic.  
*Sate*, Hurrur.  
*Sabata*, Gongga.

*Hepti*, Egyptian.  
*Hapt*, Biluch.  
*Hapta*, Zend.  
*Epta*, Greek.  
*Haft*, Brahni.  
*Half*, Persian.  
*Heft*, Khurbat

*Heft*, Duman.  
*Saptan*, Sanskrit.  
*Septem*, Latin.  
*Efta*, Tater.  
*Avita*, Koro.  
*Fitu*, Malagasy.  
*Vitu*, Fiji.

<i>Whitu</i> , Maori.	<i>Fito</i> , Mayorga.	<i>Pito</i> , Tagala.
<i>Fitu</i> , Batta.	<i>Fetto</i> , Wahitaho.	<i>Pitu</i> , Cayagan.
<i>Fitu</i> , Malay.	<i>Pitu</i> , Ceram.	<i>Pitu</i> , Sasak.
<i>Fiet</i> , Salawatti.	<i>Pito</i> , Bissayan.	<i>Petu</i> , or <i>Pedu</i> , Savu.
<i>Fitu</i> , Magarei.	<i>Pito</i> , Iloco.	<i>Pidu</i> , Bima

Here it should be borne in mind that numbers 2 and 7 frequently have one name and were determined by the two hands.

Seven is sometimes reckoned as six extended, as in the Aponegicran *Itawūnna* (from *Itawana*), meaning number 6 drawn out. The Coptic *Sasif* for seven, is from Sas number 6. The British Druids also had a number 7 called Mor Seisor, the Great Six, was was a mystical formula.

The Egyptian Ses-sen for number 8, reads 6 + 2. The height was here attained in the Octave, the sign being the third and longest finger (known in Nusery language as "Long Gracious,") on the fight, the masculine hand. This was the height of attainment as the repeating number, the same as the first in the scale. In Hottentot, Khaisi for number 8 signifies the "turning number." Eight (Manx Hoght) and height are thus synonymous; and both were represented by the longest finger on the right hand.

The origin and naming of numbers are bound up with the Seven Stars of the Bear. These are dual in the two Bears; one of which represents the Mother, the She-Bear; the other her son or progeny. These were the two heads of Rhea, the Genitrix. Rhea is identified with Nupe the Lady of Heaven and Consort of Seb-Kronus. But Typhon (*i.e.* Tep, Teb, Kheb, Kep, or Kefa) was the earlier form of the Genitrix, and Sevekh or Khebekh, her son, was the earlier form of Seb. These two were the two hands of the earliest Horologe, that made their circuit once a year, as Kep the Mother and Kheb (ekh) the Child (or the Seven Companions); Kep is the hand and ti is tvo or twin; and Kep-ti is both hands or the number 7. The two hands are feminine and masculine as left and right, lower and upper, in Kep and Khebekh (or Kebti, the later Sebti, who became Sut).

From Kepti we derive Hepti (number 7), and Sebti, or Suti. The two hands of Kep are a form of number 10 in language. The seven Stars identify her name with number 7, and Kep the hand with number 5. She is the figure of number 4, as the Quadruped, and as Apt (variant Fut), the goddess with four aspects representative of the four corners. Number 2 is the same as number 10 in the Two Hands. As Tcp (Eg.), she is one, the first, by name, in nature or in numbers; and as Teb, she also has the name of the finger.

Another Egyptian name of the finger is *Tekar*. The type-name of Tek or Dek, for number 10 is fixed for ever in the number and the name of the Digits, the original fingers used in reckoning. In Egyptian *Tek* is to add, join, and multiply. The sign of this is

the Tek Cross, the Polynesian Teka, a Cross, and the Roman figure of *Dec-em* or ten. Thus Tek (Eg.) is to multiply in reckoning; Tek is the Cross-sign and a figure of Ten; the reckoning is Digital, and the digit is the Tekar (Eg.) as means of reckoning.

One hieroglyphic of No. 10 is the pair of hands joined together and cut off—one meaning of *Tek* being to amputate or dock. The two fingers stand for two hands, and these, when crossed, make the sign of Tek or 10 (x). In following this Kamite type-name we find that

*Tekar*, is the Digitus, in Egyptian.      *Tuka-bera*, is the Digitus, in Gbandi.  
*Toko-jiuv*, is the Digitus, in Mende.

### The Hand is

<i>Takobero</i> , Baga of Kalum.	<i>Takha</i> , Hatigor.	<i>Tegi</i> , Taraksi.
<i>Tukui</i> , Gbandi.	<i>Dak</i> , Namsang.	<i>Tag</i> , Erroob.
<i>Dekunda</i> , Songo.	<i>Degere</i> , Gadsaga.	<i>Iteke</i> , No. 5, Eregba.
<i>Tekha</i> , Nowgong.	<i>Dek</i> , Aino of Kamkatka.	<i>Taklima</i> , No. 5, Eskimo, &c.

In the Maori language *Toko* is the prefix to numerals from one (Tahi) to nine (Iwa) and *Tekau* or *Tokau* is No. 10. In the Deoria Chutia language (one of the Naga tongues of India) the numerals are all named with this root as prefix to the word.

<i>Dugsha</i> , One.	<i>Dugumua</i> , Five.	<i>Duguche</i> , Eight.
<i>Dukuni</i> , Two.	<i>Duguchu</i> , Six.	<i>Duguchuba</i> , Nine.
<i>Dugda</i> , Three.	<i>Duguchi</i> , Seven.	<i>Dugshe</i> , Ten.
<i>Duguchi</i> , Four.		

The Numerals of the Nsietshawus or Killamuk language of the Atna group point to the same digital origin by name.

<i>Theike</i> , One	<i>Tzukkus</i> , Five.	<i>Tukatshi</i> , Eight.
<i>Tkhlasale</i> , Two.	<i>Tsulukhatshi</i> , Six.	<i>Tkshleio</i> , Nine.
<i>Tshanat</i> , Three.	<i>Tutshoos</i> , Seven.	<i>Tkhlaukantshs</i> , Ten.
<i>Tkhlawos</i> , Four.		

*Teka* (Eg.) to cross and clasp applies equally to the two hand and the ten fingers. Numbers 2 and 10 have the same root-name in the following languages.

### The Number 2 is

<i>Tagi</i> in Jaoi.	<i>Tichnee</i> in Seneca.	<i>Dekanee</i> in Nottaway.
<i>Tech</i> in Kolush of Sitka.	<i>Tekinu</i> in Onondago.	<i>Duke</i> in Bagwan.
<i>Tuklo</i> in Chocktaw.	<i>Teksi</i> in Cayuga.	<i>Tkhaus</i> in Piskawa.
<i>Teghia</i> in Oneida.	<i>Tekkinih</i> in Mohawk.	

### The Number 10 is—

<i>Atuk</i> , Mobba.	<i>Deg</i> in Welsh.	<i>Aduk</i> in Sekumne.
<i>Dekue</i> in Alege.	<i>Dek</i> in Cornish.	<i>Atek</i> in Unalaska.
<i>Dikui</i> in Kisama.	<i>Dec</i> in Breton.	<i>Tokke</i> in Lap.
<i>Doheme</i> in Bagrmi.	<i>Deich</i> in Irish.	<i>Tekau</i> in Maori.
<i>Dohemy</i> in Begharmi.	<i>Deig</i> in Scotch.	<i>Takau</i> in Tongan.
<i>Degbo</i> in N'ki.	<i>Jeik</i> in Manks.	<i>Takakkh</i> in Ugalents.
<i>Disi</i> in Hottentot.	<i>Deka</i> in Greek.	<i>Thatz</i> in Cochetimi.
<i>Tsue</i> in Dsuku.	<i>Dziesiec</i> in Slavonic.	<i>Tugr</i> , Set of Ten, in Gothic.
<i>Tacha</i> in Gongga.	<i>Decem</i> in Latin.	<i>Dicker</i> , Ten Hides, in English.
<i>Tegaun</i> in Tarawan.	<i>Dszimtis</i> in Lithuanian.	<i>Tegotha</i> , Tenth, in Frisian.
<i>Togaserama</i> in Bishari.		

From this root, Taht as the Reckoner, derives his name of Tekh, and the Goddess of the Months hers of Tekai. *Tekh* (Eg.), the name





of the Moon-God and the Calculator, also means the *full*; and in Inner Africa the Full Moon is *Etako* in Wun; *Etago* in Bidsogo.

The two crossed hands or fingers depict the cross sign of Tek that became the Tau and the letter T which was not, as de Brosse thought, *unconsciously* used to designate fixity, for *Teku* (Eg.) signifies to make fixed. Another cross, the Tat, is a sign of fixity, and to establish for ever, whilst Teta is the Eternal. Tat is also the hand-type. The Tek Cross X is one figure of 10, founded on the Crossed Tat (or hand) which first signified Ten as the extreme limit, the Infinite or Impassable. It is probable that the origin of the gesture made by clasping the hands in the posture of prayer or beseeching, may be traced to the act of digital reckoning. The Ten or both hands, that is the total, thus indicated the All. When the Zulus count a hundred the open fingers of both hands are crossed and clasped together at the completion of each 10, as the sign of totality.

So in the clasp or hands in prayer or propitiation, the sign would be one of *tenfold* and total submission to the superior power, and therefore the symbol of utter beseeching.


The Hebrew Rabbins speak of the "*primitive existence contained in the letter Jad,*" which is "*unspeakable, incomprehensible, unapproachable,*" because, in reality, it is *related to the most primitive beginnings, the utter simplicity of which supplied the later ineffable mysteries of the mental twilight.* The Jad is the hand, and it has the numeral value Of 10, or of two hands, and was therefore made a type of the biune one, applied to Deity.


The two hands (Kepti) clasped together and cut off at the wrists make the hieroglyphic sign of No. 10, ; and the most archaic Phœnician or Etruscan form of the letter Jad  is evidently the hieroglyphic Ten; hence the Jad, called a hand, has the value of two hands, or No. 10.

According to Menasseh Ben Israel the name of Jah is not only that of the dual divine essence itself but it also designated the Atziluthic World, or the World of Emanations which contained the Ten Siphiruth. Jah is the Hebrew form of the Twin IU, AO, or IAU, and the Two-one and Ten are identical in the Kabbalist scheme, just as they are in the two hands. Hence the power of the Mystical Jad-sign of the Two Hands.






Ten was synonymous with the All, the Infinite or *Impassable*, as two had once been in *Neb* (Eg.) for the All. Hor-Apollo makes an uninterpreted allusion<sup>1</sup> to the ten-sign of the clasped fingers. He says "*Seven letters included within two fingers—ἐν δυοῖν δακτύλοις symbolize a song, or Infinite.*" It has been suggested by De Pauw that he meant *δακτυλοῖς*, rings, or within a ring. But the reference is to the sign of the two curved hands which were determined by the two

<sup>1</sup> Book ii. 29.

Tebu or fingers . The fingers are seven in number and ten times seven in value. The seven of the song belong to the musical scale. The two fingers denote the 10 of the two hands. Great mysteries lurk in simple signs like these which are the figures of very natural facts.


The sign of 70 is common on the funeral tablets, and is said to indicate the 70 Days of Mourning. Also, the Egyptians sang their lamentation. Seventy then was a sign of the Infinite, reckoned by the seven notes as the All in music, and by the ten of the Two Hands as the Total in reckoning. The Camacan Indians express many, or infinite, by holding out the ten fingers, and saying "Hi." This, as Dr. Tylor points out, agrees with the Camé "II," and Cotoxo "hie-hie," "Euhiahia," for Many or Infinite, in the primitive sense. These also agree with the Egyptian *Hihi*, *Heh* or *Hhu*, for the Infinite, who was of a dual nature, as *Hu*, the Sphinx deity, or the *IU* and *AO*. *Uwa*, in Xosa Kaffir, signifies an animal uniting both sexes, a hermaphrodite. *IU* (Eg.) is twofold, and the 2 and 10 both meet in the two hands and ten digits. Hence the *Iu* in Egyptian is number 10 (or 10) in common figures. Number 10 is *Hyo* by name in Nutka, and *Hyyu* in the Aht language. The Egyptian *U* was inherent in the *I*, and thus we come back to the Hebrew *I*, or *Jad*, as the figure of the Infinite. The Coptic letter-sign for number 70 is *O*, the sign of the Infinite, or *Hehu*. Also the numeral value of the Hebrew *Ayin* is 70, and the oldest form of this letter is , the figure of Infinity. The *O* was evolved from the unified *Iu*, with the Infinite at the numeral value of Seventy instead of Ten, which was worshipped as the god "O" in the Greek Mysteries; whose name is still expressed by the vocative *O!* of religious aspiration; the God who in Israel was the Deity of the Ten Tribes and seventy divisions which preceded the twelve signs and the seventy-two duo-decans of the zodiac.

Reckoning and making figures with (and of) the hands of course preceded letters, and the ten digits is the number of the earliest signs known to the British Barddas as the Ten *Ystorrinau*. It can be proved to the eye, *even if the mind refuses to take in and utilise the fact* that the Kamite hieroglyphics were extant in these islands, as Boece avers.

*The Bobeloth letter, Dabhoith, or D, signifying Wisdom, is a Serpent; and one hieroglyphic T, or Tet, is a Snake, the type of Wisdom. The Welsh sign of Ng is , and the Egyptian Ankh is  or . The round loop of the Egyptian is squared in the Welsh. Also, the Welsh *dd* sign  is the squared form of , an Egyptian hieroglyphic *T, D, or Tet*, a female breast; the English Teat, or Titty.*

Among the British signs copied by Ledwick,<sup>1</sup> the *R*, named *Rat*, is

<sup>1</sup> Ledwick, *Antiq. of Ireland*, pl. p. 328.

a squared reverse form of a hieroglyphic R called *Ret*. Also, the British O is called *Or*, and hieroglyphic *ER* is an oval .

The Barddas tell us that their *Abcedilros*, or Alphabet of Ten Letters was derived from the creative name of *Iau* (later *IO*), called the Younger, or the Manifestor, who, as the *Iu* (Eg.), Manx *IE*, was the Ever-coming One. This was the youthful manifestor of a Dual Being, who was also the Three-fold One, *i.e.*, the Mother (*Ked*), Child (*Prydhain* or *Aeddon*), and *Hu*, the pubescent Male; the Dyad in sex, who were triadic in manifestation. Their symbol was the *Cyrfiu* sign  $\wedge$  called the "Sacred Symbol of the Unutterable name of God," corresponding to the Hebrew *Yad*, and the name of *Jah*.


Now the Kabalist Ten Sephiroth, which are derived from the creative name of *Jah* are likewise, as the word shows, a form of the ten letters. Hence they are placed at the head of the thirty letters, which are arranged in rows of ten letters each. The Ten Sephiroth are also traced to a Triad dominating over all, corresponding to the letters *Aleph*, *Beth*, and *Gimmel*, which, by analogy, comprise the whole world, or, as we have seen, the trinity of characters and bi-unity of sexes, in one compound being called *Jah*, *Iu* or *Iau*, the tri-unity, which is tenfold in the Kabalistic scheme of the Ten Sephiroth, just as it is in the British *Abcedilros* of ten letters, that were all derived from the tri-une *I A U*.<sup>1</sup> This origin of Ten Letters in the divine name which constitutes the number 10, as *IO*, was the profound "*Secret from the Age of Ages among the Barddas of the Isle of Britain for the preservation of memorials of country and nation,*" and this Secret of the Barddas of the past, now penetrated by a bard of the present, is identical with the most hidden wisdom of the Kabbalah, when traced back to its phenomenal origin.

The origin is described as being in the "Two Rays," and the "Three Shouts." The *Gwyddon*, they tell us, looked straight before him along the line of the East. "*Dwyrain,*" *i.e.*, *dwyrain*, is the two rays—the ray of *Eilir*, and the ray of *Elved*—which represent the Two Truths of *Iu* or *Iau*, the *Triadic* form of the *bi-une One*. *Iau* is also known as the Yoke. So the Maori *Iho* (Mangaian *IO*, the Deity) is the name of the Umbilical Cord, the Yoke for the Mother and Child. Now the Ogham characters consist of the Stroke and Circle, or an *IO*, the Number 10 in figures. The Ten are digital; ten Branches to the Tree of Knowledge; and the Ogham is based on numerical reckoning of the strokes or digits. The Ten Letters were represented by ten cuttings of wood, and by ten cuttings in the wood of the *Gwyddon*. These ten cuttings remained a secret with the Barddas when *Beli* the Great converted or transliterated the ten into letters for all, and added six more, making the number sixteen. The ten originated in the three Shouts of *Cyrfiu* sign, which became the

<sup>1</sup> *Epistle of Abulafia* in Jellinek's *Duswahl kabbalistischer Mystik*, p. 13, part i., Leipzig, 1853.

broad arrow of A 1 at Lloyd's.<sup>1</sup> Thus our A 1, broad arrow, twin rays, or Cyfriú sign  $\wedge$  is identical at last with the Egyptian *Au* (a calf of either sex) the AO of the Mexicans and Greeks; the IO of the Mangaians and Maori, and with the I, the one being, two hands and ten digits, which were the first forms of the two and the ten in figures, or in letters.

The Ogham marks are in sets of five—the single stroke, double stroke, three strokes, four strokes, and five strokes. The group of five is the *aieme*, Irish, or *qv* in Welsh. Both *Kef* and *Aem* in Egyptian denote the hand as a fist of five. The Ogham is based on hand-reckoning and on the straight and oblique strokes which turn to either hand; the one that becomes twain in the two rays or two hands. Thus the Ogham is the circle of hand-reckoning, the earliest form of that by which time is still reckoned on the face of the clock. It is from this concrete base that the more abstract *Ghuaim*, *Guaim*, or Wisdom, through which the Barddas were able to compose, was derived, not *vice versâ*. Finally, as before said, the Cornish *Dek*, Breton *Dec*, and Welsh *Deg*, for Number 10, repeat the hieroglyphic *Tek*, the sign of which is x, the figure of 10 or ten (*Tekari*) fingers represented by the double stroke.

The Chinese "Three Lights" are likewise identical in origin and significance with the "Three Shouts" of the British. The radical "Ki" or "Shi" is the sign of the  Three Lights, according to Chinese etymologists, and this figure includes the *Triadic* form of the *biune one*. It is also employed to indicate the supernatural or revelation, as was the Cyfriú sign of the Barddas. Moreover, in the Amoy dialect, *IU* signifies origin, the son and the masculine soul.

This will show that the Kabalists and Athanasius Kircher, who claimed a most ancient origin for these figures and types of the Kabalah were right, and the modernisers of the Kabalah are in a great measure wrong.

The worshippers of *Iau* (or *Hu*) were the *Iaus* or Jews by name, whether in Cornwall, Palestine, China, Egypt, or Manguaia. They must have gone out of Africa when the Number 10 was reckoned on two hands; *the two named IU in Egyptian*, which as two hands are the hieroglyphic 10, the digital sign of the Deity.

The following summaries will show at a glance the relationship of the hand to numbers and naming, and how the 1 and 5, the 2 and 10, may have the same name, for reasons already explained. As numbers and their names originated in the phase of gesture-language it was by gesture-signs that the different values of the same word were determined.

*Achup* in No. 1 in Panos.  
*Acap* is A (one) in Irish.  
*Kafto* is No. 2 in Mordvin.

*Kabti* is two arms in Egyptian.  
*Kabdo* is a pair in Galla.  
*Kif* in No. 5 in Bulanda.

*Kip* is the Hand in Egyptian.  
*Kepu* in No. 10 in Landoro.

<sup>1</sup> *The Barddas*, pp. 40—52.

*Nge* is No. 1 in Kakheyen.

*Ankh* is to duplicate, also a pair of ears, in Egyptian.

*Onka* is Hand in Mandan.

*Onge-foula* is No. 10 in Cocos Island.

*Tuta* is No. 1. in Joboka.

*Tit* is No. 1 in Burmese.

*Tut* is Hand in Egyptian.

*Tut* or *Tû* is No. 5 in Egyptian.

*Tith* or *Tythe* is a 10th in English.

Rem, Lem, and Lef are interchangeable, and

*Alevi* is one finger in Hwida.

*Lof* is one hand in Cornish.

*Rem* (Variant) is No. 5. in Polynesia.

*Lafa* is No. 10 in Salawatti.

*Tep* is the first in Egyptian.

*Teb* is a finger.

*Taf* is No. 1 in Agawmidr.

*Tabi* is No. 1 in Manyak.

*Tup* is No. 2 in Taraki.

*Itabu* is a hand in Yala.

*Table* is a hand in Sunwar.

*Tabu* is No. 5 in Kalka.

*Tovo* is No. 10 in Japanese.

*Fito* is No. 1 in Japanese.

*Fitak* is No. 2 in Japanese.

*Bhit* is hand in Bramhu.

*But* is No. 5 in Bagwan.

*Pati* is Two Handfuls in Egyptian.

*Padi* is No. 10 in Telugu.

*Irme* is No. 1 in Yabu.

*Dlem* is No. 1 in Nyamban.

*Remn* is the Arm in Egyptian.

*Lima* is the Finger in Port Praslin.

*Rima* is the Hand in Polynesia.

*Rima* is No. 5 in Polynesia.

*Lime* is No. 5 in Malagasi.

*Lum* is No. 10 in Dsarawa.

And these types are correlative under one name because of the digital origin in the limb. This base of beginning is well shown in the Celebes Ternati dialect where *Rimoi* is Number 1; *Romo-didi*, Number 2; *Roma-Toha*, Number 5.

The African languages prove the paucity and the persistence of primitive words. One radical does duty for several parts of the body. Thus—

*Keba* is the hand in Kra.

*Kaffun* ,, ,, Adirar.

*Kaf* ,, ,, Egyptian.

*N'Kepa* ,, ,, Papiah.

*Gumen* is the hand in Banyun.

*Kamba* ,, ,, Tumbuktu.

*T'koam* ,, ,, Korana.

The Arm is

*Gobo* in Oloma.

*Gibo* in Bayon.

*Gubu* in Boritsu.

*Kova* in Koro.

*Kafe* in Gadsaga.

*Gubuda* in Biafada.

*Kobeda*, in Padsade.

*Sabu*, in Momenya.

The Shoulder is—

*Kape* in Padsade.

*Kaban* in Filham.

*Gaben* in Fulup.

*Goba* in Mano.

*Gbo* in Gura.

*Igabo* in Sobu.

*Gapta* in N'godsin.

*Gaba* in Mandara.

*Kafada* in Kadin.

*Gibar* in Boritsu.

*Gema* in Gio.

*Gema* in Mu-u.

*Komba* in Pika.

*N'Gamana* in Munio.

*N'Gamana* in Kanem.

*N'Gamana* in N'gura.

*Kambo* in Param.

*Kambo* in Bayon.

*Kamba* in Momenya.

The Finger is

*Kobi-bui* in Tumbuktu.

*Ozubo* in Opanda.

*N'gibo* in Ekamtulufu.

*Osba* in Wadai.

*Suba* in Adira

*Saba* in Beran.

That is because the limb or branch of the body was named first, not the particular limb, and one limb or part of it may bear the type-name in one group of languages, and a different limb in another. This *principle of dispersion* can be followed under the type name of the limb.

## The number 5 is

<i>Lime</i> in Malagasi.	<i>Lima</i> in Batta dialects.	<i>Lima</i> in Sandwich Islands.
<i>Lima</i> in Ende.	<i>Lema</i> in Savu.	<i>Lima</i> in Rotuma.
<i>Lima</i> in Sasak.	<i>Lema</i> in Tiomur.	<i>Lima</i> in Cocos Island.
<i>Lima</i> in Bima.	<i>Lema</i> in Manatoto.	<i>Lima</i> in Fiji.
<i>Lima</i> in Sumbawa.	<i>Lam</i> in Tonquin.	<i>Rima</i> in Maori.
<i>Lima</i> in Mangarei.	<i>Lima</i> in Ceram.	

## because

<i>Liman</i> is the hand in Macassar.	<i>Lamh</i> is the hand in Irish.
<i>Liman</i> „ „ Kiesa.	<i>Lamh</i> „ „ Scotch.
<i>Liman</i> „ „ Baba.	<i>Lave</i> „ „ Manx.
<i>Liman</i> „ „ Keh Doulan.	<i>Lof</i> „ „ Cornish.
<i>Liman</i> „ „ Buton.	<i>Alemade</i> „ „ Dumagat.
<i>Liman</i> „ „ Sclor.	<i>Rima</i> „ „ Favorlang.
<i>Leima</i> „ „ Satawal.	<i>Rima</i> „ „ Sida.
<i>Lima</i> „ „ Fakafo.	<i>Rima</i> „ „ Ende.
<i>Lima</i> „ „ Malay.	<i>Rima</i> „ „ Bima.
<i>Lima</i> „ „ Wokan.	<i>Rumeni</i> „ „ Betoï.
<i>Lima</i> „ „ Mandahar.	<i>Rimani</i> „ „ Saparua.
<i>Lima</i> „ „ Bugis.	<i>Rima</i> „ „ Bauro.

## This is an Inner African type-name for the limb, as finger.

<i>Lemi</i> in N'tere.	<i>Mulembo</i> in Kanyika.	<i>Nlembo</i> in Mimboma.
<i>Olemi</i> in Bumbete.	<i>Mulembu</i> in Kisama.	<i>Nlembo</i> in Nusentandu.
<i>Elansbue</i> in Alege.	<i>Mulempu</i> in Songo.	<i>Nlembo</i> in Nyombe.
<i>Molem</i> in Mutsaya.		

This radical of language had not only passed into the British Isles, but is also found as

<i>Ramo</i> , the finger, Sunda.	<i>Lima</i> , the finger, Port Praslin.	<i>Limak</i> , the arm, New Ireland.
<i>Lima</i> „ „ Bati.	<i>Oulima</i> , „ „ New Ireland.	

The Carib name for 10, or the fingers of both hands, is Chounoucaboraim; and for 20, or the fingers and toes, it is Chounougouci-*raim*.

The hand leads us to the limb, as arm or shoulder. The Egyptian *Remen* is an arm, the shoulder, to touch the shoulder, a measure, a span, an extent, as far as the limit, which shows the *Remn* or *arm* in relation to measure by the limb; an early mode of determining the *limit*. The Bohemian *Rameno* for the *shoulder*, *arm*, and *branch* retains the full form of *Ermennu* (Eg.) which signifies the shoulder as well as the arm. The Russian *Ramo* is the shoulder, the Latin *Ramus* the branch or arm. *Armeus* (Lat.) is the shoulder-joint, particularly of the animal, from which the arm is the branch. The English *arm* (*earm*) and *limb* represent the general type.

The *Rim*, *Lim*, or *Limb* is various. In the Anfue (African) dialect the arm is the *Alome*; in Takpa the *Lem* is the foot. *Remmu* in the Galla languages is the type-name for number 2, answering to the two arms or Rems. *Baram* is number 2 in Wolof; *Moa-lembo* in Undaza. This name was also applied to the paddle or oar. The hands of Horus are designated his paddles, and the oar is the

<i>Remi</i> , Latin.	<i>Ramh</i> , Gaelic.	<i>Leamnh</i> , Gaelic.
<i>Rem</i> , French Romance.	<i>Riem</i> , Dutch.	

Following the paddle we have the *helm* from the same origin.

The African *Remen* or *Lemen* deposits both *Rem* and *Ren* (or *Len*) hence the interchange, and the hand is

<i>Aranine</i> in Mare.	<i>Lengye</i> in Biajuk.	<i>Lango</i> in Tibetan.
<i>Renga</i> in Kupuas.	<i>Lingan</i> in Menadu.	<i>Lango</i> in Serpa.
<i>Rongo</i> in Murung.	<i>Ranka</i> in Lithuanic.	<i>Lang</i> , No. 5, in Cochin China.

The *Renn* (Eg.) is the child, and the branch or shoot of the tree. *Lan* in Chinese Amoy, is the type-name for branches, as in *Renpu* (Eg.) for the brach. So in the African Gadsaga the *Lemine* is the boy, the branch. The child is the human branch of the mother (whose type was the tree) and in provincial English is often called a *limb*. With the Kamilaroi people the limbs of a tree include the arm, but the thick branch is a thigh, which points to the genitrix, as the Tree of Life. In Egypt she was *Rennut* by name, the mother of the *Renn* or child.

In the North American sign-language the idea of offspring or *human branches* is pourtrayed by a peculiar gesture which is made by the two hands drawn downward from the *loins* or *reins*, at time with an added illustration of the mother bringing forth or branching in parturition.

Lastly the *Rima* or five branches of the hand, together with the reckoning of five thereon will explain why *Rim* in Icelandic is a computation, a reckoning; the calendar; why *Riman*, in old English is to number; *Riomh* or *Riamh*, in Irish, is numeration, reckoning; and the *Ream* in English is a reckoning of twenty quires of paper.

Here the prototype was the Tree and its limbs; and the Limb and its branches, one body with two limbs, whether these are reckoned as arms or legs, and five branches to each limb; the tree being a primal figure of the mother. And the Tree itself as the African Cotton-Tree, is

<i>Limi</i> in Bagrmi.	<i>Limi</i> in Bornu.	<i>Limi</i> in Kandi.
<i>Limi</i> in Housa.	<i>Limi</i> in Munio.	<i>Eram</i> in Papiah.
<i>Limi</i> in Kadzina.	<i>Limi</i> in N'guru.	<i>Aram</i> in Param.



This naming of the one that becomes twin is at the very bifurcation of all beginning. When the ear is called *Duas* in Irish and Scotch, that is from its twinship. In Egyptian the ear is named Ankh (as it is in many other languages), and Ankh also means a pair. *Kaf* and *Kab* are the hand and arm, and *Kab* (Eg.) signifies double; *Kabel*, in Kaffir, to part in two. The knee-pan is a *Kap* in Egyptian and *Cap* English. That also is a dual type. The mouth as the *Gab* or *Chaps* is another, and the twin-type in each case determines the name.

The chief hieroglyphic of the one who divided to produce the Two is the hinder (feminine) thigh, the *Khepsh* type of the genitrix *Khep* or *Kheb*; and in the Inner African languages the thigh as type of her who divides and doubles is named—

<i>Gba</i> in Mano.	<i>Ghari</i> in Gbandi.	<i>Kebel</i> in Mutsaya.
<i>Gba</i> in Mende.	<i>Kufa</i> in Bode.	<i>Kebele</i> in Ntere.
<i>Gbara</i> in Toma.	<i>Kebei</i> in Nao.	<i>Kebele</i> in Mbamba.
<i>Ghara</i> in Landoro.		

The Gba or Khepsh thigh was the *Divider* in parturition. And here we quote a specimen of the beginnings which are so simple as to make the explanation appear incredible, and the too-knowing will be sure to denounce me as over simple.

We read in the *Ritual*, “*I come forth as his child from his sword, accompanied by the Eye of Horus,*” *i.e.*, the feminine mirror.<sup>1</sup> Such language is extant in other sacred writings, and has never been inter-preted. But how can a child be born from a sword?

In Egyptian the sabre or scimitar is a Khepsh,  a Sanskrit *Kubja* (Greek *Xiphos*), a crooked sword, a scimitar—and this has the same name as the hinder thigh, which is represented by the  hind leg of the hippopotamus, the genitrix of the Typhonians; the one *Khepsh* being copied from the other. The hinder thigh is also a type called “*Ur Heka,*” the great magic power. This identifies the female sexual part as the great magic power of the primitive mind; the *typical Power before a sword was manufactured to be called a “Khepsh,”* as a weapon of power. The sword or Khepsh being named from the hinder thigh, these equate, have one name and are equivalent as types. Next, the sword is identical with the dove (the *Yoneh*), and both are blended in one image under one name, because of the origin in the great magic power or *Yoni*. In the Hebrew the allusions to the oppressing sword<sup>2</sup> serve to recall the Assyrian emblem of the sword and dove, which were figured in one image.<sup>3</sup> Hence the: sword with the divided tail of a bird that was continued in the Greek *χελιδών*, the sword ending in the bird’s tail.

The same symbolism is found in Japan. One of the ancient weapons of the Stone Age is called the stone knife of the green dragon, because the conventional green dragon has a sword at the end of its tails. Thus the hinder part is synonymous with the weapon as it is in the Egyptian *Khepsh*. In accordance with this interchange, the Arabic name of the star Alpha in the dove (*Columba*) is *Fakhz*, the thigh.

But this is the important point. *The Khepsh sabre as the weapon used for cutting and dividing was named from the Khepsh thigh because that was the primordial Divider in the body and in giving birth.* Numbers and their names are based on a oneness or a one that divides and duplicates, with the human body and its two arms as chief illustrators in gesture-language. But the same tale is told by every other type-name of this beginning.

The root *Tan*, *tin*, or *ten* is another of the type-words of numbers. The Egyptian *Ten* to cut off, divide, separate in two halves—*ten* being then half-moon—shows the reckoning by division. *Ten* also signifies the amount, each and every, that is cut off and reckoned as a total. *Ten* (Eg.) as 10 *Kat*, is the equivalent of our ten for the

<sup>1</sup> Ch. 40.

<sup>2</sup> Jer. xlv. 16, and l. 16.

<sup>3</sup> *Nimrod*, vol. i. p. 13.



half score. The whole Moon was *Tent* cut in two (English *tinéd*) to make the fortnight.

The *Tennu* (Eg.) are the Lunar Eclipses which measured time by cutting off the light. *Ten*, Chinese, is to cut in two; *Tanumi*, Maori, to double; English *twain*, to be double. Thus *twain* and *ten* are identifiable with the aid of the two hands or two legs. The Marquesans reckon their fruit and fish by the *Tauna*, or two-one; they take one in each hand and count by the pair instead of the unit. Their one is *twin*<sup>1</sup> as it was in the bifurcation of the beginning. *Ten*, in Egyptian, is a plural for “ye,” and “your;” *Tin* is “they” or “them” in the Motor language. This is the most common name for the foot in the Australian dialects, which is—

<i>Tona</i> , Jervis Bay.	<i>Tina</i> , Lake Macquarie.	<i>Dinang</i> , Wirsdurei.
<i>Tina</i> , Peel River.	<i>Tianna-mook</i> , Witouro.	} King George's Sound.
<i>Tenna</i> , Port Phillip.	<i>Dana</i> , Muruya.	
<i>Tinna</i> , Adelaide.	<i>Dina</i> , Bathurst.	<i>Dana</i> , Liverpool.
<i>Tenna</i> , Gulf St. Vincent.	<i>Dina</i> , Meidji.	<i>Idna</i> , Parnkalla.
<i>Tinna</i> , Karualla.	<i>Dinna</i> , Kamilaroi.	<i>Dtun</i> , Aiawong.

This is also found as—

<i>Tin</i> , Laos.	<i>Ten</i> , W. Shan.	<i>Adin</i> , Guaham.
<i>Tin</i> , Siamese.	<i>Tin</i> , E. Shan.	<i>Tongotra</i> , Malagasi.
<i>Tin</i> , Ahom.	<i>Tin</i> , Khamti.	<i>Eduon</i> , Annatom.

It is the type-name also for knee and thigh as—

<i>Toon</i> , Knee, Diegunos.	<i>Dongo</i> , Thigh, Fulah.	<i>Dengalau</i> , Thigh, Buduma.
<i>Tungru</i> , Knees, Gündi.	<i>Dango</i> ,, Kano.	<i>Tanke</i> ,, Wolof.
<i>Tanga</i> , Thigh, Zulu Kaffir.	<i>Itena</i> ,, Ombay.	<i>Tangbo</i> ,, Bulanda.
<i>Tungei</i> ,, Musentandu.	<i>Dangala</i> ,, Mandara.	

In the Batta dialects *Tangan* is the arm.

<i>Tono</i> , the Hand, Kamkatkan.	<i>Tangan</i> , the Hand, Ulu.	<i>Tangan</i> , the Hand, Batta.
<i>Tango</i> ,, Malagasi.	<i>Tangan</i> ,, Ternati.	<i>Tangan</i> ,, Malo.
<i>Donga</i> ,, Furian.	<i>Tangan</i> ,, Javanese.	<i>Tangan</i> ,, Suntah.
<i>Danicra</i> ,, Cherente.	<i>Atheng</i> ,, Borro.	<i>Tangan</i> ,, Sow.
<i>Taintu</i> ,, Timbora.	<i>Otun</i> ,, Chutia.	} Juru } Samang.
<i>Tanaraga</i> ,, Mangarei.	<i>Tangan</i> ,, Malay.	
<i>Tangan</i> ,, Rejang.		

Hand or foot as an equivalent of number 5 and

<i>Thanu</i> , is No. 5 in the African Makua.	<i>Tanga</i> , is No. 5 in Mru.
<i>Tani</i> ,, ,, Fan.	<i>Tonsa</i> ,, ,, Tungus.
<i>Tano</i> ,, ,, Swahili.	<i>Tonga</i> ,, ,, Yakutsk.
<i>Atton</i> ,, ,, Krepee.	

*Tan* is the type-name for the number 5 in at least forty of the Inner African languages, and in several of these *Tan* is the full extent of the reckoning. *Tan* is number 10 in Vei, Kono, Mandenga, Toronka, Kankanka, Bambarra, Kabunga, and other of the Inner African dialects, in which the people could count thus far. *Don* and *Ndon* are 10 in Afudu. *Tini* in Fiji is number 10 and the end or finis. In Languedac *Tanca* means to stop. *Tan* in Zend and *Tena* (Eg.) denote the extent. This extent may be one hand—five; or it may be two hands—ten.

<sup>1</sup> Wilkes, *U.S. Exploring Expedition*; Hale, *Ethnology and Philology*, vol. vi.

Ten, however, has an earlier African form in *Tsen* or *Dsen*, that accounts for both *Ten* and *Sen* as variants of one word, under which name we have the Thigh as

*Dsinya*, in Kandia.      *Dsinys*, in Kano.      *Tsinia*, in Kadrina.

The female bosom, which divided in two breasts, is

*Sin*, in Dsalunka.      *Sin*, in Bambarra.      *Sinn*, in Mandenga.  
*Sin*, in Kankanka.      *Sin*, in Tene.      *Sundso*, in Kabunga.

The Teeth, that also divide in a double sense, are named

*Dsin*, in Tumu.      *Dsina*, in Ntere.      *Dison*, in Baseke.  
*Dsuna*, in Niete.      *Dseni*, in Mutsaya.      *Tsino*, in Marawi.  
*Disonga*, in Murundo.      *Edsion*, in Afudu.      *Tsunis*, in Skwali (Atna).  
*Dsino*, in Babuma.

*This type-name, with its variants, is universal as Nouna and Verb for that which divides, cuts open, and duplicates.* The dividing river may be the *Ticino* in Italy or the *Teign* in England. That which *divides* is fundamental, and the radical *Tes* (Eg.) for the Stone and Stone Knife, whence *Tser* or *Sila*, *Tsen*, *Sen* and *Ten*, may be followed throughout language in relation to the stone, the Weapon (Aitz, Basque), tooth, ivory, the cutter, and cutting; opener and opening, founder and founding. The same word was continued in the Old Algonkin, and other Indian languages of North America as their type-name for Stone.

*Assin*, is Stone, Ojibwa.      *Assene*, is Stone, Knistinaux.      *Ashenee*, is Stone, Skoffi.  
*Assin* ,,      Old Algonkin.      *Ashenes* ,,      Seshatapoosh.      *Asenneh* ,,      Sauki.

This radical *Dsen* Or *Tsen* (whence *Sen* and *Ten*), supplies a type-name that runs through all language for things fundamental and foundational. *Sunn*, Assyrian, signifies foundation, or fulcrum. *Sunu* (Eg.) is to found, with various types and modes of founding. One is a stone Statue, another an endless cord twisted into loops without any tie. The types of Foundation are many; the Prototype being one, with variants, and the Name one. In Chinese, another type of *Sin* is the heart; Latin, *Sinu*; French *Sein*. The heart offers an important ideographic type. In Egyptian the heart as *Mat* and *Hat* is identical with another habitation, the Womb. "*My Heart is my Mother*," says the Osirian in the Ritual. It was a figure of basis, foundation, beginning; abode of life.

In the Imperial Dictionary of Kang-hi. out of 44,500 words, 1,097 are founded on this radical *Sin*, one type of which is the Heart. Thus the Heart may be an ideograph worth 1097 words. This lands us in the domain of Thing, Types, and Ideographs as the earlier stratum of language. Other forms of foundation are seen in *Sende*, Kaffir, a testicle; *Shin*, Hebrew, a tooth; *Sunu* (Gael), a wall; *Son*, a beam or joist; *Son*, Mantshu Tartar, the rafters of the roof; *Sen*, French Romance, a road; *Sanaa*, Arabic, a water-dam; *Tseen*, Chinese, a bank raised against the water. The founder as the Bee is *Soni* in Pika (African); and in Chinese, the foundry, or

furnace, is the *Shin*. That which is founded, as Iron, comes under this name in Inner Africa, where

*Isen*, is Iron, in Eafen.  
*Zengua* ,, Mimboma.

*Sengo*, is Iron, in Nyombe.  
*Zengo* ,, Basunde.

*Seng* Chinese, is to come into being. *Sono*, Italian, signifies I am; *Sunt*, Rhretian, I am; and *Sum* in Latin. The latter is the abstract of *Sunt* (Eg.), to be founded. *Syn*, Welsh, is sense, understanding. *Sin*, Chinese, mind, understanding, and "understanding" shows the passage from the physical to the metaphysical.

Finally we get back to, or primarily we can commence with, the foundation of all in the opening of the Beginning. As aforeshown, the word *Sunn.t* (Eg.), to be founded, denotes the making of a foundation by opening the ground. *Sunn* is to pass; whence *Sunn.t*, the passage, in Engilsh the *Sea-Sound*; also the *Snout*, the passage for the breath. Now the ancient British name for Nottingham was *Tyogfawy*,<sup>1</sup> the house of the Cave-dwellers, or the Men who made Holes in the ground. The earlier name of Nottingham is *Snotingham*; and *Snot* or *Sunt*, in Egyptian, means to found or establish by opening the ground, which perfectly describes the beginnings of the Troglodytes. Also the *Snood* (Caul) for the hair of the Woman, was a sign of this foundation by opening, at the time of puberty.

The first foundation depended on opening and dividing for the One to become twain, in the way and ways described.

The one that first opened was the Mother, who divided in producing the Child, that opened her, and was then personified as the opener in Mythology; the Sut-Horus or Ptah in Egypt; Chrysoros τὸν ανοιγέα in Phœnicia; Samas the Assyrian Heaven-opener, or the God Pundjel of the Australian Blacks, whose name denotes the Opener; and of whom they, the natives, say he has a knife and a Ber-rang, with which he can open anything in such a way that no one can tell how or where the opening was made.<sup>2</sup>

The body divides into arms, breasts, thighs, legs, and becomes twain; and as primitive man began with the body, limbs, members, and gestures, these were his primary means of putting or posing his sense of need, his feelings and thoughts, in visible and imitable attitudes; and it is natural that the most primitive types and type-names should commence with the human body, also that these should be universal. Gesture-signs preceded speech. These were continued in the representation of Numbers and Verb. The origin of digital reckoning shows us a Way to Words by means of things; the things in this case being mainly limited to the limbs of the human body. This enables us to establish a principle of naming, and prove how a very few words could name many thing. For, when language first began, there could have been but few sounds that were combined

<sup>1</sup> Asser.

<sup>2</sup> Smyth, *Aborigines of Victoria*, vol. i. p. 424.

to form a few words which became the archetypes of human speech. The Evolutionist alone can comprehend the economy of nature in the commencement. These few Archetypes were of necessity applied to various things, and the process evolved a larger number of homotypes, or variants in things which are found to be interchangeable equivalents under the same name.

The Typology of the Two Truths has now been applied to Numbers, and it has been demonstrated that Number was a prime factor in Naming, which constitutes a link between gesture-signs and the words of later language.

## SECTION V.

### NATURAL GENESIS AND TYPOLOGY OF PRIMORDIAL ONOMATOPŒIA AND ABORIGINAL AFRICAN SOUNDS.

(Pythagoras taught that "*Number*" was the wisest of all things, and next to that the "*Namer*.")

CONCERNING the *origin of language* it may be briefly affirmed that very little is known, and nothing absolutely established. Also that the help to be derived from mere theorists on the subject is chiefly negative. Hitherto the "science of language" has been founded, and its ORIGINS have been discussed, without the ideographic symbols and the gesture-signs being ever taken into account.

The Aryanists have laboured to set the great pyramid of language on its apex in Asia, instead of its base in Africa, where we have now to seek for the veriest beginnings. My appeal is made to anthropologists, ethnologists, and evolutionists, not to mere philologists limited to the Aryan area, who, as non-evolutionists, have laid fast hold at the wrong end of things.

The Inner African languages prove that words had earlier forms than those which have become the "roots" of the Aryanists. For example, Max Müller has said that in the word *Asu* (Sansk.), which denotes the vital breath, the original meaning of the root "As" has been preserved. "As, in order to give rise to such a noun as *Asu*, must have meant to breathe; then to live; then to exist; and it must have passed through all these stages before it could have been used as the abstract auxiliary verb which we find not only in Sanskrit, but in all the Aryan languages. Unless this one derivative, *Asu*, life, had been preserved in Sanskrit, it would have been impossible to guess the original material meaning of the root *As*, to be."<sup>1</sup> Here the African languages show the *Asu*, to breathe, is *not a primary of speech*; no vowel is *primary in the earliest formation of words*.

In Egyptian *Ses* is to breathe, and in Africa beyond—

<i>Zuzu</i> , is to breathe, in Nupe	<i>Zuzu</i> , is to breathe, in Basa.
<i>Zuzu</i> ,, ,, Esitako.	<i>Yisie</i> ,, ,, Kupa
<i>Zuzu</i> ,, ,, Gugu.	<i>Zo</i> ,, ,, Ebe.
<i>Zuezui</i> ,, ,, Param.	

<sup>1</sup> *Lectures*, vol. ii. p. 349.

*The duplicated sound was first, because, as will be maintained, language originated in the conscious duplication and repetition of sounds. Ses (Eg.) also denotes the brood or breathing mare, a type of the gestator and mother of life, as Ses-Mut. And in Inner Africa the mare is named—*

*Sosa, in Gbese.  
Sosa, in Toma.*

*Sosi, in Hwida.  
Sousi, in Dahome.*

*Soasi, in Mahi.*

*Seses, a gnostic form of Texas (Neith or Isis) is also the Mother of Breath. This is further corroborated by Zis (or Zi) in Assyrian, for the inherent life or soul; and by Zuza in Zulu Kaffir, applied to the breathing life of the unborn child. The Latin Esse, to be, has preserved both the s's found in Ses, to breathe.*

*It has been asked, How did Dā (Sanskrit) come to mean giving? Professor Noiré holds that primitive man *accentually* said "Dā." And there we have a "root" of language! But Dā is only a worn-down form of wod found in Sanskrit. It is the Egyptian Tā, to give and take; also a gift. The full hieroglyphic word is Tat, and it belongs to the stage of mere duplicated sounds and gesture-signs. It is written with the hand, which is the Tat ideograph; English *Daddle* for the fist; the Inner African—*

*Ntata, the Hand, Meto.*

*Ntata, the Hand, Matatan.*

*Tata, the Hand, Igu.*

*Long before the abstract idea of giving was conveyed by Dā or Tā, the Tat was presented in gesture-language with the offering, or in the act of offering. The hand, however, is not the only Tat, Tut, or T. Another hieroglyph, Ta (or Tu), is the female Mamma,  $\triangle$ , the English *Teat* and *Titty*; Welsh, *Did* and *Teth*; Basque, *Titia*; Greek, *Titthe*; Malayan, *Dada*, and Hebrew *Dad*, for the teat or breast. These forms of the name retain the ideographic sound of T T. The mammæ sign is the Egyptian feminine article The; also a name of food, and to drop. "Tat-tat" is a sound that may have originated with the child in sucking. It is still made by the nurse when offering the mamma, the primordial giver of food, to the child. Moreover the Dā personified in Sanskrit is the wife, corresponding to the Egyptian Tā. Language certainly did not originate with the "roots" of the Aryanists, which are the worn-down forms of earlier words. It did not begin with "abstract root," nor with dictionary words at all, but with things, objects, gesture-signs, and involuntary sounds.*

*Comparative philology, working with words in their latter phase, divorced from things, is responsible for the false inference (one amongst many) that until recent times, later than those of the Veda, the Avesta, the Hebrew, and Homeric writings—men were deficient in the perception of colour; that there was, in fact, a condition of Miopoeia answering to their insanity of Mythopœia. Geiger has even asserted than the language-maker must have been blue-blind.<sup>1</sup> Max Müller*

<sup>1</sup> Geiger, *Verträge zur Entwicklungsgeschichte der Menschheit*, p. 43, 1871.

has affirmed that the blue heaven does not appear in the Veda, the Avesta, or the Old Testament. It is true that language did not commence by *naming those mere appearances* of things in which the comparative mythologists take such inordinate delight; true that colours are among those appearances and qualities, just as white is of wheat—*when ground into flour*. Many early languages have no word for blue as a colour, and yet blue as a thing may be found in them.

The Ja-jow-er-ong dialect of Australia uses the sky itself, “*woorer-woorer*,” for blue. That was the thing.

In Maori and Mangaian there may be no name for blue as hue and tint; but this does not show that the people did not know the blue heaven from the white or red heaven when they saw it.

The “*Zulu*” name signifies heaven, as The Blue. Hence, deep water is called *Zulu*. *Zulura*, for the blue thing, literally means *skyishness*.

In Pazand the word *Açma* denotes both stone and heaven, and, as shown by the Minokhird, heaven was identical with precious stone.

The Hebrew heaven is the paved work of sapphire stone beneath the feet of the eternal.<sup>1</sup> *Samu* (Ass.) is both sky and blue.

The Egyptian name for blue is Khesbet; that is, lapis-lazuli.

The Egyptian Heaven was either the Blue Stone, the blue temper-tinted steel, or the blue sea overhead.

The water above is the blue heaven, and in the Ritual the blue called the “Upper Waters” is identified with the blue Woof of Heaven in the worship of *Uat*, Goddess of the Northern Heaven.<sup>2</sup>

If a language does not possess a word for blue as a colour, it may for a blue stone, and certainly will for water.

A lesson in the primitive system of colour-naming may be learned from the Hottentot language in which the word for colour itself is *isib*, signifying form, shape, likeness, and appearance. Such a word includes various qualities and properties of things under one name. *Yellow* (Hūni) means the ground-colour, the sandy soil; *Brown* (Gamab) is the vley-colour, *i.e.* the bottom of a dried-up pond; *Red* (Ava) is the blood-colour; *Grey* (Khan) is the colour of the *Bos Elaphus*; *Spotted* (Garu) means the Leopard; *White* is egg-coloured; *Am* for green, originally meant *springing up* and shooting forth like the verdure.<sup>3</sup> Hence when the rainbow is also called *Am* the sense is not limited to the green-colour, because it likewise springs forth spontaneously. This serves to show how the primitive thinkers thought in things when distinguishing properties, qualities, or appearances; how things first suggested the ideas that were afterwards conveyed by words; and how the more abstract forms of phenomena took names in language by means of the concrete,—the unknown being expressed in typology by means of the known.

<sup>1</sup> Ex. xxiv. 10.

<sup>2</sup> Ritual, Ch. 110.

<sup>3</sup> Hahn, *Tsuni Goam*, p. 26.

Power of perceiving qualities and distinguishing things did not depend on the possession of words to express shades of difference. Sweet could only be distinguished from bitter when the one was only expressed by the mouth watering, and a smack of gustativeness; the other by spitting with the accompaniment of an interjection of repugnance. So far from "conscious perception being impossible" without a word for each colour, the one word *Uat* (Eg.) for water does duty for several colours, for blue and green water, various paints, plants, and stones. Perception of different colours did not depend on divers words; one served with several determinatives in things. The early men thought in things and images where we think in words, or think we think. Plutarch says, "They that have not learned the *true sense* of words will mistake also in the nature of things."<sup>1</sup> So we may say that those who have not learned the true nature of things will mistake the sense of words.

Professor Sayce holds that there is "*no reason* in the nature of things why the word Book should represent the volume which might just as well be denoted by *Biblion*." But the "nature of things," tells us the Book was the tablet of beech-bark in Britain and the palm (*Buka*) of Taht in Egypt. The *Biblion* from *Bib* (Eg.) to roll or be round, had been the roll of papyrus before it was the book. Indeed the oldest words can only tell the most important part of their history when re-related to things. Mere philology can never reach the origins for lack of determinatives.

The Egyptian "Kam" may be quoted to indicate the relationship of words to things. *Kam* signifies black; and Plutarch tells us the Egyptians applied the word to the dark of the eye, the Mirror. The dark was the Mother as reproducer of light. The pupil of the eye reproduces the image. To reproduce is to begin, hence "*Kam*," also meant to form, to create. Here the word branches out in the region of things and modes of action; there being various means of forming and creating. Egypt was literally created by the Nile, and named *Kam*, *not merely as the Black land!* The sculptor forms and creates the image by carving; and "*Kam*" also signifies to carve. That which is carved may become the "*Kam-hu*" (Eg.) a joint of meat, or in the "*Cameo*," a carven image, the root for which word has never been found.<sup>2</sup> The *Word* at first was but a wavering, wandering shadow of *things* which are the determinatives of its meanings that only become finally definite in the ideographical phase which the Aryanists have entirely ignored.

There is no way of attaining the early standpoint and getting back to an origin for words except by learning once more to think in things, images, ideographs, hieroglyphics, and gesture-signs. The

<sup>1</sup> *Of Isis and Osiris.*

<sup>2</sup> *Cf. Kamut* (Eg.), to carve, or a carving. Lepsius, *Denkmäler*, &c. 48, A. *Kam* also interchanges with *Kan*, for carving in ivory.



primary modes of expression have now to be sought in their birth-place. In Africa only shall we find the most *rudimentary articulation* of human sounds, which accompanies gesture-signs and preceded verbal speech. The clicks, the formation of words by the duplication of sounds, the original types of expression, must be allowed to have been *evolved* in Africa until it can be shown *how they came there otherwise*. The African dialects, spread over vast spaces of country, point to an original unity in a language which may not be extant for the grammarian, and certainly will not now be discovered intact by the traveller. The earliest forms can only be found in the primary stratum of language, that is, in gesture-signs, the primitive modes of articulation, and in aboriginal sounds, although further connecting links of construction may be established. There is of course a kind of grammatical sequence in the order of gesture-signs.

From the present stand-point it would be idle to discuss whether the roots of language were at first verbal or nominal. Where should we begin? With *which*, or *what* language? In Maori, the same word at different times assumes the functions of several parts of speech. We also find that in languages like the old Egyptian and Chinese, the same word did duty as noun and verb or other parts of speech; and one word or sound had to serve at first for various uses, whether these are called the names of things and actions in one respect, or "parts of speech" in another. Gesture language shows that verbs as words were the least wanted, and therefore the last named. Verbs would be *enacted* before they were uttered in what we could recognise as speech. A Cross is the hieroglyphic sign of verbs in general, and the hands were crossed in reckoning; the sexes crossed; the sun, moon and stars were observed to cross before there was a verb signifying to Cross. A pair of feet Going is the sign of the transitive verb to God, and Going portrayed in several forms preceded any abstract word for to Go.

So far as gesture-language was primary, the verbs may have been first, but their signification was chiefly conveyed by the action. A *Na-wa-gi-jig's* story, in Ojibwa, told orally and with gesture-signs shows that *Gestures only* were used to indicate the "old man," "many," "happening," "quickly," "hatchet" (to cut), "going," "starting," "wind blowing," "ice moving off," "to a distance," "cutting the ice," "it is so thick," "number two," "tired," "by turns," "together," "twisted three cords," "tied three together," "threw it out," "no go," "repeatedly," "drifted out," "we two," "nearly sundown."

The analysis shows that the speaker who *had words* for his Verbs and Numbers naturally preferred to indicate these by gesture-signs, which were like the actions of an orator only they took the place of the words and made the unnecessary, because they had existed prior to such an application of words.<sup>1</sup> Also the reduction of the noun to

<sup>1</sup> Mallery, *Sign Language*, pp. 519-520.

make the verb might be amply shown as in Tat for the Hand and Tâ to give. So *Paf* or *Bab* (Eg.) denotes *the* Being as the Breath, and *Bâ* is the abstract verb to be, to be a breathing soul. As breathing was observed and breath was named earlier than soul or abstract being, this also shows the Verb is a form of the Noun reduced.

Possibly there is a mode of proving *how* things were named first, when we commence with the most primitive data in the birthplace of words. If we start from Africa, say, with the snake, this may tell us how the noun was extended in the verb stage, by means of the *actions* of the snake. In Egyptian, *Hef* represents an African type-name for the reptile or insect that crawls with the *heave*-motion, as the viper, worm, and caterpillar. These were named in one aspect from their movement, whence *hefu*, or *heft* (Eg.), to crawl by *heaving*; *êfa*, in Welsh, to cause motion or heaving. *But, the snake also sloughed its skin*; hence *êbu*, in Kaffir, to slough, and *Havel*, English, for the slough. Hence "*Hef*" becomes a type-word for things that slough, or *shed*, as well as *heave*; hence *Avel* for the awn of barley. This process, which is merely hinted at, and which might be followed illimitably, will prove the priority of sounds and names for things, the actions of which were indicated by gesture-signs.

Also certain types of Things equate on account of the unity of origin in the thing itself. Thus the dd (British) and TT or T (Eg.) are signs derived from the female mamma  $\cup$ . This became our letter D. D is also the *Door*, as Daleth in Hebrew, and the door is another feminine symbol. T or D is the feminine Article (Eg.); the Ru is likewise a female type, the door of life, the mouth of utterance; and *Tr*, *Dl* or *Dr* furnish the name of the *daleth* and door. Breast and Door, then, become *one in letters because both are interchangeable images of the female sex, and because things preceded signs*.

It may be that the beginning of verbal languages with a few simple names for things, sensations and actions is indicated by the mystical value attached in later times to *Names*; their primitive preciousness being reflected in their religious sacredness. The word *Nam* (Eg.), to repeat, direct, and guide, gives a good account of the *Name* and its object. The passage of the Osiris through the underworld is effected by his preserving all the mystical *Names* in memory. Ra has 75 names, Osiris, 153.<sup>1</sup>

Time was when the "Name" was the "Word" and so it remained embalmed in the religious origins when the "Word" (Logos) was the "Name" personified. Names, or substantives, potentially contained all the other parts of speech. These have been continued from the earliest time to the present and remain more or less identifiable according to the principles of naming.

Nor need we marvel that words should retain their identity and likeness in languages the most remote from each other in time and

<sup>1</sup> *Rit.* ch. 142.

space, when we find how few they were at first and how faithfully they were preserved. The earliest races preserved them of necessity. "*Never change barbarous names,*" said the Chaldean oracle.<sup>1</sup> Also, the cry of the Greek writers was for the people to treasure up the "barbarous" or foreign words in their language, although they might not know from whence these had been derived, nor what was their exact import. When pleading before the tribunal of eternal justice the Osirified deceased declares that among other saving virtues he has *never altered a story in the telling of it*. And such was the spirit in which the primitive races preserved their knowledge, customs, traditions, and words.

But we have to go beyond words to make a beginning at the stage where the act of Sucking might have produced its own self-naming sound in the "*Tt-Tt*" of the suckling.

*The earliest Verb would be indicated by the action; the first Substantive by the sound accompanying the gesture or action.* The gestures must have been simple, self-defining, and the sounds accompanying them would have a natural accord.

Some non-evolutionary writers on language, who, as the Egyptian priest said of the Greeks, wear the *down of juvenility* in their souls, appear to speak as if the origin of language itself depended on "Grimm's Law." Indeed, one shallow reviewer of the previous volumes of this work thought it sufficient to condemn them if he put forth the foolish falsehood that the author had expressed supreme contempt for "Grimm's Law."

Grimm having pointed out a law of diversity which governs the interchange of certain phonetics his followers have further assumed the non-existence of a law of uniformity in an earlier stratum of language. But words did not have their beginning in any known form of the Aryan languages, and the proto-Aryan is unknown to them, excepting that which has been created by the Evolutionists of the inner consciousness.

Whilst limiting their comparative diagnosis to this restricted area they confidently affirm that when two words are spelt alike in two different historic languages they cannot be the same; Grimm's Law forbids. Further research and a wider application of the comparative process might have taught them that it does nothing of the kind. Indeed, the true moral, the workable and profitable deduction, to be derived from Grimm's Law is that words *do* persist and retain the same signification in spite of, and not in consequence of, the racial or the dialect differences that may be tabulated under that Law.

The followers of Grimm have led men to believe that beyond the little Aryan oasis there is a desert world, trackless, chartless, limitless; and that none but they could lead in the work of showing the way; towards which they have not yet advanced the second step. For

<sup>1</sup> Cory, *Ancient Fragments*. [2nd ed, 1832], p. 271.

Grimm's law has been to them the obliterater of landmarks throughout the range of the pre-historic past. According to the prevailing delusion and the preposterous pretensions of its advocates, it is not only unsound and non-scientific but positively pitiful for any one to compare the words and myths of two different languages which they have not previously proved to be grammatically allied; this being one of the "*first principles*" of "*Comparative Philology*."

They have come to the conclusion that hardly any relation exists in language between the sound and the sense of words, whereas in the earliest stages both were one; and now the fundamental sense can only be found in that phase of unity. On the same kind of authority it would be unscientific and absurd to compare the gesture-signs of the North American Indians with those which survive in the Egyptian hieroglyphics until we have first demonstrated the grammatical affinity of the Algonkin and Egyptian languages. Thus stated the theory exposes its own exceeding futility.

In Grimm's Law—to use a very homely metaphor—philologists have found a fork and laid hold of it at the prong-end. The prongs are known to them, but the unity beyond it is unknown and denied, because they have not reached the handle.

One writer says the Aryan and Semitic languages may have been originally connected, *but there is no Grimm's Law which will allow us to prove this*. He therefore assumes that connection and relationship can only be demonstrated by unlikeness. For Semitic let us substitute Kamitic, and a comparative vocabulary in these volumes will then show that the word-stock of Egyptian and Sanskrit must have been essentially the same in the proto-Aryan stage.

Pre-historic and pre-Aryan words have remained the same independently of later grammar or phonetic systems. Words coined when we have but ten letters or yet fewer sounds, survive in their primitive forms even when we have twenty-six. Addition did not always involve transliteration or supercession, any more with words than with races; whereas continual re-beginnings in language and in mythology are assumed by the non-evolutionist interpreters of the past.

But it is only by the aid of what is here designated as "Comparative Typology" that we could ever reach the stages of language in which the unity of origin can be recoverable. Gesture-signs and ideographic symbols alone preserve the early language in visible figures. We are unable to get to the roots of all that has been pictured, printed, or written, except by deciphering the signs made primarily by the early man. The latest forms of these have to be traced back to the first before we can know anything of the *Origines*; these are the true radicals of languages, without which the philologist has no final or adequate determinatives, and hitherto these have been left outside the range of discussion by Grimm, Bopp, Pictet, Müller, Fick, Schleicher, Whitney, and the rest of the Aryan school.

Fuerst is another example of the men of "Letters" as opposed to Ideographs. He asserts and reiterates at every letter that the Hebrew alphabet is not ideographic, and that each name is only employed or intended to represent the initial letter! This is an entire reversal of the fact; but the doctrine is prevalent in current philology, which has ignored the earliest sign-language altogether.

Wherever the ideographic signs of the oldest civilised nations can be compared evidence of the original unity becomes apparent, just as we find it in gesture-language. In fact, the farther we go back the nearer is our approach towards some central unity. From circumference to centre diversity diminishes and dwindles. Finally the most primitive customs, rites and ceremonies are the most universal, and these could not have proceeded from the circumference towards a centre of unity. The unity was first even as the diversity is final.

Grimm's law does not tell us *why* certain letters are interchangeable in different languages and dialects, so that *Zeus* in Greek represents *Deus* in Latin, and *Dyaus* in Sanskrit. Neither can any of Grimm's followers. They only affirm that it is so, without knowing the *διότι*. In Hebrew and Chaldee the T and S are interchangeable. M and N are constantly permutable in language. In English the f and gh interchange, and are equivalents; to such an extent is this carried that the gh is also sounded as f in laugh and cough.


Here the Egyptian hieroglyphics constitute the connecting link between language in Inner Africa and the Aryan phase or status out of it. The origin of Grimm's Law is made manifest in the earliest mode of speech, and the facts are patented, so to say, or stereotyped in the hieroglyphics. These show the Ideographic phase of language which preceded the Alphabetic.

For example, the builders-up of language backwards, who are able to start from a vowel as a "root" (they do so with "i" to go), assume that the word *Mand* in Sanskrit is what they term a *mere strengthening of a root Mad*. The hieroglyphics show that *Mand* and *Mad* (Mat) are identical because an ideographic *Men* preceded and deposited the consonant M; and the sign is readable as a Men (ideographic and early) or a later phonetic M. Beyond Egypt, Man is *Muntu* in Wakamba, and in the neighbouring Wanika he is *Muta*; but the sign of the *Ida*, *Action*, or *Person* depicted by the "*Men*" ideograph is first, the syllabic *Mu* is later, the letter M is last. So in the languages of the Gabun the names for the head run through *Muntue* (in Kisama and Lubalo), *Ntu* (in Nyombe and Musentandu), *Mutu* (in Kanyika and others) and *out* (in Mbamba). In these the *Ntu* of the same group also implies the form in *Muntu*, which modified into all three.


Grimm's Law is just as applicable to certain Inner African groups of languages as to the Aryan. In the Bantu class the dialect differences and variations in phonology are manifested by the *Mb* of

Swahili modifying into P in Makua; the Ng (Swahili) into K (Makua). The T (Swahili) is represented by R (in Makua), and the f by K. Ch, hard, and S in Swahili, are represented by *Sh* in Makua; whilst the T of neighbouring tongues is *th* in Makua.<sup>1</sup>






Names were first given with and to ideographic signs. Thus a Tat, Ter, or Tek deposits a phonetic T, and all meet to mingle at last in one letter T which may take the place of a dozen ideographs. Various signs of *Men* are reducible to one phonetic M.

If we take the *Tes* sign (Tesh, tech or Tek being variants) *this deposits both a T and S in the hieroglyphic*  and henceforth the T and S go their several ways in forming future words.

An ideographic Hef will deposit both a phonetic H and F. In the hieroglyphics the snake is *Hef* in an ideographic phase. In the phonetic stage the snake supplies the sign of F. The Hef only will account for the Latin *fœmina* being pronounced *hœmina*, as, according to De Roquefort, it was by the ancient Romans, or for similar interchanges of H and F.

The hieroglyphic Mes  will account for the Greek Σ being continued as a kind of M = S.


An "original Aryan D" may be represented by L in Greek or Latin simply because there was an ideographic Proto-Aryan Del (its name remains in Delta and Daleth, which describe an ideographic D) or Ter, as in Egyptian; our English door. The Hebrew letters Aleph, Beth, Gimel, Daleth continued that ideographic phase in their names as those of things which are yet identifiable. Here is an illustration.

The hieroglyphic *Ret*  a cord used for tethering cattle when grazing, passed into the Hieratic, Phœnician (or Hebraic) and Syriac letters as the Teth , , , or . In Hebrew "*Teth*" signifies something twisted or tied, which the Ret loop explains. In Egyptian this *Ret* deposited a phonetic R. The same sign appears as the R called *Rat* in an Irish alphabet. Thus the ideographic Ret becomes an R in Egyptian and Irish, and a letter T in Phœnician and in other alphabets.

In the inscription exhumed by Davis at Carthage, the Phœnician letters *daleth* and *resh* are two slightly varied shapes of the *Ret*; and these are significantly like our own figure of four, **4** to show that *it* also is a form of the same original hieroglyphic. So the Coptic delta  $\lambda$  and lauda  $\lambda$ , which is R is Bashmuriic, are two other variants of the Ret; and delta has the numeral value of 4, in common with the Hebrew Daleth. *Ret* (Eg.) denotes the figure, and one sign of the word is the foot-stool with four steps; another figure of 4. An ideographic RET will further account for the same figure or letter being Ro in Coptic or Greek and D in the Gothic **p**. Now the sign

<sup>1</sup> Chauncy Maples, and Dr. Bleek.

in the letter stage would determine nothing respecting the origins; we must trace it back to the ideographic *Ret* before we can discuss the origin or unity, and there the Phœnician letter is an Egyptian hieroglyphic which was continued *in the ideographic phase* as the Irish "Rat" or letter R.


The primary form of the sign (as well as of the word) is ideographic. This shows that when certain symbols are found in the *Vei* and *Lolo* hieroglyphs,<sup>1</sup> which are alike to the eye and yet may be different in phonetic value, the bare fact will neither disprove nor determine their unity of origin. That must be sought in their ideographic values. In the process of reduction and distribution an ideographic Del deposits both D and L and phonetics; an ideographic Men deposits both M and N; an ideographic Tek, which is a Cross, both T and  $\chi$  as two different crosses in the phase of letters; an ideographic Kef both K and F; and so on through all the ideographic signs that passed into separate letters. Just as the ideographic *Pesh* or *Peh*, the rump of Pasht, the Lioness,  became the letter *Shin* in Syriac. We have a record of this process preserved in the traditions of the British Barddas, who tell us they began with ten original Ystorrinau, or ideographic signs, which Beli reduced to the vaule of letters, and then added six others, making sixteen in all.


But *the original unity of various letters in the ideographic phase is afterwards shown by their being equivalent and permutable in later languages*, whether at the beginning or end of a word. Thus *Tset*, the Inner African type-name of the *Hill*, is continued as *Tset* in Egyptian, where it becomes both *Set* and *Tet*, as in our *Tut Hill*. *Set* and *Tet* are then interchangeable in the later languages. It is the same with the *Tser* (𐤊𐤍) *Hill*, which becomes the *Ter* (or *Tel*) and *Ser*. In the Arabic group the number 8 is both *Temen* and *Seme* in *Beran*; *Damana* in *Wadai*; and *Asmany* in *Adirar*.

One form of the ideographic *Uts* (Eg.) is a palanquin. The word *Uts* signifies to suspend, support, bear aloft. This is an Ideographic original which will account for the Sanskrit *Ut*, up, upwards; and the Zend *Us* applied to upholding. It is the same with the equivalent terminals as in *Bit*, Sanskrit, and *Bis* (O. H. G.) to bite, and other instances in which the t or d of one language is represented by s or z in the other. If we take the variant *Tech* this will account for the equivalent terminals *t* and *ch* in the English *Pit* and *Pick*, or *Bat* and *Bak*, as variants of one word. An ideographic *Kaf* will account for the interchange of k and f in Swahili and Makua as well as in English. By this process of deriving the consonants singly from the ideographic phase in which they were dual or duplicated, we can prove the proto-Aryan origins to be hieroglyphical and Kamite.

Beyond Egypt the Inner African languages are yet in possession

<sup>1</sup> Copied and compared by Dr. Hyde Clarke, *Athenaum*, Sept. 1882.

of certain complex sounds that the European finds impossible or very difficult to reproduce. He can learn to make some of them singly, but cannot *talk* in clicks. Clicks have been detected out of Africa. Three clicks, heard in the Chinook, Texan, and other North American languages are described by Haldeman. Two are found in the language of Guetemala, according to Bleek. Klaproth affirms that clicks occur in Circassian. Whitmee distinguished clicks in some dialects spoken by the Negritos of Melanesia. But Africa is the true land of the Clickers, as the Bushmen, Khoi-Khoi, Kaffirs, Gallas, and others; and *this is the only known country of the Clicking Cynocephalus who was the predecessor of Man*. In addition to the clicks we find such sounds as *Ng, Mb* or *Mf, Gb, Kf, Rl* or *Lr, Dlw, Mhl, Mni* and *Tsh* with its variants *Tch, Dzh, Th*, etc. The nasal *Ng* bifurcates into *N* and *G*. In Fiji the letter *Q* is sounded *Ng*. *Ng* also modifies into *Nh* and *N*. *Lr* is represented by *L* in one language, and *R* in another. Captain Burton sometimes renders the same sound by the *R* that others render by the *L*. There is no distinction between *R* and *L* in the Hieroglyphic . Hence the necessity of going back to the birthplace of human sounds to reach the radicals of speech. Nothing short of Inner Africa is of primary importance in the origins of Language.

Captain Burton has remarked that "*The Eafen, or Dahoman, a dialect of the great Yoruba family has, like the Egba or Abeokutan language, a G and a GB, the latter at first inaudible to our ears, and difficult to articulate without long practice.*"<sup>1</sup> This *Gb* with its variants, such as *Kf* is one of the radicals of all languages. It might have been the first word formed of two *different* consonants, unless we except the "*Ng*" and *Tesh*, it is so primitive and prevalent. Such an original is still implied, even in English, when the "gh" of "Laugh" is sounded by an "f." The *Mb* (or *Mfu*) is likewise extant when the ancient Welsh *M* is sounded *V*, and the *M* or *V* are confused in the cuneiform language. The "*Ng*" persists in the Australian, Maori, Kaffir, and other languages as an Initial Sound, and with us as a terminal. It is represented by the Hebrew *Ayin* , Egyptian *NK*, and the Hieroglyphic *Ng* of the British Coelbren staves.

Now the names of the God and Cow can be traced back to the Inner African stage of pronunciation. The Goat is:

<i>Kopros</i> , in Greek.	<i>Gafr</i> , in Welsh.	<i>Khapu</i> , in Peguna.
<i>Caper</i> , in Latin.	<i>Govar</i> , in Cornish.	<i>Tkhavi</i> , in Georgian.
<i>Cobhar</i> , in Irish.	<i>Gobhar</i> , in Scotch.	<i>Abr</i> (or <i>Kabr</i> ), in Egyptian.

The accent in *âbr* denotes an abraded form. This we recover in the Inner African name of the Goat.

<i>Gbarie</i> , Pika.	<i>Biri-i</i> , Khoi-Khoi.	<i>Oboli</i> , Udso.
<i>Eburi</i> , Matatan.	<i>Epuri</i> , Meto.	<i>Bora</i> , Mose.
<i>Biri</i> , Ai-Bushman.	<i>Obori</i> , Okuloma.	

<sup>1</sup> Captain Burton, A Mission to Gelele, King of Dahome, vol. i. p. 36.



*Gb* and *Km* interchange, and in an earlier stage of articulation the Goat is

<i>Nkombo</i> , in Basunde.	<i>Kombo</i> , in Musentandu.	<i>Kombo</i> , in Kasanda.
<i>Nkombo</i> , in Kabenda.	<i>Kombo</i> , in Mutsaya.	<i>Kombo</i> , in Nyombe.

The Cow is

<i>Gova</i> , in Sanskrit.	<i>Govyado</i> , a Herd of Cows, in Slavonic.
<i>Gavi</i> , in Gothic.	<i>Kaûi</i> , or <i>Khepsh</i> , in Egyptian.
<i>Khabori-kumi</i> , in Indo-Chinese.	<i>Geûsh</i> , in Pahlavi.
<i>Chuo</i> (plural <i>Chuowu</i> ) in High German.	<i>Gows</i> , or <i>Govjado</i> , in Lettish.
<i>Cow</i> , in English.	

The Sanskrit *Gaus* is said to be from a root *Gam*.

And the Cow is called

<i>Kom</i> , in Karekare.	<i>Nomba</i> , in Kanyika.	<i>Nombe</i> , in Marawi.
<i>Komo</i> , in Kaffir.	<i>Nombe</i> , in Lubalo.	<i>Nombe</i> , in Nyamban.
<i>Ngom</i> , in Mutsaya.	<i>Nompa</i> , in Runda.	<i>Enobe</i> , in Matatan.
<i>Ghami</i> , in Pika.	<i>Nombe</i> , in Muntu.	<i>Enope</i> , in Meto.
<i>Kebma</i> (Water-cow), in Egyptian.	<i>Nompe</i> , in Kiriman.	

The original African form that includes and accounts for the whole of these Variants is found as

<i>Ngompe</i> , in Songo.	<i>Ngombe</i> , in N'gola.	<i>Ngombe</i> , in Kassands.
<i>Nkombe</i> , in Kisama.	<i>Ngombe</i> , in Basunde.	<i>Ngombe</i> , in Musentandu.
<i>Nkombe</i> , in Kabenda.	<i>Ngombe</i> , in Nyombe.	<i>Ngombe</i> , in Mimboma.

So it is with the name of the Knee. This is either

<i>Goab</i> , or <i>Goam</i> , in Hottentot.	<i>Ngbe</i> , in Gbese.	<i>Ngumbi</i> , in Gbandi.
<i>Gbua</i> , in Mano.	<i>Kembi</i> , in Soso.	<i>Ngobmi</i> , in Landoro.

and other African dialects. But the natives are not *trying to talk Aryan!*

These things were named in the stage of primitive pronunciation, when what we now know as consonants were sounded double as in "NG" for the later N or G, and "Mb" for the later M or b, before they had been fully evolved, made out, and discreted into *our* single sounds.

It is at this depth of rootage we have to seek for the reason why M and B, N and G, T and S (or K), K and F, &c., became interchangeable in later language, and we shall find it is because *they are twin from the birth as aboriginal sounds, first uttered by one effort, which were afterwards evolved, divided, and distinguished as two distinct phonetics or letters in later language.*

The process here indicated is that of Nature herself elsewhere, one of dividing, discretizing, and specializing on lines of variation from an original form of embryonic unity.

The "origin of language" itself is not a problem to be attacked and solved by philosophical speculations like that of Dr. Noiré. However happy the guess or ingenious the generalisation, it can only be one of the many *may-have-beens* to which there is no end. To *know* anything with certitude we must go back the way we came, along a track that only the evolutionist is free to pursue and explore.

The formula—"No reason without speech; no speech without reason," or "*without language no thought,*" is equal to saying "*without clothes no man.*" We know now that the dumb think,<sup>1</sup> and that man had a gesture-language when he was otherwise dumb.

Darwin's work on the *Expression of the Emotions in Animals and Men*, and Colonel Mallery's *Contributions on the Sign-Languages of the North American Indians*, are of more value here than all that has been written on the origin of language by philologists, philosophers, or metaphysicians. Speculations without the primary *data* can establish nothing; and these have never been collected and correlated by those who were evolutionists.

We are now able to affirm on evidence that there have been continuity and development from the first, in accordance with the laws of evolution, and that there was but one beginning for language, mythology, and symbolism, however numerous the missing intermediate forms of widely scattered the nearest links.

Fortunately Nature is very careful of the type when it is once evolved. In truth she seems to stereotype. Nothing is entirely lost or altogether effaced. In various ways we are still the contemporaries of primitive man. The Red Indian and Black African still pound and eat the seeds of grasses for their bread, as did the savages before the cereals were cultivated for corn.

The type of warfare that was founded when the monkeys first threw stones at each other has been continued ever since. It still dominates when the hundred-ton cannons hurl their ponderous shells. So it has been with other types, in gesture-language, in verbal speech and aboriginal sounds, in totemic customs, religious rites and primæval laws. There have been development and extension, but no one can point to entire re-beginnings.

Unity of origin in language was only possible when the human intelligence was too limited to disagree and diverge; and the race was a mental herd making the same signs and sounds for ages on ages, without choice in the matter or desire to differ. The name of the Cock, for example, may be claimed to be self-conferred, and, according to the onomatopœist, was so *given* and might be *given* at any time in any language or land. But this *might be*, this choice in the matter, if extended, would let in a deluge of individual differences which was not possible to a common origin. There could be no consensus of agreement if all mankind set up as conscious language-makers according to the principle of imitation or onomatopœia. *There was but one stage at which the principle could have wrought in the creation of language; that was at the commencement.*

The beginnings were not, as some writers on the subject would have us believe, like mere circles in the water or the air, which give their

<sup>1</sup> "Is Thought Possible without Language?" By Prof. Samuel Porter (of the National Deaf Mute College), *Princeton Review*, January, 1880.

impulsion and pass away. They are registered for us palpably as the rings in the oak, when we can once start from their centre. Many illustrations of this fact will be given, for it is the misfortune of my work that the thesis could not be substantiated or presented without a burdensome mass of verbal details.

Considering that the human form was evolved out of or thrown off from antecedent forms, and that Man commenced as one link of the chain of being prolonged invisibly into the past; it may be assumed that for a vast period of time he was but slightly growing in advance of his immediate predecessors; and that the means and modes of expression previously extant, were shared by him and continued in his primary stock of sounds. We may be sure there was no such chasm in nature as is perceptible between them now. On looking back we see a great gap or gulf, and are apt to ask where is the bridge? or how did man suddenly leap the gulf? Whereas there was no sudden large leap any more than there was a vast chasm, *at the time*, to be leaped. Fresh points of departure were then so fine a to be imperceptible now.

The cries of animals and birds constitute a limited language. The call of the partridge, the neighing of the horse, the low of the cow, the bleat of the lamb, the bark of the dog, are a current coinage of ascertained value, quotable for ever in their intercourse. These are understood and answered as the language of invitation and defiance, of want (or desire) and warning. That being so the cries are typical, and therefore on their way to becoming recognised as phonetic types. In fact they are recognised by the animals as phonetic types by which passions are expressed in sounds that evoke a kindred or responsive feeling, and this through a considerable range of manifestation. The cry of warning is well known in the rook's caw, the dog's bark, the monkey's chatter, when he utters the signal of danger to his fellows. The *Cebus Azara* of Paraguay is credited with uttering six different sounds, which are said to be capable of exciting corresponding emotions in its fellows of the same species.<sup>1</sup>

At least Man's predecessors uttered a language of warning and want, as the expression of protecting power and the need of protection—the voices of Nurse and Child—in sounds of physical sense that could be transmitted or imitated.

Man's earliest expression of gesture and sound was equally involuntary, or as we say, instinctive, and the first step toward the formulation of language was made when the natural interjections were *consciously repeated* on purpose to arrest attention. *Conscious repetition of the same sound is the first visible phase in the morphology of Words.* We can explain certain evolutionary processes without being able to tell how or why consciousness unfolded, or even what is consciousness.

<sup>1</sup> Faldherbe, *Revue de Linguistique*, 1875.

This, however, applies to the pre-human consciousness as well as to that of Man.

Personally the present writer holds that the main difference betwixt Man and Monkey consists in the growing *rapport* of a more inner relationship of life with the conscious cause and source of life, of which Man himself becomes conscious, more or less, in the upward or inward course of his growth, as the child does of its mother; and that each form of animal life has its own particular relationship to life itself, and carries its own abysmal light in the depths of its darkness, like the miner in the caverns of earth, or the *Pyrosoma* in unfathomed seas.

That, however, is not the side of phenomena of experience with which we are here concerned. Nor would it avail those who do not postulate such a consciousness before or beyond (or *becoming*) the human. But, we have only to start from the mimesis and clicks of the Cynocephalus, and assume a slight increase of imitative power as a result of growth in man, to see how in presence of his deadly enemy the Snake, for example, he might *utter his Sign of Warning in an imitative manner*. As already said, the Cerastes Snake or Puff-Adder became the letter F; which was a Syllabic *Fu* and an Ideographic *Fuf*, our Puff. *Fu* (Eg.) denotes puffing, swelling, dilating, and becoming large, vast, and extended with breath. The Snake distended and “*fu-fu’d*,” and thus *made the sound that constituted its name*. This sound would be repeated as the human note of warning, together with an imitative gesture enacting the Verb, or portraying the likeness of the thing signified by the sound, and such a representation made to eye and ear would belong to the very genesis of *gesture-language*. It would commence when the Ape thrust out its mouth, as it does, and fu-fu-ed or blew at the Snake; and when Man imitated this action with intent, the *language consisted in the Man’s becoming the living Ideograph of the Snake*,—for this is the fundamental principle of gesture-language; and here we may take a furtive glance and catch a glimpse of Man’s likeness to the monkey, jut as Harold Transome recognised the likeness of his own face to that of his unknown father reflected sidewise in the mirror.<sup>1</sup> Naturally also when in conflict with each other or with their foes, the nascent race having command of sounds would try to imitate the puffing and hissing of Snakes, the yell of the Gorilla, the roar of the Lion, or the voice of Thunder, and thus turn their own terrors inside out to impose them on the enemy by means of representative noises, which have been more or less continued by the savage races and are still employed by them in battle.

Dogs, horses, and other animals are known to be so affected by fear and terror, also by cold, that their hair will stand erect. Of course terror will turn to cold. This action was involuntary at first, but with the resulting growth of the *arrectores pili* or involuntary muscles,

<sup>1</sup> *Felix Holt*, by George Eliot.

came the means of erecting the hair, bristles or spines at will, with the *intention of striking terror*.

The earliest natural manifestations that were produced independently of the will were afterwards turned to account and reproduced at will, when anger and heat took the place of fear and cold. So would it be with the voluntary production and development of the sounds that were at first involuntary. The earliest vocal igns ever made intentionally mut have had a likeness in sound to the thing visibly imaged, in order that the mental link of connection between Eye and Ear might be established; and the onomatopœic duplication of sounds would correspond audibly to the objective representation of ideas with gesture-signs. Conscious repetition of the same sound by imitation would constitute the earliest application of mind (or even the sense of want) to the primary matter of language. At this stage the sound of “*Tt-tt*” produced involuntarily by the nursling child, as a need of nature might have served the child of larger growth for thousands of years, as *his sign in sound* for food, eating, hunger, or as the invitation to eat, which is yet made by the nurse to her nursling in its own language, with the reduplicated lingual-dental click.

Voluntary reproduction of the sound first made instinctively and involuntarily would constitute the earliest phase of language. Intentional reduplication which turned the “*tut*” of the child’s smack into “*tut-tut-tut*” as a sign of the want that created the intent; or the puff-adder’s “*fuf*” into “*fuf-fuf-fuf*” as a sound of warning would be the first creative act in the morphology of words. But such simple sounds as “*tt-tt*” “*fuf-fuf*” “*rur-rur*” “*mam-mam*” may have existed and sufficed as means of audible expression for other thousands of years before two *different consonantal sounds were consciously combined* to form one word.

When the sound of *ka-ka* was added to *fu-fu* and the resulting word *kkf* or *kâf* was evolved, then language in the modern sense was founded. We get the necessary glimpse of this earliest phase in the prevalence of the principle of duplication still manifest in the simplest and oldest of known languages and words.

But one fundamental mistake made in applying the onomatopœic theory to language, is in supposing *the primitive radicals of language to be words*. Onomatopœtists like Canon Farrar and Hensleigh Wedgewood include words containing three different consonants, among those held to be *copied* on this principle. This shows no gauge of the problem, and leaves no room for the human evolution of sounds, without which their value could not have been sufficiently identified. When the magie, raven, or parrot has had its tongue cut, and been taught to utter two different consonants in one sound, it can speak. But the natural and involuntary sounds are single, or they are not consciously combined; and these were the only sounds that preceded human speech.

Æons of terrible toil must have been spent in the evolution of the earliest human sounds into a vocal coinage, during which man was getting his lungs inflated and his "tongue cut" for talking; and when these were at length evolved, they had to be consciously combined and re-combined to form words before language could exist according to the present acceptation of the term. Sounds like *fu-fu*, *ka-ka*, and *ru-ru* were common to man and animal. But *no earlier animal than man ever consciously combined two different consonants*; and language points back to the time when man himself could only produce and duplicate the same sound to form his few words.

We say the clock ticks each time the pendulum crosses; and it has been assumed that the word *tick* might be *directly derived from the sound*. But this tick is a word containing two different consonants, and not an onomatopœtic sound; that would be simple, like the nursery *gick-gack*, for the tick tick. *Tek* in Egyptian is a measure of time, and means to cross as does the pendulum in the tick of time. *Tick* is one with *touch*. The touch may make a sound or it may not; the tick or touch of the pulse does not. Thus the word *tick* is not the mere expression of the sound.

The Shah of Persia laughed at the Tatar arrows that went "*ter-ter*." Here they seem to make the sound of *ter* or *through* as they tear through the air. But if the T and R had not already been combined in a word, the arrow would not have said "*ter*." The arrow is a *ter* by name. The hieroglyphic *ter* is a shoot or *tree*, and the shooting "*ter*" that pierced through of itself was earlier than shooting with the arrows that were named from the shoot, and had been so named in Inner Africa, where the arrow is called—

*Ntere*, in Matalan.

*Aturo*, in Anfue.

*Adere*, in Ashanti.

other cutters *through* being—

*Dira*, the Axe, Biafada.

*Daruma*, the Sword, Landoma.

*Terang*, the Knife, Mandenga.

*Doro* ,, Kasm.

*Deremana* ,, Solima.

*Oeslo*, the Spear, Pepui.

*Doro* ,, Yula.

*Deramai* ,,

Kisekise.

*Tiele*, the Axe, Vei.

*Darba*, the Sword, N'godsin.

*Direndi*, the Knife,

Murundo.

In the hieroglyphic the Ram and the Goat are both named "*Ba*," and the onomatopœist would derive the sound of *Ba*, directly from the animal *Ba*; and if a non-evolutionist *he would not question the capacity of the human being to utter the sound "ba!"* at any stage or time. But this could not be until man had evolved his labials or was able to bring his lips together. When it was first attempted to teach the Mohawks to pronounce words with P and B in them, they protested that it was too ridiculous to expect people to shut their mouths to speak. F is the Inner African prototype of P and B. B and P, says Koelle, are sounded like F, and are only employed in a few languages which possess no real f.<sup>1</sup> *Fuf-fut* and *fu-fu* would thus

<sup>1</sup> *Polyglotta Africana*, Preface, p. vi.

precede the p and b of later languages. The hieroglyphics show us the *Fa* passing visibly into the *Ba*. Nef or Neb is represented by the snake (*Fa*), and the Ram (*Ba*); one sign combines both in a snake with a Ram's head! Read by the Cerastes, this would be *Nef*; by the Ram it would be *Neb*.<sup>1</sup>

In the Mohawk stage of development *homo* could not have imitated the "Ba." *Nor is Ba the earliest form of the name.* Ba is common as a worn down Inner African word. But the Ram is called—

<i>Mba-hina</i> , in Mende.	<i>Pabea</i> , in Kasm.	<i>Fôb</i> , in Balu.
<i>Pieba</i> , in Koama.	<i>Pebea</i> , in Yula.	

The Goat is named—

<i>Febi</i> , in Banyun	<i>Mbea</i> , in Kano.	<i>Membi</i> , in Bagba.
<i>Bafui</i> , in Limba.	<i>Mbê</i> , in Eafen.	<i>Mampi</i> and <i>Mpi</i> , in Pati.
<i>Mefi</i> , in Nalu.	<i>Mbi</i> , in Bayon.	<i>Momfu</i> , in N'goala.
<i>Mbea</i> , in Goburu.		

It seems evident that the Ba or "fa" was only uttered at first by aid of a purchase or leverage on the nasal M or *Um*, hence the well known "*Mfa*" and "*Mba*," *ba* being a final deposit. The Ba (Eg.), is a type of the Breath which is *Paba* or *Pefu*, and these are interchangeable with *Mba* and *Mfu*. It is commonly asserted that the dog says "Bow-wow," but that is a fallacy; no dog ever yet uttered the labial "B." It has also been said the the Egyptians and Chinese called the Cat *Miau*, a name that obviously would never have been applied to the Dog; the *Miau* being so evidently onomatopœic. Yet *Miau* is not limited to the Cat nor is that the earliest form of the word. *Mmâu* (Eg.), is a type name for the Beast; and this may be the Cat, Lion, or Lynx; the original *Mau* is *Maf* or *Mmafufu* (Eg.), (whence *Maft*) and in Inner Africa the name of the Dog is—

<i>Mfu</i> , in Pati.	<i>Mfa</i> , in Babuma.	<i>Mvi</i> , in Tumu.
<i>Mfut</i> , in Kum.	<i>Mpfa</i> , in Ntere.	<i>Mpua</i> , in Melon.
<i>Mfo</i> , in Balu.	<i>Mfo</i> , in Murundo.	<i>Mboa</i> , in Bumbete.
<i>Mvuo</i> , in Bamom.	<i>Mfo</i> , in Dsarawa.	<i>Mbo</i> , in Isuwu.
<i>Mvo</i> in Param.		

and numbers more.

The word relates primarily to opening the mouth, which is named *Mifiou* Eregba; *Mombo*, in Murundo, a variant of *Mfa*; in the same language, for the dog. The mouth opens and divides in the two jaws when uttering the voice, and this same word is an Inner African type-name for Two, or Twain, as the *Divided One*. The wide-open mouth of the beast is the ideograph of the sound; as it is in *Rur* (Eg.), the name of the hippopotamus, which also means to round out, as did the open mouth of the monster. On the Gold Coast the King's Mouth, or Spokesman, is called his "*Mouf*,"<sup>2</sup> and in English the "Muff" is originally the bad speaker. This will

<sup>1</sup> Champollion, *Dictionnaire*, 172.

<sup>2</sup> Captain Burton.

explain why *Mbo* in Bute, and *Mupio*, in Afudu signify the greedy, open-mouthed, and devouring one.

<i>Mve</i> , bloody, Koro.	<i>Mbwayi</i> , fierce, ferocious, Swahili.
<i>Mfa</i> ,, Babuma.	<i>Mwui</i> , a thief, Ib.
<i>Mbe</i> , bad, evil, N'kele.	<i>Mayub</i> , vicious, Hindi.
<i>Mbe</i> , ,, ,, Bambara.	<i>Mapoya</i> , a devil, Carib.
<i>Mfu</i> , death, Swahili.	<i>Miffy</i> , the devil, English.
<i>Mbi</i> , evil, Zulu.	<i>Mawes</i> , bad, evil, French Romance.
<i>Mofa</i> , mocking grimace, Portuguese.	<i>Maufez</i> , demons, French Romance.

The Amakosas applied the same type-name to the gun, which they call "*Umpu*." This *Um* is designated a prefix, and it is applied to any new word that may be introduced into the Kaffir dialects, but it belongs primarily to a *primitive mode of articulating* sounds; and these sounds were the prefixes in the sense or precursors to all later speech.

The earliest utterance here belongs to the primitive mode of articulating; the type-word includes the *Mau* and *Ba* in one, and they were deposited as two separate names for the Cat and Ram in a later and more distinct stage of utterance. We have to derive the earliest words from the primitive mode of producing sounds, which is more or less extant, for this aboriginal *Mfu* or *Mpu* still survives in our interjectional "*Umph*" as well as in the name of the Dog itself, which is *Amp* in Ostiac and *Emp* in Vogul.

The puff-adder could "*fu-fu*," the birds and frogs could "*ka-ka*," the thunder could Crack-Crack (or "*kak-kak*," as it must have been before the combination of *K* with *Ru*, and is so in the Maori *Ngaeke*), but man alone could combine his nasal and guttural in one sound, as "*NG*," or turn his "*Um*" and "*Fuff*" into *Mfu*; two of the most important sounds, we may now say words, of the Inner African languages. It is unnecessary then to think of the pre-man as listening round like a modern onomatopœist, or a schoolboy, imitating all he could. Imitation of each other's voices or sounds is very rare in the animal world, the mocking-bird being almost alone.

It is quite probable that no philologist nowadays would be able to make anything verbal out of the earliest articulated sounds that accompanied the gesture-signs of primitive man, such as the Clicks, for example; and yet, as the acorn potentially incloses the future forest, these aboriginal sounds contained the germs of all the vocabularies extant. No natural sound, however, has really been lost in the process of artificial development.

Translators in trying to catch the exact expression of the "*Oji*" (Ashanti) name, have rendered it by nineteen different variants. The original African articulation here involved may be shown to include the *Ts*, *Tch*, *Tsh*, *Ts*, *Tk*, *Th*, *Ds*, *Dsh*, *Dz*, *Dk*, *Dj*, and other sounds of some remote original that has descended and been modified on lines of variation. Koelle gives the sound of this *Ds* as that of



*Ch* in Church, but there are many racial *nuances* in the expression of it. The same variants are to a considerable extent found in Chinese. For instance, the old sounds of *Cha* are *Tsa* and *Dak*, and the variants of *Cha* and *T'ak* are *Dso* at Shanghai, *Tsa*, Chifu, and *Tso*, Canton. A variant of *Chi* is *Tszi* or *Dszi*; and *Djak* is a variant of *Choh*, just as it is in the Inner African dialects. In Egyptian it is represented by *Tek*, *Tesh*, or *Tes*. Many of the nineteen variants are extant in European phonetics, such as T, K, S, Sh, Ch, G, J, etc., which answer to the racial or other variations of the African phonology. Now the sound of a sneeze, when consciously copied, takes shape in some such utterance as *Techu* (ch, as in change), or *Teshu*. A child known to Hensleigh Wedgewood called his sister by the name of "Atchoo," on account of her sneezing.<sup>1</sup>

The American Indians represent the Sneeze by their "Haitsku," *Atckiau*, "Atchiui," etc.; and in the Inner African languages, the Sneeze, or to sneeze, is denoted by

<i>Tise</i> , in Bute.	<i>Tisou</i> , in Tumbuktu.	<i>Dsidsi</i> , in Nupe.
<i>Tiso</i> , in Mandenga.	<i>Tiso</i> , in Bagrmi.	<i>Dzisle</i> , in Pepel.
<i>Tiso</i> , in Toronoka.	<i>Tisam</i> , in Dsarawa.	<i>Dsesse</i> , in Ntere.
<i>Tiso</i> , in Dsalukna.	<i>Atusaa</i> , in Kadzina.	<i>Dsoase</i> , in Babuma.
<i>Tiso</i> , in Kankanka.	<i>Ntiso</i> , in Landoma.	<i>Sase</i> , in N'gola.
<i>Tisoa</i> , in Vei.	<i>Tsatsiso</i> , in Yala.	<i>Zezi</i> , in Dsekiri.
<i>Tiso</i> , in Kisekise.	<i>Tsesm</i> , in Timne.	<i>Sisa</i> , in Igala.
<i>Tiso</i> , in Mende.	<i>Dsizin</i> , in Bulom,	<i>Esisiana</i> , in Aro.
<i>Tise</i> , in Mano.	<i>Dsisu</i> , in Bambara.	<i>Dsuna</i> , in Momenya.
<i>Tisewo</i> , in Gio.	<i>Dsia</i> , in N'ki.	<i>Siani</i> in Krebo.
<i>Tiselu</i> , in Wolof.	<i>Disa</i> , in Kambali.	<i>Sani</i> , in Gbe.
<i>Tiseou</i> , in Gbese.	<i>Dsedsie</i> , in Goali.	<i>Suana</i> , in Balu.
<i>Tisou</i> , in Soso.	<i>Dsedsi</i> , in Ebe.	

Further, the Nose, the organ of sneezing, is named.

<i>Dsi</i> , in Bayon.	<i>Iso</i> , in Oloma.	<i>Disolu</i> , in N'gola.
<i>Dsui</i> , in Nao.	<i>Asot</i> , in Timne.	<i>Dizolu</i> , in Kisama.
<i>Atri</i> , Param.	<i>Zakui</i> , in Saldanha Bay.	<i>Dshou</i> , in Akurakura.
<i>Adsi</i> , in Pati.	<i>Tasot</i> , in Baga.	<i>Disunu</i> , in Songo.
<i>Atse</i> , in Bagba.	<i>Tasut</i> , in Landoma.	<i>Dsenegu</i> , in Buduma.
<i>Edsu</i> , in Tumu.	<i>Dsoti</i> , in Momenya.	<i>Idsiou</i> , in Afudu.
<i>Etsoci</i> , in Mbe.	<i>Diodsu</i> , in N'kele.	<i>Esun</i> , in Okam.
<i>Aesi</i> , in Opana.	<i>Dsolu</i> , in Undaza.	<i>Ndson</i> , in N'ki.
<i>Aseie</i> , in Malali.	<i>Disolu</i> , in Kasanda.	<i>Nidsui</i> , in Alege.
<i>Iso</i> , in Egbale.	<i>Dizulu</i> , in Nyombe.	

The radical *Tes* (or *Tsh*) is employed in the Xosa Kaffir language to express the sound of whispering; *tsu* is to whisper softly. This continues the relationship of sound to breath exposed by the Sneeze.

The same radical that is Inner African for the Nose, the Sneeze and for whispering may be detected in the name of the nose in the North American and other languages, as:—

<i>Tisk</i> , in Hucco.	<i>Ohtch-yuhsay</i> , in Tuscarora.	<i>Disan</i> , in Mayoruna.
<i>Idst</i> , in Attakapa.	<i>Wuschginqual</i> , in Minsi.	<i>Tsomo</i> , in Upper Sacramento.
<i>Tsee</i> , in Apatsh.	<i>Ochali</i> , in Shawni.	<i>Tusina</i> , in Jakon.
<i>Tchaje</i> , in Ottawa.	<i>Cuzhush</i> , in Tekeenika.	<i>Uchichun</i> , in Micmac.
<i>Wutch</i> , in Massachusetts.	<i>Intshin-ongeu</i> , in Chimanos.	<i>Yash</i> , in Old Algonkin.
<i>Ottschasse</i> , in Potowatami.	<i>Intchu</i> , in Guinau.	

<sup>1</sup> *Dictionary of Etymology*, Introd. p. 24.

If the principle of Onomatopœia be admitted at all in the formation of language we may claim that it applies to the natural genesis now suggested for this radical of sound by which the Sneeze named the Nose, or, as it were, supplied the Substantive to the involuntary Verb.

This prolific primate was continued in the Egyptian *Ses* and *Ssen* *i.e.* *Tses* and *Tssen*, for breathing. *Tes* is the very self. *Ses* is breath; *Sen*, to breathe. *Ziz* (Assyrian) is *inherent motion*; *Zis* (Heb.), to flutter; *Zis*, the Rabbinical Bird of Breath or Soul; *Zis* (Unakwa), the Nose; *Sisa*, the Soul, Ashanti; *Sus* (Arabic), origin. These are all related, like the Sneeze, to the Soul of Breath.

If we bear in mind the facts that the Breath, SEN (Eg.), is one of the Two Truths of Existence; that *Senesh* (Eg.) means to open, discover, to *open of itself*; that which is self-manifesting, self-revealing, and *Senesh* is the *Sneeze* in English; that the Sneeze is an involuntary emission of Breath in the form of Sound, and the Breath takes voice of itself in the Sneeze, there is nothing incredible in the suggestion that the Sneeze was one of the primæval factors of language.

Sound or Voice was self-revealed in sneezing; whilst the rites and customs of sternutation prove that the Sneeze had a peculiar significance for the primitive Man, and that the character of a discoverer or revealer was assigned to it, or was self-conferred and continued by the self-articulating sound. Thus the Sneeze was one of the *openers*. It opened its passage by means of the Breath (Sen). The Spirit (or Breath) spoke in the Voice of a Sneeze. The Sneeze is expressed by the radical *Tch* or *Dsh*, as natural interjection to which the *nasal* terminal was added for determinative in forming the word *Tchen* or *Dshen*, as the name of that which opens of itself, discloses and makes apparent in Sound. Moreover in Chinese *Tsai* is a particle of exclamation, which, as a word, signifies *beginning*, and *Tsee* or *Tse* is the Self and the likeness of the Self.

The Sneeze translated by a compound *Tenuis-spiritus-lenis* of sound (although the description may be far too fine) would deposit this *Ds*, *Tz*, *Tzh*, *Tch*, *Tsh*, or *Ch* according to the variants of *Sneezing and Prounouncing*, on the way to becoming both T and S as does the *Tes* sign in the hieroglyphics. The Hebrew Daleth was sounded "Ds" or "Dz." The Hebrew letter ד is likewise a *Ts* pronounced "Tza." The same sound survives in the Welsh *Dzh* for J. The Welsh *Tisio* or *Tisho*, to sneeze, is identical with the Inner African. But the word being already extant in the language of the Kymry, when they came, it would not have to be evolved onomatopœtically in Welsh.

Professor Sayce has suggested that language began from the *Sentence* rather than the *Word*; and there is a sense in which this is true; but it was a sentence full of meaning not of syllables, such as can be conveyed by a gesture, a look, or a single sound. The sound of

the Sneeze is rendered by the word *Tes* (Eg. Coptic *Djas*) and this word denotes a whole *sentence*, or so many words tied up, a case of words; and the self-revealing, self-defining, self-naming Sneeze, or the Click, the "Tut-tut," the puffing or hissing contained a sentence of words in one act, and one self-naming sound.

In attempting to trace (or suggest) the development of pre-human sounds into verbal language it appears to me that one line of variation may be found in *the growth of a conscious manipulation of the Breath*. Conscious manipulation of the Breath lies at the origin of the Hottentot Clicks. Whereas the ordinary sounds of language are now made by the expulsion of the breath, the Clicks are produced on the opposite principle.

The Clickers, *quâ* Clickers, do not simply *exhale* their meaning in sound; they express it by the aid of *inhalation*; they first lay hold of the air and suck it in to turn it into articulated sound. The Breath is prepensely drawn for the Click to be articulated. They are Inspirates instead of *Aspirates*. For instance, we have three Aspirates, a guttural "*ch*" as in the Scotch *Loch*; the "*H*" aspirate of the English and the aspirated "*P*" (*peh*) of the Gael. These three may be paralleled by three of the Hottentot clicks out of the four employed by the Namaquas, which are produced by a reversal of the process.

While the anterior part of the tongue is engaged in articulating the Click the throat opens itself to pronounce any letter that may be sounded in combination with the click. In pronouncing the click simply by itself without any supplementary vowel or consonant sound, the breath instead of being thrown out as is usual with other articulations of the voice, is checked or drawn inward, but as soon as it is combined with any other sound it is strongly emitted. It is difficult to speak the Namaqua fluently or intelligibly until the art has been acquired of clicking and aspirating without any perceptible interception of the breath.

We describe the four clicks which are heard in the Namaqua Hottentot by the characters *c, v, q, x*.

*C* is a dental click; it is sounded by pressing the tip of the tongue against the front teeth of the upper jaw and then suddenly and forcibly withdrawing it.

*V* is a palatal click, and is sounded by pressing the tip of the tongue, with as flat a surface as is possible, against the termination of the palate at the gums and removing it in the same manner as for *C*.

*Q* is a cerebral click according to the alphabetical system of Lepsius. It is sounded by curling up the tip of the tongue against the roof of the palate, and withdrawing it in the same manner as during the articulation of the other clicks.

*X* is either a lateral or a cerebral click; that is, it may be sounded either by placing the tongue against the side teeth or by covering it with the whole of the palate and producing the sound as far back in the palate as possible, either at what Lepsius calls the faucal or the guttural point of the palate. European learners almost invariably sound it as a lateral, and hence their articulation is harsh and foreign to the native ear. A Namaqua almost invariably articulates this click as a cerebral.

The Consonants which can be combined with these clicks are *h, k, g, kh, n*.<sup>1</sup>

The Amaxosa Kaffirs employ three clicks which are "represented in writing by our letters *C, Q, and X*; the *C* being sounded by withdrawing the tongue sharply from the front teeth; the *Q* by doing the same from the roof of the mouth; and the *X* by drawing the breath in a peculiar way between the tongue and the side teeth."<sup>4</sup>

<sup>1</sup> Tyndal, *Namaqua Grammar*.

<sup>2</sup> Theal, *Kaffir Folk-Lore*.

This mode of making the Clicks implies a more conscious manipulation of the Breath for the express purpose of utterance, and shows us the Inhalers of Air and Expellers of Sound as intentionally at work in shaping the result as is the man who in whistling formulates a tune out of Breath, or the player who produces the Vowel-sounds from the Jew's harp.

The first thing that the future speaker had to do was to get his lungs properly developed, by constant inflation, for the utterance of sounds. He was in a condition akin to but probably worse than that of the congenital Deaf-Mute. We see the experiment of the Dumb acquiring the faculty of Speech going on in our own day, and are shown the processes by which they are taught to articulate. The first lesson is that of blowing or expiration in order that the lungs may be fully expanded, and the child instructed to breathe properly.

Padre Marchio says: "*The breathing of deaf mutes is as a rule short and panting. The lungs have the double office of supplying oxygen to the blood and of furnishing breath—the material of the Voice. The lungs of the Deaf-Mute being used for only one of these purposes, are imperfectly developed, and their functions performed in an abnormal manner. Hence their disposition to pulmonary disease.*"

In the formation of syllables the pupils practise by repeating the same sounds, such as *Pappa, poppo*; etc. The word is formed, if possible, in view of the object, which the Padre calls "Language in presence of the Real."<sup>1</sup>

The Hottentot's inhalation of air to produce the clicks may be compared with the habit of the toad, the puff-adder, and others, of specially inhaling air when angry to inflate and dilate the body and express their feeling in a rushing volume of sound; the early involuntary action being continued and repeated intentionally. But as nothing else in nature is known to produce one consonantal sound by inhalation and another by expulsion of the breath, and as such sounds as "*Mfu*" and "*Nga*" are produced by this double process, which combines a nasal and aspirate in the one case, and a nasal and guttural in the other, these words may possibly show us *Homo* in the position of making a nasal sound whilst drawing in his breath and combining it with a guttural aspirate in the expulsion of his breath, as a continuation of the mode by which he produced his clicks; this would yield compound sounds like *Nga* and *Mfu*. Now, supposing this *Mfu* (or *Mfa*) to have been consciously continued as a sound produced by a double action of inhalation and expulsion of the breath, to be afterwards distinguished by the separate sounds of M and B, these would be numerically equal to the singular M and plural B of the numbers in language. Also the nasal is equivalent to *in* and the aspirate to *out* the Two Truths of the beginning. Moreover, M and N are universally interchangeable. In Maori, as in some of the African dialects, the M,

<sup>1</sup> "Ephphatha," *Macmillan's Magazine*, No. 276, p. 447.

N, and Ng interchange; and if we take the nasal N and guttural Ga in Nga or Ankh, to be the conscious result of the double action, we find the numerical value *was* continued in Ankh for the Duplicator, the duplicated, and to duplicate, and in Ankh the pair of Ears, or in Nakh the Testis. In certain Inner African languages the Bull is named from and second to the Cow, as

*Nan*, Cow; *Naba*, Bull, in Koama.      *Nāko*, Cow; *Nako-ba*, Bull, in Nupe.  
*Anoko*, Cow; *Anoko-ba*, Bull, in Basa.

*Ank*, *Nan*, and *N* are interchangeable, and they especially denote the feminine first, the one that duplicates. The Ba is male and secondary. In Egyptan Nuba signifies the "All," which was combined in Sut-Nub.

In the chapter on the Two Truths it was shown that Water was the first, Breath the second. Breath, *pef* (Eg.) or *puff*, corresponds by name to No. 2 as *Befe* (Nki). In puffing we have another of the self-naming sounds like the Sneeze. This also is one of the prototypes in primordial onomatopœia. What we term *light* and *lightness* being primarily called *puff* or *pef* from the Breath, this becomes an archetypal word with several variants in the spelling and many applications of the name. *Pef* will serve as a type-name for all breath-like and light things, elements, characters, qualities, actions, and modes of manifestation in language generally.

Countless light things may be found under this name. *Papapa* in Maori is the calabash, chaff, bran, moss, the shell of an egg. The *Bubu*, Zulu, is a puff or mushroom, also the down-feathers of birds. The *Abebe* Yoruba is a fan. *Febe*, Zulu, the light person, a harlot. *Bebesa* in Xosa is *fibbing*, or, as the Zulus say, "talking *Wind*"; it may also be called *fabling*. *Babble* is light speech. The Welsh Pabyr is the light thing, both as the rush and the rush candle. The *Puff* is a light tart; the *Bap* a light cake, and *Pap* is light food. *Papa* in Russian is bread. *Bofa*, Brescian, to puff and breathe. In Sanskrit *Phuppu* denotes panting, gasping, puffing; *Pupphula*, wind or flatulency; and *Pupphusa* is a name for the lungs. *Edofofo* in Yoruba denotes effervescence or irritability to such an extent that it means literally a *Liver of Foam*. *Boffy* (Eng.) to swell and puff; *Bof* is a name of quicklime. *Paf* (Eg.) for wind and breath, to fly, be light and puffy, will account for the naming of the thin fluttering tremulous flower, the *Poppy*; French *Papou* or *pabeau*, and for the *Poplar*-tree, Latin *Populus* and German *Pappel*, the tree of light, fluttering, palpitating leaves. This root enters into the names of fluttering wing-like motion as in the Bavarian *Poppeln*, to move to and fro, and *Pfopfern* to palpitate; *poff* (Eng.) to run fast, *popple* to bubble. Yeast dumplings, which are very light, are, in this sense, termed "Popabouts."

In Kanuri (Inner African) bellows are the *Bubute*, and in Ise smoke is named *Efifi*. Smoking the pipe is accompanied by *puffing*. The *fife*, *pipe*, *pibroch*, and the Algonkin *Pib* are blown with the breath. The *Pub* is a blow-tube used by the Indian bird-hunters of Yucatan; the *Bobo*, Xosa, a blow-tube. A light leaf called a *Pepe* in Maori is blown to attract birds by imitating their sounds. The act of piping is also called *pepe*. The blown bladder was a kind of *Bauble*. The *pap*, *bubby* and the *bubbly-jock* (turkey-cock) are so named from their swelling-up. *Fuf* (fâ, Eg.), *Bubi*, in Vei, is to puff or swell in pregnancy; or to puff and swell the sail. *Beb* (Eg.) is to exhale, as in the bubble. In Zulu *Pupama* is to boil and bubble; *Pupu*, Tupî, to boil up; *Pupu*, Maori, to boil up and bubble. In English *Fob* is froth, *fuf* is to blow; *Bub*, in Scotch, is a gust of wind. The *Buffie* is a vent-hole in a cask. To *bauffe* is to belch; *pupa*, Maori, to eructate; *Piphi* is wind in Bantik; *Afufa*, Galla, to blow; *Fufai*, Magyar, to blow; *puput*, Malay, and *puba*, Quiché, to blow. *Vivi*, in Vei, is the tornado or hurricaine of wind. Also *Vovo* denotes the lungs or lights as one of the blowers. The Toad is the *Bufo* in Latin and *Bufa* in Magyar, as puffer and blower.

*Pape* or *Ppat* (Eg.) means to fly. The *Ppat* or *Pât* are the flyers as fowls, *Pep* or *Pef* being the breath, wind, a gust of air; this was the first flyer, the means of flight, and the winged things were named after it. *Pepe* in Maori is the Moth; *Bebe* in Fiji; the *Papilio* in Latin is the butterfly. *Ni-pupa*, Makua, is the wing; *Bubi*, Malay, the feathers; *pubes* denotes the human feather or hair. *Baba*, in Xosa Kaffir, is to flutter as a bird, whence *Babama*, to swell and flutter in feeling.

The Butterfly was an early type of the Soul of Breath. The Karens of Burmah call a man's soul his "Leip-pya" (Leip-*pfa*) or his butterfly, which is supposed to wander away when he is sick, and to need catching or hunting back into his body again. In Xosa Kaffir, *Pupu* is the name of the hairy caterpillar, and *Pupa* is a dream and to dream, which is significant in relation to the soul. *Pabo* (Eg.) is a soul; *Pepo*, Swahili, a spirit or sprite; *Phepo* (Inner African), a ghost; *Popo*, Esthonian, *Bubus*, Magyar; *Bobaw*, Limousin; *Bubach*, Welsh, is a spirit or ghost; *Pefumto*, Kaffir, the soul; *Beba*, Zulu, to inspire the soul; as in *Pepe* (Eg.) to engender; soul and breath being synonymous. *Bube* is breath or wind in Galla; *Pefu* (Xosa) to take breath.

*Mi fofi*, is I breathe, in Timbo.  
*Mi fofi* ,, ,, Salum.  
*Emi fofa* ,, ,, Kano.  
*Me fotah* ,, ,,

*Me fûisafuïke*, is I breathe, in Bute.  
*Me pfulu* ,, ,, Mutsaya.  
*Mu fûtu* ,, ,, Bode.

This brings us to the human puffer or inspirer of the breath of life, the *Paba* (Eg.); *Pabo*, Welsh, as the parent, the *Papa* and *Baba* of various languages already quoted.

The Mouth as an organ of breathing is the—

*Bebe*, in Okuloma. *Bebe*, in Udso. *Fôti*, in Limba.  
*Pfova*, is to speak, in Nyombe. *Pobia*, is to speak, in Pangela.

Out of Africa the Mouth is—

*Baba*, in Malo. *Baba* in Bissayau. *Fafa*, in Marquesas.  
*Buddah*, in Sow. *Bibig*, in Tagala. *Fafahi*, in Wokan.  
*Bubbah*, in Suntah. *Vava* in Malagasi.

The Nose, another organ of Breath, is the—

*Biba*, in Ebe. *Pfuna*, in Bulanda. *Opebe*, in Carib.  
*Epfoa*, in Gugu. *Bubuna*, in Dalla. *Aph*, in Hebrew.  
*Epûla*, in Matatan.

The Belly, or Navel-type of Breath, in Inner Africa is—

*Pop*, Ham. *Efu*, Igala. *Apfok*, Param.  
*Pobob*, Pepel. *Evu*, Sobo. *Pfumu*, Musentandu.  
*Pipai*, Kanyop. *Pfam*, Balu. *Pfumu*, Nyombe.  
*Pfuru*, Mano. *Apfom*, Papiah. *Fubum*, Mbe.  
*Ofofoni*, Anfue.

*Fuba*, the bosom in Zulu, and *Vovo*, in Vei, for the Lights or Lungs, identify other of the puffers or breathers by name.

The “Bubby” or female Breast is a type of swelling and dilating with life; this is named the—

*Bobei*, in N’ki. *Ebe*, in Esitako. *Fafa*, in Tumbuktu.  
*Bebe*, in Gugu. *Pebr*, in Padsade. *Efte* and *Evie*, in Sobo.  
*Bebe*, in Puka. *Ube*, in Yasgua. *Fufou*, in Dosi.  
*Bewe*, in Musu.

With several other Inner African variants.

The Breather or Puffer as the Frog is the—

*Fabu*, in Kano. *Oafob*, in Yasgua. *Efol*, in Filham.  
*Faburu*, in Salum. *Mpfuie*, in Bute. *Obopal*, in Bola.  
*Faburu*, in Goburu. *Afôdo*, Legba.

A prominent type of the light aerial thing is the Butterfly, the *Bebe* in Fiji, and *Pepe* in Maori, *Papillon* in French. This in Inner Africa is the—

*Pepeli*, in Undaza. *Papatane*, in Nyamban. *Sibebe*, in Opanda.  
*Ipepe*, in Yala. *Napapa* in Kupa. *Mafefirin*, in Nalu.  
*Bifefeg*, in Anan. *Dopopehe*, in Puka. *Ghabaliho*, in Anfue.  
*Efafareg*, in Penin. *Numpapa*, in Basa. *Alan-bebe*, in Yagba.  
*Avievie*, in Egbele. *Kumpapa*, in Ebe. *Efuranfu*, in Mbofon.  
*Uba*, in Dsuku. *Flé-biba*, in Ibu. *Epfurungangu*, in Orungu.

The Spider is an Inner African type on account of its light suspended filmy web; this is the—

*Bubi*, in Basunde.  
*Bube*, in Mimboma.  
*Ibubu*, in Kabenda.

Applied to Light itself, or *Pef* (Eg.) as the rising dilating day, the Inner African languages show—

*Efifi*, for Day, in Akurukuru. *Ofafa*, New Moon, in Yasgua.  
*Efife*, „ Abuadsa. *Ofe-ofefa*, „ Akurakura.  
*Efifi*, „ Mbofia. *Afafion*, „ Anan.  
*Ufo* and *Uvo*, „ Sobo. *Oyonipepe*, „ Yala.  
*Ipehe*, „ Puka. *Nafafu*, „ Baga.  
*Mpfusin*, „ Bute. *Nafafu*, „ Timne.

*Puf*, the light, is a chief type-name for *White*, as the light, in Inner Africa.

<i>Fefe</i> , White, Dsekiri.	<i>O fufu</i> , White, Ife	<i>Apowa</i> , White, Melon
<i>Afu</i> ,, Igala.	<i>O fufu</i> ,, Ondo.	<i>Mpupa</i> } ,, N'goten.
<i>Fufuo</i> ,, Ashanti.	<i>Ififi</i> } ,, Balu.	<i>Apup</i> } ,, Mfut.
<i>Fifu</i> ,, Egba.	<i>Ifob</i> } ,, N'goala.	<i>Ka-pup</i> ,, Ebe.
<i>Fufu</i> ,, Yagba.	<i>Afufu</i> ,, Param.	<i>Bubuli</i> ,, Goali.
<i>Fufu</i> ,, Eki.	<i>Efufu</i> ,, Murundo.	<i>Efifie</i> , Day, Abadsa
<i>O fifu</i> ,, Ota.	<i>Efufaka</i> ,, Undaza.	<i>Efifi</i> ,, Akurakura.
<i>O fufu</i> ,, Idsesa.	<i>Pfu</i> ,, Tiwi.	<i>Efifi</i> ,, Mbofia.
<i>Ofufu</i> } ,, <i>Popo</i>	<i>Popo</i> ,, Baseke.	<i>Ufo</i> } ,, Sobo. <sup>1</sup>
<i>Ofu</i> } ,, <i>Apupa</i>	<i>Apupa</i> ,, N'halemoe.	
<i>O fufu</i> ,, Yoruba.		
<i>O fufu</i> ,, Oworo.		

(*Bup-al*, is Pipe-clay in the Ja-jow-er-ong dialect, Australia.)

It is applied to the White Man as

<i>Babo</i> and <i>Obabo</i> , in Banyun.	<i>Nambabu</i> , in Bola.	<i>Tubabo</i> , in Kabunga.
<i>La-Bubulie</i> , in Goali (Bubuli being white).	<i>Nimbabu</i> , in Pepel.	<i>Tibabu</i> , in Toronka.
<i>Nababo</i> , in Kanyop.	<i>Urubabu</i> , in Padsade.	<i>Tibabu</i> , in Dsalunka.
	<i>Tibabu</i> , in Mandengu.	<i>Tibawu</i> , in Bambara.

In a large number of other African languages *Babu* is reduced to *Obu*, or some modified form. This is one of several type-words that will show us why we should go to Inner Africa for the birthplace of Roots, Names, Words, Sounds, and therefore of Speech. The true roots show that the duplication of the consonants was primary, and the single consonant, with the accented vowel as in *pâ*, is a reduced form. In Egyptian *Pepe*, whence *Ppat*, to fly, wears down to *âp* and *pâ*, to fly, also for the fly and beetle. But *pepe* or *faf* is primary. With the B sound instead of P we have the full form of *Pap*, to fly, in the Leicestershire "Biblin," for a young bird nearly fledged.

The archetype here is the Breath, Wind, Air, or Soul, which correlates with the other types of light and lightness that come under the prototypal name, and shows at the same time why the Butterfly and Moth are called Souls, and why a man's Soul should be called his Butterfly, on account of the system of homtypes and the naming of many things in accordance with the archetypal idea. The Mantis, *Ntane*, in Zulu, is literally the *Child of Heaven*, i.e. as one of the winged things of the air. *Ntanta* in Xosa means to float or swim.

In Inner Africa the Calabash is equivalent to our Puff by name. It is the

<i>Pepe</i> , in Mampu.	<i>Apepe</i> , in Timne.	<i>Epfue</i> , in Gugu.
<i>Pepe</i> , in Bulom.		
<i>Apepe</i> , in Baga.		

as the round, dilating, light kind of thing. This too, was a type of the Soul, as well as Bird and Butterfly, and when the African Mother begins to dilate with the forthcoming life she carries a Calabash in her arms as a token of the Pupa (chrysalis); or nurses one after her

<sup>1</sup> To this rootage the writer could trace the Egyptian word *âb*, white, which is an earlier *fab*. Also the Bethuck, *Wobee*; Cree, *Wabisca*; Ojibwa, *Waubishkaw*; Old Algonkin, *Wabi*; Micmac, *Wabeck*; Sheshatapoosh, *Wakpou*; Passamaquoddy, *Wapio*, the type-name for white.



child's death, as her puppet, the type of her lost little one; and this Pepe, Bebe, or Babe, was continued by name in the round *Bubu*-beads, nine of which were worn in the collar of Isis during gestation. The *Babe*, *Pupa*, and *Puppet*, are three of the homotypes by name.<sup>1</sup>

In Italian the *Pupa* or *Puppa* is the child's baby or puppet, the *Pup* or *Puppy*, as little one; English *Poppet*, a puppet; idol, darling. The Dutch *Pop* is the cocoon or case of the caterpillar, and also denotes the puppet, doll, and baby.

The African languages show us the stage at which the whole of the Light things and things of Light could be indicated by one word or the sound of the breath expelled in a puff to accompany the ideographic gesture-signs which delineated the things or thoughts intended. The words are all correlative according to one type, and a principle previously identified with the second of Two Truths. Nor can there be any difficulty in connecting an archetypal idea of *Pef fuf* with its expression in sound. The human being at any stage eructated, panted, and broke wind. The wind itself as *puf* made the *sound* of *puf* as it puffed. But the serpent-type impinges more definitely than these, and its *fu-fu-ing* was perhaps more likely to *evoke the consciousness of a connection between the thing and sound of puff*. The serpent or snake in Toda is the *Pab*, *pavu* in old Cananese. We also have the name in the *Puff*-adder. In Wadai it is *Debib*; in Biafada *Wab*; in N'ki, *êfi*; in Koro, *Bûa*. But in Inner Africa the name was generally worn down to *Ewa*, *Iwa*, *Ewo* or *Uwa*, from *Fufa*. The Egyptians continued it under two names. Thus the serpent *Bâta*, the soul of the earth, is from a reduced form, like the Zulu *Fûta*, to puff, blow, breath venom, as the snake. But the hieroglyphic *puff*-adder is the *Cerastes* snake. This was an

<sup>1</sup> It was suggested at an earlier stage that the name of the butterfly might be derived from *Put* (Eg.), the type, and *ter*, entire or perfect; but the writer is now convinced that the butterfly is a corrupt form of *Boder*-fly, or the French *Bouter*, to bud or *put* forth, as the tree does in spring. Bud or bode is our representative of *put* (Eg.). *Bode* is a name of the Beetle, as the Sharn-*bode* for the Dung-beetle, and the Wool-*bode* for the hairy caterpillar. This *Bode* is the probably original for the *Boder*-fly, whence the Butter-fly. BODE means living, a Message, an Omen; *Boded* is fated; the *Boder*, a Messenger, equivalent to *Putar* (Eg.) to show, discover, explain, reveal. The Butterfly, as a messenger of time, was a type of transformation, an image fo the Soul, a Boder or foreboder of the future life. The *Boder* is equivalent to *Beetle*. In Devon the Black Beetle is called a *Bete*. In Egypt the Beetle was a type of *Putak*, the opener; *puth* meaning to open. We have the *Pote*, as an instrument for opening, still made use of by thatchers. Also the Chicken is called a *Beedy*. The Tadpole, another type of transformation, is a *Pode*, whence the Puddock or Frog. The *Bete*, *Pode*, *Bode*, and *Boder*-fly, were Messengers to man of a life beyond the preent tadpole or chrysalis condition, hence the Moths and Butterflies were called Souls, and the Lady-bird (*i.e.*, *Bode*) is a form of the living, foretelling, and pre-figuring *bode* or *Put* (Eg.)

A lowly form of the *Bode* survives in the Louse called *Biddy*, and if one is found on clean linen it is a sure messenger of sickness or death in the family. Thus, by means of the Types, we hope to get back to the mental region of the Thinkers in Things, and attain a foothold beyond that of the Philosophizers in Words. The Irish divinity called the *Crom Cruach*, said to signify the "Bloody Maggot," was probably connected with this type. *Crom*, *i.e.* *Crobh*, is a form of the Grub that transforms into the Boderfly.

ideographic *fuf*; a syllable *Fu* and their sole phonetic *F* which became the Phœnician, Greek, and English letter *F*.

The snake was a type of speech, and "I speak" is "I puff," in the Inner African.

I *Fof*, in Timne.  
A *Fö*, in Bulom.

Nda *Pobia*, in Pangela.

*Pfova*, in Nyombe.

In the present instance the links are all complete from the first archetypal idea, through the various Homotypes and correlates, to the final phonetic in the snake as the palpable image of the sound and visible sign of "*fufu*" or puffing; and as an expression beginning with a mere utterance of the wind and of breath *Pef* (Eg.), puff, *fuff*, or *fufu*, we have in this one word or sound the interjection, the verb and adverb, substantive and adjective of later language, these parts of speech being really *contained in true nature of phenomena and modes of manifestation*. Breath or breathing anger was also represented by the Great Ape as one of the Seven Elementary Types in Egypt.

We have now to make what will look like a wide digression. The Mother and Water have been compared under one name (Momo); but the old Mother, the Great or Grandmother, has also the same Inner African type-name as Darkness. She is

*Koko*, Grandmother, Ebe.

*Kaga* ,, Kanuri.  
*Kaka* ,, Karekare.  
*Kaka* ,, N'godsin.  
*Kaka* ,, Doai.  
*Kaka* ,, Basa.  
*Kaka* ,, Kabenda.  
*Kaka* ,, Mbamba.  
*Kaka* ,, Kanyika.  
*Kaka* ,, Mutsaya.  
*Kaga* ,, Babumba.  
*Kugu* ,, Kasanda.

*Koku*, Grandmother, Pangela.

*Kukuyamketu* ,, Songo.  
*Kogwan* ,, Nyamban.  
*Kaka* ,, Kandin.  
*Kaka-woi* ,, Tumbuktu.  
*Kaka* ,, Housa.  
*Kaka* ,, Kadzina.  
*Okoku* ,, Yala.  
*Kaka* ,, Kambali.  
*Kogo* ,, Undaze.  
*N'kikulu-Nana* ,, Ekamtulufu.  
*N'kaka-Mama* ,, Mimboma.

The last but one contains a type-name (*Nana*) which permutes in these languages with the *Mama*. The last is equivalent to the *Mama Cocha* of the Peruvians, who was worshipped as the Mother-Sea or genitrix of the water, like *Tiamat* and *Typhon*. Very probably however the type-names of the Mother as *Kaka* and *Nana* were both deposits from the Inner African primitive "*Nga-Nag*." But *Kaka* as the old first one, furnishes a type name for No. 1, which is

*Q'kui*, or *Q'qui*, in Hottentot.  
*Akakilenyi*, in Bambarra.  
*Kokko*, in Adampi.  
*Chig*, in Tibetan.  
*Chik*, in Hor.  
*Koak*, in Chemmesyau.  
*Gikk*, in Gipsy of Norway.  
*Caca*, in Tagal.  
*Meea-chchee*, in Omaha.  
*Jung-Kikkh*, in Winebago.  
*Pey-Gik*, in Old Algonkin.  
*Quen-Chique*, in Bayano.

*Quigne*, in Arucanan.  
*Kuc*, or *Huc*, in Quicha.  
*Chassah*, in Arapaho.  
*Chas*, in Lifu.  
*Cheos*, in Hueco.  
*Tchika*, Fenua and Gelaio, New Caledonia.  
*Dysyk*, in Kamkatkan.  
*Dschyk*, in Tanguhti.  
*Tzikai*, in Mallicollo.  
*Atuu-chik*, in Kuskutshewak.  
*Atten-ack*, in Labrador.

*Atta-skeh*, in Tshuktshi Nos.  
*Atta-shhk*, in Eskimo.  
*Yoho*, in Isuwu.  
*Yik*, in Canton.  
*Jok*, in Tater.  
*Yak*, in Deer.  
*Yak*, in Persian.  
*Yak*, in Biluch.  
*Yok*, in Pakhya.  
*Yks*, in Fan.  
*Yks*, in Esthonian.  
*Juksy*, in Karelian.

<i>Juksi</i> , in Olonets.	<i>Ogu</i> , in Oloma.	<i>Ek</i> , in Hindi.
<i>Yaguit</i> , in Vilela.	<i>Guih</i> , in Teruque.	<i>Ek</i> , in Darahi.
<i>Wakol</i> , in Wiradurei.	<i>Chhi</i> , in Newar.	<i>Ek</i> , in Kuswar.
<i>Wakol</i> , in Lake Macquarie.	<i>Kaki</i> , in Sandwich Islands.	<i>Ek</i> , in Kooch.
<i>Wikte</i> , in Sekumne.	<i>Ka</i> , in Sunwar.	<i>Ak</i> , in Gadi.
<i>Ikht</i> , in Watlala.	<i>Cha</i> , in Tablung.	<i>Eko</i> , in Uriya.
<i>Ektoi</i> , in Kirata.	<i>Ogy</i> , in Ostiak.	<i>Ak</i> , in Kashmir.
<i>Akt</i> , in Lap.	<i>Egy</i> , in Magyar.	<i>Ek</i> , in Singhalese.
<i>Akhad</i> , in Arabic.	<i>Ikko</i> , in Gongga.	<i>Ek</i> , in Shina.
<i>Koddy</i> , in Begharmi.	<i>Ikka</i> , in Kaffir.	<i>Ik</i> , in Tirhai.
<i>Akhet</i> , in Khari.	<i>Eko</i> , in Ashanti.	<i>Eka</i> , in Sanskrit.
<i>Kadu</i> , in Pwo.	<i>Gô</i> , in Timbo.	<i>Yo</i> , in Western Pushtu.
<i>Kita</i> , in Buduma.	<i>Gôo</i> , in Goburo.	<i>Aoh</i> , in Keltic.
<i>Gûdio</i> , in Doai.	<i>Gôo</i> , in Kano.	<i>Owe</i> , in Caribisi.
<i>Kêde</i> , in Bagrimi.	<i>Eôko</i> , in Murundo.	<i>Ai</i> (First), in Siamese.
<i>Kado</i> , in Afudu.	<i>Ako</i> , in Abor.	<i>I</i> , in Arniya.
<i>Kûdem</i> , in Legba.	<i>Eking</i> , in Tayung.	<i>I</i> , in Kashkari.
<i>Kûdum</i> , in Kaure.	<i>Ek</i> , in Kurbat.	<i>I</i> , in Lughman.
<i>Kûdom</i> , in Kiamba.	<i>Ek</i> , in Duman.	<i>I</i> , in Pashai.
<i>Ogba</i> , in Egbele.		

The I one; the A 1 the *Ego* and *Ich*, are deposits from an original *Kak*, *Ka-ka*, or *Nga-Nga*, no initial vowel being a primary in very ancient language.

Also as the Numbers one and five both meet in the hand, it follows that the Number 5 will be found to range under a type-name of Number 1. Thus Number 5 is.

<i>Kakoa</i> , in Mandan Indian.	<i>Gag-em</i> , in Inbark.	<i>Cuig</i> , in Scotch.
<i>Chickhocat</i> , in Crow.	<i>Geigyam</i> , in Assan.	<i>Queig</i> , in Manks.
<i>Huck</i> , in Yangaro.	<i>Hkagai</i> , in Kamacintzi.	<i>Wuku</i> , in Gyami.
<i>Chak</i> , in Joboka.	<i>Kega</i> , in Kot.	<i>Huba</i> , in Gongga.
<i>Chahgkie</i> , in Creek.	<i>Cuig</i> , in Irish.	<i>Huka</i> , in Kaffa.

In English to be left-handcd is to be *Keck*-handed, *Gauk*-handed, or *Gawk*-handed. This is the French *Gauche*, for the left. And in the Inner African languages the left, inner, or female hand is

<i>Koko</i> , in Bidsogo.	<i>Kekai</i> , in Mutsaya.	<i>Ngeya</i> , in Landoro.
<i>An-koko</i> , in Wun.	<i>Ebe</i> , in Babuma.	<i>Lekaka</i> , in Orungu.
<i>Ekaka</i> , in Undaza.	<i>Yekui</i> , in Soso.	<i>Yonbo kake</i> , in Limba.

Now that which was first in phenomena became the negative to that which was second, or following, in the naming. Darkness was the first, and it is the negation of Light. Water was first, and it is negative in relation to Breath. The left hand was first reckoned on, and it is the negative hand. The Mother was first, and she becomes secondary to the Male. The hinder part was first, as place of birth applied to the Female and to the North, which is negative to the South, as front.

The earliest races like the Kamilaroi tribes of Australia, are the "Noes," because they date from the female first. *Coca* means "No" in the language of the Tapuya tribe of Brazil, and their name of the *Coca-Tapuya* signifies the No-people, or those who date from the Mother, the Water, the Negation, the Darkness which they came out of, just as *Enti* (Eg.) for primal existence means "out of."

Thus the *Mama*, *Mumu*, or *Momo* name was applied to negative or inarticulate speech; to Mumming, to Silence, and the Dead; *Mum*, English, to be silent or to make indistinct sounds instead of speaking; *Malen*, to mutter; *Momata*, Zulu, to just move the mouth or lips; *Omumo*, Tahitian, to murmur; *Mueô*, Greek, to initiate into the mysteries; *Momo*, Tahitian, to be silent; *Mem*, Quichua; to be mute; *Mumu*, Vei, to be deaf and dumb; *Imamu*, Mpongwe, to be dumb. The *Mum* in Egyptian is the dead, the Mummy, the negative image of life, and the *Mam*, or *Mamsie* (a Scotch tumulus), was the burial-place of the *Mum*, the silent dead.<sup>1</sup>

This shows how that which was primary in time became subsidiary, secondary, or negative in status. Further it has to be seen how Darkness was the first devourer, adversary, opponent, recognised, typified as the *Akhakh*, or *Nakak* monster. *Kak* (Eg.), *Gig* (Akkadian) is Darkness, the Shadow of the Night, a name of the Black One, and Inner Africa is the primæval home of the Kakadæmon who, as *Kakios*, was the stealer of the cows which he had dragged into his cave, when Hercules forced his way into the monster's den and, in spite of the flame and smoke which *Kakios* vomited, overcame him and rescued the cattle and recovered the rest of the stolen treasure.

The AKHAKH monster is the Devil of Darkness typified, and

<i>Gigilen</i> , is the Devil, in Dsarawa.	<i>Kokia</i> , is the Devil, in Kasm.
<i>Kogiuru</i> ,, ,, Gurma.	<i>Igue</i> ,, ,, Isoama.
<i>Kokuru</i> ,, ,, Guresa.	<i>Gwigwiou</i> ,, ,, Dosi.

Another form of the Devourer is the Alligator (or Crocodile). This is the

<i>Egugu</i> , in Ondo.	<i>Agiji</i> , in Isiele.	<i>Nyakok</i> , in Kiriman.
<i>Agogu</i> , in Egbira-Hima.	<i>Aksli</i> , in Mbofia.	<i>Akao</i> , Hippopotamus in Aku—

and other dialects.

The Scorpion, another type, is the

<i>Kak</i> , in Mfut.	<i>Ngko</i> , in Baseke.	<i>Nkûe</i> , in Bagba.
<i>Akeke</i> , in Yoruba.	<i>Nakale</i> , in Ebe.	<i>Ngekoo</i> , in Landoro.
<i>Gigaya</i> , in Krebo, &c.		

Also

<i>Khei-khai</i> , is to darken, in Namaqua.	<i>Gije</i> , is Night, in Osmanli.
<i>Okuku</i> , is Night, in Aku.	<i>Kaak</i> ,, Kemay.
<i>Kigi</i> ,, Tumbuktu.	<i>Kwaiekh</i> ,, Kowelitsk.
<i>Okski</i> ,, Abadsa.	<i>Kache</i> ,, Jakon.
<i>Uchochilo</i> ,, Makua.	<i>Coucoui</i> ,, Blackfoot.
<i>Kak</i> } ,, Egyptian.	<i>Oche</i> ,, Crow Indian.
<i>Ukhakh</i> } ,,	<i>Weechawa</i> ,, Catawba.
<i>Agi</i> ,, Koro.	<i>Gaù</i> ,, Basque.
<i>Gig</i> ,, Akkadian.	

<sup>1</sup> "*Mum*." There is a drink called Mum, or Mum-beer, in England; a non-spiritous liquor. This sense of spritless is also found in the German *Memine*, for a coward.

Night and Black are likewise synonymous, and

<i>Kugbeto</i> , is Black in Legba	<i>Kabola</i> , is Black Poison ( <i>Coculus indicus</i> ),
<i>Kegbado</i> ,, Kiamba.	Sanskrit. Also one of the hells.
<i>Kugbadyo</i> ,, Kaure.	<i>Cocis</i> , is Black Current, in French.
<i>Gwigwe</i> ,, Ihewe.	<i>Caoch</i> , is Blind, Void, Empty, in Gaelic.
<i>Koko</i> , Black Money, in Kisama.	<i>Uchukula</i> , is to fear, in Makua.
<i>Kaka</i> { Black Hole of } in Fijian.	<i>Chouk</i> ,, Walach.
{ the under-world, }	<i>Houge</i> , is to feel horror and shrink from the
<i>Cockmun</i> , is Black Fish, in Victoria (Aust.).	Darkness, in English.
<i>Chuch</i> , is Black Ant, in Harari.	<i>Coggio</i> , is to delude and trick, Kymric.
<i>Akakha</i> , is Black, in Maya.	<i>Take</i> , is to steal, in Vei.
<i>Nikuku</i> , is the Crow, Makua.	<i>Kike</i> , is to sleep, in Veil.
<i>Kak</i> ,, Toda.	<i>Ukhakh</i> , is to watch, in Egyptian.
<i>Kaka</i> ,, Sanskrit.	<i>Gacha</i> , is a watch, or Sentinel, in Languedoc.
<i>Waugh</i> , is the Raven or Crow, Yarra (Aust.).	<i>A-kucha</i> , is Morning, in Ude.

These are all related to the Night and Darness.

This name far Darkness, the Shadow and Blackness, is also applied to Coal as the Inner African type-name for the Black thing.

<i>Geki</i> , is Coal, in Papiah.	<i>Kakue</i> , is Coal, in Wun.	<i>Igoigo</i> , is Smoke, in Bini.
<i>Kikemu</i> ,, Bayon.	<i>Kokatera</i> ,, Koro.	<i>Egoigo</i> ,, Ihewe.

The same radical supplies the name for the *Gigim* (Akkad) the night fiends, and for the giant as the *Gigas*. Another form of the Typhonian monster in Africa, is the moving desert sand. This comes under the same type-name, it is—

<i>Gagei</i> and <i>Gagiwag</i> , in N'Godsin.	<i>Kigen</i> , in Bode.	<i>Nyjeke</i> , in Mahi.
<i>Kikulu</i> , in Kono.	<i>Nyjeke</i> , in Hwida.	<i>Cooach</i> , in Victoria, Aust.
<i>Chicana</i> , or <i>Dsikana</i> , in Nupe.	<i>Nyjeke</i> , in Dahome.	

Various other co-types of the inimical and opposing condition or thing might be adduced under the one word, as—

<i>Cac</i> , Evil, Irish.	<i>Kabaki</i> , To carry off by stealth, Maori.
<i>Kakos</i> , Vile, Bad, Greek.	<i>Gaga</i> , Poisonous, Fijian.
<i>Kaki</i> , a Wicked Man, Mantshu Tarter.	<i>Keke</i> , Disease, Fijian.
<i>Gygu</i> , Grim-looking, Welsh.	<i>Kocchu</i> , Itch, Scab, Sanskrit.
<i>Chukia</i> , to abhor, Swahili.	<i>Chakawi</i> , Ringworm, Hindi.
<i>Chakha-chakhi</i> , Discord, Hindi.	<i>Ququ</i> , Stench, Fetor, Zulu.
<i>Chukki</i> , Fraud, Deceit, Hindi.	<i>Coci</i> , to starve, Quichua.
<i>Cog</i> , and <i>Gag</i> , to lie, English.	<i>Ghyuch</i> , Death, Turkish.
<i>Cacaphone</i> { a Bad, False, Dis- } French.	
{ cordant Note. }	

All that is inimical, bad, dark, opposite or appalling in phenomena may be found under this name. Hence that which is bitter is—

<i>Gaga</i> , Fijian.	<i>Khako</i> , Tibetan.	<i>Gakha</i> , Bodo.
<i>Khika</i> , East Nepaul.	<i>Khakha</i> , Dhimal.	<i>Haikio</i> , Finnic.
<i>Khaco</i> , Magar.		

Now the first teacher of the Adult was Terror, and the earliest pupil was Fear. This teacher became *Kak* (Eg.) the God of Darkness, born of the Dark and named from it; the Black Fetish, known to various languages by this name. *Kuku* or *Ocucu* is the Black Spirit of many African tribes. This was *Ukko*, the Finnic god of fire and darkness, whose voice is the thunder. Fire or lightning is *Kako* in Kaffa; *Caigha*, Namaqua Hottentot; *Koko*, Legba; *Chek*, Uraon; *Chaki*, Paioconeca; *Kakk*, Maya and many more. *Chaka*, the “fire-brand” was the name of Cetchwayo’s uncle. *Uchacha*,

in Makua, is savage, fierce, furious. The Finns call a thunderstorm an *Ukko* or *Ukkonen*, just as the Inner Africans called it a *Kaka* or *Kak-Kak* by imitating the sound with a very guttural voice. The noise of cracking is represented in the Galla language by *Cakak*, the C standing for a click of the tongue, and *Cakak Djeda* to say *Kak* is to crack; *Kek* (Eg.), *Khakha*, Ude, to break.

*Heigh-heigh* is a sound of astonishment made with protruded lips by the Negroes on the West Coast of Africa, when it thunders. *Kakulo*, Zulu, signifies greatly, hugely monstrous.

In the Maori *Ngaeke* denotes the sound of cracking, splitting, and rending, which applies to thunder. And in Quichua the lightning spark is *Ccachachacha*; whilst *CCaniy* is thunder, and a *CCaccacchay* is a thunderstorm. The Thunderer was personified by the Sioux as the giant, *Haokah*. *Hoah-Haka-nana-Ia*, was a Polynesian form of the giant or thunderer. And as *Kak*, or *Ukko*, the black god of darkness, the Thunderer, the vast voice in Heaven (which was also represented by the *Chachal* or Jackal) is one of the Seven Elementary Powers that were typified and brought on as gods, there would be nothing improbable in suggesting that the earliest *formulation* of the Onomatopœtic *Kak Kak* or *Kaka* may have been in imitation of the voice of darkness (*Kak*) and lightning, the Thunderer. There are various *Kak-ers* and acts, or modes of *Kaking* or *Kâ-ing*, but thunder was loudest and most impressive, and *this was one of the Seven types that were divinised* as children of the most ancient genitrix.

The Dark was the great first obstruction and visible form of Negation. The Serpent of Darkness coiled and contracted round, restrained, hindered, imprisoned, constricted and throttled, and—

*Chuch*, is a contraction, in Welsh.

*Chhuko*, to grasp, in Vayu.

*Cuig*, a circle, round, in Irish.

*Chug*, a ring, in Arabic.

*Khakh*, a collar, in Egyptian.

*Coko*, is to tie, fasten round, in Fiji.

*Cacht*, is a straight, narrow, confined place, in Irish.

*Chhek*, is to constrict, tie a slip-knot, in Amoy.

*Cagg*, or *Gag*, is to bind, in English.

*Gaga*, prisoner, in Fiji.

*Gak*, is a prison, in Amoy.

*Kakoi*, to enclose, shut in, bind round, in Japanese.

*Kuku*, is to hold, constrain, in Fiji.

*Kek*, is negation, no, not, in English Gipsy.

*Kek*, is boundary, in Eskimo.

*Kakhya*, an enclosure, Sanskrit.

*Kak* as the Darkness and the Devourer is that which obstructs and stops or *chokes*, and—

*Cegio*, is to choke, in Welsh.

*Choke*, is to put a stop to in English.

*Xaxa*, is to obstruct, in Xosa.

*Xaxe*, is an obstruction, that which checks and imedes, in Xosa.

*Ciko*, is a woman's word for a stopper, in Zulu.

*Kakoi*, to enclose, shut in, bind round, in Japanese.

*Coccare*, to move with a click of concussion, in Italian.

This sound of concussion is represented by *Khekh* (Eg.) to repulse, return (as in sound), Welsh *Cicio*, to *kick*. *Gike* and *Chick* in English are to click, crack, or creak. It is the noise of striking, as was the voice of thunder. That which is struck *Khekh's* back again. *Choc* in

French, *Chack* in Scotch, and *Kakka*, Norse, for striking together, denote the *check*, *shock*, or *Khekh* of concussion, the *voice of the blow*. Whaka-Kiki (Maori) to make *Kiki*, is to incite, instigate, urge on as is done with the click and whip, the Egyptian *Khi-Khi*, in which the sound names its producer as the Whip.

The acts of *chuckling*, *giggling*, *kicking* (or other mode of contact) are self-named by this word or sound. The monkey and the rabbit strike the earth with the foot and produce a *Kick*-sound. With the rabbit this is a signal that is understood, and constitutes a call to come out. It is used both in courting and as a challenge to fight. Sheep also stamp on the ground furiously when a fight is going on, and the kick and *Khekh*-sound are synonymous. Here the *Khekh* reaches back to the gesture-language of animals.

The West Indian negroes make a rattle with seeds placed in a dried bladder. This is called a *Chack-Chack*. So the Inner African natural rattle, the Calabash, is named the—

<i>Koko</i> , in Akua.	<i>Gukonje</i> , in Banyun.	<i>Uko</i> , in Bini.
<i>Kika</i> , in Marawi.	<i>Kagudu</i> , in Bidsogo.	<i>Kiki</i> , is a gourd, in Egyptian.
<i>Kekanda</i> , in Bola.	<i>Yika</i> , in Kiamba.	

This is the *Koku*, in Bribri, Costa Rica.

There are various self-named *Kak-ers*.

Captain Burton, speaking of the African dialects, has remarked that "*The childish form of human languages delights in imitative words, as Koklo, a Cackler, or fowl.*"<sup>1</sup> Because they have retained the primitive childishness.

The Cock, or Cackler, undoubtedly named itself in Africa. It is the

<i>Okoko</i> , in Abadsa.	<i>Kugoi</i> , in Buduma.	<i>Akukoro</i> , in Basa.
<i>Okokoko</i> , in Mbofia.	<i>Akiko</i> , in Idsesa.	<i>Akika</i> , in Anan.
<i>Okokulo</i> , in Opana.	<i>Akuko</i> , in Yoruba.	<i>Ekuok</i> , in Yangua.
<i>Okokuro</i> , in Igu.	<i>Akiko</i> , in Yagba.	<i>Kogurot</i> , in Bulanda.
<i>Koko</i> , in Kra.	<i>Akiko</i> , in Eki.	<i>Kokunini</i> , in Ashanti.
<i>Kokulosu</i> , in Adampe.	<i>Akiko</i> , in Dsumu.	<i>Kocorok</i> , in Penin.
<i>Kokulotsu</i> , in Anfue.	<i>Akiko</i> , in Oworo.	<i>Nkek</i> , in Pati.
<i>Kokulosu</i> , in Hwida.	<i>Akiko</i> , in Dsebu.	<i>Kikowa</i> , in N'goala.
<i>Kokulosu</i> , in Dahome.	<i>Akiko</i> , in Ife.	<i>Nuan-kog</i> , in Mbofon.
<i>Kokulo-su</i> , in Mahi.	<i>Akiko</i> , in Ondo.	<i>Náun-kog</i> , in Eafan.
<i>Kokoro</i> , in Egbira-Hima.	<i>Akoko</i> , in Dsekiri.	

This is also the name of the Hen, as

<i>Ogok</i> , in Bola.	<i>Kokuro</i> , in Gurma.	<i>Kugui</i> , in Kanuri.
<i>Ugok</i> , in Sarar.	<i>Okoko</i> , in Ishama.	<i>N'kok</i> , in Ekamtulufu.
<i>Ogoka</i> , in Pepei.	<i>Okoko</i> , in Isiele.	<i>N'kog</i> , in Udom.
<i>Ugog</i> , in Kanyop.	<i>Okoko</i> , in Abadsa.	<i>N'kog</i> , in Mbofon.
<i>Kokulo</i> , in Adampe.	<i>Okoko</i> , in Aro.	<i>N'kog</i> , in Eafen.
<i>Kokulo</i> , in Anfue.	<i>Okoko</i> , in Mbofa.	<i>Kuku</i> , in Xosa.
<i>Kokulo</i> , in Hwida.	<i>Okoko</i> , in Bini.	<i>N'kuku</i> , in Marawi.
<i>Kokuro</i> , in Dahome.	<i>Okoko</i> , in Ihewe.	<i>Koku</i> , in Nyamban.
<i>Kokulo</i> , in Mahi.	<i>Kaguiou</i> , in Buduma.	<i>Kugala</i> , in Mandara.

*Koki*, in Maori, is to "Sing early in the morning," as did the Cackler. This applies to both Cock and Hen, but the likelihood is that the

<sup>1</sup> Dahome, vol. ii. p. 76.

Hen was named first, or rather imitated first, because her clucking announced that she had laid the Egg. Hence the Egg has the same name; this is

<i>Koko</i> , in Basque.	<i>Kuko</i> , in Magyar.	<i>Goggy</i> , in Craven, Yorks.
<i>Coco</i> , in Old French.	<i>Kok</i> , in Tablung Naga.	<i>Gagkelein</i> , in Bavarian.
<i>Cucco</i> , in Italian.		

The Egg has the same name as the Fowl in Inner Africa, but chiefly in words more reduced.

<i>N'heke</i> , in Bidsogo.	<i>Eke</i> , in Ibewe.	<i>Agoci</i> , in N'godsin.
<i>N'kege</i> , in Wun.	<i>Akua</i> , in Isama.	<i>Gōai</i> , in Dosi.
<i>Kogba</i> , in Koro.	<i>Akua</i> , in Abadsa.	<i>Eko</i> , in Orungu.
<i>Ege</i> , in Afudu.	<i>Akua</i> , in Aro.	<i>Ekie</i> , in N'goten.
<i>Ege</i> , in Igala.	<i>Ikōko</i> , in Sobo.	<i>Eki</i> , in Melon.
<i>Ekua</i> , in Isiele.	<i>Agie</i> , in Igu.	<i>Aki</i> , in N'halmoe—
<i>Ekua</i> , in Mbofia.		

and various other abraded forms. Here it is obvious the cry was repeated as the name for the Egg, or Goggy, because the idea of food would be a primary. *Kaka* (Eg.) means to eat and masticate. The *Gege*, in Zulu, is a Devourer, a greedy-guts.

The “Xoxo,” or *Koko*, in Xosa Kaffir is a large Frog or toad. The name expresses the croaking of the frog or frogs. “I *Xoxa*” is a confused, general, or frog-like conversation.

Quack is the language of the Duck.

<i>Kao-kao</i> , of the goose, Chinese.	<i>Akoka</i> ,, Ibo.
<i>Kak</i> , the goose of Seb, Egyptian.	<i>Kuku</i> ,, Zulu,
<i>Kaka</i> , to cackle, Egyptian.	<i>Ku-kuk</i> ,, Malay.
<i>Keke</i> , to quack, Maori.	<i>Kokoratz</i> , to cluck as a hen, Basque.
<i>Gagkeneu</i> , to cough, also cluck like a hen, Bavarian.	<i>Kokot</i> , clucking of a hen, Servian.
<i>Kuk-ko</i> , to crow, Fin	<i>Kakulla</i> , to cackle, Turkish.
<i>Kukuta</i> ,, Sanskrit.	<i>Κακῶειν</i> ,, Greek.
<i>Koklo</i> , to crow, Yoruba.	<i>Kakaloti</i> , to chatter, Lithuanic.
	<i>Kukhu-Vach</i> , a deer, Sanskrit.

A radical like this *Kaka* keeps its primitive status in later language, and tells of its lowly origin in various ways.

Cach is a primitive form of *utterance* in provincial EngHsh, as is *Kakaista*, to vomit or evacuate, in Finnic; *Kika*, Zulu, a discharge; utterance being manifold.

The Maori have a chorus in which they imitate the “*Akh-Akh*” or “*Kak-kak*” of the carpenter at work. The Egyptian, *Kak-akk*; Coptic, κερ-κερ; Xosa, *Ceketa*, mean to work as a carpenter.

*Akah* (Eg.) is the Axe or Adze—the first form of which is the Thunder-Axe.

*Ako-Ako*, Maori, is the voice of splitting open.

*Chacha* in the Aino dialect is to saw; *Chhak*, Chinese, to work with a chisel.

The Australian Aborigines have a sort of old women’s chorus or friendly salutation consisting of a “*Kaw-kaw-kah-kah-kaw*” This is consecrated to those who are the “*Kakas*,” or old women, as grandmothers, in the Inner African languages.

*Kiuka*, Australian, is to laugh.



*Kaka-kaka* is to keep on laughing loud, Dayak.

*Gigiteka*, to giggle, Galla.

*Gigiteka*, to shake with laughter, Xosa.

*Gig*, *giggle*, and *giglet* are forms of the same onomatopœtic original.

*Akhekh*, in Egyptian, signifies to articulate, and the earliest articulation was expressed by this name.

*Chacambi*, in Mantshu, is to talk in such an obscure way as not to be understood.

*Gigken*, in Bavarian, and *Kûj*, in Sanskrit, mean to make inarticulate sounds.

*Gag*, in English and other languages, denotes inarticulate noises made in trying to speak. To utter or gabble is

*Gagei*, in Breton.

*Gigagen*, to bray as an ass, Swedish.

*Gagack*, stuttering, Gaelic.

*Gaggen*, incoherent speech, indistinct articulation, Swiss.

*Gaggyn*, to strain by the throat in guttural utterance, Prom. Parvulorum.

*Kakkaset*, utter and stammer, Lap.

*Koggalema*, stutler, Esthonian.

*Kikna* gasp or choke, Swedish.

*Chichila*, voice of boiling water according to certain Buddhist mysteries.

*Keku*, speech, Maori.

*Kaka*, to say, Akkadian.

*Kiko*, oratory and eloquence, Xosa.

*Kuoku*, to speak, Isiele.

*Ekuka*, to speak, Aro.

*Ekuku* „ Abadsa.

*Ekuku* „ Mbofia.

*Chich*, voice of grief, lamentation, Irish.

*Kagh*, voice of mourning, Persian.

*Kokuo*, wail and cry, Greek.

*Keke*, be beside oneself with grief, Maori.

*Kuk*, loud lamentation, Hindustani.

*Kukli*, howl and cry, Lithuanic.

*Gagga*, to mock, Icelandic.

*Goic*, scoff and taunt, Irish.

*Geck*, derision, English.

*Kekas*, abuse, Greek.

*K'ok*, to cough, Chinese.

*Keiche* „ German

*Khakh*, to clear the throat, Amoy.

Now, if the Ape-Man could not chuckle or giggle he was compelled to *Cough*, i.e., *Khekh*, and so produce this prototypal sound in the involuntary stage. Moreover, we find the *Cough* was included with the Sneeze as a sign of spirit-presence. This may be seen in Sir Thomas Brown's version of the story about the King of Monomotapa, in *Vulgar Errors*. The Cough is still employed like the "Hem" to call attention without using words. "I *coughed* to call his attention," said a Coast-guard in a recent law case. The name of the Cough is identical with that of the Gullet, which is

*Khekh*, Egyptian.

*Kobi*, throat, Maori.

*Cog*, throat, Welsh.

*Geagl* (whence gullet), English.

*Goggle*, to swallow, English.

This is Inner African, where

*N'kog* is the Gullet, Bola.

*Gurgut* „ Ashanti.

*Goglwé* „ Bulanda.

*Ekoka* „ Adampe.

*Ugogo* „ Ondo.

*Kokorawo* „ Mese.

*Okokuturi*, the Gullet, Egbele.

*Ekogwe* „ Igu.

*N'gogula* „ Kanuri.

*N'gaguido* „ Kanem.

*Okoruo* „ Okam.

*Khekh*, the Gullet, Egyptian.

*Ugo* „ Dsebu.

*Kogbe*, the Throat, Koro.

*Kokore* „ Mose.

*Okuku*, the Mouth, Aku.

The *Cough* itself is Inner African under this name, as the

*Kuoka*, in Yala.

*Kuko*, in Igala.

*Kokuara*, in Isiele.

*Kokuara*, in Aro.

*Akukuara*, in Mbofia.

*Kuokusi*, in Parani.

*Kokule*, in Kra—

with the worn-down forms, *Wuko*, (Aku dialects), *Ūko*, *Kut*, and others.

The *Cough* issued from the Throat, and has the same name. It was the spontaneous utterance of *obstruction*, *constriction*, and *choking*. Here we find a natural genesis for the sound that was produced involuntarily, but which is continued in language as the type-word for all forms of obstruction or repulsion and their involuntary voice.

In accordance with *Kaka* being the type-name for that which was first as Darkness, or the Old Mother (*Koka*, in Maori; *Caca*, Japanese), and for the Number 1 we may look on this as a primordial word.

The language of "*Kak*," so to speak—for the time was when a very few sounds constituted the sum-total of human utterance—is yet extant in the guttural *Ka-ka*-ing of the Australians at the southern side of the world, and at the other in the "*Ugh*," or "*Ugga*" of the north; the *Caca* of the English nursery; Finnic, *âäkka*; French, *Caca*; Mantshu, *Kaka*; English, *Gag*. "*Kaka*" might be still further followed.

*Kâkâ* (Eg.) is to eat, masticate, swallow, or devour (English, *Chew-chew*); and *Kak* denotes the Devourer in various forms and languages. Ugede describes a Greenland woman as expressing her sense of supreme pleasure by drawing in a very long breath or air and ending at the bottom of her throat with a great guttural smack of satisfaction (*cf.* the Egyptian *Smakhakh*, to rejoice), as the primitive Click, or "*Kak*" of gustative delight. This action and sound correspond to the Quichua *Cochuy* for pleasure, and the interjection of pleasure called "*Ha-chach-allay*," the Maori *Koa-Koa*, to be joyful, and the Gippsland *Koki*, a sound (smack) of pleasure.

The language of "*Kaka*" includes the kiss; Sanskrit *Kuch*; Gothic, *Kukian*; German *Küssen*; English, *Kiss*. The kiss utters the sound of contact; the *Click or Cluck of the Copula*.

*Cache*, to go, English.

*Kuug*, to go together, Chinese.

*Kokku*, copulatio, Tamul.

*Kika* „, Zulu.

*Jeka*, to strike home, Zulu.

*Kuc*, to connect, mix, go, *sound*, Sanskrit.

*Cic*, movement in concert, Welsh.

*Kiss*, concussion with sound, English.


It is noticeable that *Pkhkha* (Eg.), to stretch and divide, has the sign **κ** **✎** for determinative, which supplies the Khetan, Etruscan, Umbrian, and other forms of the **κ** or letter K. The hieroglyphic shows the sign of breaking in two, which the K or KK conveys in sound to the ear. Thus the visible action becomes audible, and the word *pkhkh* or *fekh* (Eg.), to break open,—which may apply to various modes—is the *vach* or *voice* of the self-naming action. With this we might compare the stories told of *Kak* or *Ukko*, the Thunderer, and his mode of *Khak*-ing.<sup>1</sup>

*Nga* is the earlier form of *Ka*, and *Nga-Nga* of *Ka-Ka*. Thus the

<sup>1</sup> Thunder in Finnic is also called *Jymj*; *Jym*, Zyranian; *Jom*, Mordvin; *Juma*, Tsherimis. This is *Jum* in English for knocking; and *Jumme* is *Futuere*. The Voice of Thunder was a supreme expression of power.

Click and Crack is *Ngueke* in Maori, and the “Ka-ka,” of the Australian natives is also “Nga-Nga.” With both, “Nga” denotes *fetching* breath. In Gipps Land “Nga-anga” is breath, and to breathe. *Nga-a-a-a-h*, with the H strongly aspirated, is a cry of the Australian Aborigines, used to arrest attention. “*Ng-ng-ng-ng*” is a sort of prolonged grunting, expressive of satisfaction and pleasure. Possibly the Goddess Vach would have to be consulted in her mystical *Oraculum* for the most primitive human phase of the *kk*, *ûk*, or *k*-sound, which became lingual in *nga-nga* and *kaka*.

In the *Kk*, or Click, whether sounded with a nasal utterance or not, we find another radical by which some human action first named itself in making the involuntary sound, whether in eating, coughing, or the click of copula or contact; another utterance of an act of nature, like the “Tut-tut” of sucking; or the “Fuf-fuf” of blowing with the breath, and the “Tishu-tishu” of sneezing.

R was called the Dog’s Letter (*litera canina*) by the Romans, and is referred to as such by the Elizabethan dramatists. The dog makes the sound or *R-r-r-r* when snarling and showing its teeth or open mouth. *Ari*, Fin, *Hirrio*, Latin, is to snarl like a dog. *Herr*, *Hyrr*, Welsh, is to incite a dog in its own language. In the hieroglyphics the mouth  is the Ru or Lu sign, and in the Inner African languages the Mouth, Tongue, and Throat are named from this radical in the duplicative stage. For example,

<i>Luru</i> , the Throat, Legba.	<i>Olulo</i> , the Gullet, Isoama.	<i>Torolo</i> , the Gullet, Babuma.
<i>Leor</i> ,, Dselana.	<i>Lilon</i> ,, Bayon.	<i>Ularua</i> } ,, Mandara.
<i>Ulolo</i> ,, Basa.	<i>Lelon</i> ,, Momenya	<i>Yle</i> }

The Ululant type of words found in Irish, Latin, and Greek, the Polynesian *Lololoa*, *Zulu*, *Halala*; Dacotah, *Hi-le-li-lah*; *Allelu*, *Lullaby*, and many others may here be recognized.

The Tongue is also named

<i>Liliwi</i> , in Ekamtulufu.	<i>Lilim</i> , in Mutsaya.	<i>Orlala</i> , in Ukuafi.
<i>Leliwi</i> , in Udom.	<i>Lilime</i> , in Muntu.	<i>Rale</i> , or <i>Ale</i> , in Igu & Opandi.
<i>Lil</i> , or <i>Ilo</i> , in Isoama, Isiele,	<i>Lirume</i> , in Marawi.	<i>Halla</i> , in Fazogla.
Abadsa, Aro, Mbofia.	<i>Lelimi</i> , in Undaza.	<i>Lillo</i> , in Accrah.
<i>Lelim</i> , in Babuma.	<i>Irale</i> , in Egbira-Himi.	<i>Lilla</i> , in Adampe.

In Sanskrit *Lal* means playing with the tongue, to loll it, move it hither and thither, to dart it forth amorously, fiercely or savagely.

*Llaana* is the Tongue; *Lalantika* a Lizard or Chameleon; *Lelayamana*, one of the Seven Tongues of Fire; *Lalat* is the Dog. *Lill*, in English, is to loll out the tongue, which is called a *Lolliker*. *Rara*, in Maori, is to make a continual sound, to *roar*; *Riro* is the Intensive form. *Riri* denotes anger, to be angry, hence to *roar*. *Rorea* is the rearing roaring Bore, or high tide. *Ruru* is to shake and quake. *Ru* is the earthquake.

<i>Lila</i> , to lament and moura, Xosa.	<i>Lola</i> , to lull asleep, Udo.
<i>Lloliaw</i> , prattle to a child, Kymric.	<i>Lollen</i> , to tattle, Dutch.
<i>Lalle</i> , babble to a child, Danish.	<i>Lalein</i> , to speak, German.

*Rire*, in French is the Laugh, of to laugh, and this is Inner African, as

<i>Rere</i> , Laugh, Gbese.	<i>Reri</i> , Laugh, Yagba.	<i>Lela</i> , Laugh, N'gola.
<i>Reri</i> ,, Aku.	<i>Lori</i> ,, Eki.	<i>Elela</i> ,, Lubalo.
<i>Reri</i> ,, Egba.	<i>Rari</i> ,, Dsumu.	<i>Loa</i> ,, Songo.
<i>Reli</i> ,, Yoruba.	<i>Reri</i> ,, Ife.	

Many kinds of *utterance* are called by variants of one name, which, in this case, is extended even to writing in the Assyrian *Rilu*. Earlier than the verb forms were the names of the organ as Tongue and Gullet in Africa. Also to "Tongue" in gesture-language was prior to verbal speech.

Protruding and lolling out the tongue is employed as a universal sign of repulsion, contempt, or hatred. Dr. Tylor says he is not clear why this should be so.<sup>1</sup> But it is simply a case of reversion to an earlier type of expression. Signs were made with the tongue in gesture-language before the time of verbal speech. The tongue was used according to the feeling which sought expression by that member. The Australian expresses "No" by throwing back the head, and *thrusting out the tongue*. Negation is one form of repelling, and the earliest mode of repulsing is reverted to as most repellent and effective. That which served to typify when there were no other means of expression still serves as symbol for that which transcends all verbal expression, and when the choke of feeling is too strong for words, the tendency is to take to gesture-language and enact it whether by thrusting out the tongue, the foot, or the fist.

The loud-crier, the *Roarer*, the rapacious beast, is a "*Ruru*" in Sanskrit. The dog also is a *Ruru*; and this is a name of one of the *Seven Rishis*, who correspond to the *Seven Taas* (Eg.). *Seven* tongues of speech, *Seven* notes in music, *Seven* vowels, and therefore *Seven* primitive sounds, out of which the vowels were finally evolved. The Sanskrit *Ril* is to roar, howl, bellow, yelp, bray, shriek, shout, wail. *Roruya*, to howl or roar very much, and *Roroti*, to yell and roar and bellow loudly, are intensive forms of what is considered the root. But the intensive was primary at an earlier stage; the earliest words being made by duplication of the same sound. This is shown by *Rû*, as in the Latin *Rû-mour* which indicates the full value to be *Rru* (Rr), as it is in the hieroglyphics.

The dog is *one* of the animals that utter the "*Rer-rer*," which deposited the letter *r* in language. But a far more potent claimant for the *r* or "*Rur*" sound is the hippopotamus. This is named "*Rur*," or, with the feminine terminal, *Rurit*. *Rur* is written  $\infty$ , or double-mouth. The horizon is likewise the *Ruru*, or dual mouth. The female was a *Ruru*, or double mouth, as the Lioness-Goddess *Pehti*, one of the *Roarers*. If we apply this to the roar of the hippopotamus, she is the double-mouth of sound. *Raro*, in Maori, is the north, the mouth of the abyss, and *Rurit* typified that mouth (or

<sup>1</sup> Tylor, *Early History*.

uterus) as Goddess of the North, the Roarer who came up from the waters. She is usually portrayed with the tongue lolling out of her mouth. Her name of *Tep* is also that of the tongue, and she is designated the "*Living Word*," because she was the first Utterer-forth in heaven above and the abyss beneath. And the roar she made with her vast mouth reverberated for ever through all the realms of human speech. The dog (or jackal) was her son, and he too *rursout* her special letter, the phonetic *R*, the mystical Sanskrit *Lri*, which, according to Monier Williams, is one of those things that "*have apparently no signification*." But, if they had not, we may be sure they would not have been so faithfully preserved.

Tge Maoris attribute the gift of language to the Old Mother, *Wha-Ruri* or *Whu-Ruruhi*, whose name denotes the old woman that revealed or disclosed; and her name also corresponds to that of *Ruri(t)*, or *Urt*, in Egypt; *Lri*, in India, and *Rî* (Ishtar) in Akkad, the Old First Mother of all things, including language.

The sounds of "*Kak-kak*," "*Fuf-fuf*," "*Tut-tut*," "*Rur-rur*," "*Tshu-Tshu*," "*Nen-nen*," were rudimentary gutturals, aspirates, linguals, dentals, palatals, and nasals, from the first, produced by the gullet, lips, tongue, teeth, and nose; and these "parts of speech" would be first distinguished by the organ of utterance. This is shown by gesture-language, when the tongue is touched as a sign of taste or distaste, and the nose as the sign of smell. The organs can be more or less identified with their especial sounds. There are Seven, as the gullet (gutturals), tongue (linguals), palate (palatals), teeth (dentals), lips (labials), nose (nasals), and breath (aspirates), the names of which were self-conferred by the nature of their action. Thus the Throat was the *Kak-er*; the Nose, Smeller; the Mouth, Puffer; the Tongue, Taster, from the first, and the gesture is the visible link between the organ and the name of the particular sound which it produced. The *Tooth* has the same name in English that language, utterance, tongue, the Utterer, have in the Egyptian *Tut*.

The various members of the human body extant as hieroglyphic signs are so many illustrations of gesture-language which show us how the primitive man drew on and from himself. The human body supplied the following syllables and phonetics to the Egyptian signs:

*Api* or *A*, the head.

*At* and *Ankh*, the ear.

*Ar* and *An*, the eye.

*Bak*, the phallus.

*Ba*, the soul of breath.

*Bu*, the leg.

*Her* or *H*, the human face.

*Hem* or *H*, the *mons veneris*.

*Hu*, the tooth-sign of the adult.

*Hat*, the heart, abode of life.

*Kha*, vagina sign.

*Ku*, two arms uplifted.

*Ka*, a knee-cap.

*Kaf*, *Fa*, or *A*, the single arm.

*Mut* or *M*, phallus.

*Ma*, an eye.

*Nen* or *N*, a pair of arms held down.

*Ru*, the mouth.

*Tobu*, a finger.

*Tet* or *T*, female breast.

*Tat*, phallus.

In the hieroglyphics the Nostrils are named *Sherui*. *Sher* is to breathe, and to breathe is synonymous with joy and to rejoice (*Sheri*). *Sher-Sher*, or breathe-breathe, is the plural for joys. *Fû* (*fut*) signifies dilation and dilatation; *Fu* being ardour; *Fua*, life. These are likewise related to the breath. *Fu* is especially indicative of a bad smell, of ordure and impurity (*futi*), which therefore may be held to account for one type-name of the Nose. This, in Africa, is—

*Efu*, in Yasgua.

*Pua*, in Swahili.

*Aifoa*, in Esitako.

*Eboa*, in Musu.

*Epofa*, in Gugu.

*Ebua*, in Puka.

*Ipula*, in Meto.

*Bibo*, in Ebe.

*Pfuna*, in Bulanda.

*Puno*, in Kiriman.

*Puno*, in Marawi.

Out of Africa the Nose is named—

*Pahoo*, Mandan.

*Pau*, in Osage.

*Pah-hah*, in Winebago.

*Pah*, in Omaha.

*Apah*, in Minetari.

*Peh*, in Tsherkess.

*Fuiya*, in Chanta.

*Puiya*, in Kaikha.

*Phiya*, in Kamas.

*Puiyas*, in Tawgi.

*Puiyea*, in Yurak.

*Evi*, in Sapibocomi.

*Pi*, in Mandarin.

*Pi*, in Canton.

*Pi-chi*, in Cape York.

*Pé-chi*, in Massied.

The Tongue is the hieroglyphic symbol of Taste. But it is equally the organ of distaste, and in Sanskrit, "*Thut*," which corresponds to *Tut* (Eg.) for the Tongue, means to spit; and *the word represents the osund made in spitting*. *Tutua*, in Tahitian, also signifies to spit. Spitting or "*Thut*"-ing is an involuntary mode of expression that was continued from the pre-human stage, as an *intended* utterance. Spitting is a universal mode of expressing disgust, repulsion, and repugnance. Leichardt describes the native Australians as interrupting their speeches by spitting and uttering a *pooh-poohing* sort of noise, apparently denoting disgust. With the Malays of Malacca the expression of disgust "*answers to spitting from the mouth*."<sup>1</sup> Spitting was a Greek sign of aversion and contempt, and to spit was to condemn.<sup>2</sup> In Lincolnshire the people believe in a ghost or sprite known as the "*Spittal Hill Tut*." The Muzunga exclaims "*Tuh-Tuh*," and spits with disgust on the ground.<sup>3</sup> *Tuh*, like *Tut*, in Egyptian, signifies to tell; it also denotes an evil or bad kind of speech, and spitting was a mode of telling their disgust. *Tutu* and *Tuh-tuh* are in the duplicative stage. In *Tuf* (Eg.) to spit, the Galla *Tufa*, English *Tuff*, Chilian *Tuventun*, to make *Tuv*, or to spit, the *Tut* is worn down and recombined with another consonant. The English exclamation of disgust used for repudiating or rebuking, as "*Tut-tut*," answers to the spitting of the less civilized, and it *re-translates the act into that verbal sound which was first derived from the act*.

*Tut*, or *Thut*, to spit, then, is a most primitive mode of utterance; the lowly status of which is reflected in later language under the same type-word as *Tad*, English, excrement; *Tutae*, Maori, dung. In vulgar English a more excrementious exclamation takes the

<sup>1</sup> Darwin, *Emotions*, ch. ii.

<sup>2</sup> Scholiast, Sophocles, *Antigone*, v. 666.

<sup>3</sup> Burton, *Lake Regions*, vol. ii. p. 246.

place of “*tut.*” The lowly status of Tut (Eg.) for speech or utterance is continued in—

<i>Titi</i> , to stammer, Egyptian.	<i>Totte</i> , to whisper, English.
<i>Teet</i> , and <i>Tatel</i> , to stammer, English.	<i>Toot</i> , to whine and cry, Ib.
<i>Totario</i> , to stammer, Portuguese.	<i>Teet</i> , the least little word or sound, Ib.
<i>Tottern</i> , to stammer, German.	<i>Titter</i> , suppressed laughter, Ib.
<i>Tot</i> , to mutter, murmur, or whisper, Norse.	

*Tetea*, in Maori, is to strike the teeth. *Tatu*, to strike home, reach bottom. *Dudu*, Assyrian, and *Tata*, Egyptian, are to go rapidly, as the tongue may be moved in making the round of “Tut-tut-tut.” *Tata* in Zulu expresses the impatience of desire.

Impatience is also expressed in nursery language by the “*tut-tut*” of the tongue producing a click.<sup>1</sup>

The element of negation finally expressed in one form by the letter N, may have originated in repelling a nasty smelt by inhalation with the nasal sound and expulsion with the guttural which formed the primate Nka, that deposited an N or K. The N is a Nun in the hieroglyphics and Nin in Hebrew. These represent an African type-name for the Nose itself, which is

<i>Nini</i> , in Okuloma.	<i>Nnui</i> , in Eafen.	<i>Nukutu</i> , in Bushman.
<i>Nine</i> , in Udso.		

This is the name of the Nose in the Lap and Finnic languages, as

<i>Njuone</i> , in Lap.	<i>Ninna</i> , in Esthonian.	<i>Nena</i> , in Karelian.
<i>Nyena</i> , in Fin.	<i>Nena</i> , in Vod.	<i>Nena</i> , in Olonetz—

and also occurs as

*Unan*, in Willamet.

Water, however, is a type of Negation, and the first of the “Two Truths” corresponding to the Mother and Night; *Nun* (Eg.) is the primordial water, also the Inundation; and in Chinese *Non* means *the sound of water among stones, signifying Anger*. Here the *Nun*, or *Nnu*, our No, is the voice of water; and running water is the ideograph of negation, of No and Not. An Esthonian legend tells how language was derived from the sounds uttered by the boiling and bubbling of water.

These primitive radicals or aboriginal sounds are in the ideographic stage which preceded the syllabic and phonetic phases, and which alone reaches the point where the bridge has to be built that will connect the earliest imitation and utterance of sounds with formulated words.

If some Seven such can be identified and are found to be universal they will give an intelligible account of the origin of language in the

<sup>1</sup> One of the most curious relations to language as Tut (Eg.) is illustrated by the Dæmon *Tutivillus* who is supposed to collect *all the Words that are indistinctly uttered* by the priests in the performance of religious services. These abortions of speech he carries of to Hell, which is also the *Tut* by name in Egyptian.—*Townley Mysteries*, pp. 310-319; *Piers Ploughman*, p. 547.

primordial Onomatopœia. The "*Kak-kak*" is still continued in the click stage of sounds as well as in the cough by the vulgar with occult significance; the *fufu*-ing or *fuffing* with the breath, in snake-like inflation and figure of repulsion, survives in the various modes of *Pu-pu*-ing or *Pooh-pooh*-ing, including the action whereby the feeling is uttered or evacuated in spitting out the sound. When a child is called the "spit of his father," it is in the language of evacuation. *Spit* is a name for spawn.

The *rer*-ring, *arre-arre*-ing, hullilooing still exists in the frequentative "*Ara-ara*" of the Maori, or the "*Arree-arree*" of the Pelew Islanders; Æthiopic "*Hur-hur*;" the Norse, "*Hurrar*;" Hebrew "*Allelujah*;" Red Indian, "*Ha-le-lu*;" Tibetan "*Alala*;" Inner African, "*Lulliloo*;" Coptic "*Heloli*;" Irish, "*Hooro*;" English, "*Hey-loly*," and "*Hurrah*."

The "Mum-Mum," although not among the earliest sounds as a labial may have been as a nasal; this was continued as a Mystery in Mum-ming. The nasal of Negation has become the universal No, Na, Nen, or None; and the name of the Ninny.

Like the primitive customs and weapons, the Totemic and mythical types, words and sounds show the same survival of the past in the present, and add their evidence for unity of origin and the truth of the doctrine of Development.

Articulate utterance in Man was preceded by the semi-articulate, and non-articulate; by clicks and puffs; guttural and nasal sounds; by mere audible and visible signs, all of which were pre-verbal. Yet such sounds must have been definite enough to express definite ideas before words existed, because they continue to do so after language is perfected. And when later language fails to utter the passion we still revert to our primitives of expression. The full heart that silently overflows in tears; the sigh of love; the moan of misery; the snarl that lifts the lip all a-quiver to show the *Canine* tooth; the laugh of delight, the click of the wanton,<sup>1</sup> are more eloquent and make a profounder appeal even than verbal utterance. These are as intensely concentrative in act as language is widely expansive in words. The impatient one has recourse to his "Tut-tut," for "don't tell me," and the nurse to *her* "tut-tut," for "so nice," by which she makes the child's mouth water. One "pahs," and another "pooh-poohs," with disgust; the vulgar thrust out the tongue or tell you something or other is not to be *sneezes* at; the *he* at the street corner *hems*, or makes his guttural click to the *she* who passes by; or the savage within breaks out still more ignobly and nature is hurled back on a return tide of reversion to the manners of the remotest past.<sup>2</sup> These

<sup>1</sup> *Cg. Khygge*, or *Caige*, Scotch, to wax wanton.

<sup>2</sup> Sign-language still survives amongst us in gestures that correspond to the nature of primitive sounds, as in "*Geasoning*," which has persisted from the time when



show the predecessor and the creator of verbal language in the position of being still independent of words, as he was before they were fashioned.

We find that there is a stage even in verbal language, in which doing and saying are one, and both are expressed by the same sound or word. Following this clue to the end or rather to the beginning, we see that *certain natural actions include both the act and sound, the later verb and noun in one; the involuntary sound being spontaneously produced in and with or by the action*, and this sound it is suggested was repeated voluntarily and duplicated to form the earliest vocal sign preceding words—repetition being the primary mode of consciously employing sounds which had been involuntarily evolved in the natural act, to become the recognized voice of each special sensation and finally of ideas.

Man had no need to derive the sounds of sneezing (Tsh), coughing, or clicking in eating and swallowing (gustative Kak-Kak—Kâ-Kâ (Eg.) to chew and masticate) or the click of personal contact; of panting or puffing with the breath (fufu), of sucking or spitting (Tut) from external nature by consciously imitating the animals, as these sounds were uttered in the acts in however rudimentary a manner, to be evolved into voice, and perfected by intentional and continual repetition. Such sounds would be consciously repeated for use as an accompaniment to the gesture-signs, until the primary elements of language, the mere voice of evacuation, could be applied to the things of external nature, which uttered similar sounds, *as their names*, such as “Kak-Kak,” for the thunder; “fuff-fuff” for the wind, breath, soul, or snake; “rur-rur,” the roarer; only Seven of which are required for language in general.

Primitive onomatopœia would consist *in the conscious reproduction of sounds native to man, rather than in imitation of sounds external to*

pubescence was synonymous with being *open* and unprohibited. In one form to *Geason* is to jut open the lips and show the teeth. This may be with the feeling of anger, scorn, derision, provocation, bantering or attracting. It is a mode of inciting, from whatever motives. The Gaelic *Geason* also signifies to charm, allure, and enchant. This shows the aim (guess) of the gesture (or gest) that disclosed the mouthful of teeth in which the African woman file their opening; the “Gat-teeth” in England. *Geasoning*, or *gestening*, once indicated lodging and entertainment for the guest who was thus invited. *Geasoning* was continued in the dance,—the *Cheza* in Ksawahili, *Khen*, Persian, a sort of *Can-Can*, and a primitive form of feminine *Geasoning*. In Egyptian *Kes-Kes* is to dance, incline towards, entreat in an abject or degrading manner—as it came to be considered. The *Geasoning* dance also survived to a late period in England, as is shown by the old tune “*Dargison*.”<sup>1</sup> This, according to the name, was intended to provoke desire. *Geasoning* is yet continued by our “noble barbarians” in the “full dress” of the female that advertises the prominent or padded mammæ, which are not always intended for the natural use as they were with the ignoble barbarians. The female still “comes out” to show that she is “open” and free to *Geason*. Indeed, it looks as though the fashion in feminine dress was one never-ceasing wriggle to get back without going back to the most primitive phases of natural *Geasoning*.

<sup>1</sup> *Book of Beginnings*, vol. i. p. 161.

*himself*; and these involuntary and interjectional sounds are universal; they still preserve their primitive nature or status. Also the duplicated sounds remain to the end as from the first. We can no more wrench language out of the mould of the beginnings than we can jump off our own shadow whilst standing in the sun.

Words founded on the mere repetition and duplication of a sound constitute a common universal property in mimetic expression. But these are by no means an inorganic substratum of language. The moment that a sound was consciously repeated to produce the word "fufu" or "Kaka," etc., it partook of an organic nature and was separated from chaos for ever.

The nursery words of our race to-day are survivals from the infancy of speech. In them the onomatopœia of the commencement persists, however limited or overlaid by the growths and accretions of later language. They took too long a time, and cost too prolonged an effort to get evolved, for them ever to be let go again or altogether lost. They have not suffered change by reduction into roots for re-genesis in later words. They are like the oldest order of fish, which did not become reptilia themselves, and yet were the progenitors of reptiles that finally attained wings.

None but the evolutionist can have any approximate idea of the slow processes by which the amazing phenomenon, language, must have wormed its way to the surface from the un gaugeable depth of the past; or of the long procession of series and sequence up to the present time.

It seems to me that we only reach the beginnings where we see that it could not have been otherwise, and where the initial phase would be as practicable, on the same visible grounds, if we could begin again to-day, as it was in the remotest bygone age.

The solution of the problem demands that it should be explained by conditions which are still present, and universal as the human race. The origins now presented conform to those conditions; and the interjectional sounds yet extant as the involuntary voice of natural acts can be cited as living witnesses.

The theory here propounded is that the primary elements of language originated in the involuntary utterance of natural sounds; when the utterance was the mere voice (*Vach*) of evacuation and sensation. That these sounds were continued by the dawning consciousness now known as human and repeated as signs of want and warning, desire and satisfaction, fear and anger, pain and pleasure, their current value being recognised by force of repetition, accompanied, as they were, by determinative gesture signs; that the first words were coined by repetition of a sound; that the sound-stuff of all speech existed in the embryonic *Tch* (*Dsh* or other variants) of the sneeze; the *fufu* of puffing out the breath; the hiss; the nasal negative; the *tut-tut* of sucking; the click of contact; the

*kak-kak* of eating, and *rur-rur* of the roarers; that we do not reach back to an original "root" of language short of a word the earliest form of which could be sounded by a click, a puff of breath, a sneeze, etc.; which word could be coined to-day (as ever) by reduplication of the first natural sound or its modern equivalent.

Thus primitive language is considered to have been evolved by a series of self-naming acts and involuntary sounds; and may be described as the earliest mode of consciously *Puffing*, *Kakking*, *No-No-ing*, *Rur-rur-ing*, *Tut-tut-ing*, *Tshu-Tshu-ing*, *Mam-mam-ing* by means of aboriginal sounds belonging to the primordial onomatopœia.

The second phase of sounds and of conscious duplication to produce the earliest words is yet traceable by means of the Negro, Maori, and other prehistoric languages. In Chinese the oldest *Sounds* of *Ang* and *Ong* were *Ngang* and *Ngong*, as they are in the Australian and African dialects.

In Egyptian *Mâ-Mâ*, to bear, as the Mother, implies the form of *Mam-mam*, and *pâ-pâ*, to produce (as the Mother), implies a prior *Paf Paf*, which becomes *pâ-pâ*, which becomes *Pepe*, to engender, as the Male, and passes into *Pâ* and *Bât* for the Father. The process of development is made visible in the hieroglyphics. For example, from Puf to blow, the Blowers were named, first by direct representation of the sound, and afterwards by the reduction and combination of the sound. Puff being reduced to the syllable Pu, the article Tu (Eg.) for The is prefixed and the word *Tupu* is formed. *Tupu* (Eg.) means to breathe and blow, and it is the name of the buffalo and others of the blowers. But the original puffer remains in the name of the *Buffalo*, and the *Bufo*. The letter V that turns into U, illustrates the process by which *Pf* was modified into *Pû*. When the reduced Puf is combined with the sign or letter T, as a suffix, the result is the word (with variants) *Put*, *Fut*, or *But*, the type-name in Egyptian, Chinese, Akkadian, English, Sanskrit, and many other languages, for that which opens, duplicates and becomes "*Both.*" Thus *Puth* (Eg.) is to open the mouth; the Hebrew *Puth* or opening also applied to the female genitals. The Mouth is opened by the Breath, Pef in Egyptian; Puff in English. The opening of the Mouth divides into duality.

The Male likewise is opened, to enter his second phase at the time of Puberty; and *papoi* in Coptic denotes duplication. He becomes the *Papa* (Pepe, Eg., to engender) the Pubescent male. "Papa" reduced and reconstructed with the T terminal passes into the word *Pat*; Sanskrit, *Pati*, the Husband;<sup>1</sup> Greek, *Phator*, the Engenderer; Australian, *Pyte* and *Bait*, the Father; Malay, *Butu*, the Virile one; Irish, *Bud*, the Virile member; English, *Fude*, the Man; Egyptian *Bat*, the Father.

<sup>1</sup> *Pati*. The Sanskritists would render *Pati* as the Strong. But that is in the abstract and vague stage of the word. The original meaning is male potency, or pudency. The root *Pâ*, an earlier *Ppa* in Egyptian, denotes the masculine species,

The second and dual stage is denoted by the T being a plural sign which in the Hieroglyphics is the hand or a female breast, *one of two* in either case; and therefore a duplicative type that figures duality to the Eye instead of representing it to the Ear, as was done in the stage of *Papa* and *Mama*. It appears to me that this process might be applied until the later words in general were traced back to the primary duplicated sounds.

The results of this reduction and recombination may be formulated or illustrated thus:—*Fuff-fuff—Fufu—Fu—F—Fut*; *Kak-kak—Kaka—Ka—K—Kat*; *Mum-mum—Muma—Mu—M—Mut*; *Na-na* or *Neh-neh—Na—N—Nat*; *Rur-rur—Ruru—Ru—R—Rut*. The vowel sounds together with the prefixes and suffixes of course may vary indefinitely. The Syllabics Fu, Ka, Mu, Nu, Ru, and lastly the Phonetics F, K, M, N, R, become the bases for many future combinations of letter sounds in the morphology of later words.

The hieroglyphics show the *visibile sign* of duplication in the act or superseding that of *audible repetition* in such words as—

*Mama*, or *Mat*, Mother.

*Papa*, or *Bat*, Father.

*Peh-Peh*, or *Pehti*, the double force.

*Pepe*, or *Pat*, to fly.

*Seb-Seb*, or *Sebti*, encase or enclose.

*Khi-Khi*, or *Khet*, to go.

*Mum*, or *Mut*, the dead.

Here, then, to recur to our image of evolution, the primitive fish that wriggled blindly as a simple Sandworm, took to its legs as a Reptile and walked off along the ways of manifold transformation, until it became a winged word; winged, bird-like, for unfollowable flight—that is, unfollowable here—although it seems to me that all words might be followed from their natural genesis. For *just as the interjections survives, so do the original words formed by duplication of the same sound still exist after the reduction and re-application in later forms*. Thus *Shash*, No. 6, becomes *Shat* in Sanskrit; *pap*, or *fap*, in Old Chinese becomes *fât* in Cantonese. So *Kak* precedes *Kât* (from *Kakt*)<sup>1</sup> just as *Pat* (Eg.) comes from *Ppat* and both from *Papa* in Egyptian; so that *Papa* and *Father*, *Bat* (Eg.), are identical at root.

The number Four is *Fut* in Egyptian; *Fudu* in Bode, Hausa, and other African languages; but it is

*Piffat*, in Guebe (Port Dory). *Effat*, in Malagasi.

*Pobitz*, in Yengun.

*Mpat*, in Sasak.

*Fûdu* was originally *ffdu*, from *Fuf*; and the double consonant explains why *Pip*-ing is number Four in Cayus; *Pev*-ar in Breton; and

article or member. The *Pat*, or *Bat*, is simply the progenitor, as the inspirer of the *Ba* (Breath or Soul), with the *Bahu*. So the Male as “*Sesmu*” (Eg.) is the breather of the Mother. Also *Paini*, for the Mistress, is the property and possession, the one “belonging to,” as the Egyptian “*Patni*.”

<sup>1</sup> Williams, *Syllabic Dictionary*, intro. p. 29; also Edkins.

why *job-ble* in the English means quadruple. In these the *duplicative phase of sound has survived*. So

*Meme*, is the Mouth, in Mandara.  
*Mombo* ,, ,, Murundo.  
*Mamadthun* ,, Bethuck.  
*Mme*, is the Tongue, in Grebo.

*Memiae*, is the Tongue, in New Hebrides.  
*Mamolo*, ,, ,, Papuan.  
*Mamana* ,, ,, Tasmanian.

whilst

*Mut*, is the Mouth, in Egyptian.  
*Mot*, is the Tongue, in Tshetsh.  
*Motte* ,, ,, Ingush.  
*Mme* ,, ,, Dido.  
*Moats* ,, ,, Tshari.

*Mitts*, is the Tongue, in Andi.  
*Mot*, is the Word, in French.  
*Mut* (Eg.), is fromed from *Mumu*, as Mû  
 with the feminine terminal.

The Inner African *Mfu* for the Dog or typical Beast is represented by *Mâft*, the Lynx or other Beast, also, the skin in Egyptian. *Mfu* becomes *Mâu* and the terminal T is added. Thus in Inner Africa the Cat is named

*Muti*, in Gurma.

*Medsa-ku*, in Dsuka.

*Omati*, in Yasgua.

In this form it passed into Europe as *Muti*, Fin, a cover of reindeer skin, a hairy shoe or glove; *Mudda*, Lap, (Norse, *Muda*), a cloak of reindeer skin; *Mutau*, Gaelic, a muff, a thick glove of skin; *Miton*, French, the cat, as well as the fur-skin; *Mudel*, Bavarian, the cat, cat-skin or fur. But the word *Muff* or *Muffet* survives in the stage of *Mfu* and *Maft* (Eg.), a kind of anklet worn by the Egyptians. Also the Inner African *Mfu* or *Mpu* remained the dog's name in the Vogul *Emp* and Ostiac *Amp*.

Such words then as *Mama*, *Fu-Fu*, *Papa*, *Kaka*, *Ruru*, *Tutu*, and the rest of these primordial duplicates did not pass away because the reduced *Mâ*, *Pâ*, *Kâ*, *Râ*, and *Tû* were re-combined as roots in the Aryan stage, and it is a blabbing folly to talk of the sterility of these radicals, which were formed in the duplicative phase of sounds, after all language has been developed from them.

Also the original duplicate is continued in the *Pp*, the *Tt*; the *Rr*, the *Khkh*, the *Nn*, of the Hieroglyphics; the double *Ff*, double *Ll*, and double *Dd* of the Welsh and the *Lri* of the Sanskrit signs. Furthermore *the duality once signified by repetition of the sound, was also continued to the eye in the figures of certain letters which represent the duplicated sounds*. The letter B is a double P, it is a figure of Two in Coptic, Hebrew, Pahlavi, and other languages, and this continues the duplicate *Ff* or *Pp*. The T is double in the Hieroglyphic  $\equiv$  in the hand and the female breast. This duality is figured in the Cross  $\Theta$  Tau, or  $\top$  which is equivalent to *Tta*, i.e. *Theta* in Greek, and by the T being a plural terminal. It is the same with the  $\chi$  or K. This was the principle of our Letter formation, visible in the V and Y, and continued even in the double-looped *f*, and the Twy-formed *L*, S, or Z. The principle is carried out to the dotting of the i, which is

dual in the Hieroglyphics as ; where the u is inherent in the I, and IU signifies the dual or Twin One; also to come and go.

The written *a* is an IO united in one letter, and with the O itself duality attains unity at last in the primordial figure originally imaged by the Ru of the beginning, the nought in one sense but the true Alpha and Omega, the sign of the genitrix, who was the mouth that emanated the Word at first.

Thus the *letter* still remains an ideograph of that duality which was previously expressed by the duplication of the sound. This is the final answer to the Aryanists who start with "Pa," "Ma," and "Ta" as the roots of language and consider duplication the later stage. For us, duplication was first in language, and final in the dual forms of letters, howsoever it may be at the starting point in Sanskrit.

The clicking Kaf or cynocephalus of Inner Africa preceded the clicking Kaffir,<sup>1</sup> Hottentot. and Bushman. On the monuments this animal images speech, the word, the voice, as a type of Taht-Aan in the Lunar Mythos, and Shu the God of Breath in the stellar phase; also Hapi, who represents the breathing quarter in the East, as one of Four of the Seven Elementaries.

"To symbolise speech, says Hor-Apollo<sup>2</sup> "the Egyptians depict a

<sup>1</sup> "*Kaffir*." Captain Burton has questioned my derivation of the "Kaffir" name from "Kaf," and called my attention to the Arabic Káfir. Mr. Theal also says the Kaffirs cannot even pronounce the name because the sound of R is wanting in their language. But this is not merely a question of R or L. I had previously tested my conclusion and rejected the Arabic Káfir; words do not begin where we first meet with them, and the Arabic Káfir for the Infidel is not a primary meaning of the word. Not even in Arabic. The early Arabian etymologists knew the word had only acquired that meaning through Islamism, and that it had the prior signification of the Coverer, or darkness. Old poets call night the Káfir, because it covers with darkness, and is the Black. The physical complexion was first, and this is applied from that of the black man. So in the Resurrection, according to the Koran, the Káfirs are to come out of the earth all black in the face. The accented á indicates an earlier consonant, and points to the root Kak, which means black in Egyptian and other languages. So much for the Arabic. On turning to the African languages we find that *Kaf* is the black ape (Egyptian); *Akafi*, the black man (cf. Cuffey, the, Nigger), Bambara; *Ckhip*, the black rhinoceros, Namaqua; *Kabilo*, the black man, Bidsogo; *Ogabú*, the black man, Kamuka; *Gbei*, black, Dewoi; *Gberi*, black, Gbe; *Gbalwi*, black, Salum, *Kupirira*, black, Muntu; *Guafili*, night, Boko. There is no chance whatever of these having derived their type-name for the Black from the Arabic Káfir. Dr. Koelle says the Phula people call the Hams *Kaffiri*; and language shows that "Ham" and "Kaf" are identical at root. If man and speech began with the black race, language will be sure to show it, without man having first or directly dubbed himself the black. In Bambara *Akafi* is the Negro, and the word for Beginning is *Kafulo*. Black is synonymous with first as *Kak*, when *Kâ* and *Kaf*, later *áf*, *áp*, and *áu*. Further, in the Natal Zulu, the name for sorcery, charms, or enchantment, is *Kafula*. So, in the Xosa Kaffir, *Isi Kafulo* denotes a charm or sorcery, black magic. This is the far likelier original of the Muhammedan Káfir applied to the sorcerers with the r instead of the l terminal. The Inner African Kaf for the black remains, and from this I derived the name of the Kaffirs and of the Au-ruti (Af-ruti or Kaf-ruti) who went down into the valley of the Nile.—*Book of Beginnings*, vol. i. pp. 28, 29.

<sup>2</sup> Book I. 27.

tongue and a hand beneath." These in the later stage were made human. The first hand and tongue was the Kaf-Monkey, whose name is yet followable through universal language as the type-name for both tongue and hand. This has been shown by the names of the hand. Tongue and Mouth are synonymous, and these take their names from the Kaf-type, or have the same name, as—

<i>Gab</i> , the Mouth, English.	<i>Egbe</i> , the Mouth, Puka.	<i>Kababon</i> , the Tongue, N'ki.
<i>Gob</i> , a Beak, Gaelic.	<i>Oyaf</i> ,, Bishari.	<i>Jivha</i> ,, Sanskrit.
<i>Goba</i> , the Mouth, Slavonic.	<i>Aof</i> ,, Adaiel.	<i>Jivha</i> ,, Pali.
<i>Kiffe</i> , the Jaw, Pl. Dutch.	<i>Af</i> ,, Faslah.	<i>Jivha</i> ,, Kooch.
<i>Kapiour</i> , the Mouth, Guebé.	<i>Af</i> ,, Arkiko.	<i>Jhibh</i> ,, Siraiki.
<i>Chabui</i> ,, Tshampa.	<i>Af</i> ,, Amharic.	<i>Jibho</i> ,, Uriya.
<i>Zuba</i> ,, Pushtu.	<i>Afa</i> ,, Danakil.	<i>Jubh</i> ,, Gujerati.
<i>Zuvar</i> ,, Tshuash.	<i>Affan</i> ,, Galla.	<i>Jibh</i> ,, Hindustan.
<i>Yubotarri</i> ,, Accaway.	<i>Gbe</i> , the Throat, Mano.	<i>Jib</i> ,, Mahratta.
<i>Yefiri</i> ,, Pianoghotto.	<i>Gefe</i> { the Throat } { and Gullet }	<i>Cubha</i> , a word, Irish
<i>Yip</i> ,, Korean.		Oloma <i>Chava</i> , to say, Hebrew
<i>Hube</i> ,, Talarui.	<i>Ggbe</i> ,, Opanda.	<i>Qaboh</i> ,, Assyrian
<i>Ap</i> ,, Palaik.	<i>Ogbe</i> ,, Egbira-	<i>Chwed</i> ,, Welsh
<i>Aboa</i> ,, Basque.	<i>Ogbe</i> ,, Hima.	<i>Codeach</i> ,, Irish
<i>Egbe</i> ,, Gugu.		

The *Kaf* was continued in Britain as a type of this primitive *talker*, chatterer, or clicker among animals in such words as *Chaff*, to chirp and chatter; *Caffe*, to cavil, *Chafty*, talkative; *Chavish*, confused chattering of birds; *Chaffinch*, the cheeper or chatterer, opposed to the singer; Gaffle, Gabble, Gobble, Gabber, Gibber, Gibe, or Kibe. *Chaf* modifies into *Jaw* and *Caw*—the Jack-daw being a *Caw-daw*. To *Caw* is to cry or call as Daws, Rooks, and *Jays*. *Gaowe* is to jaw or chide.

From *Kaf*; later *Gab*, the mouth, the utterer, came the names of *Jaw* and *Jole* or *Chowl*, earlier Chavel. In Low Dutch *Kiffe* is the jaw, and *Keffen* means to yelp. In the Walloon *Chawer* is to cheep and *Chaweter*, is to chatter. Thus the status of the earliest type of language is still preserved, and the *Kaf* name continued in the *Cheep-cheep* of the finch, the *Caw-caw* of the chuff, the *Gibbering* of the monkey, the *Gobble-gobble* of the turkey, the wide-mouthed bay of old *Chowler*, the *Gabble* of the foolish, the *Gibe* of the face-maker, who still imitates the ape and makes his *jape* (*cf.* Swed. *Gipa*, to wry the mouth and make a grimace); which still testify in *their* status to the lowly beginning with the *Kaf* (Ape) as a primordial speaker. Also, the ape in the monuments is not only a personification of "hand conversation," and of speech, he is also the *Bard*, the *Singer* of the gods. Evidently the singing ape had not escaped the attention of the Kamites. Moreover, the *Kaf* as singer is earlier than the speaker as Taht-Aan, the tongue, mouth or speech of the gods. *Kā* is to sing, as well as to say, and the singer as the first proclaimer is in keeping with the order of the facts suggested by Darwin. The ape was brought on as the singer, poet, hailer or howler of the gods whom it salutes with up-raised hands because it hailed the New Moon and howled in the darkness at the absence of light. Darwin inferred

that the nearer progenitors of man probably uttered musical tones before they had acquired the power of articulate speech.<sup>1</sup> It is historically certain that tones were most important if not absolutely primary in language. This is shown by the mere vowel-change which is sufficient to distinguish the two sexes.

The Hottentot has three tones that give three meanings to one word, according to the intonation. Captain Burton points out that the Yoruban languages, like the Chinese, depend on accents and tone-variations to differentiate the meanings of the same words. These "*delicacies of intonation are inherent in monosyllabic tongues.*"<sup>2</sup> They are inherent in the most primitive pronunciation, and the Chinese show one form of an elaborate system. The Gibbon's scale contains the system that was established in music. It produced, and may therefore be claimed as the originator of that which was perfected by man. Lower than the ape as the evolver of the octave and admirer of the moon, the follower of the ape could not have begun in music. And here is the connecting link in tone-language, which language was afterwards used as a vehicle of words whether in the Inner African tones, or in the Chinese tonic system, or in modern music. The number of tones in the musical scale is Seven, the eighth being a repetition of the first. These had been rudely rendered by the ape. Seven may be accepted as the total number of primary sounds in the alphabet. All the remainder were evolved from these. The number of forces, powers, gods, produced by the Mother nature, is Seven. The Egyptians have the Seven *Taas* called Gods of the Word or Speech; Seven personified forces of utterance.

Brugsch has attributed the meaning of Sage to the word *Taas* (or *Djas*), which is analogous to the Coptic *jas* or *gis*, and the Chinese *Tze* for the Teacher. The *Taas* are thus the Seven Sages. In the *Memoria Technica* of the Hindu sages, the Sage, or Vowel, stands for number 7, there being Seven Sages and Seven Vowels.

The Seven Sages also appear in Greece. These, then, are related to the vowel that takes Seven forms of utterance. The utterance of the Seven Vowels was one of the mysteries in Egypt as in India. Savery, in his *Letters*,<sup>3</sup> says that in the Temple of Abydos the priest repeated the Seven Vowels in the form of hymns, and that musicians were not allowed to enter the building during the performance. Like the Gibbon they were practising their scales, but not in tones only. The tones conveyed the *Seven forms of breathen utterance*, the latest product of language, known to us as the Seven Vowels. The Seven Vowels were known and are acknowledged to be a sevenfold form of a dual one with was the Iu (Eg.) or Ao of the beginning, and the O, or Omega, in the end; the AU (Eg.) that signified Was, Is and To Be.

<sup>1</sup> Expression of the Emotions, ch. 4.

<sup>2</sup> Burton, *Dahome*, vol. ii. p. 76, note.

<sup>3</sup> P. 566.



When personified this Biune One with the Triune character became the God of the Seven Spirits, which were Seven Breaths, and these made up the ten-total as in the Ten Sephiroth of the Kabalah and the ten letters of the British *IAU*. Iao-Sabaoth was a form of this combination of the Threefold One with the Sevenfold manifestation.

Sevekh (Eg.), whose name reads number 7, was another divinity of the same time.

Sut-Nub-ti was likewise a form of this compound nature. Nub signifies the All, that is the plural expressed by Three; and Sut (Seb-ti) is number 7.

Sut-Nub was continued by the Gnostics, and his name of Iu or Iao, was kabalistically expressed, and probably sung to scale by the Seven forms of the same vowel, as AEHIOYΩ, which are found on the rays of the lion's crown of an Agathodæmon or Chnuphis serpent.<sup>1</sup>

Nef (or Nub) signifies the breath or spirit, and this was the Good Spirit with Seven rays or emanations, which represented the Seven Spirits whose physical origin has yet to be traced. These Seven agree with other forms of the type brought on from the beginnings of the Kamite typology. Spirits were breaths at first, and the vowels are breaths. Thus the Seven forms of breathe utterance, the Seven Vowels, represent the Seven Spirits of the Triune Nature.

The Chant of the Seven Vowels was apparently practiced by the natives of the Friendly Isles, who intone a solemn dirge at the funeral of their chiefs. So ancient is it as to be no longer intelligible, but its refrain consists of a wail expressed by a series of vowels rendered by Lang as O I A O O E.<sup>2</sup>

The North American Indians heard by Adair were probably calling on the name of the Triune Iao, which was more fully expressed by the Seven Vowels.

Among their funeral rites and ceremonies the Todas perform a circular dance, in which the men by *three and three* perambulate round and round like spokes in a wheel, all exclaiming "A U!" "AU!" in time with their steps. This likewise presents a form of the divine triad.

Hymns were addressed to a god, "Who," by the Hindus, and called the "Whoish" hymns. This mystical name is resolved by Max Müller into a mere interrogative pronoun. But there is nothing more certain or more pathetic than that God was sought for under this name of "Who," the Unknown.

The Abipones expressed the name of some deity by their interrogation "WHO?"

The Hebrew name of the Very One God Alhu, אלה, is a form of the Who, the interrogative pronoun; the Who (אלה, as unknown subject) of the Kabalah. This is the Egyptian deity, *Hhu*, or *Huh*, whose

<sup>1</sup> King's *Gnostic Gems* p. 74.

<sup>2</sup> Land, *Origin and Migration of the Polynesians*.

name signifies to seek and search after, or, as we have it, to *woo*. One mode of seeking and inquiry was by singing the name with Seven Vowel-sounds. These the translators of the Hebrew Scriptures have contrived to make permanent in the name of *IEHOVAH*.

This compound deity, as *Iao-Sabaoth*, was finally the God of the Seven Planets. Each of these was represented by a Vowel and each Vowel dedicated to one particular day of the week. So, in the Seven notes of the scale, and the orbit lines of the planets—

<i>Si</i>	was assigned to the	Moon.
<i>Ut</i>	„ „	Mercury.
<i>Re</i>	„ „	Venus.
<i>Mi</i>	„ „	Sun.
<i>Fa</i>	„ „	Mars.
<i>Sol</i>	„ „	Jupiter.
<i>La</i>	„ „	Saturn—

in making the music of the spheres.<sup>1</sup>

The seven vowels, to take them as they are printed by Bunsen<sup>2</sup> *A E Ê I O Ô U*, though not a perfect form, were all contained potentially in the *A I U*, which in Egyptian and Coptic resolve into *Iu*, *Ei*, or an *I* with the *U* inherent. *Iu* signifies to come and go, but it also denotes duality, to be twin or two. The Arabic and Syriac *Alif* is likewise figured double. The hieroglyphic *Calf*, which became the Phœnician and Hebrew *Aleph*, the Steer, was a dual image, because a calf is of either sex. The Hebrew *Jad*, א, or *I*, is a hand that has the numeral value of 10. The one vowel, therefore, whether represented by *A*, *I*, or *U*, was a diphthong that bifurcated and became sevenfold by the vowel sounds.

Now the hand as *Kaf* or *Kab* signifies to be double and to duplicate, as does the calf in its two sexes. The *Ka* visibly modifies into *âa*, and the *fu* (or *bu*) into *U*, and that *Kaf* became *Kau* and *Au* for Cow and Calf; and *Au* or *Iu* are the dual source of the seven vowels. Moreover, the Nose of the Calf is the ideograph of Breath, and the Egyptian deity is portrayed as the Calf-headed *Au*, or the *Iau*, from whose name we derive the seven vowels, and from which the Hebrew Kabalists derived their ten sephiroth and ten vowels, and the British their ten primordial letters. Finally, then, the *A*, as representative of the sounds that were the last evolved in language, is now for ever first as the letter-sign of the *one* that duplicated (who was the Mother), whilst the letter *B* (with the leg-sign) remains the sign of the duplicated one, the child of either sex, which, as male, triplicated at puberty.

The *a* is a kind of *Io* in our written letter, but in the *A* it is triadic, as is the Hebrew *Aleph*, א; and the triad of *I A U*, was symbolized by this one letter. A story told in the Arabic Gospel of the Infancy, connects the Child-Christ, when he was about twelve years of age, with the letter *Aleph*. There was a teacher of boys

<sup>1</sup> Dupuis, Tom. i. p. 75, who cites authorities.

<sup>2</sup> *Egypt's Place*, vol. v. p. 747.

at Jerusalem named Zacchæus, to whom the Child was sent for the purpose of learning his letters. The master wrote out the alphabet, and bade the Boy say "Aleph," and when he had done so, the master ordered him to say "Beth." Whereupon the Child demanded to know the nature and meaning of the Aleph first. The master could not tell him, therefore the Child made known to him the *gnosis* of the letter Alpha, and the rest of the alphabet. In the Gospel of Thomas the Child says, "*Hear me, doctor; understand the first letter.*" And He points out that the *one* letter is "*three-fold and doubly mingling,*" and thus is a figure of the Trinity in bi-unity, as expounded by the Kabalah.<sup>1</sup> The Child, no doubt, expounded His own nature as the mythical IU who, as the Child, was the Iusu (or Jesus), Iu-em-hept in Egypt, the Son of Iu-sû-as, and the god Tum.

The Jew's harp remains a symbol of the divinity whose name it bears. It is *one* as a total figure; *dual* as the Io of the male and female, or of the number 10; and *triadic* in its shape, which answers to the trinity of *Iao*. The correct way of playing this instrument is by producing various vowel sounds, and it is a fact that its tongue can be made to utter the seven variations of the vowel, according as the player consciously shapes his mouth, without the aid of the human voice. Thus breath is turned into seven sounds by the tongue of the *Iao*, as it was in playing the flute, which has the name of Sebti (7) or Sut; and also in blowing the Seven-fold pipe of Pan. It is no marvel, then, that the Jew's harp should retain the name of the *Iu*, *Io*, *Iao*, or Jah, the God of the Jews.

The Typical Prayer uttered in the Seven Vowel Sounds may have been the model of the Prayer on the Mount, in which the sum of all seeking and request is supposed to be divinely expressed by an invocation comprising seven petitions in one prayer.

The Egyptian chant of the Seven Vowels of the ineffable name, which *might be breathen or intoned, although it must not be spoken as a word*, was the probable origin of the Seven-fold Litany, or *Litania Septemplex* associated with the name of Pope Gregory the Great. In the year 590, when Rome was afflicted with pestilence, Gregory ordered a public supplication to God, and the people were commanded to assemble at day-break in *Seven* different companies, arranged according to their ages, sexes, and stations, and walk in *Seven* different processions reciting the *Seven-fold Litany* and other forms of prayer intoned. They carried with them, by express command of Gregory, an image of the Virgin, the latest form of the Lady enthroned on the *Seven Hills*, who had been the *Mother of the Seven* when these were but *Seven Elementaries* in Chaos.<sup>2</sup>

The typical *Seven* were further continued by the mediæval Church in its Matins, Prime, Tierce, Text, Nones, Vespers, and Complines, as

<sup>1</sup> Arabic Gospel, ch. xlvi. [Infancy] Gospel of Thomas, ch. vi.

<sup>2</sup> Baronius, *Annales*, 590, tom. 8, p. 6.

the Seven times for daily praise. These seven canonical hours, however, had been devoted by decree of Pope Urban II. to singing the praise of the Virgin Mother, who was the original author and inspirer of breath.

The Gnostic Marcus held that Seven Elements composed, and Seven Powers expressed, the "Word," which could be uttered in an "O!"<sup>1</sup>

Lastly, the Coptic  $\omega$  or  $\hat{O}$  summed up the power of the seven vowels, and represented the value of No. 8 in hundred. Here the Ogdoad was complete in the O as a final vowel sound, and a sign of the God who was worshipped as the  $\hat{O}$  in the Mysteries; the  $\hat{O}$  or A O of the Greek Iconography.

Thus we have the Ape in the beginning evolving his scale of Seven Tones. The Ape, or Kaf, is the hieroglyphic type of speech, singing, worship, and breath; Shu, the Kaf-headed, being a god of breath. This god of breath, as Nef, is the Agathodæmon or Chnuphis, the IAO who has the Seven-Vowelled name which was intoned by the priests of Abydos when they employed the Seven breathe Sounds or Vowels in their worship of the god of breath. And in the end the Seven-fold Litany was treasured up amongst the relics of the past in the religious Ritual of Rome.

The black Kaf Ape, preceded the black Kaffir (or Akafi) as clicker and master of a scale of sounds. The living clickers prove that the breath was inhaled to articulate the sound. This shows the one act of a dual nature, which was represented by a dual sound; the air being indrawn with a nasal noise and expelled in a guttural click. The double action and dual sound contain the negative and affirmative, the No and Yes, the Two Trutyhs or one and two of all beginning. Represented by the sound "Nkakh," or "Nga," the duality becomes audible in a word that signifies duplication as the name for the twin-member, the ear, hand, testis, eye, nose, or mouth, in the oldest languages. These languages also show the priority of words that were formed of merely duplicated sounds as the basis of speech. The Egyptian hieroglyphics exhibit the process by which the mimetic duplicates of sound were reduced for re-combination with others to form words from two different consonants, and thus extend their range indefinitely. The hieroglyphics likewise show the process whereby the ideographic signs and gestures that accompanied sounds in the ideographic phase were divided and reduced to the letter-values, and thus account for that equivalence and interchange which are found in all later language.

The clickers inhaled the air to articulate their sounds, and the utterers of the Sevne-Vowelled chant exhaled their soul or breath toward heaven, the height being scaled and the summit of religious *aspiration* very literally attained by the ascent of the Seven Vowels,

<sup>1</sup> Irenæus, B. i. ch. xiv. 8.

and the breathen utterance of the letters composing the ineffable Name that was *noted* on the Planetary orbit-lines of the celestial scale.

Thus the Seven Vowels were *consciously evolved, discreted, and deposited from Seven Consonants, in which the Vowels had been inherent in the syllabic form; the syllabic being a previous deposit from words formed by repetition of the same sound in the ideographic stage of expression; these words having been created by the conscious utterance and duplication of natural and involuntary sounds.*

The Alphabet is still reducible to some Seven original types, and this Seven corresponds to all the other typical Sevens; the Seven Tongues of Fire; Seven Taas, or Gods of the Word; Seven Rishis; Seven Notes in Music; Seven Elements; Seven Senses; Seven Sciences; Seven Elementary Powers or Spirits; the Seven Stars of the Greater and Lesser Bears; the Seven Planets, and Seven Days of the Week.

As the result of the foregoing research, my conclusion on the whole matter is, that the origin of language resolves itself into the production of some Seven primary sounds in an early phase of articulation, and that the fundamental facts are registered in language and typology where they have been stereotyped by man with no more choice in the matter than the mirror has in its faithful reflection of forms, except in the conscious care with which he repeated and tried to preserve the primæval tradition in ever-living memory.

## SECTION VI.

### NATURAL GENESIS AND TYPOLOGY OF THE MYTHICAL SERPENT OR DRAGON AND OTHER ELEMENTARIES.

"The object of our inquiry is no trivial thing; it is a diversified and complicated one. This is a various and most questionable animal, one not to be caught, as it were, with the left hand."—*Plato*.

THE *Serpent* is one of those few great primitive types that constitute the earliest objective castings of human thought when it groped in the underground condition of its far-off past, which may be compared with that of the earth-worms throwing up the first castings of vegetable mould for the use of the farthest future. It was primordial, and it is universal. The dominion of the Serpent has been wide-spread as that of night, from the most known to the remotest parts of the earth. The symbol has literally realized that Serpent in the mythologies which is depicted as circling about the world and clasping the whole wide round in one embrace.

The Serpent-type has been venerated in lands where the Serpent itself does not exist. It was the representative of renewed life or immortality in the Rites of Sabazios and on the doors of the Chambers of the Dead in the Egyptian and Chaldean tombs, and it is yet a symbol of eternity in the bracelet on an Englishwoman's arm. It is represented in the finger-ring, and coils about the walking-stick as it did around the tree of mythology. It is the great Dragon of the Celestial Empire, the Long Serpent of the old Norse Sea-Kings, the Lambton Worm, the Dragon of St. George on our own public-house signboards, and the old English penny-pieces. There are still no less than 700 Serpent Temples in Cashmere alone. It is only a few years since that buildings dedicated and devoted to its rites were found in *Cambodia*, surpassing in size the cathedrals of York or Amiens, and in grandeur the temples of Greece and Rome.<sup>1</sup> It is not my province however to expiate on the "Worship" of the Serpent, but to explain the origin and development of this universal type, as an ideograph that guides us round the world.

<sup>1</sup> Mohout.

The “*Way of a Serpent*,” and the workmanship, are among the most amazing in all nature. It has no hands, and yet can climb trees to catch the agile monkey. It has no fins, but can outswim the fish; no legs, yet the human foot cannot match it in fleetness. Death is in its coil even for the bird on the wing, which the springing reptile snatches out of its own element. The Serpent slays with a dexterity that human destroyers might look upon as divine.

One of the most arresting sights is to see this limbless creature turn its coils into a hand to grasp its prey, and lift it to the deadly mouth. The serpent in the pangs of sloughing is a phenomenon once witnessed never to be forgotten. There is a startling fascination in the sight of that image of self-emanation proceeding from itself, the young, repriminated, larger life issuing of itself from the mask of its old dead self like a spiritual body coming forth from the natural body, the unparalleled type of self-emanation, of transformation, of a resurrection to new life, of “*Time, or Renewal coming of Itself*.”<sup>1</sup>

The Serpent has the same name at root in several groups of languages.

<i>Nāga</i> , in Sanskrit.	<i>Nachash</i> , in Hebrew.	<i>Snake</i> , in English.
<i>Neke</i> , and <i>Nakihi</i> , in Maori.	<i>Naya</i> , in Arabic.	

This name is pre-eminently Inner African.

The Serpent is the

<i>Nyok</i> , in Kanyika.	<i>Nyoka</i> , in Nyombe.	<i>Nyoka</i> , in Kisama.
<i>Nyoka</i> , in Kabenda.	<i>Nioka</i> , in Basunde.	<i>Nyoka</i> , in Nyamban.
<i>Nyoka</i> , in Mimboma.	<i>Nyoka</i> , in N'gola.	<i>Noga</i> , in Basuto.
<i>Nyoka</i> , in Musentandu.	<i>Nyoka</i> , in Lubalo.	<i>Nyoke</i> , in Swahili.
<i>Nyoga</i> , in Kassands.	<i>Nyoka</i> , in Songo.	

With modifications such as

<i>Nyush</i> , in Guresa.	<i>Nyos</i> , in Legba.	<i>Nyowe</i> , in Baseke, &c.
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The Y in these names is not primary, but represents an earlier sound. Thus *Nyoke* is *Ngoke*, the Kamite N being Ng, and this form has been preserved in the hieroglyphics where *Nkaka* interchanges with *Kaka*, and obviously continues the African Nk or Ng sound. *Nkaka* then abrades into *Naka* (Eg.), *Nāga*, Sanskrit, on the one hand, and into *Kak*, *Hak*, and *Hag* on the other, and *both are found united in the African original*. In the Hymn to Amen-Ra the Sun-God is said to send his arrows against the Evil Serpent *Naka*, to consume him.<sup>2</sup> Here the typical Serpent or devouring Monster is the *Naka* or *Nāga* by name. *Nakak* (Eg.) also denotes the *Curse*, or Accursed, with the Typhonian Devourer, the *Crocodile-Dragon*, for determinative. *Naka*, to delude, be false, has the Dragon or Apap Monster, the piercing Serpent of Evil, for its Determinative. Now the *primal monster was the Shadow of Darkness*. The first type of this is the *Nāka*, *Nakak*, or *Akhekh*. In Egyptian

<sup>1</sup> *Ritual*.

<sup>2</sup> *Records*, vol. ii. p. 131.

the Shadow of Night, the Darkness, is called *Kak*, *Akhekh*, and *Ukhâ*; and the Mythical Monster has the same name in the *Akhekh* Serpent, or Gryphon, the type of evil being primarily identical with Darkness. This old Serpent is depicted as the *Crooked Akhekh*, and in some of the non-Aryan languages of India the word supplied a type-name for the *Crooked* things as

<i>Gokhe</i> , in Badaga.	<i>Kokhi</i> , in Irular.	<i>Kochamocha</i> , in Kol.
<i>Gogu</i> , in Newar.	<i>Kakroi</i> , in Garo.	<i>Kok</i> , in Burman.
<i>Kyoke</i> , in Dhimal.	<i>Kok-lok</i> , in Serpa.	

This name of the *Crooked One* is African, as O *kako* in Idsesa; O *kako*, Yagba; *Wogu*, Kiamba, &c.

Darkness was the Shadow that stole his Substance, destroyed the foothold, and deluded the eyesight of the primitive Man. Hence the Monster in mythology. Hence also the Night and the Naga or Nakak, the devourer, are synonymous. The name of Night, is likewise Inner African, under the *Naga*-name.

<i>Nak</i> , or <i>Nakta</i> , is the Night in Sanskrit.	<i>Nokti-s</i> , in Lithunic.	<i>Nacht</i> , in German.
<i>Nochd</i> , in Irish.	<i>Nocyi</i> , in Russian.	<i>Noshti</i> , in Sclavonic.
<i>Nox</i> , in Latin.		

and

<i>Nkô</i> is Night, in N'goten.	<i>Enokou</i> , is Night, in Ekamtulufu.
<i>Nkô</i> ,, Melon.	<i>Yungo</i> ,, Mose.
<i>Erukon</i> ,, Mbofon.	<i>Nyaka</i> , is Black, or Night, in Mbofon.

*Nakak*, *Akhekh*, and *Kak*, are names then of the mythical Monster the Dark, the Blackness, the devouring Dragon. *Kok* is the name of the Dragon in Amoy. The Dragon-Constellation is called *Kok-Sing*. The Cockatrice is a mythical Serpent. Also, the English Dragon-fly, called a *Coach-horse*, is a form of the *Akhekh* (Eg.), or Winged Dragon, by name, and our *Cock-roach* is the night-walking Beetle. The Assyrian Vampire is called the *Akhkh-aru*, in the shape of which the Dead are supposed to rise up and attack the living. The *Yaksha*, or *Jaksha* (Sans.) is the Devourer. A *Gege* in Zulu is a Devourer. The *Ogre* is a mythical monster, the Devourer. The Fijian *Kaka* is the Mouth of Hades, the Swallowing Throat of the Underworld. The Kamkadai Evil Spirit is a Water-Dragon called *Mit-gak*. *Kikymora* is the Sclavonic God of Night; *Eyak* is the Koniaga Evil Spirit; *Aka*, a Japanese Evil Spirit. The *Yaga* Baba of the Russian folk tales is identical with the Typhon of Darkness. *Jugah* Penu is the Khond Goddess of Small-Pox. *Jaca* is the Devil in Singhalese mythology; *Akea*, the first ruler of Hawaii (Savaiki) now rules over the land of Darkness and the Dead. *Agoyeis* the Black God of Hwida. Many more deities or Devils of Darkness may be traced under the variants of this type-name for Blackness, Crookedness, and other forms of the adversary. The *Akhekh* Serpent is Inner African by name. In the Makua dialect *Ikuka* is the great Python. Dr McLeod says that in Dahome the Python has been found from thirty to thirty-six feet long, and of proportionate girth.



Here then is the natural type of the Akhekh (or Nakak) of Darkness in the shape of an enormous serpent. In the solar stage of the mythos, when the sun passes down through the underworld, the *Akhekh* of Darkness lies in wait to swallow or pierce the god as he goes along, or it rises up and tries to overturn the solar boat. "*I pass from earth to heaven, I grow like Akheku,*"<sup>1</sup> says the Osirified, using an image drawn from the sudden and huge up-rising of the Gloom as the Devourer. The assistants and co-conspirators of this deluding Monster of the Dark are called the *Sami*. *Smi* says Plutarch is Typhon. Here again *Sami* in Egyptian is the name of *total Darkness*. In the Fijian mythology we find the same opponent of the soul and the light who was at first the actual darkness. In passing through the underworld, the ghost of each dead warrior must fight with *Samu* and his company. If he is brave enough to conquer he will cross into Paradise, but if beaten he will be devoured by the terrible *Samu* and his brethren, just as it is in the Ritual. In Sanskrit *Samani*-Shada is a Demon of the Dark; *Summani*, in Latin, is a name of Pluto, as King of Hell. The *Saman*, in Fanti (African), is a Ghost, Demon, or Devil. The *Sami* are also extant as the "*Cemis*" of the West Indians, Caribs, and other tribes, who regard them as the evil authors of every calamity that afflicts the human race.<sup>2</sup> The Monster Yaga-Baba of the Russian folk-tales, who bears the name of Typhon, or "Baba the Beast," has, for one of her types, the snake *Zmei*,<sup>3</sup> which is identical with the Egyptian *Smi*, or *Sami*, the Conspirator, the Dark Deluder. *Sami*, total darkness, has an earlier form (or variant) in *Kami*, the Black; and the Basuto *Sami* is *Kamm-appa*, the wide-mouthed, throttling, and devouring Monster, who was conquered by Litaolane, the local "St. George."<sup>4</sup> The *Apap* (Greek Apophis) is another form of the Serpent of Darkness, the deluding and devouring Monster. The *Apap* reappears in the Assyrian *abu*, the Hebrew pythonic אָבִי, a name of the Monster who is the "Enemy of the Gods." The *Apap* is apparently the Inner African Rock-Snake, not a native of Egypt itself, so large as to be like the *Boa*. Its name signifies that which rises up tall, vast, *gigantic*, as did the Darkness in its most appalling shape.

The Platonist Damascius reports that the Egyptians began with Darkness as the first principle of all things, the unknown, incomprehensible, inconceivable Darkness, from which the Light was emanated. But the primæval Darkness was not that of Orpheus and the Platonists which was dark with excess of light. They came in the course of time to say there were two kinds of darkness, the one being below and the other beyond the light. That was afterthought. The Esoteric is the latest and not the primary interpretation of phenomena; and a great deal of the error extant is the result of thus surreptitiously

<sup>1</sup> *Ritual*, ch. 98.

<sup>2</sup> Robertson's *America*, b. iv. p. 124.

<sup>3</sup> Ralston.

<sup>4</sup> *Book of the Beginnings*, vol. ii. p. 649.

imposing the later thought upon the aboriginal imagery. Darkness was the first Revealer of Light in the stars, and therefore a form of the genitrix, the Mother (Mut) who is called Mistress of Darkness and the Bringer-forth of Light. In the last of the Izdubar Legends the Mother of all as Ishtar is "*She who is Darkness; She who is Darkness, the Mother, the emaner of the Dawn; She is Darkness.*" The Mexican genitrix, Cihuacohuatl is the female Serpent who gave birth to Light, and is the mother of the Twins, Light and Darkness. The "*Wisdom*" of Solomon<sup>1</sup> is a personified phase of primordial Darkness. "*She is more beautiful than the sun, and above all the order of the stars. Being compared with Light she is found before it*"—the analogy of Plutarch's saying, "*Darkness is older than Light.*" We read in the Ritual<sup>2</sup> "*the Æon or age (Heh) is the day, Eternity is the Night.*" In the beginning of time say the New Zealanders was *Te-po*.<sup>3</sup> *Te* is *the*, and *PO* is Darkness, Night, or Hade. The same *PO* as the point of beginning with Darkness is the Mangaian night; *Po* being the equivalent of Avakai or Savakai, the birthplace. After *Te-po*, the Darkness, came *Te-ao*. *Ao* (Maori) is to become Light.

The first conditions of existence observed by the primitive men were precisely those that were first observable. These were the Dark and the Day, which followed each other in ceaseless alteration. In the beginning was the impenetrable obscurity of primæval Darkness. The universal exclamation of mythology as its first word is "*There was Darkness.*" All was Darkness at first and the All was the Darkness. Primitive man came out of the night with his mind as deeply impressed and indelibly dyed as was his body with its natural blackness, because the influence of night was the first to be consciously reflected, the first that arrested attention and lifted the look upward when he was going mentally on all-fours.

A Maori tradition describes the first children of Earth as "*ever thinking what might be the difference between Light and Darkness.*"<sup>4</sup> That contains a true record of what must have been a primal subject of thought. Also it does not represent them as dreading the dark or cowering from it in caves, but as marvelling over the alternation of phenomena. It would be a mistake to picture the primitive man as the prone coward of subjectivity. The ancient races that survive to-day and are mortally afraid of the gloom are not likely to represent the earliest man who had not yet peopled the darkness with his Terrors. These take a spiritual shake, and the very animals that the savage most fears are dreaded most in a *ghostly* form. Ideas make all the difference. Fear of the dark with children is frequently cultivated, where it is not inherited. We see what plucky little pigmies they were in the valley of the Thames at the time of the Palæolithic Age, who with their rude weapons attacked and triumphed

<sup>1</sup> Ch. vii. 29.

<sup>2</sup> Ch. xvii.

<sup>3</sup> Shortland, *Traditions*, p. 55.

<sup>4</sup> Grey, *Polynesian Mythology*.

over the mightiest monsters of the animal kingdom, like the tiny cock-boats of English ships swarming round and conquering the large galleons of the Spanish Armada.

Darkness, however, was the first Devil, Satan, or *Adversary* discovered, because it presented the primordial form of *obstruction*, whether to the light or the human being. Darkness was the earliest monster personified in the image of ugliness, because the light was pleasant. Moreover, Darkness, not Light, made the first appeal to consciousness in feeling, and perception in thought. This, too, is on record. The primitive myths all date from the Darkness. The starting-point is on the night side of phenomena. Hence the earliest reckoning of time was by nights not by days. So many Darks were counted rather than so many Dawns. The Dark presented the barrier that was tangible to the nascent consciousness. The *Going* of the light preceded the sense of its *Coming*, and the *Coming* of Darkness was the shape in which the going of light was earliest apprehended. The coming of darkness is felt by certain gregarious animals, including sheep, which in hill-countries show an instinct for taking to the higher grounds after sunset, as if conscious that the deluge of the dark is rising round them. In the Akkadian legend the Seven Devils, or bad spirits, who bring blackness from the abyss are said to be born in the Mountains of Sunset. In Africa the advance of night is sudden. There, if anywhere, "at one stride comes the dark." You watch the sun drop down, and darkness is behind you. The "*Jaws of Darkness*" have supplied a figure of speech for us, but there they *are* in reality. They close upon you as if to devour their prey, subtly, swiftly, silently. What but the serpent with its gliding stealth and instantaneous spring could be adopted as a first fit type of the Darkness of night? Hor-Apollo says the Egyptians represent the Mouth by a serpent, "*because the Serpent is powerful in no other of its members except the mouth alone.*" The serpent is all mouth, and both as the "*Ru*" and the "*Tet*" it has the name of *Mouth* in Egyptian. In the Inner African languages the Mouth and the Serpent are frequently synonymous. The Jaws of Darkness are thus an equivalent for the Serpent or Dragon. The Serpent, it may be inferred, was one of the first external figures taken by death. It brought death into the world. If the dark cloud lightened with death it was the Serpent. If the water drowned it was the Serpent or Dragon that lay lurking there to put out the light of life as the Apophis, Akhekh, Nakak, Naga, Nocka, Nickur or Nekiru (a devil in the African Yula language), and Nick, the "Old Nick," the evil being, or the "Raw-head-and-bloody-bones," our English Red Typhon. One form of the Serpent running, or rather zig-zagging, through the mythological maze is the *zig-zag* of the lightning. The Algonkins were asked by Father Buteux who was among them in 1637 as a Missionary what they thought of the nature of lightning. They replied that it was an immense serpent that the

*Manitu*, their great spirit, was vomiting forth. "You can see the twists and folds that he leaves on the trees where he strikes, and underneath such we have often found snakes." When lightning enters sand it will fuse and convert it into a solid tube of serpentine shape, which is sometimes called a thunderbolt.

The Chinese believe in an elemental Dragon of enormous strength and sovereign power which is in Heaven, in the air, in the waters, and on the mountains. The Caribs speak of the god of the Thunder storm as a great Serpent or Dragon dwelling in the fruit-forests. The Shawnees called the Thunder the hissing of the great Snake. And Totlec, the Aztec God of Thunder, was represented with a *Golden Serpent in his Hand*. Here the lightnings are identified with serpents because the serpent in the earliest coinage of human expression was a type of the Lightning. The serpent having made its mark on the mind of man by the exercise of its fatal force became an ideograph of Death. The Serpent utters a hiss, so do the Lightnings. The serpent's hiss supplied a definite sound that was for ever connected with a distinct idea. This idea, this sound would serve to express Lightning and its fatal flash, and thus both Lightning and Serpent came under one type and could be expressed by the same noise. The Thunder is said in an American myth to be the *hissing of a fiery flying serpent*, in accordance with the mode of interpreting the unknown by means of the known; and the lightning-flash is depicted as the Spit-fire with the head of a serpent in some figures found on the walls of an Estufa in Pueblo de Jemez, New Mexico.<sup>1</sup> The Lightning-dark of the darkness is the forked tongue and sting of the Serpent. The first of the Seven Akkadian evil powers is the Scorpion, or the sting-bearer of heaven, and therefore representative of an elemental force, apparently that of sunstroke.

The Hiss of the Serpent or the Puff of the Adder is but magnified in such a title as the "*Wind of nine Snakes*"; a Miztec mythical name. In a Kaffir folk-tale when the Chief comes home the sound of a great wind is heard. "*That wind was his coming, and he was a big Snake with five heads.*"<sup>2</sup> In these we see the Serpent type applied to the wind. Thus we watch the unknown taking shape in images of the known. The Lightning as unknown subject could be represented by the Serpent as object; the voice and sting of the unknown by the hiss and sting of the known. We have this postulate more directly illustrated by the Lightning as unknown object with the Thunder-stone of Aerolith as a Fetish image of the power that flashed and fled; for what the flash revealed besides itself was the thunder-stone.

In man's state of mental darkness the serpent-image of the destroyer and of the darkness of death had made its mark on the human being

<sup>1</sup> Mallery, *Sign Language*, fig. 188.

<sup>2</sup> Theal, *Kaffir Folk-lore*, p. 51.

and its deadly folds had imprinted on the race the figure of the darkness coiling round by night with death lurking in its embrace. The serpent drew its own symbol in the mind like its own circle on the body of man, and this is what man tells us when he in turn had learnt to draw the serpent-symbol. As man was a dweller in caves and trees his most mortal foe was the serpent, the forked tongue of the Darkness that darted death; and what form so fit as to image this appalling power whose habitation was Blackness and whose voice was Thunder, and who, when angry, would look out with eyes of lightning and shoot forth the forked blue flashes that could lick up forests with their tongues of fire and the lives of men like leaves? The fearful fascination and appalling magnetic power of certain snakes over man, bird and beast has often been described. The Serpent is the Mesmerist and Magician of the animal world, who evoked the earliest idea of magic power. A deluding snake in the Ritual is called the *Ru-hak*, the reptile which makes use of this magic power (*hak*) to draw the victim towards his mouth. "Go back Ruhak! fascinating or *stiking* cold with the eyes,"<sup>1</sup> exclaims the contending spirit. *Ra* the sun-god, in his old age or decaying force, speaks of the evil serpents as the subtle enchanters who have enchanted him beyond the power of his own self-preservation, so that he needs to be sustained against them. In the "*Avesta*" the "*look*" of the mythical serpent is synonymous with deadliest opposition. The good god Ahura-Mazda says, "when I created this beautiful, brilliant, admirable abode, (the Earthly Paradise) then the Serpent (Anra-Mainyus) *looked* at (that is opposed) me."<sup>2</sup> "*Charming*" was the great mode of exhibiting power. "These are the gods who *charm* for Har-Khuti in Amenti. They, the Masters of their Nets, *charm* those who are in the Nets."<sup>3</sup> Those who are in this scene walk before *Ra*, they *Charm* Apap for him. They say, "*Oh! Impious Apap! Thou art charmed by us through the means of what is in our hands!*" The first star in Ophiuchus is known in Arabic as *Ras-al-Hawwa* the head of the "Serpent-Charmer" not merely the Serpent-Holder.

The influence of the Serpent over the mind of primitive man can never be understood apart from the abnormal conditions of what are termed Mesmerism and Mediumship. The present writer has had a personal and profound experience of the abnormal in nature, as manifested by one of the most marvellous Sensitives ever known. This face to face familiarity with the mysteries of its phenomena enabled him to apprehend the part played by the Serpent as the Mesmerizer (Charmer) in the mysteries of the past. The disk of the Mesmerist and the look of the human eyes have no such power in inducing the comatose and trance conditions as the gaze of the Serpent! The Africans tell of women being "possessed," seized

<sup>1</sup> *Ritual*, ch. cl.

<sup>2</sup> *Vedidad*, *Fargard* 2, lines 3, 4, 5, and 24.

<sup>3</sup> *Book of the Hades*, 9th division.

with hysteria, and made insane by contact with the Serpent. That is, the Serpent by the fear of its touch and fascination of its look, produced the abnormal phase, in which the Medium raved, and talked eloquently, or was divinely inspired by the Serpent, as the phenomena were interpreted. In this way the Sensitives were put to the test, and the Serpent chose its own human oracle. Those who were found to be greatly affected by the Serpent were selected to become Fetish Women, Pythonesses, or Priestesses. They were secluded in training hospitals, and prepared to become the oracles of the Serpent-wisdom, and mouth-pieces of Supernatural utterance.<sup>1</sup> This was in Africa, the dark birth-place of that *Obeah* Cult which survives wherever the black race migrated. The stupor caused by the Serpent's sorcery inspired a primary form of religious awe; and the abnormal effects produced upon the *Sensitives* were attributed to supernatural power possessed by the Serpent. We see that Serpents were employed in the cave of Trophonius for that purpose. It is said that no one ever came out of the cave smiling, because of the stupor occasioned by the Serpents.<sup>2</sup>

In many parts of Africa, as on the Guinea coast, and elsewhere, the Serpent oracle was a common institution. The reptile was kept in a small hut by an old woman who fed it, and who gave forth the answers when her oracle was consulted. She was the Pythoness, the Medium of Spirit communication. The feminine origin of the Priesthood is also indicated by the *Danhgbwe-No* or Fetish Priests of Hwida, whose names signify the *Mothers of the Serpent*.<sup>3</sup> The tongue of the serpent is known to be a very peculiar organ of touch. This was employed in the Mesmeric Mysteries like those of Samothrace in which Olympia was such an inspired Ophite; one that loved

"To dally with the crested worm,  
To stroke his azure neck, and to receive  
The lambent homage of his arrowy tongue."

which was at times made use of to produce ecstasy and trance. A snake called Ganin-Gub by the Hottentots is also said to have genitals and to seek to have connection with women *while they are sleeping*.<sup>4</sup> The statement, however, may be typical of the Coma that COULD BE induced by the Serpent's look, and likewise by the dart of its tongue.

The earliest Medicine was a *Mental* influence. This was exerted by the Serpent over Man and imitated by him according to the laws of Animal Magnetism. In a trial of power between two rival Medicine Men belonging to two tribes of Red Indians, the contest was con-

<sup>1</sup> Des Marchais, *Voyages* (1725), vol. ii. p. 135.

<sup>2</sup> Bulenger, de Orac., *apud* Gronovius, 17, 44. Salverte, *Des Sciences Occultes*, p. 282.

<sup>3</sup> Burton, *Dahome*.

<sup>4</sup> Hahn, *Tsuni-Goam*, p. 81.

ducted on "*principles of Animal Magnetism.*" It lasted a long while, until one of them concentrated his force, or "*gathered his Medicine,*" and commanded his opponent to die. Whereupon he died on the spot.<sup>1</sup>

Belief in such a power furnished one important element of the "Medicine," just as does a belief in the sanative virtue of vaccine, "tar-water and the Trinity," or any other nostrum. The root of the *Abus* shrub is used by the Hottentots as a deadly charm. It is pounded and put into milk, when it is supposed to cause the death of the person who drinks it; and *yet the root is not poisonous at all.* But it has become a type.<sup>2</sup> Belief is a medicine that *does* work wonders whether for good or evil.

To *Charm* became a supreme manipulation of mental or spiritual power when this was exercised *over the Serpent and all that it represented,* because it had been exercised over Man by the Serpent. Thus when death is imaged as the Serpent with the magical influence, this may explain that persistent notion of the primitive races that death is not the result of various "natural causes," but is the effect of magic, sorcery, and witchcraft. The idea of death has not yet passed out of the first stage, where it was identified with the occult potency of the Serpent's sorcery. The Enchanter as the Serpent-type of death is now represented by an Enchanter who is assumed to have bewitched the victims to their death. The only question being *who* is this son or daughter of the Snake, this devil working darkly? Both Wallace and Stevenson testify that in South America one or more diviners are consulted on the death of an individual, and these generally name the Enchanter who is as generally sacrificed.

The Africans and Australians share the same belief, and grope mentally in the same shadow of the ancient darkness. Also, according to Huc, certain Buddhists attribute all diseases to evil spirits. This is the doctrine of the Avesta which begins with the *Elemental Darkness*, as twin with the Light, and develops it into the *Dark Mind* who produces the Serpent and all kinds of disease prepensely. The Lizard takes the place of the Serpent-type in New Zealand, where the natives assert that sickness is "*brought on by the Atua who, when angry, comes in the form of a Lizard, enters their inside, and preys upon their vitals till they die.*"<sup>3</sup> Hence the need of appeasing the Atua and giving it what it likes; all curative medicine being resolved into that! Hence, also the necessity of opposing sorcery with sorcery, magic, incantations, and potent charms, and meeting abnormal effects with the abnormal powers of the primitive Medicine-men, and Serpent-charmers.<sup>4</sup>

<sup>1</sup> John Mason Browne, *Atlantic Monthly*, July, 1866.

<sup>2</sup> Hahn, *Tsuni-Goam*, p. 83.

<sup>3</sup> YATE, *New Zealand*, p. 141.

<sup>4</sup> An eminent naturalist has confessed to the present writer that he takes no interest in mythology. And no wonder, from the non-naturalistic treatment that it has received. Yet mythology is a most ancient record of natural facts; this type of a

Mr. E. S. Parker's pamphlet, on the Aborigines of Australia, contains a curious statement respecting the "*Myndie*." He says,—

"In the latter end of the year 1840 the Aborigines of all the neighboring districts were in a fearful state of excitement owing to the capture and imprisonment of some hundreds of their number. Two died on the spot and several sickly people, eventually, from fright. Some of the natives told me confidentially that destruction was coming upon the white population, even those who were friendly; as it was known that secret incantations were being practised with this object. The effects were graphically described as producing dreadful sores, dysentery, blindness, and death. The *Myndie* was to come! At the time I did not much regard the prediction, but afterwards ascertaining that the scars of the small-pox were termed 'lillipook Myndie' (the scales of the Myndie), and the plague itself, which was to come in the dust, as *Monola Myndie*, the dust of the Myndie, I was able to identify the threatened agent as small-pox, about the ravages of which there are traditions among the natives of the interior. It is thought to be in the power of the large serpent Myndie to send forth this plague in answer to the appeal of those who seek the destruction of a foe (that is the sorcerers and charmers). The natives of Melbourne say the *Myndie* is a great snake, very long, thick and powerful, under the dominion of Pund-jel; and when commanded by him, Myndie will destroy black people old or young. He can do nothing of himself, and must first receive orders from Pund-jel. He knows all tribes and they all know him, and when a tribe is very wicked, or when a tribe fails to overtake and kill wild black fellows, then Pund-jel makes Myndie give them diseases or kill them. Myndie isn't quite snake-like, having a large head, and when he hisses or ejects poison his tongue appears, which has three points. He lives in a country called Lill-go-ner, to the N.W. of Melbourne, near a mountain names Bu-ker-bun-nel, and he drinks from only one creek named Neel-cun-nun. The ground round about this spot is very hard—no rain can penetrate it; and it is covered with hard substances, small and white like hail. Death and disease are given to any blacks who venture near this ground. Myndie can extend or contract his dimensions when ordered by Pund-jel; he can hold on to a branch like a ring-tailed opossum, and stretch his body across a great forest so as to reach any tribe. Myndie has several little creatures of his own kind, which he sends out to carry diseases and affliction among those tribes who have not acted well in war or peace; these creatures are troublesome, but not so dreaded as a visit from Myndie himself—from whom no one can escape. All plagues are caused by Myndie or his little ones; and when he is known to be in any place the blacks run for their lives—they don't stop to take their weapons, or bags, or rugs—not even to bury their dead, but set the bush on fire and run as fast as they can. Some, as they run, are afflicted by Myndie; and becoming sick lie down and die; some try to rise but fall down again, but those who can run swiftly and escape are always quite well and never suffer from sickness.<sup>1</sup>

In the Inner African languages, Blackness is *Mindi* in Kiniam-wezi; *Maundi* in Gindo; *Muindo* in Diwala; *Moindo* in Isuwu; and in Egyptian *Menat* is death. The Hurons likewise held that disease and death were caused by a monstrous serpent that lived under the earth.<sup>2</sup> The Chinese have a sort of serpent known as the *Min*.

According to the present derivation from the Kamite origins the *Myndie* serpent of the Australian Blacks is identical with the *Mehnti* serpent of the Egyptian Ritual, the name of which signifies "*the Snake form what is in the Abyss*," the Meh of the North. Death, Darkness, Disease, were in the Abyss which lay between the lizard that is poisonous and deadly, like the serpent, being one. The existence of such a lizard was denied, because unknown to science. But it had been preserved as one of the mythical types, and the other day the venomous creature was re-discovered.

<sup>1</sup> SMYTH, *Aborigines of Victoria*, vol. i. p. 444.

<sup>2</sup> RAGUENEAU, *Relation des Hurons*, p. 75.



West and East, and we learn that all evils that have ever afflicted the blacks of the southern and south-eastern tribes of Australia have come, they believe, from the north north-west. The Myndie was dominated by the power of the God Pund-jel, and in the Ritual the Mehnti draws the Boat of the Sun, to which its tail is securely attached.

Disease being typified by the Serpent of Evil, any power over disease was described as influence over the Serpent. The Healer, Doctor, Medicine-man, Magician or Manitu was a charmer of the Serpent. "*Who is the Manitu?*" is asked in an Algonkin Chant, and the reply is, "*He that goes with the Serpent;*" that was the conqueror who could charm the Serpent into subjection; magic being the earliest Medicine and the first healing, a mental operation supplemented by fetish images, and lastly by drugs. The Medicine-man, as the *Manitu*, is the Charmer of the Serpent of evil or disease. The root of this name is widespread. *Mana*, Maori, is magic influence and power. In Irish, *Manadh* is magic, incantation; *Mantra*, Vedic for magic incantation; *Moniti*, Lithuanian, incantation; *Mantra*, Pahlavi, magic incantation against disease. It denotes the primary form of *Mind*. The Blacks of Australia have their *Manitu* in *Min-nie Brum-brum*, who is able to arrest and pull back the Myndie with a wave of his hand or a movement of his finger; but none know his secret, no one can arrest Myndie but Min-nie Brum-brum. A family named *Min-nie Brum-brum* was the only one that ever set foot on Myndie's territory. Mr Thomas says, "A sorcerer, celebrated as a man possessing great power, a very old black, and a member of the same tribe as *Min-nie Brum-brum*, was a prisoner in the Melbourne gaol many years ago for having committed some depredations on the flocks of the settlers. The news of his arrest was carried to tribes far and near even to 200 miles off. Telegraph fires were lighted. Messengers from seven tribes were sent to my blacks, who importuned me to set free the black stranger. Finding I would not they urged me and all the settlers to leave the districts and go to Van Dieman's Land or Syndey. Some hundreds of blacks were in Melbourne when the old man was imprisoned, and they all fled in terror fearing he would move Pund-jel to let *Myndie* loose, who they believed would spare no one—and what is more, they did not return until the prisoner was set free, some months after."<sup>1</sup>

In Egypt, Taht was the divine doctor, the God of Physicians, and his medicine is magic. The Stele of Metternich informs us that Taht has *magical words to bewitch poison and prevent it from doing serious injury, and by his words he bewitched the Apap Serpent and all the evil enemies that for ever fight against Ra*. The same power is assigned to Horus the healer or saviour of souls, when he is depicted in the act of

<sup>1</sup> SMYTH, *Aborigines of Victoria*, from MS. of the late William Thomas.

holding the Serpent, Scorpion, and other Typhonian types of evil, helpless and harmless through the power of his charming.<sup>1</sup>

Here we can further see how AGE itself became identified with sorcery, because the Aged and the Wise were synonymous. In Egyptian, Aak the Aged Man, and Aak the Mage or Magician are identical. The Aged were the wiseacres, wizards, and witches. Hence the Hottentot tribes used to leave their old people behind to die the "devil's death" and be devoured by vultures, because being aged they were all the greater sorcerers, and the awe-stricken tribe were so fearful of witchcraft, that friends dared not keep their own relations alive.<sup>2</sup> So, in Europe, old women were naturally considered to be witches, and were persecuted accordingly. The Amazulus generally regard the grandfathers as the dead;<sup>3</sup> and in Egyptian the *Akh* is the Dead, the Manes as well as the Ages one, or the Mage. These three are one by name. Moreover the *Akhekh* becomes our *Hag* for the snake and the old witch, Russian *Hexe*, Polish *Yega*, the sorceress or fiend. The Egyptian form of the word as *Hekau* means magic and to charm. The same word signifies a net, snares, and the serpent is the ensnarer as the magnetiser and liar-in-wait. It is likewise the name for intoxicating drinks in which the enchanter lurked. *Hekau* is Beer, containing the alcoholic *Spirits*, and in Chinese, *Hak* is a name for distilling spirits. This also was a mode of magic. *Hekau* for Magic is a name of Thought. So *Hugi*, according to the Prose Edda is Thought in person. The "Serpent-charmer" who was primarily the Serpent itself, made so early an appeal to thought by means of its magic power, that Thought, Mind, and Magic were named after it, and this will help to explain why the Serpent became a type of Wisdom, Knowledge, occult influence, the Wise *Hag*, *Yaga*, or *Khekh*, synonymous with the Wise Woman or Wise Man. Though not particularly profound, yet it was the first *Thinker* or Magician to the primitive sense, on account of its deluding and eluding subtlety. The Hottentots still believe that a particular Snake, the Dassies-Adder, can detect the criminal among hundreds of people and kill him unerringly, without turning its avenging ire on the innocent.<sup>4</sup> Amongst the types of the "Elementaries" perceived as active forces of the material universe, the Serpent naturally rose to supremacy as very crest of crests on account of its subtle craft and glozing guile. The Hippopotamus and Crocodile were wider-mouthed, but manifested no such commanding cunning as the Serpent with its secret sorcery. Hence, in Egypt, it became the one universal symbol of the Gods. This beginning with the Darkness, symbolised as the deluding and

<sup>1</sup> "And he said unto them, I beheld Satan as lightning fall from heaven. Behold, I give unto you power to tread on Serpents and Scorpions, and over all the power of the enemy."—Luke x. 18, 19.

<sup>2</sup> Hahn, *Tsuni-Goam*, p. 74.

<sup>3</sup> *Ibid.* p. 86.

<sup>4</sup> *Ibid.* p. 108.

devouring reptile, will likewise account for the common notion of primitive races, that Spirits or Divinities are Demons in the bad Sense, and naturally evil, like the bad spirit of the Eclipse, who mischievously intercepts the light intended to be shed on the earth and its inhabitants.<sup>1</sup> This is particularly shown by the North Australian Aborigines, who will not go near to human graves by night, but when compelled to pass them they always carry a fire-stick to keep off *the Spirit of Darkness*.<sup>2</sup> *The Beginning was not with the Spirits of the Dead, but with the inimical in external nature*, and this mould continued to shape their later thought. The first Monster was the Darkness solidified (so to say) as that which checked, Egyptian *Khekht*; Amoy *Kek*; repelled, repulsed, and turned back. *The type of this was that which did the same, whether as the Serpent, Crocodile, Alligator, Scorpion, or other Turner-back*. The Darkness as the enemy of Light was naturally represented by the greatest enemy of man. In the recurring phenomena of the Lunar Eclipse, the Dragon of the dark took form in space as a visible opponent of the Lunar Light. In Egyptian, Lunar Eclipses are named *Tennu* or *Tannu*. *Tan* signifies to rise up in revolt and to cut off. The *Tan* of the Eclipse rose up in revolt and cut off the light. The *Tan* is a well-known typical Monster in the Hebrew writings. One form of it is the Dragon of the deep. *Tan* is an Egyptian name for the Water-Worm (*Tannu*) the Destroyer in the Waters, and in Hebrew the *Tannin* may be the Crocodile, a Sea-snake, the Monster of the Mythos or the Dragon of Eclipse. The Hebrew *Levia-than* is the Mythical Monster of the Waters, the DEN-dayan of the Book of Enoch. This name, like that of the *Khekh*, is world-wide, as is the type. In Arabic the *Tannin* is the Serpent. The *Taniwha* of the Maori are huge Mythical Monsters, of reptile or dragon-shape, who seize and swallow people in deep waters. They lurk in the *bend* of the river, like the Egyptian Dragon in the *bend of the great Void*. That was where the starry procession dipped down below the horizon. The *Tan* is Inner African also as the *Danh* Serpent of Dahome the Great Divinity of the Pantehon. This Serpent or Snake takes two forms, as the Serpent of Earth, the *Danh-Gbwe*, and the Serpent of Heaven, in strict keeping with the dual Serpent and the Twin Truths of Egypt. The Serpent of Earth is first. The Serpent of Heaven is simply called the *Danh*. This is the Rainbow. *Danh* makes the *Popo* Beads, and showers wealth on men. He is represented as a Horned Snake made of clay and coiled up in a Calabash.<sup>3</sup>

<i>Duno</i>	is the Serpent, in	Kasm.
<i>Dunu</i>	„ „	Yula.
<i>Danawe</i>	„ „	Udso.
<i>Dem</i>	„ „	Koama.

<i>Dom</i>	is the Serpent, in	Kiamba.
<i>Tum</i>	„ „	Legba.
<i>Dom</i>	„ „	Kaure.

<sup>1</sup> *Archæol. Americana*, vol. i. p. 351.

<sup>2</sup> Keppel, *Visit to the Indian Archipelago*, vol. ii. p. 182.

<sup>3</sup> Burton, *Dahome*, vol. ii. p. 148.

We shall find the Serpent and Rainbow are equivalents elsewhere.

The Scorpion is named *Yatan* in Mampa.

*Ndengei* is a Fijian Serpent-deity, who is portrayed with a serpent's head and body, and who dwells in darkness where he does nothing but crouch in his cave and devour his food. Our *Thunder* when personified is a form of the *Tan*. The German *Satan* was at one time represented by the *red-bearded Thunder*. *Sut Typhon* was of a red complexion, and this one of the two proper hues was retained in the beard of *Thunder* and of the *Giants*, who were images of the *Akhekh*, the gigantic, the monster. Indeed, *Thunder* was one of the giants slain by *Jack the Giant-Killer*, who cut the ropes that suspended the drawbridge, and when the giant tried to cross he fell. In a later phase the *Thunder* was represented by the *Thunderer* as *Don-ner*. In English heraldry *Tenny* denotes the dragon's head; the swallower during an eclipse. One primitive and universal idea was that in its period of eclipse the orb of the moon or sun was being seized, gripped, pinched, choked or swallowed by the monster of darkness. The Tahitians say of the Moon under an eclipse she is *Natua* (Maori *Nati*, to pinch, constrict, throttle), that is, pinched and strangled, showing the idea of the serpent or dragon, the Ahi or throttling serpent. The Caribs held that the demon *Mabaya*, the enemy of Light was devouring the Moon or the Sun. The Chinese of *Kiatka* said that eclipses were caused by the Evil Spirit placing its dark hand on the face of the Moon. *Knowing the Monster's mealtime* was the Siamese equivalent for knowing how large an eclipse was about to occur. Sometimes the Swallower was the *Jaguar*; at others, the Dog; at others, the Wolf of Darkness. When the Sun was eclipsed the *Tupis* said the "*Jaguar has eaten the Sun.*" "*God guard the Moon from the Wolves,*" became a French proverb. "*My God! how she suffers!*" exclaimed a crowd of French country-folk during an eclipse of the Moon, believing that she was falling a prey to the monster who sought to devour her. To all appearances it was a lunar eclipse that so terrified the Lybians in the time of *Neb-Ka* the first king of the Third Dynasty, that they once more submitted to the rule of *Egypt*, against which they had risen in revolt. When an eclipse of the Moon occurs, the *Hottentots* who are out on an expedition of war or hunting will return home saying, "*We are overpowered by Gauna,*"<sup>1</sup> the dark and evil opponent. The *Finns* and *Laps* say the Moon is being eaten, and the primitive conception was preserved by the *Mexicans* when they spoke of the Sun or Moon being eaten or swallowed, although they had attained exact knowledge of the cause of eclipses. In an allegorical dance the *Mexican* priests represented the Sun as being devoured by the Moon.<sup>2</sup> The Moon in the dragon's mouth was likewise an emblem of eclipse in the old British calendars.

<sup>1</sup> Hahn, *Tsuni-Goam*, p. 89.

<sup>2</sup> Humboldt, *Vues*, pl. 56.

This, with so many other mythical types, survived in the Christian Iconography. In the Church of Our Lady of Halle, the Devil or Dragon is depicted as endeavouring to swallow the Bible, which is upbourne on the back of an Eagle, the soaring Bird of Light. The Greek *Gorgô*, the Swallower or Devourer, imaged with the Mouth wide open was a continuation of the Akhekh dragon, and the Nakak crocodile, both of which were pourtrayed with the wide-open Mouth, the throttler with its throat. *Gorgeo Negro* or Black Throat was an epithet of the Monster hurled at the Huguenot by the French Catholic. The *Gorgeo* or *Gorge* was personified in the *Gorgô*. And—

<i>N'gorgu</i> , is the Gullet, in Mbarike.	<i>Gorokuò</i> , is the Gullet, in Buduma.
<i>N'guigulsio</i> ,, ,, N'godsin.	<i>Gargant</i> ,, ,, Banyun.
<i>N'koriyon</i> ,, ,, Param.	

The *Gorgon* as Swallower is the—

<i>Karku</i> , an Alligator, in Barba.	<i>Kurguli</i> , the Lion, in Kanuri.
<i>Koleko</i> , the Lion, in Dsebu.	<i>Kurgoali</i> ,, ,, Kanem.
<i>Korimo</i> ,, ,, Idessa.	<i>Goire</i> ,, ,, Wolof.
<i>Kurguli</i> ,, ,, Buduma.	

The Gorgon's head was a common type of the grave, or the devouring dark of death, on Etruscan temple-tombs. The first Gorgon would be the Darkness when the livid gleams with petrifying stare made visible a face of ghastly gloom, that looked and lightened, and some victim fell stone-dead, or was turned to stone. The face of Darkness in the orb of the Moon was a projected shadow of the monster of eclipse, the Gorgon. Epigenes of Sikyôn, the most ancient writer of tragedy, in his lost work on the poetry of Orpheus, said the Theologer called the Moon Gorgonian *because of the face in it*.<sup>1</sup> Plutarch quotes Homer as saying that in eclipses the faces of men were *seized upon by Darkness*. He also intimates that evil spirits were daunted and driven away from the lunar paradise by the awful face seen within the orb.<sup>2</sup> When the shadow of the black Aharman was cast over the world, and was beaten back again by the good Spirit of Light, it is said, "*Many dark forms with the face and curls of Azi Dahaka (the Serpent of Evil) suffered punishment.*"<sup>3</sup> The Dragon or Devil of Darkness did not originate in the mere form and look of a "*Cloud that is Dragonish,*" nor in a cloud that is supposed to imprison the rain. The blacker the cloud the more certain it is *not* to withhold the rain. These types did not originate in any such child's play with phenomena as the Aryanists have assumed. The struggle of Indra and Vritra, the Devil of darkness, the constant theme of the Vedic poets, is identical with that of the Sun and Apophis, or in the later rendering of Horus and Typhon, in the Ritual. The Vedic *Vritra* is the old Dragon-type of physical phenomena, the Coiler round the Light, no matter whether the light be Stellar, Lunar, or Solar. Indra

<sup>1</sup> Suidas, in voc. *Thespis*, Clem. Alex. *Strom.* 5—8.

<sup>2</sup> Plutarch's *Moralia*, "The face appearing in the orb of the Moon."

<sup>3</sup> *Zad-Sparam*, ch. ii. 10.

is a form of the Solar God, whose birthplace is the spot where Vritra lies dead. Vritra is the Coiler round who envelopes and hides the light. *Vri*, to unfold, represents *Pri* (Eg.) to come out, to wrap round; *Prt* answers to *Vrit* (Sans.) and *Varto* (Lat.) to turn in a *reverse* way; but Vritra is also a form of the "Crooked" Serpent of Lightning that never goes straight, like the Hottentot Gama-Gorib, the zig-zagger. In a Karen myth *Ta Ywa* was born as a very little child who went to the Sun to be made to grow. The Sun blew him up until his head reached the sky. He went forth and travelled over all the earth. Then he was swallowed up by a great snake. This was cut open, whereupon *Ta Ywa* issued forth to new life.<sup>1</sup> The Myth evidently relates to the Light of day being swallowed up by the dark typified as the Akhekh serpent. In this the Day-light is treated as a child of the Sun.<sup>2</sup> When an eclipse of the Moon occurs the Akkadian Legends describe the Dragon with the Seven heads, or the Seven Evil Spirits, as rushing on the Lunar orb with intent to destroy its light. With terror the gods behold their lamp going out in Heaven. Bel saw the eclipse of the Moon-God and sent Nebo (Nusku) his messenger to Hea for advice. Hea called his son Merodach, and said, "*Lo, my Son, the light of the Sky, even the Moon-God is griveously darkened in heaven, and, in eclipse, from heaven is vanishing. Those Seven wicked gods, the Serpents of Death, who fear not,*" were waging war on the Moon.<sup>3</sup> Merodach overthrows the Seven Powers of Darkness. The Gods do all they can to help the Moon in eclipse, as did their human imitators in all lands, who howled and threatened, and clenched their fists, threw stones or shot their poisoned arrows at the gruesome shadow of danger that turned the Moon to blood, laid the dark hand upon her face or covered earth with the drear dun hues of the solar eclipse. In this representation the Dragon-Slayer is the Solar Hero; but the Solar God, as conquerer of the Evil power, typified by the Serpent, implies the latest form of the Myth. The Moon that shone by night was an earlier opponent of the Darkness than the Sun, and the earlier Dragon Slayer was Lunar. In the Moon-Myth we find Khunsu the youthful god of the Moon, is especially personified as the Giant-killer, and therefore the contender with the Apap *by night* as the Visible Luni-Solar Hercules. But the Lunar Mythos was extant long before the Moon was known to derive its light from the Sun, or the Sun was pourtrayed as descending into the underworld, to fight the Devouring Dragon of Darkness. Thus, when Typhon tore the body of Osiris into 14 parts,

<sup>1</sup> *Ta Ywa* places the god *Shieoo* under the earth to support it, and whenever he moves there is an earthquake. *Shieoo* corresponds to the Egyptian Shu, who is the supporter of the nocturnal heaven.

<sup>2</sup> Mason, *Journal of the As. Society*, Bengal, 1865.

<sup>3</sup> Sayce, *Bab. Lit.* 35.

the conflict was between the dark power and the lunar light, during the waning half of the Moon. One character of Osiris is that of the Lord of Light in the Moon, the reflector of the Solar light. The fourteen parts are the fourteen days or nights from Full to New Moon, the "obscure half," during which the Dragon of Darkness was dominant. Hence the type of a *feminine* Dragon-slayer. In various versions it is the *Woman*, and not her Son, that crushes the Serpent's head.

The Australian blacks tell of a mysterious creature, the Nar-gun, a cave-dweller that inhabits certain places in the bush, especially the Valley of the Mitchell in Gippsland. He has many caves, and if any one should incautiously approach too near one of these, he is dragged in by Nar-gun and seen no more. If a spear is thrown at Nar-gun, the spear returns to the thrower and wounds him. Nar-gun cannot be killed. He dwells in a cave at Lake Tyers. *A native woman once fought Nar-gun at this cave*, but nobody knows how the battle ended.<sup>1</sup>

In the Chippewa tale of the "Little Monedo" it is related that there was a tiny boy, who grew no bigger with years, but who was mighty powerful and performed marvellous feats. One day he waded into the lake and shouted, "You of the red fins come and swallow me." Here it may be remarked that red fins, or the red, *i.e.* Typhonian fish, appears in the Egyptian Magic Papyrus.<sup>2</sup> The fish came and swallowed him. But seeing his sister standing in despair on the shore, he called to her, and she tied an old moccasin to one end of a string, the other to a tree and threw the shoe into the water. "What is that floating on the water?" asked the monster. The boy said to the fish, "Go take hold of it, and swallow it as fast as you can." The fish darted towards the old shoe, and swallowed it; the boy-man laughed to himself, but said nothing till the fish was fairly caught, and then he took hold of the line and hauled himself to shore. When the sister began to cut the fish open she heard her brother's voice from inside the fish, calling to her to let him out, so she made a hole, and he crept through, and told her to cut up the fish and dry it, for it would last them a long while for food.<sup>3</sup>

On the monuments it is the genitrix herself in the character of Isis-Serk, who is placed in command over the Apap Dragon by night, and when he is seen fettered and fast bound, the end of the cord or

<sup>1</sup> Smyth, *Aborigines of Victoria*, vol. i. p. 456.

<sup>2</sup> *Records of the Past*, vol. x. p. 145.

<sup>3</sup> Tylor, *Early History of Mankind*, p. 343. This is a form of the Mythical Jonah, whose phenomenal origin was the Sun, or Fire, that was carried across the Waters by the Fish, probably *Piscis Australis*, which marked the passage of the sunken Sun. A writer in the *Dictionary of the Bible* (Article, Jonah) remarks with much simplicity—"We feel ourselves precluded from any doubt of the reality of the transactions recorded in this book (Jonah) by the simplicity of the language itself, and by the thought that one might as well doubt all other miracles in Scripture as doubt these." Oh! *Sancta Simplicitas!*

chain is held in her hands. The genitrix also triumphed over the Darkness, as the "Woman" of the Moon who "*guards the forepart of the orb at the paths of total darkness.*" She boasts that the Twin Lion-gods are in her belly, and says she has deprived the darkness of its power. "*I am the Woman, an orb of light in the darkness. I have brought my orb to the darkness, it is changed into light. I overthrow the extinguishers of flame! I have stood! The Fiends have hidden their faces. I have prepared Taht (the young Moon-god) at the gate of the Moon.*"<sup>1</sup> In a Chinese Myth the Dragon devours Nine Maidens consecutively. Then *Kî*, the daughter of *Li Tau*, volunteered to go to the monster's cave. She took a sword and a dog that would bite snakes; and placed rice and honey at the mouth of the monster's den. At nightfall out came the Dragon with its head as big as a rice-rick, and its eyes like mirrors, two feet across. The mess attracted it; the dog attacked it in front and *Kî* hacked at it behind until it was mortally wounded. *Kî* then entered the cave and recovered the skeletons of the Nine Maidens whose fate she bewailed, and then she leisurely returned home.<sup>2</sup> The Prince of Yueh on hearing of her exploit, raised her to become his queen. This is a Lunar form of the Mythos in which the Woman spears the Serpent's head, instead of Horus, her son and seed. *Kî* and her dog answer to Isis and her dog in the under-world; and in relation to the Dragon of Eclipse, the Nine Maidens may possibly represent the Nine previous Moons; the Tenth the genitrix, as the bringer-forth of the young Sun-god at the time of the Spring Equinox (Nine Months from the Summer Solstice), when the Moon in her travail wrestled with the Dragon of Eclipse, and this time conquered for the year; or the Nine Months reckoned from the Harvest Moon of the Autumn Equinox to Mesore (Egyptian), the Month of re-birth at the Summer Solstice. It is noticeable that the Marquesans had a Year which was reckoned as Ten Moons, and that in Egypt the Year consisted of Ten Moons, or Nine Solar Months, with an Inundation (which was the Child of Isis), that flowed during Three Months.

There was a stone in the north end of the Parish of Strathmartin, Forfar, called Martin's stone. Tradition affirmed that this was erected on the spot where a Dragon had devoured Nine Maidens, who had gone out on a Sunday evening one after the other to fetch water from the well or spring. The Dragon was said to have been killed by Martin.<sup>3</sup> At Lambton Hall the *Worm*<sup>4</sup> was reputed to drink the Milk of Nine Cows, which correspond to the Nine Maidens or Moons.

<sup>1</sup> *Rit.* ch. lxxx. Birch.

<sup>2</sup> *A Chinese Story.* Notes and Queries, vol. i. p. 148.

<sup>3</sup> Brand, *Midsummer Eve.*

<sup>4</sup> The "Worm" was the Dragon in Britain. The Worm is the *Krimi* in Sanskrit; *Kirm*, Hindustani; *Kirmele*, Lithuanic; *Cruimh*, Irish; and in Inner Africa the Alligator is the *Karam* in Kanuri; *Karam* in Munio; *Karam* in N'guru; *Karam* in Kanem; the animal being a real Dragon of the waters.



In one Myth the Light is rescued by the Sun-god, and in the other it is re-born of the genitrix. The "Woman" in the Ritual boasts that she has "*made the Eye of Horus, when it was not coming at the fifteenth of the Month.*" The Eye was the Mirror or Reflector, and the Full Moon was an Eye of Sight that *reflected the Sun*. This was in connection with the origin of the so-called "Eye-goddesses" in Egypt, such as Tef-nut who is named from Tef, the pupil of the eye.

The imagery portrayed in the planisphere shows the Woman as the bruiser of the Serpent. On Christmas Day when the Christ, the Buddha, or Mithras was born, the birth-day of the Sun in the Winter Solstice, the constellation of the Virgin arose upon the horizon; she was represented as holding the new-born child in her arms, and being pursued by the Serpent which opened its mouth just beneath her in the position of being trodden under-foot. The symbolism was applied to Isis and Horus in Egypt; to Maya and Buddha in India and China; to the Woman and Child in Revelation, to Mary and Jesus in Rome; and is still to be read in the signs of heaven, where it is old enough to prove a unity of origin for the several myths.

Alexander Henry in his travels among the North American Indians, relates that when the Mother was travailing sorely in the pangs of labour, like the Woman in Revelation, or the Mother-Moon in Eclipse, and the Midwives grew fearful lest the Child should be born dead, they hastened to catch and kill a Serpent and gave the Woman its blood to drink.<sup>1</sup> Here the origin of the Serpent-type alone will enable us to interpret the custom. The Dragon of Darkness had to be *cut in two* at the crossing for the orb to pass through or the light to be re-born. In Kanuri, "*Dinia fatsar kamtsi,*" for the Day dawns, signifies the Day has cut through. The Solar conquerer, as Horus the cutter-through, is portrayed as the wearer of the Serpent's skin for the trophy of his triumph. So in the Algonkin Myth, Michabo, the Solar god, is represented in conflict with the Prince of Serpents who dwells in a deep lake; he destroys the reptile with his dazzling dart, and clothes himself in the skin of his fallen foe.<sup>2</sup> It was at one time common in England for people to believe that the skin of a snake bound round a woman in travail would ease her labour pains.<sup>3</sup> The Serpent that was slain was the Dragon of darkness, which became the Serpent of Life and Healing *as a type of sacrifice* when

<sup>1</sup> *Travels*, p. 117.

<sup>2</sup> Brinton, *M. N. A.* p. 116.

<sup>3</sup> The Egyptian Magical Texts show that hair, feathers, the serpent's skin, and the "*blood of the mystic eye*" were used as charms of protecting or destroying power. "*Shu takes the shape of an Eagle's wing.*" "*A lock of hair is made to strangle the soul*" of an enemy. Shu prevails by carrying the "*hair of a cow,*" the hood of a serpent, and the "*blood of the mystic eye.*" The latter denotes what is known amongst certain of our peasantry as "*Dragon's Blood,*" (not the chemical compound used as a kind of size) which is employed as a potent love-charm or philtre according to instructions still or lately given by the *Wise Woman*.—*Records of the Past*, vol. vi. pp. 119-120.

the Serpent that was severed at the Crossing was "offered up" on the Cross.

Mr. Ruskin speaks of the "*True Worship*," which "*may have taken a dark form when associated with the Draconian one.*" He assumes some "*primæval revelation*" vouchsafed to a chosen people from the truth of which men lapsed into error; but the Dragon is part and parcel of all the primæval revelation there ever was; the Draconian was the first as the Dragon at the Polar centre still bears witness, and it was the fetishism of the dark because it was primæval. There has been a mental evolution corresponding to the physical, and Mythology retains the means of tracing the progress from the vague darkness through the Stellar, Lunar, and Solar phases of thought into the later light of Day.

When Sanchoniathon says the First Men "*consecrated the Plants of the Earth, and judged them gods, and worshipped the things upon which they themselves lived, and to which they made libations and sacrifices,*"<sup>1</sup> his statement is made according to the later thought and mode of expression. "*Consecration,*" "*Gods,*" "*Worship,*" must have been very remote from the minds of the *First Men*.

Augustine has remarked of Hermes Trismegistus, that he affirms the visible and tangible images to be as it were the "*bodies of gods,*" because there are within them various invited spirits. By a "*certain art*" these invisible spirits are made visible in a vesture of corporeal matter. "*This is what he calls making gods.*"<sup>2</sup> Hermes was the great Hieroglyphist of Tradition, the supposed Inventor of Types, and of Typology; the earliest mode of representing things, or making gods. We are now in a position to prove that the earliest "gods" were "elementary powers" which were directly apprehended at first; and to show how they were represented by natural types, in short, how the first gods grew. The Egyptian divinities, as the *Nenu*, or which there is a figure of 8,<sup>3</sup> are only the *types*, or representatives, the fetish-images of powers considered to be superior to man.

It has been assumed that the early Man projected his own spirit upon external nature as the mirror which returned the shadow of himself. But if so, the earliest personifications of natural forces ought to have been in his own likeness, whereas the Devil or Divinity in the human form does not belong to the primary Mythical formation. Powers beyond human were recognized in external nature,—furies of force in whose presence man was by an image of helplessness altogether inadequate to express them. The powers were super-human; their likenesses are pre-human, and with the human advance the types were humanized. We see the Beast transfiguring into the Beauty, when the Mother Nature, who was once a Dragon, a Lioness, a Hippopotamus, a Milch-Cow, a Serpent, changes into

<sup>1</sup> Eusebius, *Præp. Evang.* i. 10.

<sup>2</sup> Augustinus, *De Civ. Dei*, 8—23.

<sup>3</sup> *Book of the Beginnings*, vol. ii. p. 140.

Uati, Hathor, Neith, or Rennut, as the Goddess who wears the shape of Woman. It is another mistake to imagine that primitive Man began personifying, and, so to say, *entifying* the elements by *conceiving* the *eidolon* of Fire, Wind, or Water. Typology proves that he *did not personify, as his mode of representation*. His process was mainly that of objective comparison. He represented one thing by another; the invisible force by a corresponding type of power.

The process of representation was that which the logician terms in another application of the words, the "*substitution of similars.*" For instance, having no name for the moon, he saw it as the eye of the dark, and called it the Cat, earlier Lynx or Lioness, whose golden eyes were luminous by night. This was in the natural phase; but the image still served for typifying, when it was known that the Moon was only a reflector of the solar light, because the eye is a mirror. Hence, the Lunar Cat-headed, or Lioness-headed Goddess, became the Eye of the Sun.<sup>1</sup> The primitive man did not animate the darkness or the water with any abstract spirit of destruction. But he realized the less definite Swallower in the most definite form of the Dragon, because he was compelled to think in things. He did not know how the Earth gulped down the tarts, or the Water devoured the life, but he adopted the Crocodile and Hippopotamus as forms most palpable. Earth was the visible *cause* of darkness, and therefore it was represented by the Crocodile that swallowed the lights as they went down into the darkness. The Serpent was that which darted death, so was the Lightning. The Hippopotamus was the power of the Deluge broken out of bounds; the howling wind was the Great Ape in its wrath; the fire was the flaming Yellow Lion or the Golden Bird that soared aloft fearlessly in the flames of the Sun.

This mode of expressing phenomena was the origin of the primordial types which were continued as mythical, Totemic, divine, and thus we are enabled to see that *typology and mythology are twin from the birth and one in their fundamental rootage*. Primitive men were forced to typify in order that they might know by name these Elemental Energies and non-intellectual Powers, even as they represented their own Totems, and named themselves by means of the animals.

According to the laws of evolution, cognition of the unapparent power as cause of phenomena must have belonged to the latest perception, not the primary; and it is an axiom of the present work that religious feeling originated in awe and admiration of powers superior to those possessed by the human being, but that the nearest and most apparent were the earliest. The first so-called deities of primitive man may be named Weather-gods. The god and the weather, the

<sup>1</sup> The Cat—as *Peht* or *Buto* in Egyptian; *Pātu*, Mandura; *Patu*, N'godsini; *Budi* in Mimboma; *Poti*, Maori; *Bede*, Australian; *Footie*, Shetland—also brought on the name of the Lioness, which was *Pekht* in Egyptian, the earlier form of the word.

wind and the rain, are often synonymous among the African races. The “*Yongmad*” of the Akra people is either the Rain or the God. The Divinity, the Heaven, and the Cloud, are synonymous among the Makuas. Rain-Giver is a common African name for the Power above. The savage may have advanced somewhat beyond the elemental stage, but the elements made the primary appeal. Air was the god *Hurakan*, pourtrayed under that name by the Quichés. Certain forces of nature were represented, but not personated, and their representatives became the earliest types of the particular powers. They were not personified in the human likeness; neither were they of any sex. The Elements are of no sex; neither were the elementary types, or primordial gods. The seven “*Elementaries*” in Akkad are so far impersonal powers that they are *sexless*; “*female they are not, male they are not*” (Akkadian); or “*male they are not, female they are not*” (Assyrian). The producer as female is the only one whose sex is determined, and she is the Dragon-horse. The Sun or Moon considered as the masculine in one language and feminine in another, is a result of this indefinite and impersonal beginning with the neuter type which could and did become both male and female in mythology and language, because it was neither in itself at first. The most perplexing elements of mythology and language originate in this the primary stage of typology, the elementary and elemental. When among the blacks of Australia men are named Wind, Thunder, Hail, Fire, the custom reaches back to this beginning.

The primary gods of Egypt are eight in number. They were gods in space who ruled over Chaos, or failed to rule it, *before the cycles of Time commenced*. According to Herodotus the Eight gods were extant for 17,000 years before the reign of Amasis.<sup>1</sup> These were the eight, however, who existed when Taht had superseded Sut; not the original Eight Elementaries. As before said, the Eight gods of the beginning, who consist of the Great Mother and her Seven Children, afford one of the test-types for the unity of origin in mythology. They are found in the British Arthur and his Seven Companions in the Ark. They are found also as the Eight Great Gods of Gaul, and the eight who were represented by the Eight Great Pillars in the Temple on the Island of Fortuna.<sup>2</sup> The Japanese Great Mother, Quanwon, and the seven Shinto Gods also form an Ogdoad; they are sometimes represented by an eight-headed figure. The Maori mythology likewise commences with Eight Elementary Powers, personified as—

*Papa* (Earth, the Mother who is the foundation of all.

*Rangi* (Heaven), called the Father.

*Tane-Makuto*, Father of Forests.

*Tangaroa*, Father of fish and reptiles.

*Haumia-Tikitiki*, Father of wild-growing food.

*Rongo-ma-tane*, Father of cultivated food.

*Tu-Matauenga*, Father of fierce men.

*Tawhiri-ma-tea*, Father of winds and storms.

<sup>1</sup> Book ii. 43.

<sup>2</sup> *Book of the Beginnings*, vol. ii. p. 560.

These are the Genitrix and the Seven Pitris, or Fathers, who were born as her Seven Sons.

In the account of creation inscribed on the Bark Record of the Lenape Indians, the primal power (or powers) rises from the waters eight-rayed. *This precedes and does not represent the Sun.*<sup>1</sup> The number likewise agrees with the Quiché creative powers, who are described as eight in number. These, however, are called half male and half female. The Quiché legends, which tell of the struggles between the rulers of the upper and nether realms, also relate that in Xibalba, the realm of disappearing, the rulers or lords are "*One Death and the Seven Deaths.*" The One and the Seven, just as we find them in the Dragon and her Seven-fold progeny, in Sut Typhon (or the Eight Gods), and in the Divinity of the Templars, *Mete*, whose "*root is One and Seven.*" Ximenes says of these eight reduced deities who had been superseded, as in Akkad and Egypt, "*In the old times they did not have much power, they were the annoyers and opposers of men, and in truth they were not regarded as gods. But when they appeared it was terrible. They were of evil, they were owls, things of darkness, fomenting trouble and discord.*"<sup>2</sup> It was in the *old times*, however, that the Eight had all power, and only in later times were they relegated to their native hell as the Devils of Theology.

In the Latita-Vistara<sup>3</sup> eight heavenly beings are enumerated as *the Gods or Devas*. These are the *Nagas, Yakshas, Gandharvas, Asuras, Garudas, Kinnaras*, and *Mahörgas*, which are submerged like the ruins of Yucatan beneath whole forests of aftergrowth; but they correspond fundamentally to the Eight Elementaries of Egypt, and can be recovered by the comparative process, because in them the earliest types are retained.

The Vedic Aditi is a form of the primordial genitrix, called in the vague stage of thought the *boundless*, the INFINITE. She also preceded Time and the established order of things that followed Chaos. The infinite *Aditi* is really the non-established, the unopened, or undivided. She has seven sons called the Seven Adityas. The Eight—the genitrix and her seven-fold progeny—when compared with the Egyptian Eight, will be found like them to be the gods of chaos, who existed as *Elementaries* before the creation of Time. The Elementaries of Egypt are likewise represented by the Asuras in India. The Mahābhārata<sup>4</sup> says that in the battle which they fought with each other, the Asuras were the elder brothers and the gods the younger. The gods were of the same parentage as the Asuras, but from a footing of equality they became superior to them.<sup>5</sup> The Asuras were primarily the product of an earlier phase of thought, and were afterwards considered non-spiritual on account of their physical and

<sup>1</sup> W. W. Beach, *Indian Miscellany*, p. 21.

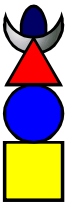
<sup>2</sup> Ximenes, *Or. de los Indios de Guatemala*, p. 76; cited by Brinton, p. 64.

<sup>3</sup> Foucaux, p. 250, *et passim*.      <sup>4</sup> S'Antip, 1184.      <sup>5</sup> Muir, *Sans. Texts*, v. 15.

material origin. It is the same with the *inferior* and *superior* Hebdomads of the Gnostics.

The Seven who are the Evil Progeny of Tiamat in Akkad, the Seven-headed Thunderbolt, and the Seven-headed Serpent, are also the Seven-fold Storm-wind as one of the Tempest-types of fatal force. They are said to rush from the four cardinal points; they swoop down like a violent tempest in heaven and earth; they are the destroying Tempests, the fiends of storm *on their way to becoming the Maruts of the Indian mythology*, who are Seven at first, corresponding to the Seven in Akkad. They are described as the "Seven with spears." The embryo of the genitrix Aditi was divided into seven parts, and from these sprang the Maruts of the Vedas. As the story is told by Sāyana, the Embroyotic Seven were born of Diti, the Divider.<sup>1</sup> In India the Seven were developed into the Seven Troops of the Maruts, but they have the same sole origin in nature, and in the typology. It was they who "*stretched out all the terrestrial regions and the luminaries of the sky*"; they who "*divided and held the Two Worlds apart*." The Maruts have the same development from the status of evil destroyers who became supporters of the good god. They fight on the side of Indra just as the Seven Spirit of the Great Bear become the supporters of Osiris. They are likewise particularly associated with the Seven Rishis of the Great Bear. Seven Elements were identified with these Seven Elementaries or later spirits; also Seven Properties in Nature, such as Matter, Cohesion, Fluxion, Coagulation, Accumulation, Station, and Division.

And although the present writer is unable to fathom or follow the subject in India, he is satisfied that a mass of mysticism in Buddhism is the result of this beginning with the Elementaries. For example, *A-Kāsa* is called the Fifth Element, the subtle ethereal fluid, which is the *vehicle of sound*, and the peculiar vehicle of life. Then it becomes the Creator (Brahma or other god) identical with Ether. As *Kāsa* (Sans.) is the becoming visible or apparent, *A-Kāsa* is the invisible or unapparent. But in this Elemental stage the unapparent is not God; it is only atmospherical. Ether is represented by the Cone as the fifth sign in the diagram, in which the square signifies earth; the circle,



Water (heaven as the water above); the pyramid or triangle, Fire; the crescent, Air, and the, cone, Ether, which as fifth was once the *quintessence* of the elements. The full number of these is Seven in India, Egypt, Britain, and other countries. The Seven Elements from which came the Seven Spirits of mythology, are identified by the British Barddas, as Earth, Water, Fire, Air, Ether (or Vapour), Blossom (the Seminal principle) and the Wind of Purposes (or the Ghost). A sixth element was identified by the Hindus with Bala-rama the representative of

<sup>1</sup> Sanaya on *Rig Veda*, 8, 28, 5. Muir, *Sanskrit Texts*, vol. iv. p. 258; vol. v. 147.

masculine virility. Bala denotes force considered as a sixth form or mode of manifestation. It is the innate strength of the male, the *semen virile*. This is the sixth element, the fructifying principle of the Druids named blossom. The seventh was the soul and summit of the rest. Elementary types (or gods) were founded on the Elements, and they are symbols of the elements which were typified.

It was argued in a preceding volume that the Jehovah-Elohim of Genesis comprised the same pleroma of Eight gods. This is corroborated by the Gnostic Pleroma of the Eight, consisting of Sophia the genitrix and her Seven sons, who are named—

1. Ialdabaoth, Lord God of the Fathers (Pitris).
2. Iao, Javeh.
3. Sabaoth, Hosts.
4. Adoneus, Lord.
5. Elaeus, God.
6. Oreus, Light.
7. Astanpheus, Crown.

And this Pleroma of Eight is acknowledged by the Kabalists as constituting the totality of  $\text{איהוה}$ ,<sup>1</sup> the Existent,<sup>2</sup> also termed *Chiveth* ( $\text{חיות}$ ), which may be rendered by Circle or Pleroma. The Eight are likewise Phœnician, as Sydik and the Seven Kabiri, although the father (Sydik) has been elevated to the place of the genitrix, in accordance with the later thought; as it was with Ptah and his Seven Assistant Gods, or the Phœnician Illus and his auxiliaries, the Elohim.

There are Seven Spirits called Archangels in the Parsee Scriptures, who have severally the charge over man, animals, fire, metal, earth, water and plants.<sup>3</sup> But the Amshaspands are the primary form of the Persian Seven.

The primæval progeny of the genitrix also survived as the Seven Governors in the Divine Pymander where they are said<sup>4</sup> to be both male and female in one, whereas the Akkadian Seven are neither male nor female, because the types had not then bifurcated into sexes. The illuminatist, Jacob Böhme, will show us how the ancient genitrix and her seven elementaries were continued in the teachings of the mysteries with a more abstract rendering of the Gnosis or Kabalah. He says, of the Seven primary or "Fountain Spirits," and the feminine producer, "We find seven especial properties in nature whereby this only Mother works all things" (to wit, *desire* which is astringent, *bitterness*, cause of all motion, *angusih*, cause of all sensibility, *fire, light, sound, and substantiality*); "whatever the six forms are spiritually that the seventh is essentially" . . . "These are the seven forms of the Mother of all Beings, from whence all that is in this world is generated."<sup>5</sup> Which proves the survival and continuation

<sup>1</sup> Ex. iii. 4.

<sup>2</sup> Ginsburg, *The Kabalah* p. 11.

<sup>3</sup> *Shayast La-Shayast*, ch. xiii. 14; ch. xv. 5. <sup>4</sup> *Hermes Trismegistus*, b. ii. [=CH.1.]

<sup>5</sup> *Signatura Rerum*, ch. xiv. pars. 10, 14, 15.

of the primitive thought and typology in the theosophy of European mystics. When the male creator takes the place of the Mother in Egypt the Seven are described as the Seven souls of the God Ra or Osiris. So in Böhme's theosophy, "The Creator hath, in the body of this world, generated himself as it were *creaturely* in his qualifying or Fountain Spirits, and all the stars are nothing else but God's powers, and the whole body of this world consisteth in the seven qualifying or fountain spjrits."<sup>1</sup> Man was created by, or in accordance with, these Seven, "*therefore* man's life hath such a beginning and rising up as was that of the planets and stars."<sup>2</sup> "But that there are so many stars, of so manifold different effects and operations, is from the infiniteness that is in the efficiency of the Seven Spirits of God in one another, which generate themselves infinitely,"<sup>3</sup> and "man's property lieth in sundry *degrees*, according to the inward and outward heavens, viz., according to the Divine manifestation, through the seven properties of Nature."<sup>4</sup>

The student of Böhme's books finds much in them concerning these Seven "Fountain Spirits," and primary powers, treated as seven properties of Nature in the alchemistic and astrological phase of the mediæval mysteries. These Seven revolve wheel-like in their workings with fire (that is the Har-Sun or Solar Soul) in the centre of all,<sup>5</sup> and their wrestle for supremacy is the working of generation or creation. The followers of Böhme look on such matter as the divine revelation of his inspired Seership. They know nothing of the natural genesis, the history and persistence of the "Wisdom" of the past (or of the broken links), and are unable to recognise the physical features of the ancient "Seven Spirits," beneath their modern metaphysical or alchemist mask. A second connecting link between the theosophy of Böhme and the physical origins of Egyptian thought, is extant in the fragments of *Hermes Trismegistus*. No matter whether these teachings are called Illuminist, Buddhist, Kabalist, Gnostic, Masonic, or Christian, the elemental types can only be truly known in their beginnings. When the prophets or visionary showmen of cloudland come to us claiming original inspiration and utter something new, we judge of its value by what it is in itself. But if we find they bring us the ancient matter which they cannot account for, and we can, it is natural that we should judge it by the primary significations rather than the latest pretensions. It is useless for us to read our later thought into the earliest types of expression and then say the ancients meant that! Subtilized interpretations which have become doctrines and dogmas in theosophy have now to be tested by their genesis in physical phenomena, in order that we may explode their false pretensions to supernatural origin or superhuman knowledge. As

<sup>1</sup> *Aurora*, ch. xxiv. p. 27.

<sup>2</sup> *Ibid.*, ch. xxiv. par. 39.

<sup>3</sup> *Ibid.*, ch. xxiv. par. 28.

<sup>4</sup> *Mysterium Magnum*, ch. xvi. par. 15.

<sup>5</sup> *Aurora*, ch. xxvi. 48, 49.



*Elementals* the Seven (with the Mother, Eight) were not *Intelligencers* to men; they were seven overpowering, overwhelming forces recognized in the dragon, the scorpion, the leopard or lion, the lightning, the hurricane and their kindred agents of violence, destruction, deluges, diseases, and death, who were the born children of the darkness, external and *internal*. The types themselves suffice to demonstrate the fact that they do not represent any personal beings conceived behind phenomena., and causing the on-goings amid which man found himself to be going on. The Serpent emaning itself from its own mouth images no personality but a condition of being, perceived by man, an existence for ever self-emaning and self-renewing which the Egyptians termed "*Renewal, coming of itself.*"

Primitive Man did not begin with concepts of cause beyond the visible phenomena. He did not postulate a Devil that made the darkness. Darkness from the depth was the Devil. And the darkness brought forth its brood of baleful beings, inimical to him. As the female was the obvious bringer to birth it followed that nature or space or the abyss of night should be first represented as the genitrix. In Egypt this abyss, the source of all things, also called the hole of the snake, serpent or dragon, is the *Tepht*; *Tepht* modifies into *Tet* (Eg.), the English *Depth*; Welsh *Dyved*; Cornish *Defyth*, for a desert, wilderness, and the *Toyt*, as the Shetlanders call their mystical sea, with the same meaning. These are Inner African names for the abyss of darkness, the night.

<i>Defid</i> , Night, N'godsin.	<i>Tétan</i> , Night, Bagbalan.	<i>Dūdu</i> , Black, Eki.
<i>Dafid</i> , ,, Doai.	<i>Otitan</i> , ,, Mbarike.	<i>Dūdu</i> ,, Dsumu.
<i>Itoafiu</i> ,, Mbe.	<i>Dūdu</i> , Black, Egba.	<i>Dūdu</i> ,, Ife.
<i>Têto</i> ,, Kum.	<i>Dūdu</i> ,, Yagba.	<i>Didu</i> ,, Dsekiri.
<i>Tétan</i> ,, Koama.	<i>Dūdu</i> ,, Yoruba.	<i>Didi</i> ,, Ebe, &c.

The Egyptian *Tepht* is one with the *Tawthe* of the Babylonian cosmogony. *Tiamat* and *Tawthe* are the same name by interchange of m and v, and the *Tawthe*, as place is the abyss or source, the hole of the dragon. *Tawthe* personified is the Mother of the Gods. *Tiamat* personified is the dragon, Mother of seven wicked spirits. This was the Egyptian *Tep*, *Teb*, or Typhon, one of whose types was the crocodile, *Sevekh*, the dragon of the deep. It was a dragon from the deep that first taught Fo-hi the distinction of sexes, as it is stated in the Chinese sacred books. The Hottentot snake called the *Gâbeb*, or *the one which lives in a hole*, is likewise the typical snake of the abyss. It is the snake supposed to dwell in every fountain of the land, and if it be killed the fountain will dry up.<sup>1</sup> This FLOW-ER forth identified with

<sup>1</sup> Hahn, p. 77. Dr. Hahn, explains that in Khoi-Khoi, *Au*, is a root, meaning to flow, or bleed, from which he derives *Aub*, the Snake, and *Aus*, a Fountain. Then the Khoi-Khoi forgot this original signification and "Mythology got hold of *Aub* and *Aus*, and made sure that in every fountain lived a snake," p. 79. This is the Müllerite interpretation of Mythology as a disease of language, and a misapprehension of the meaning of their own words made by all the people of the past. The motion of the Serpent made it a type of that which *flows*—water flows,

the issuing water of source is one with the dragon Tiamat, or Typhon, but it has not yet passed out of the serpent phase into that of the genitrix of the abyss. In Egyptian, however, the *beb* is the hole of the abyss and *Kobeb* signifies the source.<sup>1</sup>

At the spot in Syria where Typhon went underground the river Orontes had its origin. In German folk-tales, when Winkleried kills the dragon, a rivulet issues out of its hole. When the swollen torrents rush down from the Swiss mountains after a thunderstorm, the people say the dragon has come out. This identification of the dragon with the water shows the beginning with the water-flood as the destroyer! The water comes out of the abyss, the Tepht (Eg.) which is the "Hole of the Snake." Thus the beginning with the dragon or serpent of source in the abyss is common to Akkad, China, Shetland, Egypt and Inner Africa. The serpent and dragon became interchangeable as type, but they can be distinguished from each other.

Professor Fraas of Stuttgart has reconstructed the Swabian Lindwurm for the Natural History Museum of that capital. This dragon combined the bird, lizard, kangaroo, and pachyderm; and could fly, crawl, leap, and swim. It is very curious for these Four are a form of the Hawk (bird), Crocodile (lizard), Ape (kangaroo), and Hippopotamus (pachyderm), which represented the Four elements and Four quarters, and the four (with variants) were compounded in Typhon the mythical dragon. The Monster of the abyss in the beginning, the crocodile or dragon of the west, that swallowed the setting stars, was preserved in the eschatological phase as the devourer of the souls of the damned.

The Egyptians had their museum of monsters in the underworld of the dead. Here the primitive types of destroying power served as imagery in the eschatological stage, where they were intended to strike terror as they had done on earth. This may be gathered from the following text, "Greatest of spirits, red-haired Monster, coming from the night, correcting the wicked by creation of reptiles."<sup>2</sup> Amt, the devourer in the Hades is depicted with the *head of the crocodile*, the fore part of the lioness, the hind quarters of the hippopotamus. The ancient genitrix of the abyss was thus turned into the evil Typhon of the Egyptian hell. Another compounded monster, the *Sesh-Sesh* dragon, is a *crocodile* in front and a serpent behind. The crocodile is the dragon of the waters. In Revelation, when the young solar god is born, the dragon is described as emanating a flood from its mouth; that is equivalent to the end of a period called the deluge. *Hydra*, the sign of the inundation in Egypt, will also

blood flows—here we shall find the *flowing* Serpent in a mystical sense—and the Serpent flows along the ground. When the fount dries up the typical Serpent ceases to flow, and is said to be found in the fountain dead. This is according to a mode of typology, not a disease of language. Cf. the *מקור דמים* or fountain of blood for the feminine pudenda, Lev. xii. 7, which is likewise the Tepht of the snake.

<sup>1</sup> Pierret, *Vocab.*

<sup>2</sup> *Rit.* Ch. cxlvi. (14th Pylon)

explain why the serpent or dragon is the symbol of the flood. Also the red dragon of fire or lightning will account for the alternative type of ending in a conflagration.

In times of drought the Chinese beseech the dragon of rain for wet weather. They affix to the houses pieces of paper containing prayers and also the likeness of the dragon of rain. Images of the dragon are carried in procession, and if no rain follows the dragon is smashed<sup>1</sup> into small pieces. The symbolical dragon is somewhat of a crocodile with wings, and the crocodile was a type of Typhon, the genitrix of the Seven Stars. Sevekh, the crocodile, is the capturer. This image of the genitrix was continued in Sevekh, her son. The crocodile was a type of darkness, even to the tip of its tail, which is a sign for black. Therefore it is feasible that the mythical dragon of the abyss, the waters of source, was *founded on the crocodile*, if not on the geological dragon. There was a great fish which the Greeks called a "Dracon," and the crocodile is the fish and dragon under one type.

We find another reason why the crocodile should have been the natural prototype of the mythical dragon with the lidless eyes. Plutarch tells us one of the Egyptian reports was that the crocodile "*is the sole animal living in water that hath his eyesight covered over with a thin transparent film which descends from his forehead, so that he sees without himself being seen by others, in which he agrees with the First God.*"<sup>2</sup> The crocodile was a type of the first goddess, Typhon. And if there be a first god in Egyptian mythology it is *Sevekh*, her son, who bore her image as the Crocodile. That is *Sevekh* (or *Khebek*, whence *Kek*) was the *one* of the Seven (the Eight with the Mother included) who was elevated to the primacy in the oldest, the Typhonian, Cult, as *Sevekh* Kronus the earlier form of *Seb* Kronus.

Assuredly no apter image of the jaws of darkness, as the earth or grave, silent, wide open, and waiting to devour, could have been adopted than this figure of the tongueless Crocodile to form a basis for the mythical Dragon. Darkness being the first producer personified as the Dragon or the Genitrix, and the earliest modes of phenomena that most impinged on primitive man being inimical and opposed to him and therefore Evil, the first Adversary as the Dragon of Darkness was *accredited with a progeny of adversaries*. These were reckoned as Seven in number; the Genitrix herself being either the First or the Eighth. From these we shall derive the Dragon with Seven Heads.

The Egyptian mythology begins with the Eight Gods that ruled in Am-Smen, the place of Preparation or of Chaos. Their domain was the timeless Night which preceded the reign of Order and the dawn of day. Egyptologists term them "*Elementaries*," *faute de mieux*. They are looked upon as elementary forces of nature personified as

<sup>1</sup> Huc and Gabet.

<sup>2</sup> *Of Isis and Osiris*.

Gods; or, rather, some French Egyptologists,<sup>1</sup> who are not Evolutionists, look on these primordial figures as mere types that were *adapted by the Egyptians* to express the various attributes of *the one God*.

The allusions to these "Gods" of the Beginning are obscure and obscured; but they were the *birth of Chaos*, they were *primary*, and they were *Typhonian*. They are denounced as the *Betsh*, the Children of Revolt and of Inertness, corresponding in the latter phase to what Taliesin terms the "Sluggish Animals of Satan." The same place of birth and rebirth in the Ritual is called *Smen*, the place of the Eight, in the Stellar phase; *Hermopolis* or *Sesennu* in the Lunar, and *Annu* (Heliopolis) in the Solar Myth, in accordance with the order of development from the Elementary stage. The Eight then are composed of the genitrix Typhon and her brood of Seven. These re-appear in Akkad and Assyria as the Dragon *Tiamat* and the Seven Children of Revolt, the Seven Wicked Spirits that constitute the Seven Heads of the Dragon of Eclipse, or the Devouring Dark. *The first* is a Scorpion, or the Sting-bearer of Heaven, *the second* is the Thunderbolt, *the third* a Leopard or Hyena, *the fourth* a Serpent, *the fifth* a raging Lion, *the sixth* a rebellious Giant who submits neither to god nor king, *the seventh* the Messenger of the fatal Wind. The scorpion, serpent, leopard, thunderbolt and typhoon are sufficient to prove the representation of those powers that were adverse to man. That the Serpent was his mortal enemy—whence he became a supreme type of his immortal enemy—that the Scorpion stung, whether called the scorpion of the dark or of fire, or the Sting-ray of the sun, that the Thunderbolt carried death in its stroke, and the burning breath of the Typhoon or Simoom was fatal, were among the simplest, most fundamental facts in nature. And of such were the seven-fold progeny of the Dragon of Darkness. The Seven appear in the Egyptian Ritual, where two lists of their different names are given. In one they are called, *Het-Het; Ket-Ket; The Bull, who never made smoke to dwell in his flames; Going eating his hour; Red Eyes; Follower of the House of Ans; Hissing to come forth and turn back, seeing at night and bringing by day.*<sup>2</sup> These may be paralleled with the Akkadian Seven, thus:

## AKKADIAN SEVEN.

1. The Scorpion or sting-bearer of heaven.
2. The Thunder-bolt.
3. A Leopard or Hyena.
4. A Serpent.
5. A raging Lion
6. A rebellious Giant.
7. The Messenger of the fatal Wind.

## EGYPTIAN SEVEN.

1. Het-Het.
2. Ket-Ket.
3. The Bull (or Beast) who never made smoke to dwell in his flame.
4. Going eating his hour.
5. Red eyes.
6. Follower of the House of Ans.
7. Hissing to come forth and turn back; seeing by night and bringing by day.

<sup>1</sup> Champollion-Figeac, Chabas, Pierret, Lenormant, and others.

<sup>2</sup> *Ritual*, ch. xvii.

The first is *Het-het* and *Hetet* is the Scorpion. HET means to afflict and injure. *Kheti* is the Serpent of fire. In the Inner African languages the Scorpion is

*Hudu*, in Biafada.  
*Kutu*, in Nyombe.

*Kutu*, in Musentandu.  
*Kutu*, in Basunde.

*Nkutu*, in Mimboma.

*Ket* (Eg.) signifies to shake or quake, and the duplicate *Ket-Ket* would be to shake very much, as does the Thunder. "*Going eating his hour*"<sup>1</sup> is the Serpent which became the type of Time eating its own body. "Red-Eyes" renders the rage of the Lion. The rebellious Giant is likewise a perfect parallel to *Hapi*, the Giant Ape, one with *Kapi*, or Shu, the Egyptian Nimrod.

Now, if we take the so-called "Four Elements" of Fire, Water, Earth and Air, *which are inseparable from four of these Seven Elementary Types* that became the Gods of the four quarters, and try to realise the earliest perception and configuration of these as governing powers, we must not think of the *Har* Sun typified by the Solar Hawk, the glorious God of later times—but the *Har* Fire, the hell of fire, the consuming element, the devouring fire, and we have the Solar Serpent or Stinger in its elemental phase. The sun in inner Africa was looked upon as a source of torment. Sir Samuel Baker affirms that the rising of the sun is always dreaded in Central Africa and the "*Sun is regarded as the common enemy.*"<sup>2</sup> This corroborates the statement of Herodotus respecting the Atlantes of interior Africa, who regularly "*Cursed the Sun at his rising, and abused him with shameful epithets for afflicting them and their land with his blazing heat.*" Even by night the air is often like a heated oven.

When a Christian missionary was expatiating on the attributes and the goodness of his God to the Liryas, a central African tribe, they refused to allow the goodness. On the contrary, they said He must be very angry and wicked for He sends death and the sun that scorches up our crops. "*Scarcely is one sun dead in the west in the evening than there grows up out of the earth next morning another which is no better.*"<sup>3</sup>

All who attempt to interpret the ancient thought without the doctrine of development have now to reckon with evolution and go back to begin again. This beginning in physical phenomena was continued in the eschatological phase by the Egyptians who held that all evil proceeded from the place of sunrise, and all good, healing and life came from the land of the setting sun. The Lion, another symbol of fire and one of the *Elementaries*, was a type of terror. To signify the *Terrible*, says Hor-Apollo, the Egyptians make use of the lion because this animal, being most powerful, terrifies all who behold it.<sup>4</sup>

<sup>1</sup> Hor-Apollo, b. iv. 2. See also the *Book of Hades*. [Records, x. 79 sqq, xii. 1 sqq.]

<sup>2</sup> Albert Nyanza, vol. i., p. 144; Herod. b. 2, p. 216; b. iv., 184.

<sup>3</sup> Sepp, *Jerusalem und des Heilige Land*, ii. p. 687. <sup>4</sup> B. i. 20.

The serpent-goddess *Heh* especially represents the Element of Fire that was first signified by the lightning of the serpent's sting. But the serpent itself was recognised before a goddess of fire or heat was personified. She is called the Maker of Invisible Existence Apparent. But it was the Serpent itself that first revealed and made manifest in pain and death the fiery power that existed invisibly. They did not *begin* with a goddess behind phenomena who made use of a Serpent to bite, and thus revealed *her* invisible presence. That may be the non-evolutionist view, but is an utter reversal of the actual process. Primitive men commenced with phenomena themselves, and not with the postulate of powers beyond their powers. This is provable. Physical and mental evolution corroborate each other according to the doctrine of development. Trees, stocks, and stones preceded the human-shaped images of the divinities. Primitive men were not carvers and sculptors, and the early temples were without statues. And just as the shapeless stone preceded the statue, so did these elementary powers evoke recognition and fear, the earliest form of a religious feeling before man had any idea of A God. Heat or fire was expressed by means of types. The fury of the Solar fire suggested the Fang and the Sting. The name of the *Sirocco*, the very breath of fire, identifies itself with *Serk* (Eg.), the name of the *Scorpion*, which further shows the hard form of *Serf* (Eg.), the blast, a burning breath.

If the early men had commenced with a Concept of Cause behind phenomena, *they would never have personified it as female at all*. This Mould of Creation, or rather of Evolution, was only possible because they began with the simplest observation of natural phenomena. *If they had conceived a God it would assuredly have been in their own image, not that of womankind, whether typified by the dragon, serpent, water-horse, or cow.* That African furnace of fiery heat did not offer much incentive to the so-called "*Solar Worship!*" On the contrary, in thirty-six African languages the name for Hell is the same as for fire, and fire is frequently synonymous with the Sun, as in the type names *furo*, *Mu*, and *Har*, *ôro* or *Ala*. The Sun is

*Horu*, in Idsesa.

*Oru*, in Yoruba.  
*Hor*, in Wadai.

*Oru*, in Yagba.

This being a synonym for fire and Hell, will show us how and *where* the Solar *Horus* began as one of the Elementals who were considered to be the foremost enemies of man. The Sun was the physical fount of theological Hell-fire. The name of Hell, in Yagba, signifies the "*Heaven of Ashes,*" and Heaven was often looked on as a Hell of fire. *Thus Har* (Horus) *the later Solar God, was one of the Seven Elementaries as the terror of fire, and the word Har* (Eg.) signifies terror, to terrify, as did the zig-zag lightning and the deadly sting-ray of the Sun. *Har* then was a primary power born of the

Hell of Inner African Heat, who became the Sun-God Har, or Horus, in the Egyptian Mythology.

What was the Earth to the primitive perception? Another form of the Devourer and Swallower of the light and the lights as they went down from heaven. The Egyptians denote eating, says Hor-Apollo, by portraying a crocodile with his mouth open.<sup>1</sup> The Stars are represented as being swallowed by the Crocodile of the West. This was the Crocodile of Earth, the Swallower, when it was not known that the earth was a rotating globe. The crocodile is *Sevekh*, the Capturer. *Sevekh* signifies to noose, catch, the place of execution. *Sevekh* was the Terror of Earth, and another of our *Elementaries*. The Element of Air was potential death before it could be recognised as the breath of life. The burning blast, the simoom or typhoon, first made itself felt and acknowledged, in such forms as the African hurricane, known as the terrific *Kamsin*, which stirs the desert to its depths, sets its surface moving in a vast suffocating, overwhelming storm of sand, and mixes up the elements of wind and water, fire and dust, in a chaos of confusion that blots out heaven for the time being and seems to blind the sun. This was the air in motion, personated by Hurakan, the Quiché deity. The rudest awakeners appealed to the dawning consciousness of man, not the gentle breeze and genial warmth, not the fertile fruitful earth and fostering dews of heaven; not the light but the lightnings; not the voice of birds and murmuring of rippling waters, but thunders, the voice of tempests, and the roar of devouring beasts.

One of the *Elementaries* is the Monkey-God, the Kaf, or Kânt. As *Hapi* he is one of the Four Genii, and *Hapi* is the earlier *Kafi*, the Giant-Ape, a type of *Shu*. *Shu*, as a god, is a representative of Wind (later Breath and Soul), and Wind, in its fury, is the Typhonian tempest. This type of the Kaf-Monkey is the personification of anger or fury in the hieroglyphics, and the *Kafau* are the Typhonian Desolators by name. Water was not *first* appreciated as one of the two Elements of life. On the contrary, it was that which devoured in drowning, and swallowed up life like the hippopotamus. Hence the hippopotamus that could crush a canoe in its ponderous jaws was *the typical terror of the Waters*, and yet a form of the Bringer-forth from the Waters, the Dragon of the Abyss, the Mother of the Seven. Water was that which broke forth wide-mouthed as the Dragon of the Deluge. The indefinite beginnings of Mythology are defined enough in physical phenomena like those in which the working types originated as representations of the seven primary forces of the Mother Nature. We can also perceive how some of these *Elementaries* found a representative *Voice* for their power. The great Ape is such a howler that it was continued as a Voice of the Unknown, a speaker for the gods of later times. So that the Image of Anger, which chattered or howled

<sup>1</sup> B. ii. 80.

furiously, represented in visible form the passion, dwelling in the throat of destroying Power and the howling of the Hurricane. The Kaf-Ape was the animal type of the Breathing Power when it was a fiend of the storm, the Element that was the origin of the God of Breath or Soul, as Kafi-Shu.

The fire of the sun in Inner Africa found fitting voice in the Lion, with its yell of rage, awful as if the sky had gaped audibly, and the solar furnace was heard to roar. Wind and heat were ungraspable, unmeasurable, inexpressible, thence the need of the Ape and Lion as sensible equivalents; hence, too, the origin of that typology which preceded verbal speech. The Lion is another of the Four chief elementary types. One of the first voices of Darkness, or the Unknown, that arrested attention and awakened terror would be Thunder. It has been said that Thunder was the primordial divinity. Undoubtedly it was the voice of one of the earliest *Elementaries* or powers recognized in external nature. Hor-Apollo says, "*When the Egyptians would symbolize a voice from a distance, which is called by them Ouaie, they portray the voice, i.e., Thunder, than which nothing utters a greater or more powerful voice.*"<sup>1</sup> In the Magic Papyrus the "*Bad Dog*" is addressed thus: "*Up, bad dog! be thy face the gaping sky! Usaf-Hu thy howling.*" That is, be thy howling Thundrous.<sup>2</sup> The Thunder would be the Dog, Jackal, or Wolf of howling Darkness, the voice afar off. Captain Beechy describes the "*sudden burst of the answering long-protracted scream*" of a pack of jackals "*succeeding immediately the opening note*" and being "*scarcely less impressing than the roll of the Thunder-clap immediately after the flash of lightning.*" So thought the early men who made the Jackal a typical announcer, a voice of darkness, of prophecy in heaven, that foretold the coming night and the inundation in the distance. The Jackal, or Dog, is also one of the seven types, which were continued when the *Elementaries* had passed in to the Star-Gods of Time.

A divinity like Baa1-zebub was a devil from the first; a devil in physical phenomena before he became the Satan in a later sense. He is called "God of Flies." But the *Zebub* Fly makes the name more special, and shows the Inner African origin. The *Zebub* is described by the Rabbins as a fly that stings to madness. It is one of the chief plagues of the stinging things produced by nature when in *heat* at the time of her midsummer madness, that settle on man and beast like showers of fire, or darts of death, or serpents of the air. Bruce gives us a striking account of the Æthiopian and Abyssinian Fly, called the *Zimb*, which is a frightful scourge. As soon as the *Zimb* appear, and their buzzing is heard, he says, the cattle forsake their food and fly, until they drop at last and die of fright and fatigue. The natives are

<sup>1</sup> B. i. 29.

<sup>2</sup> Rendered "tremendous" by M. Chabas (*Records of the Past*, vol. x. p. 156), who did not compare Hor-Apollo's explanation.



compelled to quit the "*black earth*" and take refuge on the sands of Atbara, and there remain until the plague has past. The elephant, rhinoceros, and hippopotamus are forced to roll themselves in mud to coat their hides with an armour that will resist the stings.<sup>1</sup> The *Zimb* is identical with the Hebrew *Zebub*, the m in one word interchanging with b in the other. In their translations the Arabs rendered *Zebub* by the *Zimb*. So in Assyrian the word *Zumbi* appears as a variant of *Zebeb*. In the Deluge Tablet, when the sacrifice is offered, it is said, the gods swarmed over the sacrifices like *Zumbi*, to devour the offerings. In which the *Zimb*, or *Zebub*, is thus cited as the typical Devourer. This is the Fly mentioned by Isaiah, "*And it shall come to pass in that day that the Lord shall hiss for the Zebub that is in the uttermost part of the rivers of Egypt.*"<sup>2</sup> It is the *Zebub* of Death.<sup>3</sup> In the Inner African languages the *Zimb* is synonymous with the Devil and Hell. *Nsumbi* is the Devil in Kasands; *Ndsumbi* is the Devil in Undaza; *Ndsombau* is Hell in Bumbete; *Zume* is Hell in Dahome; *Ozokim* is Hell in Igu; *Simo* is Hell in Nalu. The *Sami* (Eg.) are the typhonian Devourers, the Devils that swarm and buzz and torture, like the *Zimb* (flies) in the Egyptian Hells. The Hebrew *Tsamim* are the Devourers,<sup>4</sup> and the *Zamsummim* are the mythical giants. The *Zimwi* in Swahili is an ogre, ghoul, or other evil being said to devour men. The *Zimu* in Zulu-Kaffir are cannibals believed to live in the far North, as a race of long-haired people. The *Sami* buzz and sting as spiritual beings in the Hells of the Damned because the *Zimb* first made hell upon earth in Africa; and in Baal-zebub (or Bar-Typhon) we find the devil-type on its way to divinity.

Monumental Egypt can tell comparatively little of the vague period. The Shadow of Darkness and the terror of the physical Typhon had passed away when her monumental record comes into view. The prior phases of feeling and thought are only reflected for us in the types with which she speaks to us of the remoter past. Her Eight Elementaries born of chaos, as the genitrix and her Seven-fold brood of nature-powers were superseded as the Children of Inertness, the Demons of Revolt, or, rather, their types were transformed into the *Vahans* of later ideas. But outside of Egypt, all round the world, we find races still under the shadow of the early darkness, who yet utter the fears of the human childhood, for whom the *Akhekh* is a real terror, and not a type to interpret. We see by the old *Ukko* of the Fins how the *Akhekh* or Dragon of Darkness would pass into a God of Thunder and Lightning. So closely is *Ukko*, the *old one* associated with thunder and lightning, that the Fins call a thunderstorm "an *Ukko*," and when it lightens they exclaim "*That is Ukko*, there he is striking fire."<sup>6</sup> This god in Egypt was Kak, or Khebekh whence

<sup>1</sup> Bruce, *Travels*, vol. i. 5; vol. v, 191.

<sup>2</sup> Ch. vii. 18.

<sup>3</sup> Eccl. x. 1.

<sup>4</sup> Job. xviii. 9.

<sup>5</sup> Deut. ii. 20.

<sup>6</sup> Castrén, *Finn Myth.*, p. 39.

Sevekh, the Crocodile of Darkness, and under the name of Sevekh, he can be recognized in the Carib deity *Savacou*, a god of the dark, the Lord of Thunder and Lightning and Hurricanes; the very Typhon in a masculine form. He blows fire through his tube, and that is lightning; he sends the great rain, and is thus identified with the Dragon of the Waters. *Savacou* was said to have been *one of those men who are now stars*.<sup>1</sup> Darkness and its divinity were forms of the typical "Old One," as in *Ukko*, and in the Inner African languages the "Old One" is

<i>Kokohe</i> , in Puka.	<i>Ekui</i> , in Eafen.	(Wa) <i>Kuka</i> , in Lubalo.
<i>Okok</i> , in Konguan.	<i>N'kokun</i> , in Mbofon.	(Wa) <i>Kuka</i> , in Songo.
(U) <i>Kug</i> , in Yagua.	(O) <i>Gugu</i> , in Igu.	(Dsa) <i>Koka</i> , in Kisama.
<i>Akuku</i> , in Kupa.	(Wa) <i>Guga</i> , in Kasanda.	(Wa) <i>Kuku</i> , in Nupe.
(U) <i>Akuku</i> , in Basa.	<i>Keokolo</i> , in N'goala.	(Wa) <i>Kuku</i> , in Esitako.

The Yorubans have a God of Thunder named Shango, whom they call the Stone-thrower (*Dzakuta*), who casts the thunder-hatchets down from heaven.<sup>2</sup> Now, as Darkness was the primal producer or parent, the first voice with which she spoke to man was thunder. Out of that darkness leaped the lightning, and the lightning was thought to deposit the thunder-axe, bolt, or stone from heaven, the cloud-cleaver and Celestial *Celt*, which preceded and possibly *suggested* the manufactured weapon. For the *Celt* adze (named *Anup*) is the Nuter-sign of divinity, and this came from heaven as lightning born of darkness. Such was the kind of *revelation* made by external nature to primitive man. The stone-axe gave him supremacy on earth, and that weapon was first hurled at him hot and hissing from the thunder-clouds of heaven. An instance of a thunder-stone having been found on the spot where the lightning had struck has been given in the "*Reliquary*."<sup>3</sup> The peculiar smell of it when broken showed that it was lightning-born. *This was a form of the Axe which the Great Mother gives birth to in various American Myths as her First Child*. In Egypt it is identified with *Sut-Anup*. *Sut* also signifies the fire-stone. *Anup* is a name of the *Celt*-axe. *Anup* was the Jackal or Fox, and the Japanese still consider the *Celt*-stones, which they find, to be weapons of an evil spirit, whose type is the Fox; this, therefore, was *Sut-Anup*, one of the *Elementaries*, the Jackal (Fox or Wolf) of Darkness. "*Stone-Head*" is the name of the Serpent that guards the sixth of the Seven Halls of Osiris.<sup>4</sup> The huge Akkadian Serpent with Seven heads is the Thunderoort of Seven Heads in the Hymns.<sup>5</sup> When the Serpent-Lightning darted out of the cloud it buried itself in the earth, leaving its stone head in the aerolith or smelted sand, the Thunder-hatchet, *the ideographic Nuter that was continued as a type of the primordial Power which dwelt in darkness and manifested itself by*

<sup>1</sup> De la Borde, *Caraibes*, p. 530.

<sup>2</sup> Bowen, *Yoruba Lang*, p. 16; Burton, *Dahome*, vol. ii. p. 142; Smithsonian Contr. vol. i.

<sup>3</sup> F. C. Lukis. vol. viii. p. 208.

<sup>4</sup> *Ritual*, ch. cxliv.

<sup>5</sup> *Records*. iii. 128.

*death and destruction* as one of the Elementaries. In the Inner African languages the Stone and Iron are named *Tan* like the Dragon, the Serpent, the Cutter or Destroyer. It is difficult, says Dr. Arthur Mitchel, to see why to nearly all the cultured nations of Western Europe a stone-celt becomes a Thunderbolt, and a flint arrow-head an Elf Dart; and why these relics of a complete or comparative barbarism should be venerated in the midst of civilized and cultivated people.<sup>1</sup> The reason is *because they ARE the typical Thunderbolt continued; the Divine Thunder-axe repeated by human workmanship*. "Cut (or engraved) stones" is the Nicaraguan name for the images of Mixcoatl, the *Cloud-Serpent*; an evident allusion to the products of thunder. The cut or engraved stone becomes the Egyptiaa Kart and British Celt of the Neolithic age. The Guaranis of Brazil name the Celt or stone-axe *Korisko*, which means lightning. The Pueblo Indians go out to look for the *Celts* after a thunder-storm. The shooting star is likewise identified with the aerolith by the modern Greeks, who call the Celt-stones and star-hatchets, *ἀστροπέλεκια*.<sup>2</sup> Pelekys was a title of Dionysus as Lord of the Thunder-stone-axe. Pliny reports that stones which had fallen from heaven were invoked by the Romans for success in war.<sup>3</sup> The Africans about Axim, on the Gold Coast, still call the Lightning-stone, or that which passes for it, by the name of *Lebonua*, the *Axe*.<sup>4</sup>

Of course one original type of the Lightning-stone is represented by various kinds of stones that may be adopted as charms, fetishes, or medicine. The thunder-bolt, which was first of all a stone remained a well-known type of primordial divinity, *that is of destroying power*. When the Japanese preserve the Celt-stone or Fox-hatchet in their temples as relics of their divine ancestors, the *Kami*, the act identifies these with the elementary gods, the chief of whom was the power that lightened and thundered and hurled the bolt from out the black cloud.

The Thunder-axe being the form in which the lightning quenched itself in the earth; this may possibly account for the superstition against cutting wood with an axe near the fire for fear of *cutting off the head of the fire*. This is held by the Sioux Indians, the Tatar and other races. The first stone-axe was the head of fire, which may have suggested the Arrow-head, and the superstition appears to recognize this origin of the Fire-axe.

The Akhekh Gryphon is a Dragon with wings. Wings and feathers furnish a type of fire in the later Solar Bird. But the Winged Lightning was first, and this suggested the well-known winged Dragon, or Bird of Thunder. The Bird-Dragon was a common Chimera of the middle ages. A French Swan-Dragon unites the Bird's head and Serpent's

<sup>1</sup> *Past in the Present*, p. 22.

<sup>2</sup> Hyde Clarke, *Prehistoric Names of Weapons*, p. 148.

<sup>3</sup> Pliny, *Hist. Nat.*, 37.

<sup>4</sup> Captain Burton.

tail. The typical Monster on the Scottish stones is sometimes Bird-headed. According to Philo-Byblius<sup>1</sup> Epeis had translated an Egyptian work into Greek in which it was asserted that the first Divine nature was the Serpent metamorphosed into a Hawk. This created Light by opening its eyes and Darkness by shutting them. It took feathers or flame to fly with, and the Dragon, Darkness, took wings of flame when it lightened; these were added to form the feathered Serpent and fiery dragon to express motion in the air. The *Tupan* of the Tupi Tribes of Brazil is the Typhon of Egypt by name, and Typhon is the Akhekh dragon. Tupan is the Thunderer and Lightener which rears its dragon-shape of Darkness, flaps its wings, thunders, and flashes with infernal light. The Zulus of Natal have been known to buy peacocks' feathers at a very high price because they identified them as belonging to the Bird of Thunder. That is the hieroglyphic peacock-headed Akhekh or Gryphon of Darkness.<sup>2</sup>


The Hebrew Thunder-god, the male divinity, is the same *Kak* or *Iach*, who was *continued from the Dark into the Stellar phase, thence into the Solar as the Sun of the Night*. He also rode upon a Bird of Thunder. He "*thundered in the Heavens*" and "*rode upon a Cherub and did fly*." He "*made darkness in his secret place; smoke issued from his nostrils and devouring fire out of his mouth. Darkness was under his feet and he hurtled stones and coals of fire*."<sup>3</sup> He is called "Lightning sender." It is the same God of Thunder, the stone-caster, flying all abroad on his bird, as that of the Yorubans and Central American Indians. the same as Hurakan with his bird Voc. The Mandans attribute the thunder and lightning to a vast and awful Bird of Heaven, which is either the Manitu himself or his messenger. The Dacotahs are said to explain thunder as the sound of the cloud-bird flapping its wings.

By degrees, however, the aspect of the Elementaries was modified as the face of Nature became less terrible. This can be traced. Hurakan (our Hurricane) is the name of the Quiché primordial

<sup>1</sup> Philo-Byblius, *apud* Euseb. *Præp. Evangel.*, i. c. x. p. 44.

<sup>2</sup> One form of the Egyptian *Akhekh* is a gryphon with the winged body of a beast, the tail of a serpent and head of a peacock. This is the Winged Dragon, which became the mythical *Cockatrice*, a compound monster having the head of a cock, the wings of a fowl, and the tail of a serpent or dragon. It was said to be so named because of its origin from the egg of a cock hatched by a serpent. From this comes the cock's egg of our Mythology. It was the egg of the *Akhekh*, serpent, or dragon, and allowing for the *Peacock* instead of the *Cock*, the *Akhekh* sign survives as the *Cockatrice*. The bird-headed, serpent-tails *Akhekh* appears in India as the figure of *Virutarupa*, the universal-monarch-form, with a human hand for one fore-foot, the elephant's foot for another, the two hind feet being those of the tiger and horse.<sup>1</sup> This bird-headed and serpent-tailed *Akhekh* was continued into the Christian iconography. A picture of the Temptation of Christ, from a French miniature of the twelfth century, shows Satan as a survival of the *Akhekh* Gryphon, with the head of a *Cockatoo* instead of the Peacock, and a serpent for his tail. The Peacock as a bird of ill-omen in England still suffers for its symbolical character.

<sup>3</sup> Ps. xviii.

power. *Hurakan* in Quiché means a stream of water that pours straight down. In the hieroglyphics (Eg.). *Hura* is Heaven, over, above. *Khan* is the Typhonian Tempest with the determinative of water pouring straight down from Heaven, and *Khan* is water. Typhon and Typhoon are identical.  Hushtoli, the Storm-wind, was the original Choctaw word for Deity. "Mixcohuatl" the "Cloud Serpent," a chief or the chief of the Mexican gods, bears the name of the tropical whirlwind. Such representation was primal and the later God of Air and Breath was a modification of the demon in his first fierce phase of the terrible tornado. Lightning, with its crooked fires, world-shaking voice, and dart of death, made its first appeal to fear. In a Hottentot Hymn of Thunder we read

"Son of the Thundercloud !  
 Thou brave loud-speaking Guru !  
 Talk softly, please,  
 For I have no guilt !  
 Leave me alone !  
 I have become quite weak with terror,  
 Thou, O Guru !  
 Son of the Thundercloud !"<sup>1</sup>

By degrees it was answered with defiance. The Namaquas still shoot their poisoned arrows at the Lightning and bid it be gone. The Khoi-Khoi and the Damaras are reported to curse the Thunder, and to shoot their arrows at the Lightning, dart for dart. So the black Tatar tribe of the Urjangkut were in the habit of threatening the Thunder and trying to scare off the Lightning.<sup>2</sup> Lastly, it was observed that Thunder was the especial announcer of Rain, and the beneficence of this deadly power was recognised. The Hottentots think that its downpour of deluging water has a fertilizing effect on the female. In accordance with which idea it is the custom for the girls, after the festival and rites of their coming of age have been celebrated, to run about quite naked in the first *thunder-storm* that follows. This wash of rain over the whole body is held to make them fruitful and to ensure lusty children. The Hottentot custom shows the baptism of Fire and Water as a rite of generation and fertilization. The Lightning represents the fire that vivifies and the Thunder-Rain—which some Africans call a "He-Rain"—the Water of Life. English boys have a game called "Running through Fire and Water" in which the runner is beaten and buffeted as he hurries down their ranks. Here, then we can trace another of the "Elementaries" (if not two—fire and water) passing from the first stage of destroying power into that of the fertilizing and beneficent influences or Gods. The Crocodile, Sevekh the Capturer, becomes a type of tractability in Egypt, and is considered the purifier of the sacred

<sup>1</sup> Hahn, *Tsuni-Goam*, p. 59. *Guru* is Thunder. *cf.* *Kheru* (Eg.), a voice, to utter.

<sup>2</sup> A. Bastian, *Zeit. für Ethnologie*, p. 380. 1872.

Nile. The howling Jackal (Sut-Anup) typifies the messenger Mercury, the prophet of the Dog-star and Inundation; of Sunset and Sunrise. The Ape-image of Ire and Cholera serves as a type of Shu, the God of Breath.

A great mass of the primitive Mythology remained in the vague and elementary condition in which the principal figures are powers of the Earth and Heaven, Wind, Water, Fire, and Thunder, Scorpion, Lion and Serpent. But, in Africa these became definite in their Egyptian Type, by means of which we can follow their development from the elementaries of Chaos and Space into Celestial Intelligencers; the tellers and fore-tellers of time and season to men; the Divinities of the later Pantheon. The primary Seven (or Eight) were continued as Types of Power and adapted to convey other ideas until at length they attained the status of Gods in relation to the celestial phenomena in the sphere of *Time*, where "*The Gods were seen in their ideas of the stars, with all their signs, and the Stars were numbered with all the gods in them.*"<sup>1</sup> Seb, the Star, is the sign of god as well as the Soul or Spirit. So the idea of god expressed by the Assyrian word *Ilu* was originally represented by the sign of a star. The star is also the symbol of Seba for worship and adoration. In this phase the gods (or types) became Kronia; the Ili, Ali, or Elohim, who were the auxiliaries of Kronus.

Damascius in his "Primitve Principles" says, "*The Magi and the whole Aryan nation (or the Medes) consider, as Eudemos writes, some SPACE and others TIME as the universal cause out of which the Good God as well as the evil spirit were separated; or as others assert, Light and Darkness, before these two spirits arose.*"<sup>2</sup> These "two spirits" being the Ahura-Mazda and Angro-Mainyus of the Avesta.

Plutarch fears that if he unfolded the secrets of certain constellations it would be declaring war *against length of time*.<sup>3</sup> The Serpent called "*Going eating his hour*" (one of the Elementaries) was a sort of time-symbol, but the first perception of time was that of mere lapse and "renewal, coming of itself," when there were no means of measuring its periodic return. "*They (the human race) had no certain sign for Winter, for the flowerly Spring, or fruitful Summer, but did everything hap-hazard, or without judgement, until I showed them the risings of the stars and their settings.*"<sup>4</sup> *The Divinities proper, then, were born in the second stage as keepers or tellers of Time and Season.* The Elementaries, or brute forces of Nature, may be said to have obtained their Souls in the Stars. Hence, as Plutarch says, the Dog-star is the Soul of Isis; Orion is the Soul of Horus; and the Bear is the Soul of Typhon,—Soul and Star being synonymous in the Egyptian word Seb. In this way the seven

<sup>1</sup> Hermes Trismegistus, b. iii. 6. [= CH III. 2.]      <sup>2</sup> Haug, *Essays*, p. 12. West.

<sup>3</sup> *Of Isis and Osiris.*

<sup>4</sup> Æschylus, *Prometheus Bound*, 454—7.

non-intelligent powers, monsters, giants, blind adversaries, became intelligent Spirits, or Starry Souls, as tellers of time. Much of the mythology of the savage races has survived from the first vague stage. But even with these, as in Inner Africa and Australia, the star-gods are the messengers of periodic time, and intelligencers to men, according to their risings and settings. The genesis of the first gods that were endowed with intelligence as the tellers of time, because they represented its various cycles, is illustrated by a magical text in which they are threatened with dissolution if they do not perform what the invoker wishes. "*You shall be undone, you cycle of gods! There shall no longer be any earth; there shall no longer be the five supplementary days of the year.*" Thus, if time is no longer kept there will be an end to the gods born of cycles.<sup>1</sup> The Elementaries had warred and contended in space as representatives of the evils found in phenomena *before Time existed, and it was the bringing of certain symbols out of Space into Time that caused them to be transformed from types of Evil into images of Good, or separated and distinguished as good and bad.* The first Serpent or Dragon was altogether Evil, but by degrees it became an emblem of Good. This may have partly arisen from the discovery that some snakes are harmless. According to Clot Bey the supreme type the GOOD Serpent in Egypt, the Royal Uræus, is not poisonous. The Zulus have two familiar spirits each, a good and a bad one, which are represented by two different snakes, one being harmless. The Serpent in Egypt, Chaldea, India, America, and Europe, is the Good Spirit generally; the Agathodæmon. Therefore the type appears to have passed out of the phase of the terrible at the time of the various migrations. Hence we meet with both but chiefly with the good dæmon. The serpent became pre-eminent as a type of time in many phases. Time was the foundation of an established order of things, and Time, as *Seb*, is identical by name with the Serpent. The Australian Aborigines have traditions of a gigantic Serpent that created the world by a blow with its tail.<sup>2</sup> That is a fading reflection of the serpent with the tail in its mouth. By bringing the head and tail together the circle-symbol was shaped which denoted endless continuity. The Australians make the meeting-point a blow. *Seb*, the name of time, means a turn, a revolution, and the turn of the serpent round the pole and the return of Hydra. denoted a year, the same as if it were reckoned by the Great Bear and the heliacal rising of Sothis. This revolution was represented by the Serpent's Egg. The Serpent lays eggs and coils itself round them for incubation, therefore the Serpent was made a type of the gestator, as it coiled about the Egg. But this is not the most recondite form of the Serpent's Egg. The god Ptah as the figurer of a cycle of time is said to *make the Egg of*

<sup>1</sup> Renouf, *Hibbert Lectures*, p. 212.

<sup>2</sup> Ferguson, *Tree and Serpent Worship*, Introd. p. 54.

*the Sun and Moon.* That is by representing the Soli-lunar revolution. The Egg was then the solid figure of a circle of time. Thus when the Serpent (Draconis) turned once round the Pole-star or revolved on its Eye, it was fabled to have laid an Egg, the Egg of the primary year in Heaven. This was the egg emanated from the mouth of the serpent, as Ptah was said to have been from the mouth of Khnef, one of whose types is the serpent; the mystical egg of the Druids which the serpent is said to evolve at a particular moment on one night of the year. The Egg of the Serpent was a year; an *Egg* and an *Age* are thus synonymous, and this type of a year is extant in the Egg of Easter. A serpent emanating an egg from its mouth was figured by the Mound-Builders as one of their vast *Relievos* in Adams County, Ohio. It is over 1,000 feet in length with an oval, egg-like figure within the open mouth.<sup>1</sup> Mr. Phryne claims to have traced a similar design in an earthwork found in Argyllshire.

Popular belief preserves many of the precious relics of the past, but they are of a strange fashion now and need re-setting. One of these may be found in an Egyptian Calendar for the year 1295 A.H., or 1878 A.D., published in Alexandria. In this the reader is told that on December 19th, "*Serpents become blind,*" and on March 24th, they "*open their eyes.*" For serpents we have to read the Serpent of the Year, the dual symbol of the Two Truths of Periodicity which were represented by the nine months of gestation, and the three months of the inundation; or by the serpent seeing during nine months and being blind the other three. The month Mesore (the re-birth of the River) is found typified by Horus the Elder with a snake in his hand. The inundation was also called the *Burial of the Serpent*. The blind serpent is the sloughing serpent. During the change of its skin, the serpent may be said to go blind. English readers will remember the story of the great boa "Bess," of the London Zoological Society's Gardens who was so nearly blind in her period of sloughing that she swallowed a blanket, which caused her death.

The sloughing and blindness of the serpent is here represented by the Sun in the Three Water Signs. The length of time assigned to this phase is exactly three months plus the five black or negative days of the intercalary period of the Epagomenæ; and these negative days are rightly added to the phase of negation. This Serpent of the Year that sees during nine months and is blind during three would, in folk-lore, take the form of the Serpent-King's Daughter, who had a nine-headed Nâga appearing from the back of her neck. and when her husband cut it off she was blind.<sup>3</sup> The Serpent is a type of Two Times, Two Phases, Two Elements, the Two Truths on account of its sloughing. Also, the Quiché name for lightning is *Cak-ul-ka*, that is, fire coming from water, and the serpent of both fire and water is *one*

<sup>1</sup> Baldwin, *Ancient America*, p. 29, fig. 9.

<sup>2</sup> A. Moures, p. 24.

<sup>3</sup> *Voyage de Hiouen-Thsang*, ii. 141.



in the Serpent of lightning, a production of Two Elements. The primitive observers must have seen with much satisfaction that serpents and snakes had the habit of eating themselves—or rather each other. The royal Basilisk of Egypt has a reputation for devouring snakes. Hor-Apollo says of the serpent, “*Moreover it every year puts off its old age with its skin, as in the Universe the Annual Period effects a corresponding change, and becomes renovated. And the making use of its own body for food implies that all things, whatsoever that are generated by Divine Providence in the world, undergo a corruption into it again.*”<sup>1</sup> The self-eating and self-renewal of the serpent made it the most perfect image of Time (Kronus), who was fabled to devour his own children by eating them.

The Great Serpent called the Devourer with the coils is depicted with twelve human heads on his back. He is borne on twelve forked sticks and twelve stars denote the twelve hours of darkness which the monster typifies. This Serpent of Night is called “*The Serpent that begets twelve little ones to eat by the hours.*”<sup>2</sup> And on a limestone tablet in the British Museum there is a bas-relief of a large serpent and twelve small ones which shows the generation or the twelve hours of night.

Ra says “*Listen, Hours! I call you to eat (make) your repast. Rise, Reptile! Live on what comes forth from it. Your office (that of the Hours) is to eat what the Snake brings forth, and to destroy what comes forth from it.*”<sup>3</sup> The Serpent of Night with twelve heads for the twelve hours of darkness appears in a Russian Myth as the twelve-headed Snake, “*Usuinya,*” which steals the golden apples from the King’s garden, and is slain by Ivan the Prince, the Young Solar Hero, or Horus who wars with the twelve-headed serpent all through the night. Here, the Golden Apples represent the light, the fruit of the Sun, and the Snake is the evil devourer, not the good guardian of the Garden or Tree. The Myth of a Deity who swallows his own children is found amongst the Bushmen, Zulus, and the Blacks of Australia. In one of the African versions the God or Being who swallows his Daughter is the divinity of the Planet Jupiter, which will be identified as that of Seb-Kronus. Time eating his progeny was represented by the Egyptian Observer of the hours. Hor-Apollo tells us that in signifying an Horoscopus the Egyptians delineated a Man “*eating the Hours. Not that a man eats the hours, for that is impossible, but because food is prepared for men according to the hours.*”<sup>4</sup> The Horoscopus was an image of Kronus eating his Children, the Hours, Days, Weeks, and Years. The same mode of measuring time survives in England where the Law students still continue to “*eat*

<sup>1</sup> Book i. 2.

<sup>2</sup> *Book of Hades; Records*, vol. x. p. 101.

<sup>3</sup> *Ibid.*, p. 103. Duemichen. *Tempelin-schriften*, i. 24. Lepsius, *Aelteste Texts des Todtenbuchs*, 13. Champollion, *Monts*. p. 123.

<sup>4</sup> B. i. 42.

*their terms.*" The numbers of these is that of the Decans and Duodecans. *Thirty-six* dinners are eaten by a man who has a degree and *seventy-two* by him who has not. The Inner African (Yoruban) formula for may you live long, or enjoy long life, is, "*May you eat Old Age!*"

In the story of the Wolf and Seven little Kids, found in Grimm's *Tales*, the Wolf swallows six of the family, and the Seventh conceals itself in the clock-case. But he has swallowed them whole, and they are still alive within him, and whilst he is sleeping the mother of the Goats rips open the monster's hairy coat and lets out her little ones. Then they fill his belly with stones and sew him up again. The little Goats are the Seven Days of the Week, identified with time by means of the clock-case. But, according to the present interpretation, the type was derived from the Seven Stars of the first time, the Seven of the Bear who, with their Mother, the genitrix, were the Eight Gods of the Beginning and the creators of time. The Wolf is a type of *Seb*, and bears his name in Egyptian, he is *Seb*, a planetary form of Kronus.

In the present stage of language we have a separate word for almost every shade of meaning. Some words will do double duty, but scarcely need to be called upon. At an earlier stage one word or sound had to express divers ideas, and that is still the status of many words found scattered in language generally. But a type like this of the serpent was made use of to express many various ideas. When we use the word serpent directly, it has only one meaning. It has a second when we use it figuratively. Language, however, was all figure at first, and there were very few of these figures or types to express the sum-total of ideas or intentions. Of these the Serpent was the most primal and important. It was in itself an archetypal polyglot. Every Serpent set in heaven represented a different idea, chiefly relating to time and season. The Four Elements had each their Serpent. *Bata* is the Soul of the Earth; *Heh* and *Kheti* are Serpents of Fire. *Nef* represents Breath, *Hydra*, Water. One Serpent typified Matter; another, the Hawk-headed, a Soul. The dual phase of feminine periodicity was usually signified by the Double-headed Serpent, or the Two Serpents. "*Paint Two Snakes,*" says Perseus, "*the place is then sacred.*" In Egypt, the Double Uræi constituted the Sacred Crown of Maternity. The Two Truths of the Motherhood, that of feminine pubescence and gestation, were signified by the Two Serpents, or the double one. It is a habit of the serpent to roll itself round and form a spiral heap with its head atop. The serpent built the primal pyramid with its eggs, and then coiled round the conical pile to hatch them. That was a sight never to be forgotten. Hence the Serpent was also a type of the gestator, as in Rennut, the Goddess of gestation, who coils in the shape of a serpent about the unborn child. She is a Serpent first and a Woman after-

wards. In some representations she is both, therefore the Mythical Serpent-Woman. As such, she is the Goddess-serpent of goodness, who is depicted, amongst other forms, as a Serpent below with a Woman's head and bust above. In her Serpent-shape she coils about the shrine of Breath in ten loops. These form a figure of 10, denoting the Ten Moons of gestation.<sup>1</sup>

The Serpent-Woman, as genitrix of the human race, is to be met with under various names. According to Tanner's narrative, the Grandmother of Mankind, *me suk-kum me go kwa*, was represented indifferently by an Old Woman and a Serpent. The Mexicans gave the Serpent-form to the Mother of the human race, one reason for this being that in their annals the first woman whose name was translated by the old Spanish writers, "*the Woman of our flesh*," is always represented as accompanied by an enormous male Serpent, and in the Mexican mythology *Cihuacoatl*, the Goddess-parent of primitive man, was also called the Serpent-Woman. The Rabbi Moses affirms that the name of *Ihvh* has the meaning of half-serpent, half-human. In the previous volume it was shown that *Ihvh* (Jehovah) was the Egyptian genitrix named *Kepu* or *Kefa*, and is identical with Chavvah or Eve, who is identified by the Rabbins with the Serpent-Woman. *Kefa* is also portrayed as the Goddess of gestation with the serpent on her head.

When Ahura-Mazda formed the Garden of Delight, the Eden of the Avesta, the first thing created in opposition by the Dark Mind was the *flowing* Serpent (*Azkim raoidhitem*). This is the Serpent in Paradise which is represented as tempting the Woman to sin. Its original nature is shown by that epithet of flowing or running. This was thought by Haug to refer to the ejection of venom. Others have turned the Serpent into *Rain*. It is the exact equivalent of that menstruation with which the Dark Mind opposes the Good Creation in the same Fargard.<sup>2</sup> This Serpent typified the "*Moist Substance*," or primæval matter of the Ophites, that which was so often fabled to be eaten in order that spirit might become *fleshed* and embodied. It *was* the Serpent of Rain, of Wet, in the occult sense, as the alternating type was the Serpent of Heat, Fire, Spirit, or the Head of the Hawk.

This was the Dragon that taught Fohi how the sexes were divided. The Lizard interchanges with the Dragon or Serpent, and the Tasmanians have a legend of a lizard which *divided the sexes*. It is related or referred to by the Lubras with much significance and merriment.<sup>3</sup> The Australians credit the lizard with being the discoverer of marriage. That is, the Lizard, like the Serpent, was the type of feminine pubescence. In one Australian myth a Snake is said to sever the Tree of Life, so that it could walk off in human fashion as the male and female. In this the Snake is the divider, because

<sup>1</sup> Hay Collection.

<sup>2</sup> V. 17.

<sup>3</sup> Bonwick, *Tasmanians*, p. 189.

it was a type of menstruation. The Lizard, in Maori, is the *Moke*. *Moke* signifies to be separated, set apart (during the period). *Moku* is the first person singular, the individual discreted by the *Moke*, which divided sex at first. *Moko*, the Lizard, is also the name of tattoo marks, and the lizard is an Egyptian ideograph of multiplying and fertility. This co-type of the Serpent is also found among the Semites as the mythical Lizard Tzab. Vast length of life is attributed to it in the Arab proverbs, and its cunning or wisdom is frequently referred to. As Seb (Eg.) for the reptile, it has the name of Time. The Gnostic Ophites knew the reason why they honoured the serpent. It was because the primal pair derived from it a knowledge of the mysteries.<sup>1</sup> It was a symbol of that which divided the sexes, as the lizard was with the Tasmanians.

Casalis, in his book on the Basutos,<sup>2</sup> speaking of their mysteries and the rites performed at the time of young-woman-making, says that "*Girls from twelve to thirteen years of age are also subjected to a rite, to which certain tribes give the name of circumcision, but which more resembles baptism. They are committed to the charge of certain matrons, whose duty it is to watch over them for several months; these women first lead them to a neighbouring stream, and then into the water, and sprinkle them. They then hide them separately in the turns and bends of the river, and, telling them to cover their heads, inform them that THEY WILL BE VISITED BY A LARGE SERPENT. Thus these poor daughters of Eve have not forgotten the form taken by the arch enemy to deceive their mother. Their limbs are then plastered over with white clay, and over the face is put a little straw mask, as emblem of the modesty which must henceforward rule their actions. Covered with this veil, and singing melancholy airs, they daily follow each other in procession to the fields, in order to become accustomed to the labours of agriculture, which, in that country, devolve especially on their sex; in the evening they bring back a small fagot of wood. Neither blows nor hard treatment are spared in the vain hope of better fitting them for the accomplishment of the duties of life. They frequently indulge in grotesque dances, and at those times wear, as a sort of petticoat, long bands composed of a series of rushes artificially strung together. The natives probably find that the rattling of this fantastic costume forms no disagreeable accompaniment to the songs and clapping of hands in which they indulge.*

The Serpent is here the type of the period which arrives with feminine puberty, and is the teacher still of the human nakedness. Hence the symbolical petticoat made of rushes. The clay and the mask signify the transformation into womanhood, the slough of the Snake being typically turned into a garment..

One of the Rabbins relates that when the old Serpent shed his

<sup>1</sup> Epiphanius, *Adv. Hæres*, 37.

<sup>2</sup> P. 268.

skin presently after the fall of man, the Creator made a garment of it to clothe Adam and Eve.

The Kaffir story of the girl who disregarded the custom of *Ntonjane* shows the serpent in relation to the pubescent period. When the girl came of age, instead of remaining the customary twelve days in seclusion, she was tempted by her companions to go with them and bathe in a stream. As they came out of the water they saw a snake, near their clothes, covered with black blotches. This the girl made a mock of, and scoffed at it, whereupon it grew angry and would not restore her mantle, but bit her and caused her to become of the same hideous colour as itself. She was cured and made beautiful as at first by being washed white with milk.<sup>1</sup> The riddle is easy to read, according to the typology of the Two Truths. The fountain of milk was the sign of Motherhood, a natural prototype of the White Crown, which was the symbol of the Second Truth of Time.

The Serpent's visit is responsible for various stories like the following: The wife of Publius Scipio was *barren for many years*, until she despaired of issue. One night when her husband was absent she found a large serpent in his place, and the soothsayers informed her that she would bear a child. A few days after she showed signs of conception, and in ten months (lunar) gave birth to the Conqueror of Carthage.<sup>2</sup>

The Serpent which determines the chastity of Priestesses, as in the Temple of Lanuvium,<sup>3</sup> sixteen miles south of Rome, was that which proved they had not entered the period of gestation or earned the right to wear the double Uræus of the Maternal Crown. In short, they were not pregnant, and therefore not disqualified to serve as chaste virgins; this fact being revealed by the mystical Serpent.

The Serpent type of periodicity in its most hidden mystery and meaning may be seen in the Hindu sculptures. In these the Naga is portrayed at the back of the human figures, with its hooded crest overtopping and overlooking the human head. Sometimes it is single, at others the serpent has five heads. In one of these pictures the back of the body is turned towards the spectator, and the Naga Snake, single-headed, is visibly proceeding out of the human body. The serpent's head towers over the human, and its tail is in the place of the Two Truths in their most secret significance, and of the dual phase of feminine periodicity.<sup>4</sup> The Serpent thus issuing, if five-headed, would denote the five days' flow; if nine-headed, the nine solar months of gestation; if ten-headed, the ten lunar or menstrual periods that make the nine solar months. In this picture the Serpent is finally unwound to its last hiding-place, with the tail in the human *teph*t (Eg.), the hole of the Snake, the r (Eg.) of life, the abyss of

<sup>1</sup> Theal, *Kaffir Folk-tales*, p. 64.

<sup>2</sup> Aulus Gellius, lib. vii. cap. i.

<sup>3</sup> Ælianus, *Varia Historia*, ix. 16.

<sup>4</sup> Ferguson, *Tree and Serpent Worship*, pl. 24, fig. 2, from Sanchi.

source, which was personified as Tep or Typhon, and reproduced by name in the Pueblo Ar-*tufa*. In the Mysteries, the Snake's hole and circle was the place of transformation. The Initiates went through the passage and the process of the sloughing snake, the *Hefa* (Eg.), and cried *Eva*, and were called the *Hivim*. *Votan*, as related by Brasseur de Bourbourg, tells how he, the son of the Snake, entered



a subterranean passage that ran to the very roots of heaven. This was "*un ahugero de colubra*," or Snake's hole. The Snake's hole or circle, represented by the coiling snake, was the *Kuklos anakhes* of the Egyptian Mysteries called the Circle of Necessity and the inevitable circle. This circle of the transformation of the snake was the period of gestation, and the Hindu sculpture re-unites the serpent with the human origins. The sloughing of the serpent was performed in the stripping naked of the devotees to be clothed anew. Proclus states that in the most holy mysteries the mystæ were divested of their

garments to participate in a divine nature.<sup>1</sup> The new robe was the garment of salvation, and it was accounted sacred to the last, never to be cast off till worn out; and if possible the mystæ were buried in this raiment which they had been divinely invested when their life was serpent-like renewed. The serpent was the great emblem of Mystery in the Mysteries, and this picture will show us one reason why. It was adopted as a type of feminine pubescence on account of its sloughing and self-renewal, and the symbol of re-clothing and re-birth in the Mysteries was its final phase.

On the sarcophagus of Seti I. there is a picture of the serpent borne by nine gods in a line reaching from head to tail. This serpent of nine is *Nenuti*, the cord, in which the elect souls, the *re-born*, are bound up for ever, and saved in the fields of heaven. The number is ideographic, and it makes the cord analogous to the collar with nine beads denoting child-birth.

When the *Nachash* (or Tannim) was lifted up as the Saviour on the Cross, whether by the Hebrews in the wilderness or the Mexicans in their sacred processions, the Dragon of Darkness had passed out of its primal phase and become the Good Demon, which was looked up to in the Temple of the Jews until the image was cast out by Hezekiah. The Pueblos still hold in reverence the Great Snake to whom Montezuma, Moses-like, commanded them to look for life.<sup>2</sup> The Dragon retained its character of Good Demon with the Chinese, leaving the Serpent to bear the curse of the Eschatological change. Chinese Genii, when their earthly work is done, still

<sup>1</sup> Taylor's *Iamblichus*, note, p. 143.

<sup>2</sup> Bancroft, v. iii: 173.

ride to Heaven on the Dragon's back.<sup>1</sup> With the Japanese likewise, the Dragon is revered as an Agatho-Dæmon. Saturn also was designated the "Dragon of Life." The Good Dragon or worm was worshipped at Poitiers, as an Agathodæmon, under the name of the "*Good St. Vermine*."<sup>2</sup> This change may be traced to two causes: one of these being the modification of ideas concerning phenomena, as Man himself began to slough off his original darkness. As an illustration of this change, we may quote the Assyrian *Atalu*, which is the name for Eclipse; a reduced form of the Akkadian *An-talu* for heaven-darkness.

In Egyptian *Atalu* denotes something that is unreal, fantastic, and a sham. The Akhekh Dragon of Darkness and Eclipse is the determinative. This once typified the devouring Monster of the Dark, whose coming was looked upon with awe. But the *talu* or darkness that stole, swallowed and ran off with the Moon, was discovered to be only a shadow after all, hence *Atalu* the fantastic, the sham, the unreal. The *Deluder* of the early time, whether as the Shadow of Night or eclipse, is now known to be a delusion. Having passed through them so often with impunity, men find out the hollowness of their bugbears and bogies. At first when the Sun and Moon went down they were swallowed by the devouring Darkness. The time came when it was known that the same Sun and Moon were reborn of the Darkness, and thus men began to *see through it*. We find in the Eireka-Saga (3 and 4) that when Eirek journeyed toward Heaven he came to a bridge of stone that was guarded by a Dragon whose jaws he boldly entered; whereupon he found himself in Paradise. He had passed through Death typified by the Dragon of Darkness. So was it with the Darkness of Eclipse.

We see that when men discovered their fears of the Darkness were vain the old *Kak* was turned into a laughing-stock. The *Khakh* in Egyptian is the old man, the fool, the blind. The *Kaka* in Sanskrit is a cripple. This is the Scottish "*Chache-blind-man*," who cannot catch anybody in his darkness; the Welsh *Cachgi*, for the fool and coward; the *Gec* and *Gouk*, who are made fools of on Old Fool's Day. The *Kak* (Darkness) being thrown off like a Night Mare, the French *cauchemar*; it was made fun of in various pastimes, such as Blind-Man's-Buff, and sending the *Gouk* on the Fool's errand. The deposed potentate was looked upon as the literally "damned Fool." It was the humour of the young World in the spring-time of the year to laugh at the old *Kak* or Age, or the cast-off darkness of winter, and make mocking grimaces behind its back and dramatize its impotency. The *Jack-o'-Lent* was one form of the old *Kak*. In Franconia the Puppet that was pelted was an jmage called "*the Death*," and the sport was the "*Expulsion of Death*."<sup>3</sup>

<sup>1</sup> Dennys, p. 81.

<sup>2</sup> *Society of the Antiquaries of France*, v. i. p. 464.

<sup>3</sup> Brand, *Mid-Lent Sunday*.

The second cause of the change was in the translation of the elementary types out of mere Space into *Time* where they became *intelligencers* to men. The Hurons called the Evil Principle the Grand-Mother of the Good.<sup>1</sup> She is identical with Typhon and Tiamat the Dragon. This old Dragon of Darkness and Mother of the brood of Evil in the Abyss, the representative of discord, disorder, or chaos, was transformed into the Goddess of the Great Bear, and turned into the primordial type of time above as the "Mother of the revolutions." In this process the Dragon changed colour. The Akhekh monster was black. The Beast with the Seven heads, in Revelation, is the Red Dragon. So in Egypt Typhon was said to be of a red complexion. It was the Ruddy Dragon of the Pharaon on the British standard. The Red Dragon that was likewise portrayed on the Roman standard, which Ammianus Marcellinus calls the *Purpureum Signum Draconis*.<sup>2</sup> In like manner the earliest nocturnal Sun was black, the later, as Atum, was Red. The one had the hue of the black race; the other of the red Adam.

One of the inscriptions which may be termed the "*New Creation by Ra*," actually shows us the Scene of Conversion. In this the old serpents, who were the Enchanters, Deluders of Cbaos, "*perverted through their Intelligence*" are turned into the serpents of Seb (Kronus), who is commanded to see that they DO keep time henceforth as *true intelligencers* to men.<sup>3</sup> *Time* was the antithesis of disorder, falsehood, and dissolution. The Osirian in the other world rejoices that there is *Time in his body*,<sup>4</sup> as the opposite of negation, non-existence, and return to the elementary condition of chaos. In the Bundahish the Dark Spirit meets and joins hands with the Bright Spirit in the Twilight, and thus becomes a co-creator or Time in the round of Night and Day. The Serpent of Darkness that lies in the "*Bend of the Great Void*," the Solar North, was a part of the circle of time in which the dark of night is as necessary as the light of day. Hence the Apophis, though wounded and maimed, overcome and fettered fast to the bottom, could never be destroyed. This is the Midgard Serpent which Thor fished for and nearly broke in two as he lifted one part of it so high aloft; the coiler round and encompasser of the earth but only just long enough to make ends meet with the touch of head and tail. This being the primal form of the Serpent it will naturally come to an end in the final destruction at the last day, when the deluder and devourer of the dark will not be resuscitated in the world of universal and eternal light, where *Time shall be no more*.

In a Buddhist account of Indra, the God is represented as pursuing the Monster *Râhu* with his Thunder-bolt and ripping open his belly so that the heavenly bodies may pass through whenever he swallows

<sup>1</sup> Waitz, *Anthropologie*, vol. iii. p. 183.

<sup>2</sup> Lib. 16 c. 12.

<sup>3</sup> *Records*, vol. vi. p. 110.

<sup>4</sup> *Rit.*, ch. lxxxiv.



them. This same Monster of Darkness or Dragon of Eclipse was depicted as being cut in two halves by Indra, *and the head and tail of the dissevered devourer were then set in Heaven as time-symbols to represent the ascending and descending Nodes of the Moon on which the lunar eclipses depend.* Drummond observes that from the most remote antiquity the two points at which the ecliptic and the Moon's orbit intersect each other, were called the "head and tail of the Dragon."<sup>1</sup> The Hindus tell the tale of the Monster *Râhu* (our Dragon of Darkness and Eclipse), who smuggled himself into the presence of the Gods of Light and drank the Amrit-juice of immortal life. He was cut in two but could not be destroyed by Indra, *and the two halves were set as signs in Heaven at the place of the lunar eclipses.* Three months were assigned to the blind Serpent, likewise to the Dragon in the Abyss of the Waters, our Winter, and at the end of that time it was cut in two by the Young Solar God, or by the Goddess who annually reproduced the light in the Lunar Mythos; the two halves being figured in heaven as a type of time at the place of division, the Equinox.

Another form of the divided monster is extant in the Chinese "*bob-tailed Dragon,*" that now represents the Typhonian idea, and is connected with typhoons and storms. "*The Bobtail Dragon is passing,*" say the Cantonese when a violent tempest goes overhead. This head and tail of the divided Dragon appear in a Tongan Myth. The Divinity or Demon *Hikuleo* (*Hiku* is the tail of a reptile) is said to dwell in the land of Bulotu, far out in the Western Sea, where the Egyptians have placed Typhon the serpent-tailed<sup>2</sup> in the sign of Scorpio. When *Hikuleo* goes away on his journeys he is said to leave his tail behind to watch over Bulotu, so that he is aware of all that goes on in his absence. Typhon placed at the Western equinox has his tail in the under-world and his head in the upper. *Hikuleo used to be dominant but (like the Hebrew Deity) he carried off the first born sons of the chief Tongan families so fast that the Gods of Light Mani and Tangaloa had to interfere.* *Hikuleo* was treated precisely in the same manner as the *Akhekh* Dragon in the Ritual. Tangaloa and Maui seized *Hikuleo* and fastened him down with a strong chain, one end of which was attached to heaven, the other to earth.<sup>3</sup> This is a form of the *Akhekh* Dragon of Darkness to whom the best and dearest of human beings were offered up in sacrifice of old, and the fastening down of *Hikuleo* by Maui and Tangaloa agrees with the chaining of the *Akhekh* Dragon to the bottom of the Lake of Darkness, by the Sun-God, when the Hero of Light was personified as an opposing power, the eternal conqueror who cut the Dragon of Darkness through and through, and thus deposited the typical two halves in heaven as *Caput* and *Cauda Draconis*.

<sup>1</sup> *Œdipus Judaicus*, p. 73.

<sup>2</sup> See plate, *Book of the Beginnings*, vol. ii.

<sup>3</sup> Tylor, *Prim. Culture*, v. ii. p. 281.

The head and tail of the Dragon which represented the ascending and descending Nodes of the Moon are also imaged as the Two Serpents that were strangled by the infant Hercules as soon as he was born. His Nest or Cradle (the Egyptian *Apt*) was denoted by the twining Serpents of the Caduceus, the head and tail of which were called the points of the ecliptic. In like manner the Dragon of Night or devouring Crocodile of the West and of Earth, that once merely opened its jaws of darkness and swallowed the stars, was turned to account as a starry type of periodic time. In an ancient Egyptian planisphere the Crocodile sign appears at the place of the autumn equinox, close to the Scorpion,<sup>1</sup> lying across Six Decans of the Zodiac. There the same type that once symbolised the swallowing Earth in the West takes its starry shape in heaven. Thus we find a form of the Dragon stationed at the point or both equinoxes. Now the Jews have a Devil or Devouring demon "*Ketef*," the terror of the Chamber, whose name is derived from *Ketf*, to cut and split. *Ketef* rules between the dark and day, and he is the symbol of a division of the year and divides its course into two. His reign is between June 17 and July 9, the time of the summer solstice.<sup>2</sup> Ketti (Eg.) is the snake, a reptile, a form of the Monster. The Egyptian reptile serves to identify the *Ketef* with the Hindu *Ketu* (the Demon Sainhikeya) the Dragon's tail personified. Here we have the Dragon at the place where the Egyptian year commenced at the time of the Summer Solstice with the rise of the Inundation. At that point in the planisphere the Kamites had figured the Dragon of the Waters as the Constellation *Hydra*. Now, if we take our stand with the earliest observers of the heavens, say in Equatorial Africa, the first fact revealed by the darkness is that the whole starry vast above is slowly crawling round and round in one general movement like a serpent. Hence the Egyptians represented the Universe as a serpent with variegated scales, which denoted the Stars.<sup>3</sup> The motion of the setting and rising star heaving, as it were, along the horizon, increased the likeness to the serpent's motion. Also, when above, it was the Serpent of Air and Fire, and below the Serpent of Water and Earth; and so we have a Serpent of the Two primary elements of life, Air and Water, and of the Four elements to which the Serpent is afterwards related. Thus, we see the Egg of the Year being emanated by Two Serpents, which shows the cycle of two halves, whether reckoned by the two Solstices (*Draconis* and *Hydra*) or by the double Serpent of the Equinox. Closer looking would reveal the fact that there were *Two turning points at the Poles which are seen low down on the horizon North and South*.

Mr. Procter has remarked, that when the North Pole Star was *Alpha Draconis*, the Southern was most probably the Star *Eta Hydri*

<sup>1</sup> Drummond, after Kircher, *Œdipus Judaicus*, pl. 2.

<sup>2</sup> Eisenmenger, vol. ii. p. 435.

<sup>3</sup> Hor-Apollo, b. i. 2.

and certain to have been in the constellation Hydra. On this dual pivot of the Dragon the starry heavens revolved. Such would be the first fact observable, therefore the first fact observed and registered in the double Dragon. In accordance with exactly such a beginning we find in a Miztec Myth that the commencement of creation was with *Two Snakes*; the Lion-Snake and the Tiger-Snake. These two gods were the origin of all the gods. When these two gods became visible in the world, they made, in their knowledge and omnipotence, *a great Rock, upon which they built a very sumptuous palace*, a masterpiece of skill, in which they made their abode upon earth. On the highest part of this building there was an axe of copper, the edge being uppermost, and on the are the heavens ruled. This rock and the palace of the gods were on a mountain in the neighbourhood of the town of Apoala, in the province of Mizteca Alta. The Rock was called the *Place of Heaven*; there the gods first abode on earth, living many years in great rest and content, as in a happy and delicious land, though the world still lay in obscurity and darkness.<sup>1</sup> The Mythical Rock or Mount will be described hereafter; but it has been suggested in a previous volume that the serpent and Z-sign on the Scottish stones were figures of the Solstices united with the Mount of the Equinoxes; and this is confirmed by the double Dragon or Serpent of the North and South.<sup>2</sup>

It must not be supposed that a Science of Astronomy was made out by primitive man, or that the earliest observations of the stars *could not* have been made in Equatorial or Tropical regions, because the Southern Heavens are comparatively vacant, and have but few human-figured constellations. The first observers looking to the Southern Hemisphere were not *Astronomers*, nor was Astronomy *invented*, or the star-groups composed straight off any more than the hieroglyphics or the alphabet. The present writer once heard a clever person say in public, "*I wish I knew the Man who INVENTED the Alphabet.*" In course of time the doctrine of Evolution will banish all such non-comprehensive notions of the past, and its slow castings and deposits of true human progress. The paucity of ancient constellations around the Southern Pole would be an inevitable result of the *few observations that were made at first*, which were increased as the observers came farther north into Æthiopia on their way towards Egypt. This offers good evidence that the beginnings were Equatorial or Tropical, and that the Northern Heaven was crowded only as the observations increased in the course of ages by a people looking northward, who first named Khephsh (Kush or Habesh) as their North. Enough that the encircling Serpent, the symbol of eternal going round, is figured at both Poles, the two centres of the total starry revolution. That these two polar pivots were connected as the two fixed points about which the serpent coiled,

<sup>1</sup> Bancroft, vol. iii. p. 70.

<sup>2</sup> *Book of the Beginnings*, vol. i. p. 423.

is doubly shown by the *Two separate Serpents being twinned as a figure of the Equinoxes, and the Dragon of Darkness severed in twain as one of these places to represent the Lunar Nodes.* Herschel, speaking of the Egyptian Planisphere, said the heavens were scribbled over with interminable snakes. These resolve, however, into the Two of the Beginning, *Hydra South and Draconis North*, and the two are the one type in two aspects. Hydra is the Serpent of wet, of moisture, the first element of life; the Dragon of the North, the winged Dragon, the fiery Dragon, the original of all the dragons of flame and drakes of fire, was the symbol of the second element of life, the breath, heat or fire that vivifies. This double Dragon of water and fire still survives in the "Green Dragon" (water) and the "Red Dragon" (fire) of our public house signs. In the Ritual the Four Quarters are associated with the Serpent of Seven heads. "*I am the Four Quarters, the first of the Seven Uræi in their transformations in the West. The Great one shining with his body as a God is Sut.*"<sup>1</sup> The Seven Uræi of the West answer to the Seven-headed Serpent or Dragon. In this passage *Sut* is not the evil one, and the seven Uræi are typical of life, not of death. A Serpent with four beads and one with four wings are found to stand for the Egyptian four corners of the earth. A Serpent *Apta*, whose name denotes the corner or end of the world, is depicted with four mystic figures joined to it, this means the Serpent of the four corners.<sup>2</sup> The Serpent *Hapu* is four-headed, and *Hapu* also denotes the corners and the secret places. The Great Temple of Mexico, according to Acosta, was built of large stones after the pattern of snakes tied one to another, and was called *Coatepautli*, the Snake-Circuit.<sup>3</sup> The four cardinal points were also indicated by the Mexicans, with four knots twisted in a Serpent that formed the circumference.<sup>4</sup> In like manner the vast Seven-headed Nagas formed the circuit of the Temple of Nagkon-Wat. "*Every angle of every roof is adorned with a grim Seven-headed serpent*" with the crest feathered; and "*every entablature is adorned with a continuous row of these Seven-headed Deities.*"<sup>5</sup>

The constellation Hydra, the Dragon of the Waters, offers another perfect illustration of the *transference of a type out of the Vague Stage of Mythology into its Definite phase of time.* In Egypt the heliacal

<sup>1</sup> Ch. lxxxiii.

<sup>2</sup> *Sarcophagus of Seti* 1st.

<sup>3</sup> *Natural and Moral History of the Indies*, p. 361.

<sup>4</sup> Clavigero, vol. i. p. 296.

<sup>5</sup> Ferguson, *Tree and Serpent Worship*, Introd. p. 48. As the present writer maintains the thesis of the Inner African origins, it may be pointed out that this Temple of the Seven-headed Serpent is in *Cambodia*, to the north of the sacred "Sweet-water"; that the Seven-headed Dragon will be found in the northern heaven, and that in the Inner African languages the name for Seven is—

*Sambodia*, in Mimbomba,  
*Tsambodia*, in Nyombe,  
*Tsambodia*, in Basunde,

*Tsamboadi*, in Musentandu,  
*Sumboade*, in Kisama,

*Sambat*, in Runda,  
*Sambide*, in Kanyika, &c.

rising of Hydra announced the very beginning of the Inundation. Theon was right in reporting that the constellation Hydra was so directly connected with the Nile that it *bore even the name of the deluge*. Hi, or Hiu (Eg.), signifies to inundate. In the Vague Stage the Dragon is the dark concealer of treasures, water included. In the Veda the Dragon of Darkness is the typical keeper and restrainer of the Waters. In Egypt, and still further inland, the Dragon in its starry stage became a time-keeper that announced when the Waters were let loose, and the downward flow began. In the Vague Stage the Coming Light would put the Dragon Darkness to flight. In the Definite stage of Time, the Dragon has its starry Type also, in which it rises *before the Sun*, and when the old Evil Dragon was fabled to flee in the presence of the Day-god, the Good Dragon as the starry Hydra rose up to announce the setting free of the Waters as the friend of Man. But the Dragon that kept the Wealth of Waters concealed was primary, and these were set free at Midsummer, at which time the people of various lands celebrated the victory over the Evil Dragon of the Waters. "It was the custom at Bedford within living memory," says Dr. Plott, to "make a Dragon and convey it up and down the town in triumph along with a Giant on Midsummer's Eve."<sup>1</sup> Midsummer Eve's celebration of the defeat of the Dragon was continued at Chester till a late period. The "Beasts" were destroyed during the Commonwealth but were very literally *renewed* with the restoration of Charles II as the ancient models had been broken.<sup>2</sup> This festival in Britain belonged to the Worship of the starry Baal, and the re-beginning of a Solstitial Year; that of the Inundation in Egypt. This was the day on which the spell was broken, when the mountains opened and the captive White Women, Maidens, Princesses, the Waters, Cows, and other kinds of treasure were once more wrested from the vanquished Dragon.

At last the "Elementaries" and primitive types in what may be termed the Cult of Darkness became the Servants of the God of Light in the Solar Mythos; and they who once warred in fierce opposition to Man as the Seven Adversaries, now fight for Ra against the Darkness and every phase of Evil. The ancient genitrix, Typhon, who brought forth her brood of Chaos in the Abyss, brings forth the young Sun-god. The Lioness spends her fiery fury against the Wicked. The Scorpion stings on behalf of Gods and men. *Serk*, the Scorpion Goddess, is the Guardian of the Sun, and Keeper of the chained Apophis. So it is said of the Scorpion-Men in the Akkadian Myth of Izdubar, "*At the rising of the Sun and the setting the guard the Sun.*"<sup>3</sup> The Lion and Scorpion occupy two of the four corners in their starry shape. "*I have come,*" says the Osirian, "*like the Sun*

<sup>1</sup> *History of Oxfordshire*, p. 349. Brand, *Midsummer Eve*.

<sup>2</sup> *Every Day Book*, vol. i. p. 834.

<sup>3</sup> Smith, *Chaldean Account of Genesis*, p. 259.

through the gate of the Sun-goer, otherwise called the Scorpion,"<sup>1</sup> recognizing the Scorpion as the sign of Sunset or Autumn Equinox. The Ape and Jackal are the guides of the Sun on its two roads.

The Serpent symbol of destroying power is elevated to be worn on the frontlets of the Gods, where the most deadly becomes the most divine. It is said of each Serpent emitting balls of fire in the Hades, "*Its flame is for Ra.*" Its fatal defiance was now on the side of the Gods. The fire-breathing serpents of the Egyptian Phlegethon darting death are the guardians and keepers of the gates of heaven.<sup>2</sup> In this process of transformation Seven of the *Elementaries* whose titles identify them with the Seven Wicked Spirits of the Akkadian Hymns, appear in the Egyptian Ritual as the *Seven Spirits associated with the great Bear*, that is, the constellation of Typhon, the genitrix who had been the Dragon, Crocodile, or Hippopotamus of the Abyss.

Here they have been promoted from the *Elementary phase to become the "Seven Great Spirits in the service of their Lord,"* and the Seven Spirits of the Solar Ra. These Seven then in the course of evolution have become Spirits, Genii, or Gods, as the servants of Osiris or Ra, the later God; just as the Seven Amshaspands became the Seven Spirits of Ahura-Mazda in Persia, and the Seven Spirits were considered to be the Seven Manifestors of Agni in India. This shows a re-adaptation and extension of the type from the primordial idea of the Seven evil or inimical influences to that of the Seven starry Spirits, Seven Chieftains, of whom it is said, "*These same are behind the constellation of the Thigh, Ursa Major, of the Northern Heaven.*" They are now called the "*followers of Osiris*" who "*burn the wicked souls of his enemies,*" the "*givers of blows for sins.*"<sup>3</sup> "These Seven Spirits are *Amset, Hapi, Tuautmutf, Kabhsenuf, Maaentefef, Karbukef, and Har-Khent-Skhem.*"<sup>4</sup> Four of them are the established Genii of the Four Quarters, and all Seven were appointed as chieftains of Seven different constellations; and, finally, the Seven Planets, as we shall find them in the Bundahish; although the whole Seven are not always so well defined as the Four.

*Kefa*, the Beast in the Abyss, became the Goddess of the Great Bear and Mother of the revolutions or cycles of Time. *Sevekh* did duty as her Dog (Lesser Bear, or Dragon). *Anup*, the Jackal, was developed into *Sut-Mercury*, the announcer of the Inundation and the guide of the Sun and Souls through the under-world. The Ape became *Kafi-Shu*, the God of Breath and Soul, to each of whom a constellation was assigned, beginning with the Four Quarters.

In the "*Chapter of stopping the Crocodiles*" which come to take the mind of a Spirit from him (presence of mind) in Hades, the Swallowers

<sup>1</sup> *Ritual*, ch. cxlvii. 15th Gate.

<sup>2</sup> Tomb of Seti 1st at Bab-el-Muluk.

<sup>3</sup> *Ritual*, ch. xvii.

<sup>4</sup> *Ibid.*, ch. xvii.

are *Eight* in number; and in the 17th Chapter<sup>1</sup> the Seven Spirits, or Genii, who are stationed behind the constellation of Ursa Major in the Northern Heaven, are called the Crocodiles. According to my interpretation we have to look on the Seven Stars of the Lesser Bear as representative of these elementary gods, who were Seven as the heads of the Dragon, but who were also one as a constellation represented by Sevekh. For example, at the centre or the zodiac of Denderah we see the Hippopotamus and the Dog, Jackal, or Fox. These two were a form of Sut-Typhon. "The Little Bear," says Dupuis, "was also known as the Fox." The Egyptian Fox was the Fenekh-type of Sut, the Fox-dog. Thus the Two Bears represent the Mother and Son at the centre of all. In Cicero's *Aratus* the "Little Bear" is called *Cynosura*, not from the Dog's Tail, but as the Dog of the hinder part, North, and the opposite to Sothis, the Dog of the front or South. The Dog, Wolf or Jackal, is the Seb that stands opposite the Great Bear. Moreover, the Arabs call the Star *Alpha* in *Draco*, the wolf (Dzib), or Jackal, as well as *Thuban*, the Dragon. Thus the Wolf, Seb (Eg.), and the Dragon meet in one constellation, and Sevekh, whose name signifies No. 7, is the Son of Typhon, and his type is the Crocodile or Dragon. Now Mr. Proctor, the astronomer, considers the Lesser Bear to have once been a portion of the Dragon which has been made a separate constellation. This view is corroborated by the Mythos; by the figure of the Polar Dragon,<sup>2</sup> and the type of the Seven-headed Dragon when this is interpreted by the Crocodile. The Crocodile was one form of the old genitrix, and the Eight Crocodiles represent her and her Seven-fold progeny.

In the Book of Enoch Leviathan (the Arabic Tannim for Draco) is called a female monster, and Behemoth is a Male, whereas the Egyptian Bekhmut is the Great Bear (Hippopotamus). But, in spite of any shifting, the double type of Sut-Typhon remains in the Great Bear and the Seven-headed Dragon. Proclus (second book of his Commentary on Euclid) says "the Pole of the World is called by the Pythagoreans the Soul of Rhea." This was Rerit or Typhon in Egypt. Here, then, in the Seven-headed Dragon of the Pole we have the Tan of Darkness and Eclipse with Seven Stars for its heads called Seven Crowns in Revelation, taking a starry shape by Night in what was assuredly one of the first figures set in Heaven. One group of Seven Stars represents the Mother, and one her Son, or her Seven-fold progeny, as the Seven-headed Dragon.

In "Old Deccan Days"<sup>3</sup> the narrator says; "*All the Cobras in my grandmother's stories were Seven-headed. This puzzled us children, and we used to say to her, 'Granny, are there any Seven-headed Cobras now? for all the Cobras we see that the conjurers bring round have only one head each.'* To which she used to answer, 'No, of course there are no Seven-headed Cobras now, that world is gone. But you see

<sup>1</sup> Ch. xxxii.

<sup>2</sup> See Plate in this Vol.

<sup>3</sup> P. 27.

*each Cobra has a hood of skin, that is the remains of another head.' Although we often looked for Seven-headed Cobras we never could find any of them."*

In Sanskrit the *Naga* Snake is synonymous with the mystical Number Seven. There is no Seven-headed serpent in Nature, but there is a Polar Dragon whose coilings round and round on itself, when  $\alpha$ -Draconis was the Pole-Star, were made at the pivotal Centre or Motion in the Planisphere; and with the Lesser Bear for its Seven heads we can identify the Seven-headed Dragon of the Mythos.

The natural genesis of the Seven-headed Cobra, Naga, Dragon, Crocodile, or Akhekh has (together with other Elementaries) now been traced from its birth in mere Darkness to the transformation into a Constellation with Seven Stars for its heads. And this process of evolution will further explain *the reversion of the Starry Dragon in its fall to the black lurid monster of the beginning, the Akhekh Dragon of the Deep.*

The *Sesha-Naga* of India begins in the Dragon of Darkness. Its black body and black tongue especially tell of the *Akhekh* of Night. But it is clothed with Jewels, as heaven is with stars, one of which is larger and more lustrous than all the rest, as if it might represent the Pole-Star *Alpha Draconis*. The Black Jaga-Naut is sometimes depicted in the form of the Seven-headed Serpent. *Sesha* has Seven heads which identify it with the Dragon of the Seven Stars. It is also the Seven-headed serpent of Eternity. As Ananta it typifies the Vague Infinite. Its Jewels are the Variegated Scales which bespangle the Egyptian Symbol of the Infinite or the serpentine Universe. The Dragon that was cast out of Heaven had been the base of all beginning, and in India it was continued as a foundation of the later Solar Creation. The Serpent with Seven heads forms the support of Vishnu in the Abyss of the Waters when he dreams or muses in the Intervals of Creation, with the lotus springing from his Navel, and Brahma issuing forth to effect his Thought anew.<sup>1</sup> In this picture the Seven-headed *Sesha* is a figure of Mythology akin to those Dragons of the fore-world which preceded the Earth of Man; it represents the pre-solar Creation, now sunken below the waters; the leavings, remains, residue of the remotest past. *Sesha* signifies that *which has been rejected, cast, or left out*, as was the bygone Dragon of Earth and of Heaven, buried as the forgotten foundations of later worlds.

The Great Bear, the Constellation of Typhon, still continues the name of *Tep* or *Teb* (Eg.) in the Star *Dubhe*. In like manner the Arabs have preserved the Typhonian character of Draconis in calling the old Pole-star *Thuban* or *Al-Thuban* the Dragon; the Carib *Tupan*, the god of Darkness and Thunder. This name further identifies the

<sup>1</sup> Moor, *Hindu Pantheon* pl. 7.



Star and Constellation with Sut-Typhon depicted at the centre of the Planisphere.

Not by chance nor without meaning was the Great Pyramid of Gizeh built with its Northern shaft pointing like a telescopic tube to focus the star *a Draconis*, either at the time of its coming round again or with the knowledge of its return to that point where it would be once more the pivot of starry motions.

There is an occult connection suggested by the monuments between the Star Sothis, the Dog, and the Star of some end of things called the final Judgment. It is a star high up in Heaven only shown by its descending rays. The Judge is represented seated on his lofty throne, and this star in the Apex of Heaven is the Star of Judgement, or, when interpreted, of the great Time-Cycle. That was the Pole-Star, which, as the Eye of the Dragon, was *a Draconis*.

One type of the Typhonian genitrix, the Goddess of the Great Bear, is the *Rhinoceros Rerit* (Eg.) the *Unicorn*, and it has now to be shown that the Unicorn was a form of the mythical Dragon. Horn is a primæval type of foundation and of duration. The earliest weapons and implements were fashioned ready to hand as horns, tusks, and teeth. The supreme value set upon horn can be estimated by its adoption as the symbol of supremacy. The Horn of the Rhinoceros, a Type of Typhon, is an Inner African Sceptre of Sovereignty. "*Beings prevailing by the hardness belonging to their head*" (such as was symbolled by Horn and Beak) are spoken of in the Ritual.<sup>1</sup>

The Equator as *Apta* (Eg.) is the *Horn-point* of the World. This was a typical expression for the highest point, at the end or in the beginning. "The Horn" was likewise a typical point in the Babylonian Astronomy. Thus "*a dark Cloud covered the Horn*" "*owing to rain the horn was not visible.*" Venus in the Ascendant is said to be "*on the Horn.*"<sup>2</sup>

If we apply this *Horn-point* to the Northern Heaven the pole is the horn-point in the Planisphere. Thus the Horn and the pivot on which all turned round are identical at the pole. THERE, the Horn of Sut-Typhon typified the primæval pillar of the heavens, the foundation and support of all, at the centre of all; and it is there we have to look for the origin of the mythical Unicorn.

It has been argued by some that the Unicorn is a Lunar emblem. But, the genesis of these types is always found to be in accordance with natural fact; it is only false theory that needs to twist the Moon's Two Horns into one. True, the Moon is renewed *from the Horn* or horned phase, but the type did not originate with the Moon, nor is it limited to the Moon. The Moon was double-horned in the past, as now, and cannot be the Unicorn.

The Unicorn is found on the Monuments with the Single Horn in

<sup>1</sup> Ch. lxxxiv.

<sup>2</sup> *Trans. Soc. Bib. Arch.* vol. iii, 199, 226, 297.

front, and the tail of the Typhonian animal behind, as an image of the dual Sut-Typhon, who is continually identified with the Horn and its hardness. In the Ritual Sut is called a Deity who has power over the head to confer hardness for resisting blows on the day of cutting off heads.<sup>1</sup> As an animal the Rhinoceros was the true Unicorn; the African species described by Pausanias as the Æthiopian Bull, which they call Nose-horn (Ρινόκερωσ).<sup>2</sup> This is the Egyptian *Rumakh* (and *Remit*) a type of Typhon as the Great Bear. The *Rumakh* or *Remakh*, the Single-horned, apparently supplied the “*lem*” of our di-lemma, which denotes the double-horn. Typhon is not only represented as Nosehorn, for she has a *phallus* for her Nose-horn, which is identical with the *pole*.<sup>3</sup>

The Unicorn as a Rhinoceros, or Water-horse, also accounts for the fabulous animal of Heraldry being a Horse with the horn of the sword-fish stuck in its forehead to *indicate the water-type of horse*. This was the way in which the prototypes were continued where the original animal did not exist.

Typhon in Egypt and Tiamat in Akkad represented the foundation of all things in the Abyss of Darkness and the Water of the Beginning. In a scene depicted on a Babylonian cylinder the conflict of Bel and the Dragon of Chaos is the subject and Tiamat is portrayed as a Chimera with a Beak, Crest, and Wings, and a SINGLE HORN. She reappears as one of the Wicked Spirits that war against the Moon, with the same *Single Horn*. The Unicorn was therefore the type of Tiamat as it is of Typhon.<sup>4</sup>

Layard copied an Assyrian scene which shows a worshipper adoring a winged Unicorn-Bull. These are accompanied by the Sun radiate, the Moon Crescent, and the *Seven Stars*; not the Seven Planets or there would be nine. When they meant the Planets they figured five stars, not seven.<sup>5</sup> The Seven Stars we claim as the Constellation *Haptoring*, so prominent in the Bundahish and other Persian Scriptures; but totally unrecognised by writers on Mythology.<sup>6</sup>

A representation found at Pterion, in Asia Minor, shows a Goddess supposed to be Anaitis, standing on the back of a Leopard-like animal holding in her hand a crescent-crowned staff. She is accompanied by the Unicorn, and has an attendant who stands on the back of a Dog.<sup>7</sup> Here the Unicorn typifies the primordial genitrix, and the Dog, her Son.

The Rhinoceros or Great Bear is the Unicorn North, but this had two characters—North and South; the North being the hind part, the South the fore part of the heaven. These two agree with the dual type of Sut-Typhon as the Unicorn; the only one ever “*endowed*

<sup>1</sup> Ch. i.<sup>2</sup> Pausanias, 9, 21, 2.<sup>3</sup> Birch, *Gallery*.<sup>4</sup> Smith, *Chaldean Account*, pp. 101, 109.<sup>5</sup> Porter, R. K. vol. ii. pl. 80.<sup>6</sup> King, *Gnostic Remains*, v. ii. pl. 1. fig. 1.<sup>7</sup> Waring, *Ceramic Art in Remote Ages*, pl. 39, fig. 16.

*with a wonderful Horn which it would sometimes turn to the left and right, at others raise and then again depress.*"<sup>1</sup>

Because the Horn was an emblem or foundation, and duration, and the Unicorn was placed at the centre of the northern Heaven as a support, the heraldic Unicorn remained the typical supporter in coats of arms. The fact is that both the Unicorn and Lion were represented by the old Typhon at the Polar centre, for these are two of her types. She was the Unicorn in front and the Lion in her lower part; she is also portrayed with the head of a lion.<sup>2</sup> Consequently the national arms of England contain a copy of the earliest figures set in Heaven by the Kamite typologists. Moreover the ancient "Horn-Book" was ornamented with a rude drawing of St. George and the Dragon, which as Tiamat and Typhon first wore the horn. The Horn-Book or "A.B.C." thus contained the A.B.C. of the Book of Beginnings. One mode of representing the central support was by means of the Unicorn portrayed with its horn struck into, or pointing to, a tree. The Tree signifies the Pole; the Celestial Roof-Tree. The author of the "*Great Dionysiak Myth*" has well shown how common in symbolism is the "Unicorn and Tree."<sup>3</sup> So The Tree which was guarded by the Dragon in one form of the Mythos is supported by the Unicorn in the other. No better illustration can be found in Egypt, Assyria, or Greece than the one on the Horn of *Ulf* which he has copied. The Unicorn is depicted with a bird-beaded serpent for its tail; this identifies it with the Dragon, the Akhekh of darkness, and with Tiamat who has a beak, wings, and a single horn. The Horn of the animal is thrust into the Tree. The Dog appears beneath the Unicorn. By the Tree we identify *the Pole of the Heaven*; the Dog is one with the Lesser Bear. This being the child of Typhon, the Unicorn represents the genitrix herself with her dog in position as first guide and announcer in heaven.

The Unicorn has but one large round Eye, corresponding to its single horn. This prominent single Eye of the Unicorn *regardant* is as common as the Horn and the Tree. It is the Eye of the picture that turns on the gazer in all directions; the Eye of Heaven at the centre of all. It is the Pole-star in the Dragon or the Bear, according to the period. We are expressly told that in figuring the serpent Circle with the tail of the reptile in its mouth the Egyptians made the inner Eye very conspicuous at the juncture and centre of the coil. It was essential to the symbol of the coiled-up snake, says Philo, that the eye should be visible inside the Circle. This figure was represented in the Planisphere, at the centre of all, by the Seven-headed dragon turning round on its inner Eye, fixed as the polar pivot of the starry revolutions.

<sup>1</sup> *Penny Cyclopedia*, "Unicorn."

<sup>2</sup> Pierret, *Panthéon Egyptien*, figure on p. 37.

<sup>3</sup> Robert Brown, Junior, *The Unicorn: a Mythological Interpretation*.

The typology of the Tree has yet to be traced and interpreted. Here it is affirmed that the Mythical Tree, like the Pillar and the Mount, is a *type of the celestial Pole*. Lucian asserts that a virgin delivered the oracle at Delphi (whence the symbolic Constellation *Virgo*), and a dragon spoke from under the Tripod *because of the Constellation Draco among the stars*.<sup>1</sup> The Tripod was also a form of the Tree. The Tree with Seven Branches appears as the Tree of Knowledge on the cylinders<sup>2</sup> accompanied by the Sun, Moon, and Seven Stars. This is the Tree of the Serpent and the Pair, male and female, as in the Book of Genesis.

The Assyrian Asherah-tree or grove is based on a central pillar or Tree with *Seven heads or hoods of a conventional Nāga-snake*, which identifies it with the Seven-headed Naga and the Seven-headed Dragon of the Pole. In the Nāga sculptures the Tree of the Mount (or Pole) is identified at the bottom by one tree, and at the top by another, and between the two there is *a kind of ladder with a series of steps or stairs which ascend the tree in place of a stem*. These denote the Tree of the Ascent, Mount, or Height,<sup>3</sup> now to be considered as representing the Pole.

In the Avesta the Star-Serpent is said to make a road between the sky (heaven) and earth. One type of this Road was the Mount; another the Tree. These offered physical foothold and tangible means of ascent, and were applied on a vast scale. The primitive man climbed the tree in thought to attain the summit, just as Jack mounted the bean-stalk. The Tree of the Pole is extant in Celebes, where the natives believe that the world is supported by the Hog, and that earthquakes are caused when the Hog rubs itself against the Tree.<sup>4</sup> The Hog (Rerit) was an Egyptian form of the Typhonian genitrix, who, as the Great Bear, revolved about the Pole (Tree), and is here said to rub up against it.

At Ephesus they showed the Olive and Cypress Grove of *Leto*, and in it the Tree of Life, to which the Great Mother clung in bringing forth her twin-born progeny. There also was the Mount on which Hermes announced the birth of her twins, Diana and Apollo.<sup>5</sup> The imagery is at root the same: as the Hog rubbing against the Tree of the Pole. The Tree which the earliest people leaned against for mental support, and hung their signs of beseeching and tokens of gratitude upon, and garlanded with the flowers of spring, and fruits of harvest, or set alight with candles in imitation of the stony fires, was the Tree of Heaven, and it was the Tree of Heaven figuratively, because of the celestial Pole at the fixed centre, on which their eyes

<sup>1</sup> Lucian, *De Astrologia*, p. 544.

<sup>2</sup> Lajard, *Culte de Mithra*, pl. 6, fig 4; pl. 30, fig. 7; pl. 39, fig. 8.

<sup>3</sup> Ferguson, *Tree and Serpent Worship*, pl. 27.

<sup>4</sup> *Journal Ind. Archip.* ii. 837.

<sup>5</sup> Strabo, xiv. p. 947; Tacitus, *Ann.* iii. 61.

first rested to be followed by their thoughts; and by that Tree, as up the Mount of the North, they first ascended heavenward. The Dragon revolving around the Pole supplied the natural genesis of the Serpent coiling and twining round the Tree. The Serpent and Tree are twin, and inseparable. *There is a Serpent in the Tree, an ugly beast without failings.*<sup>1</sup> The Serpent in the Fruit-Tree is common in the Greek drawings. It has been found in Indian caves and Abyssinian temples. The Serpent twined around a tree with fruit-bearing boughs is sometimes painted on Egyptian sarcophagi. So on the coins of Tyre we see the Serpent coiled about the Tree that is in fruit. At other times the Tree with the Serpent round it is but a bare stock or log, like the Yule-log of Christmas. The Caribees of Central America were found worshipping the fruit-bearing Tree with the Serpent dwelling in its branches. The earliest races, the African, still think some of the earliest thoughts of the human mind, still retain the most primitive types of expression, and with them the Tree and Serpent keep their primal place. The first divinity in the Dahoman Pantheon is the Serpent in its two characters. The next is the Tree, represented by the bombax or cotton tree.<sup>2</sup> The third is Water. Bosman found the three chief types, divinities, or fetishes, worshipped by the Guinea negroes, were the Serpent, the Tree, and the Water.<sup>3</sup>

We are sometimes told that this or the other race of people have no mythology, no gods or goddesses, because their typology remains in the elementary phase, in which the Water (heaven), the Tree, the Serpent, or other powers were un-personified, and yet were representative, as in the primary phase of typology. Bruce describes the Shangallas as worshippers of the Serpent, the Tree, the Moon, Planets, and Stars. Here the Tree and Serpent are identified with the Stars. We shall find no simpler form of the beginnings that dawned out of the darkness. The Water was the firmament at first. In this blue Water above, the Tree of Life was figured at the point of commencement, and round the Tree the starry Serpent or Dragon twined with its Seven heads, or the Crocodile Typhon revolved with her Seven Crocodiles of the Lesser Bear; the Seven heads of the Dragon. The Great Fetish or Idol of Hwida, called "*Agoye*," is portrayed with the Double Serpent and *Seven* Lizards issuing from its head. One of the Seven is in the centre climbing the pole or summit, represented by a dart. The new moon shows the celestial nature of the imagery. The Largest Lizard (or Dragon) is revolving round the Pole. This Great Lizard and the Seven smaller ones answer perfectly to the genitrix of the Seven Stars and her Seven-fold progeny (or the Seven-headed Dragon), who appear as the Eight Crocodiles in the region of the Great Bear.

<sup>1</sup> *Origo Mundi*, p. 797.

<sup>2</sup> Burton, *Dahome*, v. ii. p. 140.

<sup>3</sup> Bosman, *Pinkerton's Voyages*, vol. xvi. p. 494. <sup>4</sup> *Travels*, vol. iv. p. 344.

An exhaustive investigation shows that these figures of the Serpent, Dragon, or Lizard, are derivable from one common type, which served as foundation for them all. Not only is the type sole in its origin, but the Mount of the North and the celestial Tree are the same, as



*surely as the North Pole is single and there alone can be seen the twin Constellations of the Seven Stars, which Pythagoras called the "Two Hands of Rhea." Philo-Judæus says, "Of the flaming sword turning every way, it may be understood to signify the perpetual motion of the cherubim."* Clemens also observes of these, "*There are those golden images. Each of them has six wings; whether they typify the Two Bears, as some will have it, or, which is better, the Two Hemispheres.*"<sup>1</sup> In the Book of Genesis the Two Cherubim were placed to cover or guard the Tree of Life. Ezekiel describes the Griffin or Dragon as the covering Cherub on the holy mountain of God, that moved amid the stones of fire as a personification of Phœnicia; that

is, Kefa (Eg.) in the North, the hinder part of heavcn. "Thou art the anointed Cherub that overcometh, and I have set thee. Thou wast upon the holy mountain of God; thou hast walked up and down in the midst of the stones of fire;" that is, the starry constellations called precious stones. "*I will destroy thee, O Covering Cherub from the midst of the stones of fire.*"<sup>2</sup>

Ashtaroth was the Goddess of the Sidonians, and she is portrayed on the coins, with her Seven Stars, and with the horns of the Cow. As-Ta-Urt (Eg.) is the Water-Cow, the Isis-Taurt of the Great Bear, who also has the Cow's horns on the Hippopotamus body; Ta-Urt, the Water-horse, became As-Ta-Urt in the Cow character. On the Assyrian cylinders the Two Cherubim appear in the shape of the Two Gryphons. Upon other cylinders the Tree of Life is planted between Two Unicorns. These, therefore, are identical with the Two Gryphons and the Two Cherubim of the Hebrew Genesis, the Two Bears, Sut-Typhon or Astarte and Sutekh.<sup>3</sup> These are portrayed standing on either side of the Tree of Life in the act of covering, guarding, and protecting it. The Tree is of the conventionalized Palm type. This Archaic Tree is common, and it points to the original home of the Palm. The Burmese have an enormous pair of Griffinss, one of which is *portrayed with the horn of the Rhinoceros on its nose*, the other without. Their fore-feet are elevated on a lofty pedestal.<sup>4</sup>

<sup>1</sup> Strom. v.

<sup>2</sup> Ez. xxviii. 14, 16.

<sup>3</sup> King, *Ancient Gnostic Remains*, vol. ii. pl. i. figs 1 and 7.

<sup>4</sup> Brown, *The Great Dionysiac Myth*, vol. i. p. 336, plate.

Two powers of evil or deposed divinities were known to the Californian Indians near Trinity River as *Omaha* and *Makalay*. The first of these had the shape of a bear; the second is a fiend who has a single horn, like a unicorn.<sup>1</sup> In the Egyptian Magic Papyrus *Makai*, the Crocodile, is a son of Typhon,<sup>2</sup> whose starry type is the Great Bear; and the Bear and Unicorn correspond to the Two Constellations of the Pole or Tree. Gryphon, Griffon, Hippogrif, Harpy, or Cherub, are all explained by the Egyptian *Kerub*, a primordial type, or a model figure. "My *original* country," sings Taliesin, "is the region of Cherubim;"<sup>3</sup> the *fons et origo* and the place of repose at the centre of all. In the Naga sculptures of India Two Griffins or Garuda-like Gryphons, called Kinnaras, are sometimes portrayed on each side of the Naga-Tree,<sup>4</sup> corresponding to the Two Cherubim and the Two Griffins, or the Two Unicorns. The double Dragon or Gryphon also supports the Tree of the Cross on the sculptured stones of Scotland.<sup>5</sup> The Tree, which was that of Knowledge, was identified by the Druids with the Ogham Pillar, and every science was considered to have emanated from this Tree or Pillar.<sup>6</sup> The Irish had the Tree of Knowledge as the Vine or Fin, called the *Fegee Fin*. *Fegee* denotes the branching or branchy, like the Egyptian Fekh or Pekha for divisions. This Vine was an Ogham, consisting of five circles instead of one. The five-branched vine was an equivalent for the hand or five digits of the Ogham reckoning. It is commonly supposed that our Oghams are not much older than the present era, but they were the direct representatives of gesture-language which continued digital counting into the domain of letters, the very link betwixt figures and phonetics as well as between the Pillar and the Tree. The Red Dragon of the Pole was the Red Dragon ON the Pole, Tree, or Stauros of the British standard, as it was in Mexico and "in the Wilderness." "*Swiftly moving in the course of the sky, in circles, in uneven numbers, Druids and Bards unite in celebrating the Dragon.*"<sup>7</sup> The Dragon was the leader in the mystic dance, as it was in heaven when *a Draconis* was the Pole-star.

The Dragon, in Welsh, denotes the Leader. Uthyr Pendragon, called the father of Arthur, son of Arth. the Great Bear, was the Supreme Leader, as the Dragon was in Heaven. Another title of the Dragon Chief of the World is *Menwyd*, who is accredited with fabricating the Arkite means of traversing "the Abyss by *serpents joined together*," *i.e.* by cycles of time. The chief dragon, Menwyd, answers to the Great Serpent of the Abyss, the *Meknut*, which has already been compared to the Australian *Myndie*. The work *δράκων* (Dragon) denotes the keen-eyed Seer. *Dreg*, in English,

<sup>1</sup> Bancroft, vol. iii. p. 176.

<sup>2</sup> *Records*, vol. x. p. 154.

<sup>3</sup> Hanes Taliesin in Gunn's *Nennius*, p. 41.

<sup>4</sup> Ferguson, pl. 24, fig. 2.

<sup>5</sup> Stuart, vol. ii. pl. 79.

<sup>6</sup> Vallency, *Vind.* p. 86-94.

<sup>7</sup> *Cynddelw*; poem addressed to Owen Cyveiliaug.

means subtle, crafty; Magical Art is *Dreg* (or Dry), Craft; Gaelic *Draoi*, for the magician or sorcerer. The *Druic*, in Cornish, is the Dragon, and this was a form of the Druid as the Wise Seer, the *Draco*. The root has many meanings all circling about their source in the Serpent.

The Barddas describe the Dragon as pursuing Keridwen the Fair around the stones of Kaer-Sidi. So Draconis would pursue the Great Bear (Arth), around the pole or Mount, as it was figured, and this was the constellation of the Great Mother of the Revolutions, the Draconian Mother of the Dragon progeny. The Dragon in the "*Pool of Pant*" is one with our Lambton Worm in the Well. The heir of Lambton was fishing when he caught the Worm on his hook, and in disgust flung it into a well hard by, still called the Worm Well. It resembled an eft. In the well the Worm grew and grew until it grew out of it. It left the well and by day it lay coiled around a rock in the middle of a stream, and at night it twisted itself around a neighbouring hill. And it grew and it grew until it could clasp the hill three times round. In like manner the Worm of Linton, which was slain by the Laird of Lariston, coiled and contracted itself so tightly round the hill as to leave the marks in spiral impressions. Both the Hill and the Coiling Snake appear in the Ritual. "*Oh the very tall hill in Hades! The heaven rests upon it. There is a snake on it, Sati is his name. He is about seventy cubits in his coil.*"<sup>1</sup> The Serpent Sati, or Bata, on the High Hill of Heaven, is called "*the Serpent of Millions of Years; millions of years in length in the quarter of the region of the Great Winds (the north and) the Pool of Millions of years. All the other gods return to all (their) places. Millions of years are following to him.*"<sup>2</sup>

This serpent is represented as coiling round and enveloping the Hill, or Mount of the North. It is the hill of the *Bat*, or cavern toward the east; and *Sebek* (the crocodile-dragon) whose name is Seven) is said to be on the hill as Lord of the Bat! "*Sebek is on the hill in his temple upon the edge.*"<sup>3</sup> *Seek* having been the ancient "Star-God" of darkness, who was turned into to a later solar god. Taking the crocodile as the natural image of the Seven-headed Dragon of the Mythos, we here find the beast with its temple on the mount that supports the heaven, primarily the Mount of the Pole and of the first Circle of Time. This hill or mound, which stands for the Mount of the North, of the Seven Stars and the Dragon, was the Sacred Mound of the British Bards, one of whom invokes "*Hu with expanded wings,*" and says, "*My voice has recited the death-song where the mound, representing the world, is constructed of stone-work.*" This was at the "*Solemn festivity round Two Lakes (the Two Waters),* where the Sanctuary is earnestly invoking the gliding King before whom the fair one retreats upon the veil that covers the huge stones,

<sup>1</sup> *Ritual*, ch. cl.

<sup>2</sup> *Ibid.*, ch. cxxxi. Birch.

<sup>3</sup> *Ibid.*, ch. cviii.



*whilst the Dragon moves round over the places which contain vessels of the drink-offering,*<sup>1</sup> in which description we find the "Mountain of the World" and the Twin Lakes.<sup>2</sup> It is an artificial mound, as is that of Silbury Hill. The starry Dragon moving round the mount was *Draconis* serpentine round the Celestial Pole. The Mount was intended by the mound of stone or earth on the top of which the dragon-flag, the magical *magnum sublatum* was unfolded by the Druids with the figure of the great red dragon on it, the type of a deity that preceded Hu, the Solar God.

Silbury Hill is a stupendous cone containing 13,558,809 feet of earth. Sir R. C. Hoare says: "*This artificial hill covers the space of five acres and thirty-four perches of land.*" It measures 2,027 feet round its base, runs up 170 feet perpendicularly, and the top is 165 feet in diameter, which, according to Stukeley's measurement, is the exact diameter of Stonehenge. North-east of Avebury is the "Hakpen" Hill, a natural mound, or head of the Dragon. Still north of Silbury Hill is the artificial Dragon (or Serpent) the figure of which, as copied by Stukeley, Duke, and others, corresponds exactly to the Dragon of the Pole in an Egyptian Planisphere;<sup>3</sup> and it has now to be suggested that this lofty mound, with its serpent or dragon, is another image of the Celestial Mount of the Pole. *The Mythical mount was the initial point of the geocentric system of astronomy, the earth-centre of motion before it was known that the earth itself was a rotating and revolving globe.* Colonel Drax, who very carefully opened Silbury Hill under the direction of the Duke of Northumberland with a company of Cornish miners, *found some remains of oak wood in the earth, and he fancied the mound might have been raised over a Druidic oak-tree.*<sup>4</sup> The author of *Druidical Temples of the County of Wilts* considered the bits of oak discovered were the remains of one entire bole or log, and he tells us, from his own observations, that heart of oak immured in chalk is almost imperishable.<sup>5</sup> The Temple of "*the Great Tree*" was a very ancient institution that had been continued in Babylon from time immemorial, and the Tree and Mount are identical as figures of the Pole.<sup>6</sup> The evidence all points to Silbury as being the Mound of the Tree or Pole. The name of Sil agrees with the Egyptian Ser or Tzer, *which was the typical Hill of the Horizon especially designated the Ser (or Sel) as the Bury, or the "Burial Place."* Thus the mythical Tser Hill was the

<sup>1</sup> *Marwnad Uthyr Pendragon*, Davies, p. 557.

<sup>2</sup> So, in the Chinese Bamboo Books it is said of the genitrix *K'ing-too*, that whenever she looked into any of the three Ho there was to be seen a dragon following her. One morning the dragon came with a picture and a writing, the substance of which was, "*The Red one has received the favour of Heaven.*" The red dragon having made *K'ing-too* pregnant, she gave birth to the yellow-pupilled *Yaou*, who corresponds to the British god Hu.—Legge, *Chinese Classic*, col. iii. part 1, p. 112.

<sup>3</sup> See plate in this vol.

<sup>4</sup> Douglas, *Nenia Britannica*, p. 161.

<sup>5</sup> Duke, *Druidical Temples*, p. 42.

<sup>6</sup> Inscript. of Nabonidus, *Records*, vol. v. p. 143.

Egyptian Silbury, the Mount of the burial place which may have surrounded the pile as the graveyard does the church..

A serpentine earthwork near St. Peter's River, Iowa, is a conical and truncated mound 60 feet in diameter at the base, and 18 feet high, erected on a raised platform or bottom. *It is surrounded by a circle 365 feet in circumference.* Round this circle there is an embankment in a triple coil 2,310 feet in length. This is in the shape of a serpent of eighteen feet diameter at the centre, and diminishing proportionately at the head and tail.<sup>1</sup> The Mexicans carved the feathered rattle-snake encircling a column of basalt in ascending spirals.<sup>2</sup> About this Mount or mound, Tree or Pole, the Dragon or Serpent coiled and kept eternal watch around. As the Seven-headed revolver about the Pole-Star which was its own Eye, it was the good Dragon. Hesiod describes the terrible Serpent that watches the all-golden apples lying in a cavern of the dark earth at its furthest extremity. This was the Dragon watching in the Northern Heaven. The serpent twining round and guarding the apple-tree of the Hesperides is portrayed on a Greek vase in the British Museum.<sup>3</sup>



The guardianship of the Dragon or Serpent was so ancient in Egypt that the fire-breathing Uræi which protect the pylons of Paradise were almost as common as the Greek "border-pattern" is now. It is the main object of my work to trace these types from first to last, though the end of some of them will seem ludicrous. But the Dragon that guarded the golden apples of the Hesperides and turned Tempter instead of protecting the tree in Eden, the Dragon that fulminates fire to defend the portals and fruit-tree of Heaven in the Monuments, survives in the English Snap-Dragon. *Snab* (Eg.) is fire (German, schnapps, spirit), and the Snab-Dragon is the fire-Dragon or Dragon of spirit-fire, from whom the forbidden fruit continues to be filched at Christmas in the shape of raisins soaked in a flaming phlegm of burning gin.

According to all primitive traditions the Dragon and Griffin were the appointed keepers of the hidden treasures on the Mountain of the Gods; the Mount that interchanges with the Tree. The hyperborean legends tell of the Griffins that guard the Gold. The Dragon of Darkness is described as gloating with lidless eye over its treasury of starry gems and other precious things. These were seen to peep and peer out of the gloom with their live sparkles of lustre at night. And when gold was discovered and made use of, the wealth of stars or sunlight eclipsed by the Dragon would be described as golden. In the same way Heaven was a place of precious stones, and these were in the keeping of the Dragon of

<sup>1</sup> Squier, *Serpent Symbol*, fig. 29.

<sup>2</sup> Squier, fig. 52.

<sup>3</sup> Sharpe.

Darkness, under its open-eyed starry type, which had superseded the blind monster of chaos.

In many lands the Serpent has been looked upon as the curator of supernatural treasures of knowledge and the type or medium of communicating wisdom more than mortal. So much so, that one mode of obtaining this was to eat the serpent, or a part of it and drink the dragon's blood. Philostratus in his life of Apollonius of Tyana asserts that the natives of Hindustan and Arabia ate the heart and liver of serpents for the purpose of acquiring a knowledge of the language and thoughts of animals.<sup>1</sup> So, when Sigurd the Solar Hero was roasting the heart of the Dragon, Fafnir, he tried it with his finger to see if it was done, then he put his finger into his mouth and accidentally tasted the blood of the Dragon. Whereupon his eyes and his ears were opened and he understood what the birds sang and the swallows chattered to each other. "*There thou sittest, Sigurd, roasting Fafnir's heart; eat it thyself and become the wisest of men.*" The temptation of Eve is here repeated by the swallows in place of the Serpent! Then Sigurd ate the heart and became a god in power, the most famous of men, learned in all runes, the master of magical arts. A version of the Kamite original of these stories is found in the *Tale of Setnau*.<sup>2</sup> In this there is a precious book of wisdom spoken of, which was written by the hand of Taht himself. It contained the divine mysteries and charms so potent that if two pages of it, those on the back, were recited they would charm heaven and earth, the abyss, the mountain, and the seas. "*Thou shalt know what relates to the birds of the sky and the reptiles, and all that is said by them. The divine power will raise the fishes to the surface of the water. If thou readest the second page it will happen that if thou art in the Amenti thou wilt have power to resume the form which thou hadst on earth.*" This marvellous book had been placed in a box of iron, inside a box of brass, inside a box of bronze, inside a box of ebony and ivory, inside a box of silver, inside a box of gold, and concealed in the middle of the river of Coptos. Iron, brass, bronze, ebony, ivory, silver and gold make up the symbolical number Seven, equivalent to the Seven coils of Fafnir the Dragon. Also, there was a live serpent shut up in the box guarding this treasury of learning. The hero finds the box and has to kill the serpent. Having a knife with him he slew it, but it came to life again and again, and all he could do was to cut it in two and *place sand between the two parts to that the serpent could not join together again or resume its former shape.* So, in one of the Norse tales a troll who has carried off the princess is killed, together with his companions, by *one grain of sand* which is

<sup>1</sup> Philostratus, *De Vita Apollonii*, lib. i. c. xiv. When vaccination was first introduced into India, the country-folk held that those who were vaccinated partook of the nature of the cow (Vach), and were more cowardly than other people.

<sup>2</sup> *Records of the Past*, vol. iv. 133.

found beneath the *ninth* tongue in the *ninth* head of a certain dead dragon.<sup>1</sup> Then the hero reached the writing and read; he charmed the heaven, earth, abyss, the mountains and the seas. He understood what related to (or was said by) the birds of the sky, to the fishes of the sea, and to the four-footed beasts of the mountain. It was spoken in it of them all. A copy of this magical manuscript was made by the brother of the finder, who wrote down every word, then *dissolved the papyrus in water and drank it, whereupon he knew all that it contained.*

The Serpent is identified by Taht as the guardian who watched over his treasures. He says to Ra, "*Know that my Law and my Science are with Ptha-nefer-Ka: he hat gone into my dwelling. He hath taken my box beneath my . . . (lacuna). He hath slain my guardian serpent that watched over it.*" The Serpent is here the Warder of Letters and the Types of Taht. The Revolution of the Dragon and Great Bear about the Pole constituted the first cycle or year of time, and *thus the Serpent or Dragon became the author of knowledge and the type of Wisdom as the starry Intelligencer to men*, the sign of the solstices and equinoxes, the indicator and guide of the recurring seasons. Gradually the starry Heavens were filled with the earliest hieroglyphics and became a vast volume of hidden knowledge, which the Dragon circling at the northern centre was fabled to possess and to pore upon in secret with its lidless eye. The knowledge was also the fruit upon the Tree that he protected. And from this genesis arose the Dragon's mythical love of letters in the later legendary lore.

The Serpent-Type has three phases. At first it was the representative of physical evil in nature, as the mortal enemy of man, the dart of lightning, the sun-stroke, the sting of death. As such it was the *Kakodæmon*, the Bad Black Serpent, the Evil One of external phenomena. Next it was made a type of Time, periodic renewal, eternal circulation, life, salvation, immortality. This was the *Agathodæmon*, or the Good Serpent. In its third phase the type of Evil in the physical domain was reproduced as the Evil One, the Dragon, the Devil in the moral or spiritual sphere. In this the Eschatological stage, the ancient Dragon Typhon who had been the Nurse of Souls in the present time- was turned into their devourer in the future state. Her son, Sut or Sevekh, is identified with the Apophis Monster, the Akhekh of darkness, and changed into the personal Satan of theology, who had that origin and was "revealed" in no other way. Sut was formerly the divine Messenger, the earliest Mercury, the character afterwards assigned to the Moon-God, Taht. He is termed the Great Warrior, and *the God who watches always; the Good God, the Star of the Two Worlds.* At Thebes he was portrayed as *the Enemy of Apophis, instead of Apophis the Enemy.* Sevekh

<sup>1</sup> Asbjorasen, new series, No. 70, p. 39.

appears in the Solar Bark piercing the Apophis with a double-pronged spear, and is called the God who strikes down the Apophis in the fore-part of the Bark of the Sun.<sup>1</sup> These are two names and types of the son of Typhon. When the Draconian Cult was superseded by the Osirian in Egypt, the ancient Mother and her Son (or the Seven) were cast out and re-clothed in the original imagery of Evil, as the Viper Sut, and the Dragon Typhon. There was war in heaven, and the myth of the cast-out Dragon is common to Egypt, Britain, and Babylon. In this later phase it does not imply that either Babylon or Britain derived it from Egypt ready-made; but that the same phenomena were interpreted according to the mythical mode, in accordance with the Gnosis *which was previously a common possession*. The Seven-headed Dragon of Darkness *had been cast out before the Dispersion*, and when the stellar Dragon was found to be playing false as a type of Time because the earth's axis changed in the course of precession, and pointed to a different star as the pivot of its revolution on which all turned, there was a re-application of the typical casting-out of the starry Dragon. The old Dragon of Darkness was self-condemned and self-dethroned. Typhon was thrust out of Egypt by the Osirians; but was changed into a solar God, as Sebek-Ra, by those who continued true to the most ancient Cult. The Dragon tyranny was overthrown by Hu, the Sun-God in Britain, and Arthur—like Sevekh (Khevek or Kek), the old God of Darkness, who was turned into a God of Light—was changed from a Star-God into the Sun-God. HU was celebrated as the deity that put an end to the *Tyranny of the Dragon*; we also hear of the "*Deluge that afflicted the intrepid Dragon*."<sup>2</sup> A Deluge will be shown to be the end of an Æon, cycle, creation, or period of time, which in typical language was called the end of a World. The Dragon was the acknowledged chief of that world in Britain, as the Seven-headed Nâga was in India; as the Seven-headed Dragon was in Akkad; and as it is in Egypt where the Crocodile-Dragon Sevekh has the name of Number 7. This is represented in the Welsh writings by the passing away of the kingdom of the North when its name of "Y Gogledd" was transferred to Gwynedd the White; and the Dragon was then buried as the Palladium of a new metropolis. So Sesha, in India, is the Seven-headed Dragon as the foundation and support of the new creation rising from the waters of the Deluge.

In the story of "Bel and the Dragon," cut off from the end of the Book of Daniel, the Dragon was the Brazen Serpent, the *Nachash*. "*The King said unto Daniel, Wilt thou also say that this is (merely) of Brass?*"<sup>3</sup> The *Nachash*, as before suggested, was the *Naka* Serpent on the Ash (Eg.) Tree of Lige, the Stauros or Cross being another form of the Tree; and the *Nadushtan* of Israel's worship was the Tan

<sup>1</sup> Rosellini, *Mot. da C.* xlvi.

<sup>2</sup> *Welsh Archæology*, p. 202.


<sup>3</sup> Verse xxiv.

(Leviathan), or Dragon of the Pole, which was depicted as the Serpent on a pole, cross, or tree, or as we have it still, the Cross-tree at the mast-head, where the flag or pennon flies. It was *not* merely Brass, but a magnificent emblem, full of meaning for those who could read the primordial figures and types. Daniel's manner of killing the Dragon with pitch and fat is exactly the same as that adopted by an English hero, who killed the Worm, only the Hebrew writer has failed to set fire to the pitch. This tends to identify Daniel with the Solar God who slew and succeeded the Dragon. The same overthrow of the Dragon by the Sun-God is one of the most ancient traditions of Greece. Apollo destroyed the Dragon and took his place as Guardian and Inspirer of the Oracle.<sup>1</sup> In all these instances it was the final overthrow; not the daily or yearly triumph of the Solar God, as it was in the earliest and vague stage of the mythic conflict, but a total change in which the divinity of Light superseded the Dragon of Darkness altogether. In Babylon Bel (the Akkadian Bil-ge) became a Solar God and overthrew the Dragon. In Revelation *"there was war in heaven."* *"Michael (Makha-El, or Har-Makhu), and his angels going forth to war with the Dragon, and the Dragon warred and his angels; and they prevailed not, neither was their place found any more in heaven. And the great Dragon was cast down to the earth, and his angels were cast down with him. And I heard a great voice in heaven saying, 'Now has come the salvation and the power and the kingdom of our God, and the authority of His Christ; for the Accuser of our Brethren is cast down, which accuseth them before our God day and night.' And they overcame him because of the blood of the Lamb."*<sup>2</sup> Or because the Sun had entered the sign of the Lamb. This is not a description of the Dragon as the cause of the Annual Eclipse. It is the personification of Sut-Typhon as the Dragon or Draconis of the Pole-Star. The great celestial Apostate absolutely identified as the Polar Dragon by the Seventy, who render the "Crooked Serpent" as the *Δρακότα τὸν ἀποστατήν*. "By his hand he hath slain the Apostate Dragon."<sup>3</sup> The Apostasy consisted in its falling away from the True Pole of the Heaven when the earth's axis changed in the course of precession. Moreover, the supremacy of the Dragon as the watcher and guardian of the Tree of Knowledge, or the Pole, is *especially connected with the sun in the sign of the Bull*; and about the time of the sun's entrance into the sign of the Ram, the Crocodile God of Darkness (Khevekh) was turned into Sebek-Ra, wearing the head of a Ram with the erect Serpent. The Sebek-Hepts of Egypt considered the Ram to be a Lamb, a biune type of either sex. In the Persian planisphere the Ram figures as a Lamb. This is the Lamb in the Book of Revelation. Hence the great change resulting from the shifting of the Pole-star coincides roughly with the sun's entrance into the sign of the Lamb when

<sup>1</sup> Hyginus, *Fab.* 140.

<sup>2</sup> Rev. xii. 7-11.

<sup>3</sup> Job xxvi. 13.

there was war in heaven, and the dragon was cast out. The writer of Revelation reproduced the matter from the Parsee scriptures or Mithraic writings, but the original mythos is Egyptian. Sut-Typhon the cast-out Satan of Egypt, had been degraded into the Apophis type of darkness as the Accuser of Souls in the Hades, and it is again and again proclaimed in the Ritual that the "Accuser Sut" is overthrown. "*The Apophis and Accusers of the Sun fall overthrown.*" "*Overthrown is the advance of the Apophis.*" "*The tongue that is greater than the envious tongue of a Scorpion has failed in its power for ever.*" "*The Great Apophis and the Accusers of the Sun have been judged by Akar.*"<sup>1</sup> This will be found *en bloc* in the Book of Revelation.<sup>2</sup> "*Another beast*" succeeds the casting out of the Dragon with Seven Heads and Ten Horns (these will be identified hereafter). "*And I saw another Beast coming up out of the earth, and he had two Horns like unto a Lamb (the Ram), and he spake as a Dragon. And he exerciseth all the authority of the first Beast in his sight, and he maketh the earth and them that dwell therein to worship the first Beast.*"<sup>3</sup> "*He that hath understanding let him count the number of the Beast; for it is the number of a Man; and his number is Six-Hundred-and-Sixty-Six.*"<sup>4</sup> Now, in the original myth, there are in fact three forms of the Dragon or Beast. The first of all is the genitrix Typhon of the Seven Stars. The second is her son Sevekh, the Dragon or Crocodile, also of the Seven Stars and of the Seventh Planet, Saturn. The third is the same Dragon (Beast) in his final character, as Sebek-Ra, the Solar God of the Typhonians, who was worshipped especially at Ombos and Selseh in Egypt. The Dragon and Ram were both united in him whether we take the Serpent or Crocodile for the typical Dragon. The Star-God Sevekh was continued as the Sun-God Sebek; even the mode of spelling his name was changed. Sevekh reads number 7, but Sebek *may* have been read number 6 as Seb is number 5, and k  signifies one more. This change could scarcely have been unintentional. Sevekh, the son of Typhon, was degraded by the Osirians in Egypt, and turned into an eschatological image of the Evil One. The Crocodile was hurled into Hades, where he is a follower of the Apap of Darkness, and is blended with it under a type called the *Shes-shes*, or *Sessi*, to whom it is said by the defenders of Ra, "*Thou art destroyed, crushed, punished (Serpent) Sessi.*"<sup>5</sup> This Beast is a Dragon-like Crocodile with the Apap for its tail, and as the Crocodile is Sevekh this Typhonian Monster is a form of the Dragon that was cast out of heaven. The Apap identifies it with the Dragon of Darkness, and the Crocodile shows the original type of the mythical Dragon, Sevekh of the Seven Stars. Again, we have the Beast whose name was number 7 turned

<sup>1</sup> Ch. xxxix.

<sup>2</sup> Ch. xii.

<sup>3</sup> Ch. xiii. 11, 12.

<sup>4</sup> Ch. xiii. 18.

<sup>5</sup> *Book of Hades. Records*, vol. x. pp. 130, 133.


into a possible figure of six. For Ses (Eg.) is the number 6, and he is called *Sessi*. According to Jamblichus, 60 was the number of the Crocodile.<sup>1</sup> This seems a strange statement to Egyptologists, who would reply that Sevekh is the Crocodile, and it has the name of number 7. But the "Wisdom" of Egypt has not yet been fathomed by mere transcription of the hieroglyphic language. Plutarch also tells us that the Crocodile lays *sixty* eggs, is *sixty* days in hatching them, and lives *sixty* years, this being the first or foremost measure employed by the Egyptian astronomers. When Sevekh of the Seven Stars became the Crocodile Solar God, he was forthwith associated with the number six, *as the number of the four corners, and the Nadir and Zenith*. Like Anu, the Babylonian Heaven-God, he was the *one-six*, on this cubic foundation. Moreover, in his change from a Star-God into a Sun-God, Sebek combined the two planetary characters of Saturn and Ra in the Solar Dragon. These two being blended in one, there were but five other planets, or *six heads altogether*. A similar reduction of the old Dragon might be traced in the Hindu mythos by means of *Sesha* who is the *Teacher of Astronomy* to Garga. *Sesha* began as the Serpent of Infinity, the Egyptian serpent of the universe and the annual renovation. Next it was the Seven-headed *Nāga* that upheld the Seven Patalas on its heads. Then it became incarnated in Bala-rama who is the essential Soul of Vishnu.<sup>2</sup> Bala represents force considered as the *Sixth* organ of action. Thus the Seven-headed *Sesha* is related to the No. 6, *Vishnu being the Sun-God of the under-world, after the Three Regions and Six directions of space had been founded*. This same continuity of the serpent or Draconian type may be traced in connection with Vishnu with Hea, with Num, and with Sut-Nub or Chnubis. In each instance it becomes the representative of the Solar God in the Sixfold heaven; and in each re-adaptation of the type the Seven-headed serpent or dragon might be described as losing one of its heads and becoming a symbolical figure of Six or S, which when thrice repeated and joined together in accordance with the three regions is SSS or 666. the "Beast" in the final *planetary* phase. We shall trace Sevekh in the Seven-rayed Sun-God of the Gnostic-stones on which the Dragon of the Seven Stars, still identifiable by the seven rays, becomes the Serpent *Chnubis*. Enough at present to point out that on these stones the Solar Dragon with the Seven Rays appear with the sign s s s (triple S's) with a bar for its reverse.<sup>3</sup> The Greek S, like the Copic, has the numerical value of six. As an ideograph, this is Ses (Eg.), whence the phonetic S retained that value. Thus, three S's may be read 666, the number of the Second Beast in the Book of Revelation. The Beast is doubly identified on the same stone as the Beast of the Seven Stars with the Seven Rays on the one side and the

<sup>1</sup> Jamblichus, *De Myst.*, sect. v. ch. viii.

<sup>2</sup> *MahaBh. Santi-p.* 9895.

<sup>3</sup> King's *Gnostics*, pl. 3.



numerical value of 666 on the other, the *Abrasax* stone being the six-sided cube-figure of the solar foundation. Chnubis the Golden is a continuation of the Egyptian Sut-Nub. We are compelled to employ the type-name of Sut as well as Sevekh for the Son of Typhon! And in Coptic the S is Sut by name. Thus Sut is also identified with the number 6. Again, in Chaldee the name of number 6 is *Shet*. Now it appears from the inscription of Shebaka, who bears the name of the Crocodile God, that one of the most ancient traditions of Egypt alluded to in an obscure legend of the 15th Choiak regarding the once venerated Sut derived him from the south (which still bears his name), and affirmed that his birthplace was in Su-su-su (or S S S).<sup>1</sup> Brugsch Bey also cites other inscriptions in which s s s is mentioned as the birthplace of Sut, and he gives the hieroglyphs as  (S S S). Here the birthplace of the Beast is named 666. The Birth-place in time would be the beginning of a Cycle, to which the number related. S S S, or Su Su Su, is also the "name of a Man" as a Pharaoh, who is number 43 on the Karnak tablet. Niebuhr tells us how in the year of Rome 666 *the Haruspice announced that the mundane day of the Etruscan nation was drawing to a close*. This points to a form of the Saros under the number of 666, and the name of the Saros in Chaldee has the numerical value of 666. Thus:

ש (S) . . . . .	300
ע (A) . . . . .	70
ר (R) . . . . .	200
ו (O) . . . . .	6
צ (S) . . . . .	90
	<hr style="width: 100%;"/>
	666
	<hr style="width: 100%;"/>

Various names may be derived from letters which contain the numeral value of 666 or the equivalent of s s s; the Number of the Beast having to be counted with understanding. Figures were earlier than Phonetic Letters because they originated as Ideographs. In the Gnosis or Kabalah, the Secret Wisdom was often set forth by means of figures rather than Letters, and the Word had to be transliterated and reckoned up according to numerical values. Hence Irenæus was in a measure right when he gave it as his conclusion that "*Teitan*" was "*by far the most probable name*" (of the Beast) although he was ignorant of the true reason why.<sup>2</sup>

*Teitan* is the Chaldean form of Sheitan, who is still adored by what are termed the Devil-Worshippers of Kurdistan, Sheitan being our

<sup>1</sup> Cols. 15 and 17, Goodwin in Chabas' *Mélanges*, &c.

<sup>2</sup> Irenæus, b. v. ch. xxx.

Satan. The Hebrew Sh is frequently rendered by the Chaldean T. The value of the Coptic Letters is:—

ⲧ	T . . . . .	300
ϵ	E . . . . .	5
Ⲙ	I . . . . .	10
ⲧ	T . . . . .	300
Ⲍ	A . . . . .	1
ⲛ	N . . . . .	50
		666

Teitan was the opprobrious name given to the Sons of Heaven in the Greek Legend of the Fall. Hesiod says the Father called the Revolters by an opprobrious name, *Teitans*, when he cursed them and they were cast down into Tartarus, and bound in chains of darkness in the Abyss.<sup>1</sup>

Sut or Sevekh was Saturn under his Planetary Type, and in Chaldee Saturn is Satur, *i.e.* *Stur*, and the numerical value is :

Ⲕ	S . . . . .	60
ⲧ	T . . . . .	400
Ⲙ	U . . . . .	6
Ⲣ	R . . . . .	200
		666

The Second Beast whose number was 666 commanded those who dwell on earth that they should make an Image of the Seven-headed Beast that had the stroke of the Sword and yet lived *after it had lost one of its heads*. This therefore would represent the number Six—*Ses*, Egyptian, *Shesh*, Hebrew, *Shash*, Sanskrit.

The Beast that “*had Two Horns like unto a Lamb*” and “*spake as a Dragon*” is the express image of the Crocodile-and-Ram-headed Sebek-Ra; “*and he exerciseth all the authority of the first Beast,*” identifies him with Sevekh of the Seven Stars, the Son of the Red Dragon, Typhon, the genitrix of the earliest Gods.

The change from the type of Seven to that of Six is indicated by the loss of one of the heads of the Beast that had Seven heads. “*And I saw one of the heads as it were wounded to death, and his deadly wound was healed.*”<sup>2</sup> This would leaven Sevekh of the Seven Stars and Seven heads with only Six when the wound was healed. The change from the Beast that was, and is not, and yet is, explains the change of Sevekh from the stellar to the solar phase as well

<sup>1</sup> *Theogony*, i. 207; ii. 717, 729.

<sup>2</sup> Rev. xiii. 3.

as the loss of the horn. The Woman and the Seven Kings are the ancient genitrix and her Seven Children, who were the Gods of Seven Constellations yet to be described. In treating of Sebek as the Gnostic IAO we shall see *how* the Beast that was and was not and yet is took two of the Seven Characters, those of the Sun and Saturn on himself, and so brought the Seven Planetary types under the six heads of the Dragon.

The Third Beast, then, is the same as the Second in a new phase, that of Sevekh the Star-God turned into Sebek the Sun-God, "*with two Horns like a Lamb,*" who "*spake as a Dragon,*" i.e., a Crocodile. This is the protrait of the Ram-(lamb)headed Crocodile or Dragon in his Solar Character!

The Woman who sat on the Seven Hills, which were also Seven Kings, the Seven Crowned Heads of the Dragon, still sits on the Seven Hills of Rome, where she has never been dethroned.

The old Sut, Sevekh, Satan, or Satur, the Beast of the Number 666 (Stur) came to a curious double ending in the Christian continuations. He was canonised as a saint in the Romish Calendar under the name of St. *Satur*; March the 29th<sup>1</sup> being the Festival of "St. Satur, the Martyr." So that the Divinity of one cult, the Devil of a second, was continued as the Saint of a third.

The *Tan* that rose up in revolt as the natural Darkness, called the Dragon of the Deep, became at last a spiritual terror as the Satan, שָׂטָן, the rebel against the God of light, the adversary of souls; and thus the Old Serpent or Dragon of physical phenomena has been transformed into a supposed spiritual Being,<sup>2</sup> a *Vice-Dieu* of the dark



<sup>1</sup> Chambers's *Book of Days*, vol. i. p. 435.

<sup>2</sup> Elliot<sup>1</sup> has observed () that the Kabalists used to ask "*What is the Lily?*" (Shushnah) in the Book of Esther, rendered by Shushan as a proper name in the A.V., "*because both words contained the same numerical value.*" This is given as the No. 661.

ש	300		ז	1
י	6		ט	60
ש	300		ז	400
ה	50		ט	200
ה	5		ז	200
—			—	661
661			—	661
—			—	—

But this is to miss the secret meaning. It may be supposed that the Kabalists would use the *He* for "*the Lily,*" and also write the name *Hesther* in accordance with

who, on the whole, is considered a greater power than the divine; and who has evoked the more assured belief; for Theology has made the primal shadow substantial and permanent in the mental sphere; and from the darkness of the beginning it has abstracted the Devil in the end.

that of *Hadash*. The He adds five, making the number 666. Hesther is the Hebrew form of Ishtar or Shetar (Eg.) the Betrothed, and the character of the Betrothed is performed by Hesther for twelve months.<sup>1</sup> The Kabbalistic conceit of "the Lily," Hesther, and the mystical number is precisely the same as that of the Beast.

The Lotus-Lily was a symbol of the genitrix or Virgin-Mother, who sat upon the Waters as the Scarlet Lady of mystery and abomination. The Sistrum was another symbol of the Beast Hes, Isis, or "Seses," a Gnostic name of Isis. Its name of *Seshesh* contains the three S's, value 666. These were represented by the three wires, that make it a figure or image of the number 666.



Astarte, also, in a dual or compound character called Isis-Minerva, has been found under the title of Saosis or 666 when the S's are read according to the numerical value of the letters. The Beast was of both sexes, according to the double Constellation of the Seven Stars. M. Renan is of opinion that the "Man" identified with the Beast is Nero, whose name, when written on the coins and standards as *Néρον Καίσαρ*, or *נריון קסר*, which, if each Hebrew letter is given its proper numerical value, amounts precisely to 666. The present identification, however, is only concerned with the mythical Beast. The "Beast" is primary; it belongs to the Astronomical Allegory and the Gnosis in two forms. In one of these it had the feet of a *Bear*. In the second it becomes six-headed. The allusion to the man is merely *en passant*. Nothing can be got out of the letters *κξξ*, as they stand; unless we identify the Beast with *Kakos*, the dragon of darkness, the Egyptian *Kek*. But there can be no doubt the riddle is numerical.

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<sup>1</sup> Ch. ii., 12.

## SECTION VII.

### NATURAL GENESIS AND TYPOLOGY OF THE MYTHICAL MOUNT, TREE, CROSS, AND FOUR CORNERS

It has now to be shown, by a world-wide range of illustration, how the Mount and the Tree became two of the chief sacred types and figures of expression for the primitive and pre-historic man. Max Müller has remarked that when the Hindu poets exclaim "*What Wood, what Tree was it of which they (the gods) made Heaven and Earth?*" this means, in the ancient language of religious poetry, *Only of what material were Heaven and Earth formed?*<sup>1</sup> On the contrary they speak according to the system of Typology which was universal once and interpretable in all lands. It is the same language spoken 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.*"<sup>2</sup> Tree and Rock, the Stock and Stone of all the olden world-wide fetishism.

Hesiod knew that the Tree and the Rock involved great mysteries. In the *Theogony*, the singer being bidden to sing of the race of the ever-living ever-blessed immortals, asks why he should begin by telling tales or blabbing mysteries concerning the Sacred Tree (oak) or the Rock?<sup>3</sup> The "Rock of Israel" was a type of the Progenitor of that people. "*But,*" says Max Müller, "*the Hebrews speak in a very different sense from that in which Homer speaks of the Rock from which Man has sprung.*"<sup>4</sup> The answer is that the typology is the same wherever found.

When the son of the chief of the Bushmen who lives in the neighbourhood of the Moravian station at Glenadendal became a Christian, he told the Missionaries that the Bushmen performed a kind of religious worship to Two Rocks, the one representing a male and the other a female. On going out to hunt they implored the aid of these deities to provide them with food. First they went to the male rock and struck it with a stick; it it sounded they believed the report

<sup>1</sup> *Chips*, v. ii. p. 209. <sup>2</sup> *Odyss.* 19, 163 <sup>3</sup> 30—35. <sup>4</sup> *Science of Religion*, p. 42.

was heard in *heaven* and they would have success; but if they got nothing they repaired to the female rock, which they thought was inhabited by a malicious spirit, and beat it well, upbraiding it, saying: "*Why do you, by your hidden arms, cause all the game to be shot dead so that we can find none?*"<sup>1</sup>

The Rock or Mount is also revered by the Negroes on the Gold Coast, where it is called *Tabora*, the same type by name as the Mount Tabor the Egyptian *Tepr* the point of commencement in a circle. The Zulus have the Magical Tree, and the Rock with two holes which opens and shuts at the voice of those who know the secret.<sup>2</sup> The hereditary title of the Chief of Pango-pagno, Samoa, is *Maunga*, the Mountain; as was the Egyptian *Seri* and the Hebrew *Tser*. "Great Mountain" is the title of the supreme Divinity of the Santhals. One of the New Zealand chiefs claimed the neighbouring mountain, Tongoriro, for his progenitor. "*This seemingly whimsical belief,*" says Mr. Spencer, "*becomes intelligible when we observe how easily it may have arisen from a nickname. Do we not ourselves sometimes speak figuratively of a tall fat man as a mountain of flehs?*"<sup>3</sup> True, but here, again, we have the same system of typology as in Africa, India, and Greece. The Mount and the Tree were primordial types of the genitrix, of Khephsh, of Ri (Ishtar), Hathor, Kêd, Parvati, and others. Primally it was the Mount of the North, the birth-place of beginning. Tongoriro denotes the very lofty. In Egyptian *Seri* is the Mountain (or Rock) and the Chieftain, the Head; in Hebrew, the God. The Maori Chief claimed descent from the olden Rock or Mountain. The mountain *Maunga* is named from *Mau*, fixed, enduring; and the same word signifies a product of Earth. The Chief was descended from the Motherhood in its first form, that of Earth, which was represented by the Mount and the Tree. According to Paul, Hagar the Mother of Ishmael was Mount Sinai, in Arabia. Therefore Ishmael was likewise the Son of the Mount as typical birthplace. It is also certain that Paul knew this symbolical nature of the Mount when he said it answered to Jerusalem, the "*Mother of us all.*"<sup>4</sup>

The genitrix who was represented by the Mount came to be called the great Harlot and Prostitute, on account of the early status of the Mother. She is still identified by the Rock or Mount as the "Bad Woman" of Hongkong. This is the name of a particular rock on the hill near Wanchai that presides over the illicit intercourse of the sexes. Those who make money by immoral practices still offer her a share of their profits, and burn frankincense at the foot of this Rock, which remains a monument of the Motherhood as it was in the primitive sociology.<sup>5</sup>

<sup>1</sup> *Historical Sketches of the Missions of the United Brethren*, p. 383.

<sup>2</sup> Callway.

<sup>3</sup> *Fortnightly Review*, 1870, p. 542.

<sup>4</sup> Ga. iv. 25, 26.

<sup>5</sup> Eitel, *Feng Shui*, p. 53.

The mythical heroes of the Parsees were born of the Mount Ushidarena, from which they are said to descend with the glory shining on their faces.

The Navajos claim the Mount for their birthplace and attribute their deliverance from the underworld dwelling in the heart of it to the Moth-Worm that mounted and made a way out of the Mountain when he found himself in a world all water.<sup>1</sup> The world all water was the heaven above; the Moth-worm is a symbol of the breathing power. The Indians of Guinea venerate the Tree and Mount under the figure of a great rock that rises sheer up for fifty feet like the trunk of a gigantic stem; this is designated "*Pure-piapa*" or the "headless Tree."<sup>2</sup> In Plato's *Timæus* the prototypes of our race are spoken of as being inclosed in and developed from the Great Tree, which is not to be understood, except by knowing the history of the Tree as a type of the genitrix. The Lenni Lenape Indians relate that Manitu at the beginning floated on the water and shaped the earth out of a grain. He then made a man and a woman out of a tree. The "Popul Vuh" describes man as being created from a tree named the Tzité. Woman, according to the same authority was formed from the marrow of a reed called Sibac. The Hindus still ascribe genders to the bamboo, reed, or cane; and the female one contains the pith, the male the hard substance. The Sioux Indians have a myth of the primal Man who stood for many ages with his feet made fast in the soil and growing like a tree. Near him grew another tree. A snake gnawed them off at the root, whereupon they walked away as human beings.<sup>3</sup> The Serpent that gnaws at the root of the Tree re-appears as Nidhogg beneath one of the roots of Yggdrasil. But in neither instance can anything be made out of such statements until the typology is interpreted.

The Philippine Islanders narrate how the world at first consisted of Sky and Water, and between these there was nothing but a Glede, which, finding no place of rest, and being weary of flying about set the Water at variance with the Sky; this he did in order to keep it within bounds; and, to prevent its getting uppermost, he loaded the water with a number of islands to settle on and leave the Sky at peace. Then mankind sprang out of a large Cane with two joints that floated about in the water and was thrown by the waves against the feet of the Glede which stood on the shore and opened the Cane with its bill. A man issued from one joint, a woman from the other.<sup>4</sup> The Tree or Cane with two joints denotes the two sexes that were divided first at Puberty. So Tiri split the Tree into Man and Woman. The one that split the Tree or opened the Cane represents a type of pubescence like the Stone of Pundjel or the Tortoise of

<sup>1</sup> Bancroft, vol. iii. p. 81.

<sup>2</sup> Brett, pp. 314, 375 and 447.

<sup>3</sup> J. G. Müller, p. 109.

<sup>4</sup> Marsden, *History of Sumatra*, p. 303.

Fohi. Here it is the Glede or Hawk, a Kamite symbol of Soul which as the soul of pubescence did divide to distinguish the sexes, or split the double-jointed Cane in two.

As the three sons of Bor were one day walking along the sea-beach they found two stems of wood floating on the waters. Out of these they shaped a Man and a Woman. Odin breathed into them the breath of life; Honir made them to go, and Lodur caused them to speak, hear, and see. The Man they called Ask (or Ash), the Woman Embla. From these two descend the whole human race.<sup>1</sup> A tree was pointed out to the traveller Erman as an important monument of an early epoch in the history of Beresov. When the Ostiak rulers dwelt there in former times this tree was a particular object of adoration. It was a larch about fifty feet high, and its peculiar sacredness was connected with the singularity of its form and growth. For about six feet upward from the earth the trunk had divided into two equal parts and then united above in a single bole.<sup>2</sup> Thus the tree offered an obvious image of the door-way of life. "*Honour your paternal Aunt, the Date-Palm* (says Muhammed), *for she was created in Paradise of the same earth as that from which Adam was formed.*" The Stake, that is a reduced form of the Tree, still represents the first mother and the later ancestors in the sacrificial feasts of the Damaras; they stick this type of the tree and primal parent into the ground and offer the first portions of the feast to it.

The Veddas who dwell in huts made of bark live in a primitive form of the tree-ark, and their name for the house *Rukula*, means the hollow tree in Singhalese. The Tasmanians returned their dead to the mother's arms under this type, by burying them in a hollow tree.<sup>3</sup> The hollow tree or *Cos* was also a British coffin. The inhabitants of Thebes in the eleventh dynasty, many of whom are negroes, were buried in coffins formed of the hollowed trunk of a peculiar kind of tree, which is no longer met with except in the Soudan.<sup>4</sup> The Tree of the birth-place is yet extant in Germany, north and south, as "*Frau Holda's Tree*;" the common name for old decayed and hollow boles. A hollow tree in or overhanging a pool is still recognised

<sup>1</sup> *Prose Edda*.

<sup>2</sup> Erman, *Travels in Siberia*, v. i. p. 464.

<sup>3</sup> The recent fall of an enormous puketea tree near Opotiki, New Zealand, disclosed the fact that the hollow interior from the roots to the first fork, about forty-five feet from the ground, had been filled with human bones. A confused heap of skeletons burst out of the butt of the tree when it fell. A local paper says:—"A more extraordinary sight than this monarch of the forest lying prone and discharging a perfect hecatomb of human skeletons can scarcely be conceived. Some are nearly perfect while others are mixed up in a chaotic mass of heads, hands, feet, and arms, indiscriminately. All the Maoris here seem to have been quite unaware of this natural charnel-house, and declare that it must have been filled long before their or their fathers' time. Indeed the appearance of the tree fully justifies the supposition that it must have been some hundreds of years since this novel family vault was filled with its ghastly occupants."—*Knowledge*, August 4, 1882.

<sup>4</sup> Mariette, *Monuments of Upper Egypt*, p. 147.



as the habitation of unborn children. A Hessian legend describes the genitrix Frau Holda as a lovely woman in front and behind a hollow tree with a rugged bark.<sup>1</sup> An ancient tree once stood on the Heizenberg near Zell, which was the shrine of "Our Lady" the genitrix. When the woodman cut it down it was said to utter its moan. At the present time "Our Lady's" chapel stands on the same spot.<sup>2</sup> The chapel superseded the tree, and "Our Lady" who was Holda once, is Mary now. It is the same in Egypt. There the sycamore is sacred to Hathor, the Egyptian Venus, who is styled "Mistress of the Sycamore" at Maturea. In the Ritual the solar god is said to issue forth from the midst of the copper-coloured sycamore. The tree being employed as a type of the genitrix and birth-place (locality) in one. Maturea is named from Mat an ancient name of An the place of birth, beginning and repetition, where the tree of the Two Truths grew in the pool of Persea, or the tree of life stood in the water of life. To this day the sycamore-fig of Hathor, one of whose characters and names is Meri (and this is likewise a name of her tree as the Meri or mulberry-fig), is pointed to at Maturea as the tree of Mary and her child. In the Arab traditions the divine child Jesus was also said to have been concealed in the trunk of the *Gemaseh* tree, a spider having spun its web over the entrance to hide him from his pursuers. The mother of Confucius is reputed to have been told in a dream by the Black Te that she should bring forth the divine child in a hollow mulberry-tree.<sup>3</sup> The elder tree is an especial type of Holda the old or elder mother, the Danish Uildmoer who, as herein maintained, is one with the Egyptian Urta the bearer, and Irish Arth the Bear. The Earth is of course one type of the bearer under the same name, but the tree would be first recognised as the yielder of fruit. The mother-tree in England is often reduced to the status of a gooseberry-bush, beneath which the babies are found, but it is still a bearer of fruit. The tree as a type of the birth-place will account for the custom of passing diseased infants through a split sapling or the cleft of a stem which, in some cases, may have signified a transference of the disease to a genius of health supposed to reside in the tree.

But primarily the tree typified renewal, and this was a symbolical mode of rebirth from the mother imaged as the tree. Such was the idea in the eschatological phase where the adult was regenerated and born anew in the mysteries, whether from the tree, the holed-stone, the ark, cow, or any other type of the *rue des femmes*, when the object was a moral or spiritual renewal. The tree was a type of healing when the rags and other tokens of disease were hung upon it by the sufferers praying for assistance. When the Khonds hung up the hands of their slain foemen on the tree it was a type of their deity

<sup>1</sup> Mannhardt, pp. 280-3.

<sup>2</sup> Grimm, *D.M.* p. 615.

<sup>3</sup> Legge, *Chinese Classics*, v. i. p. 59.

to whom they offered their trophies. In this aspect the tree is equivalent to the "Hill-Altar" of the Jews, upon which they offered their proprietary sacrifice. "*His own self bare our sins in his own body on the tree,*"<sup>1</sup> is a continuation of the tree itself, which had borne the propitiatory offering on its living altar. But, in all the oldest mythologies the tree is a type of the motherhood, and the child is her branch. The Egyptian Rennut is the nurse, the Rennu is her nursling, and Renpu to renew, be young, is the name of the branch, shoot or plant, as the child of the tree. The genitrix as Hathor is portrayed in the tree or by the tree, and as the tree half human in shape. From this she pours out the drink of life and furnishes the food upon which souls are fed.

In one picture the deceased standing with his body on one side of the tree of life, and as a soul on the other exclaims, "*Oh, Sycamore of Nut, give me the water and the breath of life which proceed from thee, that I may have the vigour of the goddess of vigour.*"<sup>2</sup> He receives the water of life as a being of flesh and blood; the breath of life as a spirit, both from the Mother in accordance with the Two Truths, and in their earliest phase. Isis is said to have found the Ark of Osiris exposed on the river Nile, containing the Child, entangled in a thicket of heath or tamarisk; the Aseru, a form of the tree of life,<sup>3</sup> which had entwined about the Ark and Child until both were completely inclosed within its trunk, now grown up into a stately tree. This tree which contained the invisible Chest, or Ark, and Child, was *made into a pillar to support the roof of a royal palace*. Isis being informed of this went herself to Byblus. When she came there, she sat down hard by a well. Here she met with the Ark-tree; "*she begged the post that held up the roof.*" This tree, or pillar, she trimmed of its bushy heath, poured perfumed oil upon it and wrapped the trunk in fine linen, and thenceforth it was laid up in the Temple of Isis.<sup>4</sup>

A similar myth of the tree and child is related of Krishna. One legend describes how he was transformed into the trunk of sandalwood, or the tchandana tree, and that after being planted in Yamouna, near *Matlfurea*, it passed from thence to the holy waters of the Ganges, and these bore it to the shore of Orica.<sup>5</sup>

In the North the ash, which is the tree of life in Egypt, is known as the "Refuge of Thor," because that tree caught and saved him when he was being swept away by the river Vimur, just as the Child Osiris was being swept away, but was saved by the tree, inferentially as the type of a land-mark.

So supreme an emblem of reproduction was the tree in India that the Buddha is fabled to have been incarnated some forty or fifty times under the tree-type, the tree of knowledge, wisdom or enlightenment.

<sup>1</sup> 1 Peter, ii. 24.

<sup>2</sup> *Records*, vol. 12, p. 177. Libation Vase of User-Ur.

<sup>3</sup> *Tamarisk*, vide Book of Enoch, ch. xxxi.

<sup>4</sup> Plutarch, *Of Isis and Osiris*.

<sup>5</sup> Creuzer, *Symbolik*, par J. D. Guigniaut, tom. i. pp. 208, 209.

Maurice observes that "it is a fact, not less remarkable than well-attested, that the Druids in their Groves were accustomed to select the most stately and beautiful tree as an emblem of the deity they adored, and having cut off the side branches, they affixed two of the largest of them to the highest part of the trunk in such a manner that these branches extended on each side like the arms of a man, and together with the body, presented the appearance of a huge cross, and in the bark in several places was inscribed the letter Tau."<sup>1</sup> On the central upright stem he says they cut the word "Taramis," on the right hand branch the name of "Hesus," and on the left hand one "Belinus." Taramis represents the Daronwy of the Druids. Taliesin celebrated this tree as the great refuge from the flood. "What tree is greater than he, Daronwy? I know not for a refuge around the proud circle of Heaven that there is a mystery which is greater."<sup>2</sup> Belin, it may be remarked, is an Inner African type-name for the *Young one*, the new thing, the *Rennu* (Eg.).

*Belin*, is Young, in Kanuri.  
*Belin* ,, ,, Munio.

*Belin*, is Young, in N'guru.  
*Belin*, ,, ,, Kanem.

The Mother of Adonis was said to have been metamorphosed into a tree, and in that shape to have brought forth the divine child.<sup>3</sup> On the coins of ancient Crete the genitrix is portrayed, like Hathor or Nupe, in the tree.<sup>4</sup>

In the Phrygian Mysterie, called those of the Mother of the gods a pine-tree was cut down every year, and the image of a youth was bound on the inside. This was on the first day of the feast of Kubele.<sup>5</sup> "What means that pine," asks Arnobius, "which on certain days you bring into the sanctuary of the Mother of the gods?" This he identifies with the tree of the genitrix, beneath which the youth Attis laid hands upon himself, and which the Mother consecrated in solace of her own wound.<sup>6</sup>

The "dark pine" that grew in Eridu was the seat, shrine, and couch, of the Akkadian genitrix, *Zikum*. She who was the tree that bore the child as Tammuz or Duzi. "In Eridu a dark pine grew. It was planted in a holy place. Its crown was crystal white, which spread towards the deep vault above. The Abyss of Hea was its pasturage in Eridu, a canal full of waters. Its station (seat) was the centre of this earth. Its shrine was the couch of Mother *Zikum*. The (roof) of its holy house like a forest spread its shade; there (were) none who entered not within it. It was the seat of the mighty Mother."<sup>7</sup>

In Egypt the sycamore-fig is the chief type of the tree of life from which the Great Mother, as Hathor, pours out the divine drink.

<sup>1</sup> Maurice, *Indian Antiquities*, vol. vi. p. 49.

<sup>3</sup> Ovid, *Metam.* lib. x. ver. 500-13.

<sup>5</sup> De Sacy.

<sup>7</sup> *Records of the Past*, vol. ix. p. 146.

<sup>2</sup> Skene, vol. i., p. 269.

<sup>4</sup> Calmet, pl. 51, figs. 1, 2, 3.

<sup>6</sup> Arnobius, 5. 16.

Hathor was the *Sekhem*, or Shrine of the child, in the shape of the sycamore tree, also this type of the tree, genitrix, womb, shrine, and tomb may be traced back by name to Inner Africa. The typical tree is the—

*Dsigma*, in Nupe.

*Tsugma*, or *Tsugba*, in Esitako.

*Tagma*, in Ebe.

*Tisgmo*, in Kupa.

*Tsimo*, in Gugu.

In this name the *Tes* that is ideographic in the hieroglyphics supplies the T and S which permute in later language. Thus *Sekh* (Eg.), liquid, drink, interchanges with *Tekh*, drink, liquid, wine; to supply with drink; whilst the *Tsigmo* in Kupa becomes *Tugma* in Ebe. In Hebrew the typical tree as the Saqamah (שקמה) is the sycamore-fig-tree. Also we have a species of fig tree called the *sycamine* in English. The fig is an emblem of the womb, the *Sekhem* (Eg.), one of those feminine types like the pomegranate, the Persea fruit, or the lotus which contain their seed within themselves, and it is the fruit of the sycamore-fig-tree. In the African Gura the abode as a hut is the *Saguma*. The Swedish *Shemma* is a store-house for the fruits of the earth. In Egypt the *Sekhem* had become a Sacred Shrine representing the Mother; the abode of Horus in Utero.

The Turks have a tradition that when Mary and the Child were being pursued by the murderers whom Herod sent after them, they came to the tree at Maturea which *having the power of opening and shutting*, opened to receive the parents and saved the child.<sup>1</sup> In this legend the *Sekhem*, or sycamore tree, becomes the Egyptian "*Sekhem*," which means the *Shut-place*, and Shrine. The typical tree of Inner Africa, the *Sekhem* of Egypt, *Zikum* of Akkad, survives in the Koran as *Al-zakkum*, the tree of knowledge; but how different says the text, from the abode of Eden. Here it issues from the bottom of hell, and is planted solely for the torment of the wicked. The fruit of it resembles the heads of devils or serpents (for the word signifies both), so that it is still the tree of the serpent, and the damned are to eat of it and fill their bellies therewith, washing down the fruit with scalding liquor.<sup>2</sup>

The Lord said, "*If ye have faith, as a grain of mustard-seed, ye would say unto this sycamine tree, Be thou rooted up, and be thou planted in the sea; and it would have obeyed you.*"<sup>3</sup> This may possibly contain an occult allusion to the tree of the Motherhood which was superseded in the Worship of the Son; the tree of *Zikum* in Eridu, and of Hathor at Maturea.

The natural genesis of the typical tree is self-evident. Norden describes the sycamore-fig as a very tree of life in Egypt. He says the people almost live off it. This tree is always green and bears its fruit several times a year, without observing any change of season.<sup>4</sup>

<sup>1</sup> Ogilby's *Africa*, p. 73.

<sup>2</sup> *Al-Koran*, Sale, ch. xxxvii. and notes.

<sup>3</sup> Luke xvii. 6.

<sup>4</sup> Norden, *Travels*, vol. i. p. 79.

*Ficus sycomorus* in Egypt sometimes measures fifty feet in girth. But equatorial Africa is the paradise of the sycamore tree, which grows there to a size befitting the roof-tree of the world.

Captain Cameron describes three vast specimens towering outside the town of Khoko which formed a prominent mark for miles around. One of these afforded ample shelter for 500 people who encamped under its branches.<sup>1</sup> Another type of the foos-bestower is the Baobab or Monkey-bread-tree of Central Africa which sometimns attains a girth of thirty yards in the trunk. When it loses its leaves in the dry season, fruit the size of a half-quartern loaf is seen suspended all round it. The wood soon decays and most of the older boles are hollow like those of Frau Holda; these become reservoirs of rain, from which the natives draw water in the dry season, and in the day of need. A magnificent tree of life was the bread-and-water tree for man as for monkey. Its leaves are eaten by the negroes, and the apes are very fond of its fruit which has a slightly acid pulp. Now, one of the old folks' stories told by the Indians of Guiana says the Tree of Life was planted under the rule of *Sigu*, son of Maikonaima, and *in its stem was pent up the whole of the waters that were to be let forth according to measure and reckoning to stock every lake and river with fish.* But, Warika the mischievous monkey forced open the magic cover that kept down the waters and the next minute he was swept away with all living things by the bursting forth of the deluge.<sup>2</sup>

In this account we have the tree typified after the Baobab or monkey-bread-fruit tree of Inner Africa, with its primitive cistern of water and pent-up reservoir of rain, supplying the type of a tree that containedt he deluge. The negroes also make artificial cisterns of the large boles of decaying trees. The name of the Norse tree Yggdrasil, is said by Magnusen to signify the producer of rain. Such a meaning has little application in northern regions, but in Inner Africa where the tree collects water and becomes a reservoir of nature or the mother, an Yggdrasill of wet in a burning land, it was indeed divine as the distributor of an element of life which it had caught in a myriad leafy hands held up to the passing clouds for their riches of rain. When we see Nupe or Hathor portrayed in and as the Celestial Tree offering the divine food and drink of souls, we have a late picture of the African looking up to the tree of sustenance, of water, and of life itself. So ancient then is this type of the Motherhood that it reaches back to the time when the tree was the cradle and coffin of the race, and the bounteous breast of the mother herself leaning over the human infancy with its nourishment; when man, only a little ahead of the Soko, was born and lived in and on and underneath the tree. The natural type was first. The tree preceded any form of the carven image, however rude; consequently

<sup>1</sup> Cameron, *Ancient Africa*, vol. i. p. 119.

<sup>2</sup> Brett.

there are African races with whom the tree has continued from the beginning, and the type has never passed into the domain of representative art. In Egypt where the type is sometimes found in all its phases, a sycamore tree with two arms is a form of the genitrix who became Hathor in the tree or as the tree personified. A sycamore with human arms is an illustration of the 19th Chapter of the Ritual; this image of the two-armed tree being the tree, the cross, and the mother of life all united in one.

A great deal of nonsense has been written concerning the so-called "Tree-Worship," and "Tree-Spirits." But the primitive man was not the diseased victim of subjectivity. The tree that is the African's *Wong* did not become sacred at first because of any inherent "Spirit." Primarily the tree produced food and was the support of life, the producer, the mother of life on the physical plane. It was the mother in the same sense that the mother was the cow, or the earth was the mother, because it was the source of food and drink in the human infancy.

Sahagun says the Mexicans adored certain hills on account of the rain-water which they collected, and the same reason is assigned by the aboriginal tribes of India for their wouhip of hills. But here the words worship and adoration are modern, and the sense is modern compared with that of the early men who were glad if the hill or the tree proved to be a cistern of water for their time of need. Typology shows their mode of representing this hill or tree was as the image of the mother who feeds the child from her breast and still earlier in her womb. Hence the Mount *Tanga* (in Mose) is the thigh. The primary motive for looking up to the hill or great tree was want of water and desire for fruit—the early man being frugivorous—the first sense of this source of supply; the moral and religious came afterwards. In looking to the hill and tree for sustenance, they had common sense and reason on their side, which is more than can be said for those who have continued the types as fetishes in the religious phase. The first perception was that of food, drink, and shelter. Hence the tree represented the nursing mother. The primitive man did not personify the inherent life of the tree as an object of adoration nor adore any abstract spirit of the forest. He did not conceive of a spirit first and then localise it in the tree. Animistic ideas belong to a later stage; to the metaphysics of savages in common with the "fung-shui" of the Chinese, the poetizing of the Greeks, and the modern interpretation of mythology.

Primitive Animism was not spiritual in the current sense. What it was is evident from the genders of American and other early languages in which living things belong to the animate gender, and things dead, motionless or small and mean, belong to the inanimate gender. The motion of wind or lightning; the voice of thunder, the renewing life of the tree, these were animistic but not eschatological. Spirits were

not conceived as governing phenomena until the elements had been personified as spirits. The fruit evoked no gratitude to a giver that constituted the intelligence of the tree. Language is able to tell us what the tree was to the earliest human perception. It was the dwelling-place and the producer of food, and sometimes it had food on it; at other times none. This would excite expectation. The Ojibwa name for an object of veneration meaning "*My hope*," would particularly apply to a source of water in a burning land, and still remain an adequate expression when the one conscious cause of phenomena was postulated and worshipped in a later religious phase. The earliest form of gratitude would be a lively sense of future favours. These were bestowed at recurring intervals, and thus evoked or appealed to a sense of periodicity. The tree is one of the ideographs of time, and it bears the name of time itself. Our word *tree* is identical with the Egyptian *Teru* (or *Tre*), the shoot, branch, or tree of time, carried in the hands of Taht the reckoner of lunar time; and *Teru* (Eg.) is likewise the name of time. This is the chief Inner African type-name for the tree.

<i>Taro</i> , in Legba.	<i>Atir</i> , in N'goala.	<i>Tir</i> , in Bayon.
<i>Tero</i> , in Kanre.	<i>Tir</i> , in Balu.	<i>Turi</i> , in Tumbuktu.
<i>Tera</i> , in Mose.	<i>Atir</i> , in Bagba.	<i>Daru</i> , in Barba.
<i>Tir</i> , and <i>Atir</i> , in Papish.	<i>Tir</i> , in Kum.	<i>Ntera</i> , in Muntu.
<i>Tir</i> in Momenya.	<i>Atir</i> , in Pati.	

This type is continued in the Egyptian *Teru*, Greek *Doru* or *Drus*, Welsh *Deru*, and English *tree*. As food-producer the tree became the sign of a season and a teller of time. Therefore the tree that told was adopted as the symbol of a time. On account of its bringing forth fruit periodically, the tree was an Intelligencer to men and a kind of primary Intelligence. The tree that told became the tree that talked and gave forth oracles whether as the sacred palm of Negra in Yemen, or the prophetic oak of Dodona, the Ava-tree of the Polynesians, the tree "Mirrone" of the Congo negroes or countless other sacred trees.

The fact is curiously conveyed in the account of the Antilles Islanders which was given by Friar Pane, who says that certain trees were supposed to *send for the sorcerers and instruct them in the selecting and shaping of their trunks into idols for the temple where they became oracles*,<sup>1</sup> which is tantamount to saying that various trees had certain self-manifesting qualities which were best known to the leamed in forest-lore, and these gave them a self-conferred sacred character.

The Siamese follow the "Spirit" of a tree (that which constitutes its essential character) into the boat made from its wood, and continue their offerings to it when it has assumed that shape. This "spirit" we should call "durability" as of oak; or "lightness" as of teak; the quality which constituted its especial character. With us the

<sup>1</sup> Pinkerton, vol. xii. p. 87.

“spirit” of the Cinchona bark is quinine; but the modern medicine was a primitive “spirit.” The ancient Tree-spirits are now known as vegetable alkaloids. They have at last revealed their nature. To the early man they only made known certain effects. Still, inasmuch as they did make known they were acknowledged to be tellers, talkers, or intelligencers to men. This habit of self-revelation made the tree oracular to the early mind of man.

The dark side of phenomena being first consciously reflected, dread of an inimical influence would precede a mental recognition of the good. What to avoid would be the first lesson taught by the tree. The tree or plant that produced poison would naturally be considered the abode of a bad character, a power of evil, a tree noted for the malignancy of its in-dwelling inimical element or power. The African Negroes of Senegambia, the Australian aborigines, the Karens of India, and North American Indians, alike seek to propitiate and appease the malicious demon of the tree that sends disease. This was primarily the poisonous tree. But the early man having found it out would simply not eat of it! He did not offer sacrifice to it any more than the dog gives thanks for the grass which he knows to be medicinal; whilst his mind had not yet attained the savage religious phase. The doctrine of early “spirits” is well illustrated by the Bushmen. A caterpillar called *n’gwa* supplies a deadly poison with which they anoint the barbs of their arrows. The poison is fatal even to the lion. They are also said to cure the wound of this poison. They told Livingstone that they administered the *N’gwa* itself *with fat*. “*The N’gwa wants fat,*” they said; having found that fat or oil was an antidote. Now when the Negro in felling the Asorin tree gives it the first cut the spirit of the tree is supposed to issue forth and chase him, whereupon the Negro drops palm-oil on the ground and while the spirit pauses to lick it up the Negro escapes. So the knife that made the cut has to be fed with fat to assist the wound in healing. The doctrine is the same as if the oil were applied to a wound as an antidote to the sting or poison, only the poison is represented as a devourer who has to be appeased by the oil. According to Bosman “*The trees which are the Gods of the second rank of this country (Hwida) are only prayed to and presented with offerings in time of sickness, more especially fevers, in order to restore the patients to health.*”<sup>1</sup>

The Tree of Life originated in the tree that furnished food and drink. The Tree of Knowledge was the tree that told. This can be traced into the tree alphabets and other forms of the book. Hence the beech-tree is identifiable by name with the Book-tree; its bark having supplied a kind of papyrus. But here the book and food are inseparable by name. In Egypt the *Buka* is the palm-tree, the branch of which is the Book of Taht. *Buka* is also the Palm-wine.

<sup>1</sup> Burton, *Wit and Wisdom from West Africa*, pp. 205, 243. Bosman, *Letters*.



*Buk* modified into *Buh*, is food, bread. The *Buka*-tree furnished food with its fruit and wine with its liquor. *Pekh* (Eg.) is another form of the word for food, as in the English "*Peck*" for victuals. Bag (בג) is food in Hebrew; *Bhag*, in Sanskrit; *Fagus*, in Latin, is the beech-tree; *φηγός*, in Greek is the oak. Both meet under one name as the bearers of food, *peck*, or victuals. *Fek* (Eg.) is produce, plenty, and the food-producing tree is of various kinds which may be traced under one name. The food-tree is *Buko* in Kanyop (Af.); the palm is the *Bukeem* in Bola; *Bukiam* in Sarar; *Bekiame* in Pepel; and *Buka* in Egyptian. The *fig* is a form of the same name, and in the African *Filham*, the ground-nut instead of the tree-fruit is the *Fukui*. The corresponding name of the genitrix and giver of food in Egyptian is that of the goddess *Pekh*. To denote ancient descent Hor-Apollo says the Egyptians depict a bundle of papyrus, and by this they intimate the primæval food; for no one can find the beginning of food or generation.<sup>1</sup> This is the papyrus roll or book. The root of the papyrus was eaten for food and the plant, like the lotus, is a form of the typical tree. It is carried in the hands of the mother-goddesses as the Uat-sceptre of the genitrix who produced the food of the child's life in her own blood (the red food of Source) and nourished it afterwards at her breast. Thus the book and food were both found in the papyrus plant, as they were in the tree. Such an origin as this will explain how "eating the book," as in Revelation,<sup>2</sup> could be spoken of as synonymous with receiving knowledge. Many illustrations of this mode of eating of the Tree of Knowledge might be quoted and traced to the beginning of the Tree as the producer both of food and information. It extends among the Mexicans and other races to the swallowing of the written letter as white man's medicine or fetish-food. The tree that told communicated the information first of all by means of its fruits and its juices.

Hor Apollo asserts that Education was called *Sbo* (Coptic for learning), *i.e.* *Seba*, by the Egyptians, which, when interpreted, signifies sufficient food.<sup>3</sup>

The primitive man did not begin by book-making but the later men developed the tree as a type of the Intelligencer which became a book at last, and continued to be known by the same name. Primitive man did not eat of the tree and straightway personify it as the Divine Mother. But the tree gave food and drink as the mother does, therefore, it was the Mother of Life and so survived as a typical mother, exactly in the same way that the milch-cow, or goat, or ass was a mother, only *the tree was first as it did not need to be trained or domesticated*. It is noticeable that the palm-tree of the primæval world was the immediate precursor of man in the garden of earth. It was in the shape of the palm-tree that nature first gave her maternal milk to man, with such a dash of spirit in it as made him wink and

<sup>1</sup> B. i. 30.

<sup>2</sup> Ch. x. 9 and 10.

<sup>3</sup> B. i. 38.

wonder, and feel like the farmer whose glass of milk had been slyly mixed with whiskey, and who on drinking it off exclaimed lustily, "Lord! what a Cow." The Toddy Palm of equatorial Africa was a cow and a mother indeed! The palm-tree was not only an intelligencer but an inspirer of men; a strange illuminator of their dawning minds.

In Egyptian *Sukh* (or *Uskh*) is liquid, drink; *Sukha*, the flood-time. This is our English *Suck*; the Euskarian *Uisge*, for Water; Chinese, *Sok* (Suck); Latin, *Sugo*; Sanscrit, *Sić*, for drink, wet, liquid, or liquor. But just as whiskey is a kind of *Uisge*, the suck of the toddy is a natural sort of whiskey, and the Mother's Milk was found to be *koumess*, ready fermented, when drawn from the tree. In the Zulu Kaffir language the good wife who fills her husband's cup is designated his *Zikisa*. *Zugia* was a title of Juno. Now this root, *Zug*, *Sukh*, or (cf. English Sack), denotes fermentation and spirit. *Sakhu* (Eg.) is to be fermented. *Sakh* is to inspire, illuminate, mental influence, the illuminator. *Sekht* (a name of Pekh) is a divinity of intoxicating drinks. Thus drink and divinity are found under one name, the first spirit as a mental inspirer being alcoholic. *συκος* is the Greek name of the fig-tree, from the fruit of which the divine drink was also made. This root, *Sk*, is an Inner African type-name for Divinity; the deity or demon is

*Tshuka*, in Ibu.

*Dsuku*, in Isoama.

*Dsuku*, in Mbofia.

*Soko*, in Basa.

*Seko*, in Nupe.

*Soko*, in Esitako.

*Seakoa*, in Puka.

*Sogei*, in Kise-Kise.

*Sokwo*, in Nufi.

*Suge*, in Susu.

In some African languages there is but one name for God and Devil, as in Marawi, where both are called *Tsoka*. In that country of Kivo the intoxicating Palm-toddy is named *Zogga*. In Dahome the *Soko* is a poison-tree. Both bear the name of the Spirit, which is a Divinity in one language and a devil in others. Poison being one of the active principles first recognised because of its effect, that would identify the tree of death; and in opposition to this the tree that bore the good fruit was the Tree of Life. The typical tree has descended in the Hebrew Genesis as the Tree of Knowledge of Good and Evil, that is, the tree as a natural Intelligencer to men.

The "Tree of Knowledge" in Egyptian is known as the *Kat*. This is also the name of the feminine abode, the womb, and is a title of the genitrix as *Kat-Mut*. Another name of the feminine interior is identical with that of the fig-tree, which is *Kent* (Eg.), a type of fertility, abundance, plenty. In several languages the female, or womb, and the sacred-tree have the same name, just as in English the *Pudendum femine* is called a plum-tree. In Spain the plum-tree furnishes an especial wood for images of the Virgin. This arose naturally from the mother being the bearer of the food. She was the Tree of Life.

Kat, the Welsh Gwydd, in the Hebrew form (קץ) Getz, is the typical Tree of Life and of Knowledge planted in the Garden of Eden; and this feminine type will show us how the tree is related to the Fall, because it bears two different kinds of fruit, one of which may be called good and one evil. The typical tree in Hebrew has preserved an Inner African name, Getz (קץ) being identical with

<i>Kedsi</i> , in Nso.	<i>Odsi</i> , tree, in Opanda.
<i>Ketsi</i> , in N'ki.	<i>Odsi</i> ,, Egbira-hima.
<i>Kedsi</i> , in Kore.	<i>Etze</i> ,, Param.
<i>Ekedsi</i> , in Boritsu.	<i>Itsi</i> ,, Okam.
<i>Heitsi</i> , tree-like, in Hottentot.	<i>Keti</i> ,, Mfut.
<i>Yetse</i> , tree, in Baseke.	<i>Kat</i> , tree of knowledge, Egypt.
<i>Odsi</i> ,, Yals.	

In the Ananda Tantram<sup>1</sup> the Aswatha or sacred fig-tree is identified with the Yoni or uterus. In the Yoni-rupam,<sup>2</sup> instructions are given for making the *Bhagam Aswatha patra Vat*, or fig-leaf-shaped vulva, as an object of adoration in the Cult of the Yonias, "*Let the cleft in the MONS VENERIS be seven fingers wide, bulding out four fingers breadths, and downwards let it be shaped like the Aswattham*" (fig-leaf). The fig-tree, says Magnus, was the first to introduce purity of life among men. Hence the Athenians called the fruit of this tree the *guide* or *guiding-fruit*.<sup>3</sup> This was a mystical Tree of Knowledge, which we shall find connected with the "Fall."

The Aborigines of Victoria have a legend of the tree and the introduction of death into the world. *The first created man and woman were charged not to go near a certain tree in which a Bat (Bon-nel-ya) lived. The Bat was not to be disturbed. One day, however, the woman was gathering firewood, and she went near the tree in which the Bat dwelt. It flew away and after that came death. Many among the Aborigines died after that.*<sup>4</sup> It may afford a gloss on this in connection with the Fall to repeat Hor-Apollo's statement that the Egyptians portrayed a Bat when they would represent a mother as suckling and *bringing up her children well*; this being the only winged creature that has breasts and teeth.<sup>5</sup> Thus when the Bat which taught how to nurse and bring up the children properly had deserted the tree of Knowledge or Life, then came death into the world.

In the Polynesian Paradise there grew the "*Tabooed bread-fruit tree,*" together with the sacred apple-tree. In old times the Hawaiian priests held that the tabooed fruit was in some way connected with the trouble and death of Kumu-honua and Lalo-honua, the primal pair whose fall is bewailed in ancient chants that describe the eating of the fruit, the breaking of the law and the bringing down of death. The "Tree-eaters" or "Tree-upsetters" were tempted to eat by the Moopela or Ilioha, an artful lying animal and mischief-maker; and

<sup>1</sup> C. vi. v. 13, Sellon, p. 70.

<sup>2</sup> Ananda Tantram.

<sup>3</sup> Athenæus, iii. c. vi.

<sup>4</sup> Smyth, *Aborigines of Victoria*, v. i. p. 428.

<sup>5</sup> B. ii. 53.

they were then driven out of the primal paradise by the "*large white bird of Kane.*"<sup>1</sup>

Those who ate of the forbidden food and fell are mourned over in the native chant, as

"Dead by the feast,  
Dead by the oath;  
Dead by the law, in  
Disobeying the gods."

The genesis of the legend would be in eating of a tree that poisoned or made the eaters of it ill, with later applications of the type.

The Hottentot deity, Heitsi Eibib, tells his son, Urisip, the whitish one, not to eat of the raisin-trees of the valley. It is said that when Heitsi Eibib was travelling about with his family they came to a valley in which the raisin-tree was ripe, and he was there attacked by a severe illness. Then his young (second) wife said, "*This brave one is taken ill on account of these raisins; death is here at the place.*" The old man (Heitsi Eibib) told his son Urisip (the whitish one), "*I shall not live, I feel it.*" "*Thou must therefore cover me with soft stones.*" And he spoke further, "*This is the thing which I order you to do: Of the raisin-trees of this valley ye shall not eat, for it ye eat of them I shall infect you, and ye shall surely die in a similar way.*" His young wife said, "*He is taken ill on account of the raisins of this valley, let us bury him quickly and go.*" So he died there and was covered flatly with soft stones, according as he had commanded. When they had moved to another place and were unpacking there, they heard, always from the side whence they had come, a noise of people eating raisins and singing. In this manner the eating and singing ran:

" I, father of Urisip,  
Father of this unclean one;  
I, who had to eat these raisins and died,  
And dying live."

The young wife perceived that the noise came from the side where the old man's grave was, and said, "*Urisip, go and look.*" Then the son went to the old man's grave, where he saw traces which he recognised to be his father's footmarks, and returned home. Then the young wife said:

"It is he alone, therefore act thus;  
Do so to the man who ate raisins on the windward side,  
Take care of the wind that thou creepest upon him from the leeward.  
Then intercept him on his way to the grave,  
And when thou hast caught him do not let him go."

He did accordingly, and they came between the grave and Heitsi Eibib who, when he saw this, jumped down from the raisin-trees and ran quickly, but was caught at the grave. Then he said "*Let me go,*

<sup>1</sup> Fornander, vol. i. p. 80.

for I am a man who has been dead, that I may not infect you." But the young wife said, "Keep hold of the rogue." So they brought him home, and from that day he was fresh and hale.<sup>1</sup>

Dr. Hahn says he has eaten the fruit of this so-called wild raisin-tree, and the result was an attack of dysentery. The natives, having no medicine, often succumb to such attacks. Hence the natural genesis of the type in relation to this particular tree that brought death into the world.<sup>2</sup> Dr. Hahn derives the name of Heitsi from *Heii*, the tree, but admits that he cannot account for the "ts." One meaning of it is "to come." This tends to identify Heitsi with the branch, which is his especial symbol. The tree itself is feminine. The child god is everywhere the branch, the coming one. This god, their first man, is continually rising again as the branch from the root; a primitive sense of the resurrection that might suit the modern agnostics. The imagery is also applied to the renewal of the moon, as well as of the human race. In consequence the green branch is still laid on the cairns of the dead, whether considered as the grave of their first man, who is renewed in them, or of their more immediate relatives. Of course, in a later phase, the ancestral tree or root is assigned to the male. Thus the root and the grandfather become synonymous. When this root is personified it is as *Khû-nomab*, the Mimosa-root, of whom the Lion say, "*Mimosa-root has killed me.*"<sup>3</sup> Now a book of the origins is concealed in this, for the Mimosa is the *Sensitive* plant. One of their typical roots used as charms for protection and images of divine power is the Giraffe-Acacia. The acacia is the Tree of Life in Egypt. The wood is so vital that when dried and planed down in door-sills, it has been known to sprout again. But the *Sensitive* root offers a mental clue to the primitive thought. When they set fire to this root as they lie down for the night and murmur, "*My Grandfather's-root, bring sleep on the eyes of the lion and leopard and hyena; make them blind that they cannot find us; cover their noses that they cannot smell us out;*"<sup>4</sup> and when they give thanks to their Grandfather's-root next morning on finding themselves in safety, and we remember this is the Mimosa-root, the *Sensitive*-root, we also can lay hold of it as a first link in a chain of that consciousness which culminates in apprehending or divining the mind beyond phenomena to which the later human appeal is made.

Um *Nga*, in the Kaffir dialect, is the name of the Mimosa-tree, and *Nga* means to wish. It is the root of all that implies potentiality and forms the potential mood of the verb. Wishing by the Sensitive-tree, then, is primitive prayer. So the Egyptians wished by the *Ankh*, the life, the living one, when their *Nga* was the king, or the still earlier knot; or the clasped (*Ank*) hands.

<sup>1</sup> *Hottentot Fables*, by Bleek, p. 82.

<sup>2</sup> *Tsuni-Goam*, p. 103.

<sup>3</sup> Hahn, *Tsuni-Goam*, p. 73.

<sup>4</sup> *Ibid.*, p. 82.

Heitsi Eibib, as divinity or spirit of the tree identifies himself, not only with, but *as* the tree when he says, "*I shall infect you.*" Here we see the spirit of the tree communicating the knowledge of good and evil in the act of warning them against the evil, whereas the subtle Serpent or the sly Moopela tempts them to eat of the tree of death. Thus the spirit of the tree is demonstrably based on the quality of its fruit, and afterwards a motive is assigned to this as an active agent personified.

Alcoholic drinks were taken in the ancient mysteries to induce an abnormal condition and excite the power of prophecy and divination. In the *Rig Veda* the gods are said to get drunk and to obtain immortality by drinking the "Immortal Stimulant"—*amartyam madam*. They all drink copiously the first thing in the morning, are drunk by mid-day, and dead-drunk by night with the third libation. Their followers also drink the Soma-juice to attain the privileges of immortality and to know the gods; and in their consequent exaltation sing:

"We've quaffed the Soma bright,  
And are immortal grown.  
We've entered into flight;  
And all the gods have known."<sup>1</sup>

They felt the "*tulla intoo*," or supernatural ecstasy of the Finnic Magician, in which he became *the likeness of the spirit in possession of him*.

Even in the Book of Deuteronomy<sup>2</sup> the Jews are commanded to spend their saved-up money in drink as an offering to the deity, which shows that intoxication was a religious rite with them as it was with those who grew immortal by quaffing the juice of the Soma, the Homa or other types of the Tree of Knowledge. The Tree of Knowledge first supplied the divine drink, which was naturally fermented in the Toddy-Palm. The drink was elsewhere produced artificially from the various *Kavi*-trees and plants, the vine the Homa, Soma, fig, mistletoe, elder, raisin, and other sacred fruit-trees. The Mexicans made brandy from the pulque-plant called the Maguey, which is one of the Agaves or Kavis. The Kavi drink was made by the Mangaians from the "Piper Mythisticum," and a root of this intoxicating tree was buried with the dead at Rarotonga to enable the *Spirit*-Traveller to make a fit *Spirit*-offering to Tiki and obtain entrance into his dwelling.<sup>3</sup>

The juice of the Hindu Tree of Life is called the ornaments of the Siddhas. The Siddhas are the perfected; the spirits of the Eighth Heaven, or the Height, which was first attained by primitive man, who mounted and entered by means of the intoxicating tree. Among the North American Indians we find the notion that immortality consists in

<sup>1</sup> Muir, vol. v. p. 90.

<sup>2</sup> Ch. xiv. 26.

<sup>3</sup> Gill, *Myths*, 170.

being eternally drunk, because drink supplied the type of a paradisiacal condition, and the dead-drunk were as spirits among spirits.

The story of the tree in the Hebrew Genesis has been told with this gloss: The Serpent informs the Woman that "*in the day ye eat thereof, then your eyes shall be opened, and ye shall be as Elohim, knowing Good and Evil. And when the Woman saw that the tree was good for food and pleasant to the eyes, and a tree to be desired to make one wise, she took of the tree thereof and did eat,*" or partook of it in some way. And "*their eyes were opened.*" The tree was to make them wise. The wise are the Seers. The Persian Magi were the wise men. Seers, Clairvoyantes, fortune-tellers, prophets, are called the wise. The Wizard is the wise man, and the Elohim, as spiritual beings, say, "*Behold, the man is become as one of us.*" The tree had taught them the way to enter Spirit-world, and the Elohim were the Elementary spirits or gods of the earliest time and typology.

We are told by Plutarch that previous to the time of Psammeticus, the Egyptian priest-kings were not used to drink wine at all, nor to pour it out in a sacrifice as a thing they thought in any way grateful to the Gods. On the contrary, they shed it as *the blood of those who in ancient times waged war against the Gods* from whose falling down from heaven and mixing with the earth (*cf.* the blood of Belus mixing in the same manner) they conceived vines to have first sprung; which is the reason, they say, that drunkenness renders men beside themselves, and makes them mad; they being, as it were, gorged with the blood of their ancestors. "*These things reported by Eudoxus in his Second Book of Travels, are thus related by the priests.*"<sup>1</sup> There is a cognate tradition extant among the Folk Tales of the Little Russians concerning the origin of tobacco, or "the devil's herb," as it is designated by the Raskolniks. Once on a time there was a with-woman who is described as a heathen. She led men astray, and a voice from heaven commanded that she should be put to death. This was obeyed, and the enchantress was buried alive. Her husband planted a twig on her grave which grew up into the tobacco plant. The people plucked its leaves and discovered the art of smoking. They smoked and smoked until one day the smoke burst into flame and they were all consumed.<sup>2</sup> In the Mexican Legends the genitrix Magaguil or Mayaguil is represented as a Woman who had 400 breasts (the Dea Multimammæ) and on account of her fruitfulness the creative power changed her into the Maguey Tree that is the vine of the country, from which the natives made their wine. This also identifies the Great Mother with the Tree of Knowledge as a producer of intoxicating drink.<sup>3</sup> The Egyptians described by Plutarch, had passed out of the primitive Typhonian phase in

<sup>1</sup> *Of Isis and Osiris.*

<sup>2</sup> The legend is cited by Gubernatis in *La Mythologie des Plantes.*

<sup>3</sup> Kingsborough, *Mexican Ant.*, vol. vi. p. 203.

which inspiration was attained by intoxication. The giants, the opponent powers, are here identified with the fall from heaven, and wine with the cause of the fall. We still call wine the blood of the grape. The first wine in the mystical sense was the blood of the Tree of Life; and this was actually partaken of in the Eucharist of the mysteries before it was commuted by the blood of the grape, or the fermented juice of other fruits. The Egyptians were in the position of total abstainers from wine because it was the symbol of the earlier source of uncleanness, lawlessness, and sin against nature; and representative of the dæmons or spirits that were early and elemental and therefore the "bad" spirits of later thought. This reaction is especially characteristic of the Hebrew prophets, and is still more plainly set forth in the Parsee Sacred Scriptures.

The priests and prophets of the Devs are called by the name of *Kavi* in the Gathas. The Kavayas and Kavitayas are the ministers of evil, Stealers of the understanding; Typhonian in the evil sense. *Kavi* often occurs in the Vedic Hymns. In Sanskrit the root *Kavi* supplies a name for the *Kāvya*, as those who are possessed of the greatest understanding, endowed with the qualities of the sage, the prophet, the poet, and inspired seer. But it also denotes a "female fiend." By drinking the intoxicating Soma-juice the power of *Kavi* may be attained.<sup>1</sup> In India the Kavis or seers were believed to be divine revealers to men, and were consulted as prophets. The word *Kavi* is a revelation in itself. It is the Egyptian Kefi or Kepi which signifies the mystery of fermentation, heat, illumination, and spiritism of the alcoholic kind. It is applied to fertilization by the inundation; and *Kap* in the Hok-Keen (Chinese) dialect likewise signifies imbibing to the full, to soak through; *Keep* being a libation. *Kep* (Eg.) is Typhon. The ancient Iranians were worshippers of the genetrix; as the Devi Drukhs maliciously reminds Zaratusht. The term *Kavi* was once an honoured name; a title of the most famous personages of Iranian antiquity, such as Kavi-Husrava (Kai Khusro) Kavi-Kavata (Kai Kabad) Kavi-Vishtaspa (Kai Gushtasp), and in its derived adjectival form *Kāyanian* was the designation of a whole dynasty or the ancient Bactrian rulers.<sup>2</sup> They wore the mighty glory which was peculiar to the Kavis, the Iranian heroes before the Zoroastrian times, the glory worn by Yima and Thraetaona, a celestial glory essential for causing the resurrection of the dead at the end of the world; a light of the life everlasting.<sup>3</sup> *Kavasakha* is the name given to those who are influenced by drinking the Kava, and who are the enemies and despisers of the Soma, the later and more sacred drink of India. *Sakha* (Eg.) means illumined, influenced, inspired, and the Kava-sakha are the illumined by fermented liquor. In one passage<sup>4</sup> the *Kavasakha* is called a *Maghava*. Indra is said to turn out the

<sup>1</sup> *Rig Veda*, 1, 91, 14; 1, 164, 6; 7, 86, 3; 9, 37, 6; 72, 6.

<sup>2</sup> Haug, *Essays*, p. 290.

<sup>3</sup> Zamyad Yasht, Haug.

<sup>4</sup> *Rig Veda*, v. 34, 3.



Maghava who follows the Kavayas from his possession. The Maghava and Kavasakha are thus synonymous and in Yasna 51, 15, the Zoroastrians are designated Maghavas.

*“Zarathustra assigned in times of youre as a reward to the Maghavas the Paradise where first of all Mazda himself had gone.”*

*“Kava Vishtapa obtained through the possession of the spiritual power (maga) and through the verses which the good mind had revealed that knowledge which Ahura Mazda himself, as the cause of truth, has invented.”<sup>1</sup>*

The casting out (or transformation) of the *Kavi* corresponds to the kindred change in Israel. Kep has a variant in Sep (Eg.) for the Spirit of Wine; and this is the root of the Greek word Sophia, which signifies wisdom and originally meant wine, as the juice of the grape; the vine being one of the trees of knowledge that were “to be desired” to “make wise;” the sap or juice is one by name with *Sapiens*. Also, the Assyrian cuneiform characters which designate the “Vine” or wine are traceable to the compound Ges-tin in Akkadian, which means the Tree of Life.

The connection of the fetish idol with a “spirit” is curiously shown in the religious rite described by Columbus who relates that the West-Indian natives used to place a platter on the head of the divinity. This platter contained the intoxicating *Cohoba* powder which was snuffed up the nostrils by means of a double-branched cane.<sup>2</sup> In this way the Gods inspired them through the powder.

Roman Pane also describes the native priest as coming to the sick man, and then putting himself in communication with “Spirits” by snuffing cohoba powder that “made him drunk” or induced the abnormal condition in which he saw with opened vision, and foresaw and divined, because in this state of trance he was talking with the “*Cemis*,” i.e. the dead; the *Khemu* in Egyptian.<sup>3</sup>

The Spirit was first discovered in the Powder of the fetish herb, hence tobacco became the Holy Herb because it inspired the Seers; next, the Spirit was discovered by means of the powder, in the consequent ecstasy, delirium, trance or dream. Then, it was believed that a window had been opened into another world, through which the Medium conversed with the dead, who went on living, despite the evidence of the external senses. Primitive Spiritualism was based on the trance-vision now called Clairvoyance. As before said, the present writer has had many years private experience of the Abnormal Condition which could be induced by the look, whether of a serpent or the human eye, a disk, a light, a looking-glass, by anæsthetics, narcotics, or by ecstatic sensation. In this trance the Sensitive believed that she saw and talked with spirits, and observers also considered that other Intelligences than her own could commingle

<sup>1</sup> Haug, *Essays*, West, 169.

nkerton, vol. xii. ch. lxii.

<sup>3</sup> *Colomo Vita*, Roman Pane, *ib.* ch. 15.

with) and see and talk through her. Whether this be true or false or mixed, we have the means extant in our own day for studying such "mysteries" of the past. The attempt to explain these abnormal phenomena on the theory of imposture is a shallow delusion, even if supported by all the foremost men of science living, and can but tend to their own discredit.

The tree as the Mother of Life, as the teller, and lastly, as the oracle or foreteller, was represented in certain rites by a living woman who was worshipped beneath its branches. Isaiah denounces the "*Sons of the Sorcerers*" who "*in flame themselves with Idols under every green tree.*"<sup>1</sup> Jeremiah ays of Israel, "*She is gone up upon every high mountain and under every green tree, and there hath played the Harlot.*"<sup>2</sup> This is termed committing adultery with stocks and stones; the stock and stone that represented the Tree and the Mount of the genitrix. According to Hosea they sacrificed under the tree "*because the Shadow thereof was good.*"<sup>3</sup> The reader must not suppose that mere congress of the sexes, natural or unnatural, is all that is meant by this harlotry under the tree, whose worshippers were they that "*Sanctified and purified themselves in the Gardens behind one tree in the midst, eating swine's flesh, and the abominations and the mouse,*"<sup>4</sup> and drinking the broth of abominable things, in a kind of Eucharistic rite, incredibly primitive.<sup>5</sup> In the Hindu drawings an altar is pourtrayed beneath the tree; in one of these the "Medium" is being led to the altar.<sup>6</sup>

This Nautch woman or Temple-Hetæria (Gr. *ἐταίρεια*) is intoxicated for the purpose of divination. She becomes the Radha Dea to the Sakteyas, and in her state of magnetic sleep, the divinity, in this case, of drink, inspires her to utter revelations.<sup>7</sup> By an effusion of the spirit, a cup of wine, the wine of astonishment, is consecrated for for the sacrament, somewhat after the manner of the Cup of Charis in the Eucharist of Marcus.<sup>8</sup> The female was the acknowledged inspirer of the male in the sexual sense; she was his Sakti. This is identical with the Egyptian *Sakh*, to inspire, and *Sekhet*, the double force personified as that of the female. The goddess Sekhet is designated the "force or energy of the Gods, the astonisher of Mankind."<sup>9</sup> Hers was the "*Wine of Astonishment.*" That which was the all-potent charm of the primitive mind, the "Ur-heka," or great magic power in the Hieroglyphics, remained the natural type of pleasure and paradise in the more spiritual phase—if the epithet may be allowed—of the erotic and uterine religion. The *Sakteyas* continued to worship the great magic power of the primitive man. They held that the spirit was of feminine origin.

<sup>1</sup> lvii. 5.

<sup>2</sup> Jer. iii. 6.

<sup>3</sup> Hos. iv. 13.

<sup>4</sup> Is. lxvi. 17.

<sup>5</sup> "I will take his bloods (margin) out of his mouth, and his abominations from between his teeth."—Zech. ix. 7. Cf. the "bloody wafer."

<sup>6</sup> *Tree and Serpent Worship*, pl. 98.

<sup>7</sup> Sellon, *Annotations*, also the Tantras.

<sup>8</sup> Irenæus, b. i. ch. xiii. 2.

<sup>9</sup> Birch, *Gallery*, p. 17.

The Pythoness who spoke with the belly-voice is often assumed to have been a ventriloquist. But the known facts show that the female professors of spirit-utterance were not supposed to give oracular responses with the vocal organs alone. Sellon describes the voice of an oracle that certainly could not be ventriloquised. In various temples the adorers of the Yoni believed that it spoke oracles. Clement Alexander, Arnobius and Theodoret, amongst others, mention the adoration of the Yoni at Eleusis; and this was considered by some to be the supreme oracle of the goddess Vach. This voice of the feminine oracle was the original of the Hebrew Bath Kol.

The survival of most primitive customs and superstitions amongst the Jews is proved by the denunciations of their teachers, and the prohibition of their later law-givers. What the practices really were can only be ascertained by the comparative process.

We shall find that the Tree, the Pillar, and Mount, are interchangeable as types of the motherhood and place of birth. The Paphian Venus was typified by a conical stone pillar, respecting the significance of which, says Tacitus, we are left in the dark. It was identical with the pillar or pyramid of Isis-Sothis; a type that is masculo-feminine.

A conical pillar or stone called Lovekaveka was consecrated to a Fijian goddess, Lovekaveka, near Thokova, Na-Viti Levu. It was a round black milestone with a *Liku*, the female girdle of pubescence tied round the middle.<sup>1</sup> The Natchez of Louisiana likewise worshipped a conical stone.<sup>2</sup>

Kubele was held to lie concealed as "Mother of the Gods" in the Pessinuntian Stone sent by Attalus, King of Phrygia, to the Romans.<sup>3</sup>

The tree, the pillar, and the cross are all three combined in the Assyrian Asherah or Grove; a far more primitive form of which is found in the Hittite or Khetan Hieroglyphics, where it is in the next stage to the *pudendum muliebre* itself.<sup>4</sup>

It has been thought a confusion of metaphor when, in the First Epistle to Timothy, Paul likens the Church to a house and a pillar, as basis of the truth. But, the pillar and House were both symbolically the same. Pillar, Seat, Mount, Tree, or Abode, was each representative of the Motherhood, whose latest type was the Mother Church. In a Greek myth described by Pausanias the *tree*, the *mount*, and the *horn* are confounded together. The Garden of Dionysos contains a kind of Mount Meru which resembles a horn, it is called the Hesperian Horn, and produces the Golden Apples and every delicious fruit of the Tree of Life. This shows the phase of confusion in which the mythologists appear to be insane to their interpreters, who are innocent of eating from the tree of the Ancient Knowledge.

<sup>1</sup> Lubbock, *Origin of Civilisation*, p. 228, fig. 20.

<sup>2</sup> Lafitau, vol. i. p. 146.

<sup>3</sup> Arnobius, *Adv. Gentes*. Livy, *Roman History*, xxix. 11.

<sup>4</sup> *Trans. Bib. Arch.* vol. vii. pt. ii. pp. 275, 295, 298.

Because of the birth-place the Tree of Life is likewise one with the mount and summit of the world called Paradise. *Pardes*, says Ibn Ezra, is a Garden planted with one kind of tree. We shall see that Paradise and the tree are identical as the type of a world or a first formation consisting of the Mount, the Circle and Cross of the four cardinal points.

So the Iranian "Tree opposed to harm" the White Horn-Tree was planted in the Eden of Aryana-Vaejo which was one with the Mountain of the World.<sup>1</sup>

The Jambu or rose-apple tree is an equivalent type with the Mount Meru. It stands on an island and the juice of its fruit was fabled to flow in a river of life. The soil of the banks of the river absorbs the jambu-juice, and in being dried by gentle breezes it becomes the Gold termed Jámrunada of which the ornaments of the Siddhas are made.<sup>2</sup> This is the river of Eden that went forth to water the Garden and encompass the whole land of Havilah, the land of the good gold.

The Jambu or Gambu is the Tree of Earth or Jam (Sansk.) and its droppings make the Earth or Soil. This agrees with the Kami tree, a Gum-Acacia in Egypt with which the name of Kami is written as a type of the earth or soil that was actually shed in the Nilotic Valley, as it was fabled to be shed by the jambu tree of the Hindu Allegory.

The Egyptian Tree of Life stands in the Pool of Persea in Annu, the birth-place. This can be followed in the Parsee Bundahish:—

*"Of the nature of the tree they call Gôkard it says in revelation that it was the First Day when the tree called Gôkard grew in the deep wood within the abyssal ocean,"* and it is necessary as a *"producer of the renovation of the universe, for they prepare its immortality therefrom. The evil spirit has formed therein, among those that enter as opponents, a lizard, as an opponent in that deep water, so that it may injure the Hôm. And for keeping away that lizard, Ahura-Mazda has created there ten Kar fish which, at all times, continually circle around the Hom, so that the head of one of those fish is continually towards the lizard, and till the renovation of the universe they remain in contention."* Again, *"The White Hom, the healing and undefiled, grows at the Source of the Water of Aredviwsur. Every one who eats of it becomes immortal, and they call it the Gôkard (or Gôkarn) tree, at is is said that Hom is death-expelling. Also in the renovation of the universe they prepare its immortality therefrom. It is the chief of Plants."*<sup>3</sup> With it they restore the dead.<sup>4</sup>

The tree of the "First Day" and the fabled fount of Immortality are found together; and have one origin and significance. The one is identified with the very beginning of time, the first day. In the Ritual

<sup>1</sup> *Bundahish*, ch. xxiv. 5.

<sup>2</sup> Wilson, *Vishnu Purana*, 167, 168.

<sup>3</sup> *Bundahish*, ch. xviii. 1-4; xxvii. 4.

<sup>4</sup> *Bundahish*, xxiv. 27.

the renewing pool is designated the "*Generator of Years.*" The Tree of Life is portrayed in the Monuments of Nineveh with the Two Waters flowing from it in keeping with the Egyptian Persea Tree in the Pool of the Two Truths.

The Myth of the beginning found by the missionary John Williams among the traditions of the islanders of the Southern Seas relates that the heavens were so near the earth at first that men could not walk but were forced to crawl under them. "*This was found to be a very serious evil, but at length an individual conceived the sublime idea of elevating the heavens to a more convenient height. For this purpose he put forth all his energy, and by the first effort raised them to the top of a tender plant called Teve, about four feet high. There he deposited them until he was refreshed, when by a second effort he lifted them to the height of a tree called Kanariki, which is as large as a sycamore. By the third attempt he carried them to the summits of the mountains, and after a long interval of repose, and by a most prodigious effort he elevated them to their present height.*"<sup>1</sup> For this beneficent work he was deified as the "*Elevator of the Heavens.*" The Elevator of the Heavens is also known as Maui in the Hervey Islands, and as Tane in New Zealand. He has been already identified with Ma-Shu, the upholder of the nocturnal heaven. Tane was also represented as a Tree. Here the types of the tree and mount are both applied to the height of heaven. The Egyptian Teve or Tef is the papyrus reed which, like the cane, is a form of the typical Tree of Birth and beginning, especially from the waters of source. The Kaffirs derive their origin from the reed; and so popular is the symbol with the Basutos that they still fasten one over the hut to announce the birth of a child. Casalis tells the story of a prosaic-minded Basuto who acquired the nickname of "*Father Reed*" because he made it his mission to go about denouncing the ridiculous belief that men could be produced from reeds.<sup>2</sup> The reed represents the genitrix and the great-grandfather. So in Egypt Tef, the Reed, bears the name of Tef, the great Mother, and Tef, the divine Father. The reed itself is a hieroglyphic determinative of Sems the Heir as it is with the Kaffirs. The *Teve*, about four feet high, agrees with the Tef or reed as a minor form of the Tree. It was by means of the tree that the vault of heaven was lifted. The tree was the earliest "Strut" or support. By its branching the two halves were stemmed apart and the four quarters founded. By means of the tree space was first penetrated, ramified, divided, and configurated.

This tree of earth, the branches of which were hung with the clustered constellations, is found among the Kasia of Bengal, who affirm that the stars were once human beings but they climbed to the

<sup>1</sup> Williams, *Narratives*, ch. 31.

<sup>2</sup> Casalis, *Basutos*, p. 241; Calloway, *Amazulu*, pp. 2-58.

top of a great tree whereupon others who were below cut the trunk in two, and they were left aloft in the branches.<sup>1</sup>

The North American Indians preserve the tradition of a tree or vine which carried a whole tribe across the waters of the Mississippi river. They also have an account of their origin through climbing up the roots of a large vine from the interior of Mother Earth!<sup>2</sup>

The tree type is employed by the Chinese in two characters, as the tree of earth and of heaven. In the celestial aspect its branches represent the twelve zodiacal signs, like the twelve-branched tree in the book of Revelation. As the tree of Ti-Chi or the Earthly Branches it is the horary of the Chinese twelve hours, equal to twenty-four of our time. This tree is also totemic, as the tree of twelve signs previously explained.

The Lenni Lenape Indians, who have twelve highest Manitus, were accustomed to set up twelve trees or posts in a circle in the middle of their council-house; these trees were then connected together at the top. Into this house of twelve trees twelve hot stones were rolled, sacred to the twelve spirits, four of which were the genii of the four Corners of Heaven.<sup>3</sup>

The inscription of Nabonidius, King of Babylon, was found on four terra-cotta cylinders at the four corners of the Temple of the Moon at Mugheir, the Ur of the Chaldees. This is called the "*Temple of the Great Tree*," which was begun by Uruk, a king who lived long ago. The tree or mount was a figure of the pole and the ancient temples were sometime:s built with a planisphere in the roof around the roof-tree.<sup>4</sup>

The starry heavens were taken indoors, and placed upon the astronomical ceilings of the temples of Egypt, Babylonia, and China; and now whilst looking up at the starry dome whether of the building or the heaven of night we for the first time understand what could be meant by a *Mountain which is said to surround the world*, as does the Turkish and Arab Mount called "*Kaf*." Considered as a mountain this dome surrounded the earth just as did the water of heaven, the first figure of the firmament. This can be proved by the Mythical Alborz (Persian) which is also a Mount that surrounds the world. Of this celestial mount it is said that it has 360 apertures and every day the sun comes in and goes out through one of these.<sup>5</sup> Thus the Celestial Dome, the Mount and Tree, the Pole and Horn-point are identical.

The Apalaches of Florida said the sun had built his own conical mountain of Olaimi, which had a spiral path winding round it, and leading to his cave-temple on the eastern side, in which four solar festivals were celebrated every year.<sup>6</sup> In this instance the natural

<sup>1</sup> Latham, *Desc. Eth.* v. i. p. 119.

<sup>2</sup> Schoolkraft, v. i. pp. 14-17.

<sup>3</sup> Loskiel, *Ind. of N. Am.* pt. i. p. 42. J.G. Müller, p. 92.

<sup>4</sup> *Records*, vol v. p. 145. <sup>5</sup> *Bundahish*, ch. v. 3. <sup>6</sup> Rochefort, *Antilles*, b. ii. ch. viii.

mount occupies the place of the pyramid mound erected elsewhere. In the Ritual the Mount of the Seven Stars and the Four Quarters supplies the type of a house on high, to which the soul of the deceased ascends, and is at rest. This abode is built by Sefekh-abu, whose name of the "Seven-horned" shows that she represents the Seven Stars of the Mount, or the seven constellations called the Seven Hills of Heaven. Here he sits in peace, or changes his quarters according to the direction in which the four winds blow. When the Assyrian gods are discussing their plans of future action after the revolt and fall, it is said of the race, "*In a Cirde may they sit,*" and "*Let them plant the Vine*"<sup>1</sup>—the new creation consisting of the Circle and the Tree. So the Pippala is planted in Hindu districts as the sacred village tree, the "Chaitya-taru," the tree of the enclosure. It is still a custom with the Khonds, when a new village is founded, to first plant the sacred cotton-tree as a point of commencement, a central mark; and under this is placed the stone of the deity,<sup>2</sup> the image of the mount. The tree, as a lotus-tree, stands in the seventh Muhammedan heaven, at the boundary beyond which no angels can pass, or the creature's knowledge extend.<sup>3</sup> Vast trees used to mark the boundaries of English counties. The great "Shire-oak" stood at the meeting-point of the three counties of York, Nottingham, and Derby, and its branches extended into each like the typical tree of the three regions, in the triple division of the heavens. 230 horsemen could find shelter or shadow under the "Shire-oak." A most ancient Maypole is mentioned in a charter by which the town of West Hatton, Lancashire, was granted to the Abbey of Cockers, and about the time of the reign of King John the Maypole was a landmark that defined boundaries; this, it appears, superseded a cross—the typical Druidic Tree. Thus we find the maypole and cross interchanging as types. The words of the Charter are "*Lostockmepull, ubi crux sita fuit recta linea in austro, usque ad Crucem super-le-Tunge.*"<sup>4</sup> Kemble prints in his *Codex Diplomaticus* a charter of the date of 959, and in this one of the marks or memorials of a boundary line of land is called *Frigedæges-Tréow*, or the Tree of Friday, the Day of Freya, or sacred to Freya, as a Doomsted and Judgment Seat. At Hesket in Cumberland, yearly, on St. Barnabas Day, a court was kept for the whole forest of Englewood under a thorn-tree by the highway side, according to the very ancient manner of holding assemblies for judgment in the open air.<sup>5</sup> In front of the ground now occupied by St Mary-le-Strand there once stood a Cross, at which, according to Stow, "*In the year 1294, and at other times the justices itinerant sat without London.*" The Cross is a form of the Tree. The Mount and the Tree were likewise

<sup>1</sup> Smith, *Chaldean Account of Genesis*.

<sup>2</sup> Macpherson, p. 61.

<sup>3</sup> *Al-Korân*, ch. liii.

<sup>4</sup> Douglas, *Monast. Anglic.* vol. vi. p. 2; N. ii. p. 906.

<sup>5</sup> Nicolson and Burn's *History of Westmoreland and Cumberland*, v. ii. 344.

interchangeable types of the Judgment-Seat in Britain. The ancient shire-moots and hundred-courts used to be held on the top of the dun, tor, or tut-hill; or under the oak of the shire; or beneath the apple-tree made sacred by the mistletoe—the tree of pure gold, the tree of the lofty summit, as the mistletoe was called. And because this was the tree beneath which covenants were once made and troth was plighted, the white-berried branch is still suspended overhead for the Christmas kiss; the “Tree of the Summit” being a type of the celestial pole. In the Ritual the tree of the “Two Truths” stands in the place of the “Judgment Hall;” and on the tablet of one Tahtmes, a Memphite functionary of the eighteenth dynasty, we find a reference to the Judgment under the tree. The text states that “*on the 30th day of the month Tibi*” (December 16 in the Sacred Year), the “*day of filling the eye in Annu (the birthplace), the great Inspectors (or Judges) come out to the end of the Dais under the trees of Life and Perseas.*” This was the locality of the Judgment, the place of examination. “*Having been questiond thou answerest in Rusta on the 3rd of the month Epiphi,*”<sup>1</sup> or on the 17th of May, in the sixth month afterwards; the two times corresponding to the two halves of the heavens, the hall of the Two Truths, and the Tree of Heaven and Earth, or North and South. The first tree was at the Centre of the Circle, like the Pine in Eridu. An oak tree standing near Weedon, in Warwickshire, is still pointed out as marking the very centre of all England. Next the type is divided into the Tree of the North and South, to mark two points of reckoning and boundary. The tree was one in the Pool of Persea, in Annu. Then it is spoken of as two trees. “*I draw waters from the Divine Pool under the two Sycamores of heaven and earth,*” says the Osirian in the Ritual.<sup>2</sup> This tree is deposited in the Egyptian planisphere along with the Virgin Mother, and may be seen in the Decans of Virgo, where it shows as the tree of the north.<sup>3</sup>

The Hindus personify a kind of pre-aval supreme being as Skambha, whose name signifies the prop, support, or fulcrum. He formed the first abode, he “*who, with a prop (Skambha), held the two worlds apart, like the Unborn.*” He is typified as the tree; and the gods, who are all comprehended in Skambha, are his branches—or, rather, he is the tree-type impersonated in a masculine instead of the feminine form. Skambha is the fulcrum of the whole creation, as the tree, first of two branches and then of four. The two primordial branches are termed those of non-entity and entity, according to the theory that in the first age of the gods the existent sprang out of the non-existent.<sup>4</sup> Here it should be observed that this beginning is theoretical and metaphysical, whereas the actual beginning was in accordance with

<sup>1</sup> Sharpe, *Eg. Ins.* pl. 105.

<sup>2</sup> Ch. 97.

<sup>3</sup> Plate in this volume.

<sup>4</sup> *Rig Veda*, x. 72, 2 f. Muir.



observation. The makers of language and moulders of typology were not metaphysicians.<sup>1</sup>

The Egyptian *Nun*, as phase or condition, place or point of commencement, is negative; it is identical with Not and None. But it denotes existence in the negative condition of water, or the firmament considered as water, and *Enti* (Eg.), or entity, which signifies the coming out of, is determined by the flower of blood or bleeding, and the froth and foam of water. These are the blood and breath (Sen) of the Two Truths of being. The water, whether below or above, was a first form of phenomenal and elemental existence, and not a theoretical non-existence in the Vedic sense; and the blood was the mystical water of life. The natural Genesis of Hindu thought is not to be found in the Hindu writings, but in a far earlier representation, and its myths can only be laid hold of by means of the primordial and physical origins, into which the later speculations have been read.

The Chinese system of "Fung-Shui,"<sup>2</sup> or the "Breath of Nature" said to have commenced with the "*Absolute Nothing*" out of which the "*Great Absolute*" was evolved, begins phenomenally with the "Two Truths" of Water and Breath, corresponding perfectly to the Water and Breath of the Egyptian Mâti, Water, or *Shui*, for Shade and Light. The female principle became the representative of non-existence, because it transformed into existence as Breath. The two were essentially one, just as dew is condensed vapour and vapour is rarefied moisture.<sup>2</sup>

So is it with the Hebrew writings. R. Azariel, in his Commentary on the Ten Sephiroth<sup>3</sup> tells us that he is following the opinions of the Kabbalist Theosophists in considering the Deity to be purely negative, by divesting him of all attributes. The Ayin or En-Soph of the Jewish Kabbalah, the Boundless, Endless, or Timeless, is of a negative nature, and in a sense non-existent. It has the negative nature of the Egyptian *Nun*, that Negation out of which creation came. But the Kamitic typology affords us a tangible foothold once again in the vast void of metaphysical vagueness. It shows us the *Nun* or Abyss as the mother nature who produced the first seven elemental powers and formed, with them, the Ogdoad that was continued by the Jewish Kabbalah in which the first of the Ten Sephiroth or Manifestors of the "Ayin-Soph" has seven other names, and the Ogdoad are designated אוריה and חיותה the circle or pleroma of primordial powers. The Kamite *Nun* or En, whence *Enti* existence and *Neith* the genitrix, was not negative in itself, but only in relation to other things—as the water is negative to breath. In one form the *Nun* is the New Inundation ; in another it is the Child, called the *Nunu*, English *Ninny*,

<sup>1</sup> It is at times as satisfactory to get back to the simplest elements of the beginning as were the signs of the Deaf Mutes to the Chinaman who found himself in a European city where no one spoke Chinese.

<sup>2</sup> *Fung-Shui*, by Ernest F. Eitel. London: 1873.

<sup>3</sup> 2 a.

Italian *Ninna* and *Nan*, Modern Greek *Ninion*, which is negative because impubescent. So the *Nun* and the *Nanny* are negative compared with wife and mother. But the *Nun* (Eg.), Irish *Nion*, as the Heaven or Firmament was actual; so was *Nun*, as the water or the infant. These were not non-extant. Hence *Nun* (with its variants *Han* and *An*) signifies to bring. The *Nun* (Eg.), which is the firmamental water in the first vague stage, gives a name to *Nun* or *Nin* the fish in the stellar phase. *Nun* in Chaldee is the Great Fish; *Nuna* in Syriac is the constellation *Ketos*. This shows the passage from the vague phase of water to a definite water-type in a constellation. The *Nun* (Nnu or Nu) was heaven personified as the bringer of the water and the breath of life. And this Mother-Heaven as bringer, had been the Inner African Mother from the beginning.

<i>Nna, Ina, or Na,</i> is the Mother, in Kabunga.	<i>Nnu,</i> is the Mother, in Yula
<i>Nna, Ina, or Na</i> "    "    Dsalunka.	<i>Nne</i> "    "    Isoaoma.
<i>Nna, Ina, or Na</i> "    "    Kankanka.	<i>Nene</i> "    "    Isiele.
<i>Nna, Ina, or Na</i> "    "    Mandenga.	<i>Nne</i> "    "    Abadsa.
<i>Nina</i> "    "    Bola.	<i>Nna</i> "    "    Mbofia.
<i>Nna</i> "    "    Padsade.	<i>Nna</i> "    "    Mbofon.
<i>Nne</i> "    "    Basa.	<i>Ninge</i> "    "    Landoro.
<i>Ninu</i> "    "    Kra.	<i>Nina</i> "    "    Balu.
<i>Nande</i> "    "    Krebo.	<i>Nen</i> "    "    Bamon.
<i>None</i> "    "    Anfue.	<i>Nene</i> "    "    Pulo.
<i>Nna</i> "    "    Gurma.	<i>Inna</i> "    "    Goburu.
<i>Nna</i> "    "    Koama.	<i>Enna</i> "    "    Okam.
<i>Nau</i> "    "    Bagbalan.	<i>Anen</i> "    "    Kanyop.

*Nana*, as person, is one with the *Mama*, and *Kaka*; as name it is from a primordial *Nga-Nga*, the earlier sound of *Na-Na*. The Kaffir *Nina* is either her, his, or their Mother. This was the Mother at the head of the line of descent from whom the Mother-name has been extended to the sense of nationality which is *Um-Nina* or *Nini* in Xosa Kaffir. This type-name is also Vedic, as *Nana*, the mother; *Nana* is the Babylonian genitrix; *Nin*, the Assyrian lady; *Nini*, the Mother in Malagasy. Mother and Woman are often synonymous, and the Woman in Africa is

<i>Nenu,</i> in Gbese.	<i>Onya,</i> in Yala.	<i>Anye,</i> in Opanda.
<i>Nyonu,</i> in Hwida.	<i>Onyui,</i> in Isiele.	<i>One,</i> in Egbira-Hima.
<i>Nyonu,</i> in Dahome.	<i>Unwai,</i> in Aro.	<i>Nó,</i> in Boko.
<i>Nyon,</i> in Mahi.	<i>Oniye,</i> in Igu.	<i>Ne,</i> in Bagrmi.

The cow was another form of the bringer of the liquid of life whence the Cow of Heaven; and this bringer in Inner Africa is

<i>Nina,</i> the Cow, in Gbese.	<i>Ningei,</i> the Cow, in Kise-kise.	<i>Una,</i> the Cow, in Timne.
<i>Nan</i> "    "    Koama.	<i>Ningi</i> "    "    Kono.	<i>Ina</i> "    "    Mampa.
<i>Nuan</i> "    "    Bagbalan.	<i>Ningena</i> "    "    Soso.	<i>Nao</i> "    "    Legba.
<i>Enan</i> "    "    Anan.	<i>Nnara</i> "    "    Biafada.	<i>No</i> "    "    Kaure.
<i>Nankuye</i> "    "    Ashanti.	<i>Ana</i> "    "    Baga.	<i>Nao</i> "    "    Kiamba.

It was at this stage the No-people and the Nuther-speech were named as forms of the first, which was neuter, because undistinguished by sex. *Nene*, English, is neither, Egyptian *Nunter*, or *nuter*, which

is potentially either in a second phase, as is the child, and was not non-existent in the first. On account of this origin *Nin* is the Lord or Lady in Assyrian, and both the Grandfather and Grandmother are the “*Nini*” in Japanese. Metaphysics, Theosophy, and Theology have everywhere perverted the ancient “Wisdom” by introducing their counterfeit coinage in hermeneutical interpretation, but the true types are uneffaced and yet extant as the original coins of primitive human thought, and to these we must trust, as our sole guides in the matter when the natural simplicities have been transmogrified into abstract spiritual or metaphysical profundities. Thus Skambha can be followed to the root by means of the tree-type. The tree was one which bifurcated in the first or solstitial division of the circle above. It became four fold as the tree of the four quarters. Hence the four regions are called the four Arteries of Skambha. The word Skamb in native lists is written *Skambh*.<sup>1</sup> This recovers the hieroglyphic prop which is the Egyptian *Skhen*. *Skhen* (Eg.) means to support sustain, and embrace, with the prop upholding the heavens as ideographic determinative. The Prop *Skhen* Y is a “Strut” with two arms. This, when pourtrayed in the human form, is the god Shu, who upholds the heaven with his two arms, which were also represented by the two stars of the solstices, the two lawgivers North and South, Kepheus and *Cor Leonis*. Further, the Prop, *Skhen*, was personified in the divinity named *Skheni* who is designated the Two Hands of Ra. In the Solar Litanies the Two Hands of Ra are said to be the god *Skheni*.<sup>2</sup> *Skheni* also denotes the Embracer and Supporter with the arms as well as the prop and Sustainer; and Skambha or Skambha is expressly said to embrace all things with his two arms, which represent entity and non-entity.<sup>3</sup> Skambha is identified with all that breathes and possesses soul and *Skhen* (Eg.) signifies to give breath. *Skhen* and *Skhem* are interchangeable as names of the abode of breath and being; and by aid of the form *Skhem* we recover the feminine type of the shrine, the Mother, who was *Zikum* in Akkad, and whose symbol of the birth-place, the prop and support of being is the tree, the *Sekhem* or Sycamore of Hathor. Skambha then is reclaimed as the tree type which has been divinized according to the later cult in a masculine form, as *Skheni* was personified in Egypt. It is the primordial type that proves the original unity.

The Skambha Prop becomes the Pillar of Stone, *Chemba* (in the Avesta), otherwise called the *Kata*, which was erected for the dead.<sup>4</sup>

Skambha and *Skheni* make the sign of the Cross with their arms extended, and may be figured as the Prop of North and South, or the Cross of the four quarters of the roof-tree of Heaven, which is one with the roof-tree of the house. In English the prop, or roof, is the

<sup>1</sup> Monier Williams, *Dicty.*, p. 1141.

<sup>2</sup> *Litany of Ra*, ch. iv. 8.

<sup>3</sup> Texts quoted by Muir on “Skambha,” *Sanskrit Texts*, vol. v. pp. 378-390.

<sup>4</sup> *Vend. Farg.*, v. 36, viii. 26.

*Sign*-tree, and that is *our Skhen* (or Skan-bha) of the human abode. The Mangaians have the dual tree, but it is applied to the mapping out of east and west. One, they tell us, was planted eastward, facing Mauke; one toward the west, facing Atiu. These were so tall they touched the skies, and their branches put forth and spread and bowed down with their load of fruit within the reach of men. Supernatural beings are said to have dug earth from the hollow of Anaoa and filled baskets, which they hung in the branches of the befriending trees that stooped down to receive them, and then rose up and strewed the soil over all the barren rock until the island was covered with vegetation. One-half of this beneficent work was done by the tree planted eastward, the other by the tree of the west.<sup>1</sup> This is a primitive mode of representing the formation of the Garden of the Beginning, or of making two boundaries in space. Anaoa also agrees with the Valley of Annu in the Egyptian Mythos, and with the Chinese Han-mun. These two trees are considered to be the bifurcation of Tane, the Polynesian and Maori form of Skambha, who is depicted as a tree growing head downwards and propping up the heavens with its roots, because he had to lie on his back and hoist them up with his feet. In Egyptian *Tahn* is to force, to compel, with the determinative prop of the mid-way or divided heaven.

The Great Mother was the one in space who divided into Two Sisters above and below, or north and south, and who was also the Goddess of the four quarters. The water of the firmament was one (the blue heaven), and it was divided into the two waters, north and south, and then into the four rivers of the four quarters. The mount and the tree follow the same law, and are divided to mark the two stations and the four stations. The tree is one and single as a type of the genitrix, the .bode of being, the nurse of life. The tree is two-fold, as the type of the being that bifurcates and stems the earth and heaven apart. The tree is four-fold, as the image of the four quarters, the Tat-Tree of Ptah, the tree of four branches shown to Zaratusht.<sup>2</sup> The tree is seven-fold, as a type of the Seven Constellations and the seven regions of a primæval order of things in the earliest time. The tree has twelve branches which bear their fruit monthly, as a type of the twelve signs of the Zodiac. And finally, the Celestial tree of the Kabalists, copied by Kircher, has Seventy-two branches, which represent the seventy-two demi-decans of the Zodiac. This is called the Tree of יהוה, and the type affords another proof of the feminine origin of Jehovah-genitrix.

It must be explained that the mythical Mount and Tree fulfil their types in the image of both sexes. The Mount as birthplace was feminine at first, as the Brû, Navel, or Mam, the Mamma-shaped

<sup>1</sup> Gill, *Life in the Southern Seas*, p. 171.

<sup>2</sup> *Bahman Yasht*.

hill, but the Pen or Ben is of a masculine nature corresponding to its name. The Ben (Eg.) is pyramidal; and the Pyramid and Obelisk are both male symbols. The Cave in the Mount was feminine; the Monolith erected on the top was masculine; the type being perfected in the blending of the two sexes.

Hence the Triangle is feminine at the base and masculine at the apex. These two were represented in the Great Pyramid with its well of the water-source, the birthplace below, and the "Ben-Ben," or pyramid of fire above. These two are still combined in the feminine nave of the Church and the masculine spire, as they were in the Argha and its mast. By reading backwards we see that the tomb in the earth is feminine in type, and the stone erected above is masculine. This shows the simple nature of the Cairn, consisting of an excavation and an erection; the within and without of the earliest thought; the hole in the earth having the feminine, and the conical pile of stones the masculine likeness.

The Chinese still select a spot of ground for the burial-place of the dead just where the male and female features are most completely delineated in the natural configuration of hollow and mound which correspond to the uterine excavation and stone-erection of the Cairn; the cave and pen of the mount; the nave and spire of the church. A similar conjunction also constitutes a luck-bringing site for the dwelling-place of the living.<sup>1</sup>

The British "*Combe*" combines this dual nature under a perfect type. It unites both hill and hollow in one formation, hence the name is sometimes identified with the Mount, as in Black Combe, and at others with the hollow.

Liechtenstein, who travelled in Outeniqua-land in 1803, records that the Hottentot grave consisted of a conical pile of stones some twenty or thirty yards in circumference at the base. Sometimes these cairns were called the graves of Heitsi-Eibib, the deity who always *rose again*. He was their Moon-God, and his periodic renewal is obviously related to the lunar phenomena applied to the dead. The phallus was buried in the tombs as a type of re-erection (the Kamite phrase (or re-arising); and the monolith, or the conical pile of stones, was erected in the likeness of the male erector and establisher of existence.

The Tree was also feminine at first; the Tree of Life and Knowledge in one; the central tree of all beginning with and derived from the Motherhood. Then it became a dual type, which blended the sexes as twin producers. Finally, the Tree of Life was considered especially masculine, and the Tree of Knowledge was left to the Woman who first ate its fruit. The hollow bole might remain feminine as the Coffin; the root was assigned to masculine cause, and the branch was its product. The Khoi-Khoi still add the fresh

<sup>1</sup> Eitel, *Feng Shui*, p. 50.

green branch when they lay the stone on the cairn, and the branch is held to spring from their Grandfather's Root.

When the Druids shaped the Tree into the Tau-Cross, they were turning it into a masculine Tree of Life; and in the Cross of the four quarters the Tree had become prominently masculine. Hence it interchanges with the fourfold phallus, and both have one name as the Tat (Eg.); and the Cross within the Circle (or in connection with the Ru, the Rosary, or other feminine figure) is the same symbol of the male Tree of Life twinned and blended with the female as the fourfold linga or the four-cornered Swastika in the Tomb, or the Square that is figured with the Circle in the American and British Mounds. Perhaps the most primitively perfect type of this sexual duality is that which is figured in the Long-horned Cairn, the chamber of which has the shape of the uterus within, and the four horns at the corners correspond to the four-footed Cross and the fourfold phallus without.<sup>1</sup> Thus, from first to last, the symbols retain and show the impress of nature's primordial mould.

It was at the top of the tree of heaven—the pole—that the Guaranis were to meet once more with their Adam, Atum, Tum, or *Tamoi*, who was to help them from thence in their ascent to the higher life. Here the Tree of Life becomes a tree of the dead to raise them into Heaven. So in the Algonkin Myth the tree of the dead was a sort of oscillating log for the deceased to cross the river by as a bridge of the abyss, beyond which the Dog—as in the Persian Mythos—stands waiting for the souls of the dead, just as the Dog stands at the Northern Pole of the Egyptian Planisphere,<sup>2</sup> and is depicted in the tree of the Southern Solstice—the tree of the pole which was extended to the four quarters.

Nowhere could the tree type of the four divisions have struck deeper root than in our own land. It was the tree of the virile vernal life all in flower as the Maypole, the British Bedwen; the tree of fruit built up with fruits for the festival of Harvest Home; the tree of the two equinoxes somewhat belated; it was the tree of fire at Midsummer, and is still the fire-tree or illuminated tree of light when the Yule-log burned on Christmas Eve is transfigured by fire into the renewed tree of Christmas Day. The fire-tree is solstitial. Thus we have it all round. Moreover, as before said, the tree of these four times interchanges with the pyramid, a form of the Mount of the four corners, and this equivalence of the types affords good evidence of the unity of origin for the total system here called Typology, and shown to be Kamite.

On an ancient gem copied by Maffei the tree is engraved with *four* oscilla suspended from its branches.<sup>3</sup> This is an obvious form of the

<sup>1</sup> Mitchell, *Past in the Present*, Fig. 49, "Plan of the Long-horned Cairn at Ormiegill, Caithness."

<sup>2</sup> Plate, vol. ii., *Book of the Beginnings*.

<sup>3</sup> Maffei, *Gem. Ant.* vol. iii. 64.

Roman and British Christmas-tree, only the pendants are limited to the *typical four*, according to the Gnosis that has been lost in England, which made it the tree of the four cardinal points. The tree, like the serpent, is a type by which numerous ideas could be expressed. As the serpent was an image of the revolving heavens, or of a polar constellation, so the tree was a fixed figure of station round which the starry serpent twined. This tree of heaven also served for the primitive thought to climb by, to mount, to make the passage from this life into the Paradise first planted on the top, at the centre where they saw the *place of Rest* in the star-lit ocean always moving round. The seven stars of Ursa Major were observed to revolve around the tree or pole, and to make a circuit annually. This was the first circle marked out with the four cardinal points and assigned to her who was called the Mother of the Revolutions, whose name of *Teb* signifies the first movement in a circle, she who had been the old Typhonian genitrix as the Abyss in Space, and brought forth her brood of seven elementaries in *Am-Smen*, or *Chaos*. Four quarters were established by means of this constellation. The Chinese reckoned four seasons by its pointings to the south, east, north, and west in making the annual round. Four types were assigned to the genitrix in her Starry Shape of the Great Bear, which were representative of four elements. These were the Hippopotamus for Water, the Kaf-Ape for Air, the Lion for Fire, and the Crocodile for Earth. The Hippopotamus was given the Ape's Nose and Lion's Feet, and was depicted as a Crocodile in her hinder part. Thus the Great Bear north, the place of the Waters, was the Water-Cow; to the south, the place of fire, she was the Lioness; to the west, the Swallowing Crocodile of Earth; and to the east, the Ape of Breath. In such a four-fold form she was the Goddess of four elements and of the four quarters. These four types of the four quarters and elements once established might be varied, but have never been effaced to this day. Two of them are yet zodiacal, as the signs of the Lion and Waterer. The four-fold Beast of the Great Bear Circle is the original of the beast with four faces, seen in Ezekiel's vision,<sup>1</sup> where the circle is described as a wheel with four faces of the beast which had the likeness of a man, a lion, an ox, and an eagle; also of the four in Revelation<sup>2</sup> where they appear as the lion, calf, man, and bird—the lion, bull, and waterman of the Zodiac. These four characters and four elements were likewise represented by four elementary Spirits, or *Genii*, who were stationed at the four corners, and who are portrayed as *Amset* the human-headed; *Hapi* the ape-headed; *Tuautmuft* the jackal-headed, and *Kabhsenuf* the hawk-headed.

In India the typical four may be recognised as the cow, ape, eagle, and serpent which receive the highest honours amongst the totemic or divine types. In this group the cow takes the place of the water-

<sup>1</sup> Ezek. ch. i.

<sup>2</sup> Ch. iv. 7.

cow of the north, as it did in later Egypt; the ape is one with the Kaf-type of breath in the east; the eagle with the solar hawk in the south, and the serpent represents earth in the west. The human was not at first included in the four types of power, force, or faculty. They were four elementaries that represented four elements, as the fish, reptile, animal, and bird; there was no bird even amongst the earliest four in which fire was signified by the lion. The four have variants, but the elements were primordial and permanent. It was the type of Water, the Hippopotamus, or Fish, that was first humanised as the Mother of all, water being the earliest element of life that was recognised, as is shown by the bringer to birth and producer from the waters. Thus Amset, who is the man-image in the later four and who took the place of the genitrix, had an earlier feminine form. This connecting link also serves to prove that the first type of the producer which was humanised was that of the mother, not the male.

The four types that became gods of the four quarters and four elements are portrayed in the fragment of an inscription of Psametik I.<sup>1</sup> as the Goddess Uati, Seb (or Sut) Shu, and Ra. Uati represents water; Seb, earth; Shu, air; Ra, fire. In a still later phase the four became four rams or souls of Ra called *Sheft-hat*, the primordial force. This was after the one god (solar) had been compounded from the four spirits or elements to become "*the only God, the original male power of gods and men who reveals himself in the region of light with four heads* (that represent him as) *the illuminator of heaven and earth by his solar splendour, as the one coming in the Nile stream, as the one granting life to the terrestrial world, and as the air for all men.*"<sup>2</sup> He is still the divinity of the solar *fire, of water, earth, and air!* In like manner Horus is said to be the "*Four Superior Gods of the Upper Place.*"<sup>3</sup> The four were first, were elemental, were the types, spirits, genii, or gods of the four quarters, and these were derived visibly from the genitrix of the Great Bear. Water, Fire, Air, and Earth were the four sacred elements of existence; and under the most ancient religion these were kept sacred to all. Under the current Cult they have become the personal property of the few, and the ruling powers no longer guard these natural elements for the whole people, or fitly represent the giver who supplied them freely for the benefit of all.

Proclus, in *Timæus*, affirms that "in the equinoctial circle the motive power of the universe was especially established."<sup>4</sup> In Yucatan the reckonings were kept by means of a Wheel divided into four quarters; and with the Siamese their dates are arranged on a Cross *i.e.*, the sign of the four quarters. This marking out of the annual Circuit by means of four cardinal points furnished the foundation of the

<sup>1</sup> From *Palermo Trans. Bid. Arch.*

<sup>2</sup> *Great Mendes Stele*, i. 2. *R. P.* vol. viii. p. 95.

<sup>3</sup> *Rit. ch.* cxxxv.

<sup>4</sup> *B.* i.



Mythos in which the four brothers, genii, spirits, or other figures of the four are stationed at the four different quarters to bear up the heavens no matter in what land or language we may find it. These four are universal. They belong to the first circle that was quartered according to the cardinal points. To quarter is a common term in English. Troops are quartered when they are lodged, and a quarter is a fourth part, whether the quartered get a fourth or not. Our heraldry proclaims the same origin and social stage in the quartering of arms as is found in the four quarterings of the Kamilaroi. It is related by the Iroquois concerning the introduction of their religious mysteries, that the first Mother had four Sons at a birth and died in bringing them forth. These are the four Good Spirits placed at the four quarters to which they point in their ceremonies.<sup>1</sup> Thunder is the voice of these four to whom the Iroquois offer the smoke of *Samau* (Tobacco). With the Algonkins, Creeks, Dacotahs, Natchez, Araucanians, and other Indian tribes, it is an indispensable formula, preliminary to any business, to puff tobacco-smoke to the Spirits of the four Corners. The same religious custom has been observed among the Tartars of Siberia.<sup>2</sup>

Brinton has called the Cult of the Red Indians an Adoration of the Cardinal Points, identified with the Spirits of the Four Winds, who were the ancestors of the human race: he points out that the Indian speaks as if he carried the cross inside of him, and expresses himself according to the cardinal points even within his own wigwam. The four "Lineages" of the Tlascalans who occupied the four quarters of the Pueblo of Tlascalala; and the Aztecs, who also occupied the Pueblo of Mexico, can in like manner be traced to the same source. The Inca of Peru was "*Lord of the Four Quarters of the Earth.*" According to Prescott the natives had no other epithet by which to designate the large collection of tribes and nations who were assembled under the sway of the Incas than that of the Tavin-tinsuyu, or Four Quarters of the World.<sup>3</sup> In the Maya, Moscos, and Huasteca languages the names of the four winds or spirits are the same as those of the four quarters. The Dacotah word *Tate-ouye-toba*, for the four cardinal points, literally means whence come four winds.<sup>4</sup> The four gods of the showers also dwelt at the four corners of the earth. Four mighty Manitus were worshipped by the Delaware Indians, and sacrifices were offered to them as gods of the four quarters, the west, south, east, and north. The Algonkins and Dacotahs traced their origin to four ancestral personages, not completely identified either as gods or men, but positively with the four winds and four quarters.<sup>5</sup>

The four brothers in Algonkin were designated Wabun, Kabun,

<sup>1</sup> Schoolcraft, vol. i. pp. 317-319.

<sup>2</sup> Nuttall, *Travels*, p. 175.

<sup>3</sup> *Conquest of Peru*, b. i. ch. ii.

<sup>4</sup> Brinton, p. 75.

<sup>5</sup> Schoolcraft, *Alcic. Res.* vol. i. p. 139.

Kabibonokha, and Shawno, and these are the names of the four cardinal points as well as the four winds.<sup>1</sup> Shawno was a Spirit that presided over the south in the Iroquois mythology; his station being between the Twins and the Crab. Kabun was the west and Wabun the east. The Mexicans had four spirits of the wind who carried the dead to heaven, and Brinton refers these to the Crucoform Graves ascribed to the Mexicans.<sup>2</sup> The Eskimo Abode of the Dead was Sillam Apane, the House of the Winds (or Spirits), and Sillam-Innuu was owner of the four winds. The Mayas of Yucatan looked back to four parents or leaders called the Tutul Xiu.<sup>3</sup> The Xiu are spirits, chiefs; and in Egyptian Khi or Khu is a spirit, a Ruler. Moreover, the Khi or Khiu are the four supports of the Heaven at the four corners, who are, therefore, identical with the four Xiu of the Mayas. But the Khu is an earlier Keb as a lord of the Angle or Corner, and the Four Keb (Kabiri) are the four representative Genii of the four quarters and of the sarcophagus of the Great Bear, the coffin of Osiris. These are the Four Assyrian Kubur which were stationed facing the "Four Celestial Regions," as mentioned in the inscription of Khorsabad.<sup>4</sup>

The Yucatees said the sky was supported by four brothers whose family name was Bacab, their individual name being *Kan*, *Mulac*, *Ix*, and *Canac*. These four had been placed at the four corners of the world when it was created, and they escaped when all else was destroyed by the flood.<sup>5</sup> Amongst the Lunar Mansions the Arabic Al-Hak'ah is in Orion; the Chinese *Chang* is in Hydra, and the Hindu *Mula* is in the tail of Scorpio. These names and cardinal positions correspond to *Ix*, *Kan*, and *Mulac*. According to the Quiché Myth the four genoi were in existence before the creation of the sun; there being no sun in Tulan-Zuiva, the birth-place called the Seven Caves, where they had lived by star-light. The Circle of the Seven Stars was thus succeeded by the chart of the four quarters, four gods, or four constellations. Following this earlier world came the creation of four perfect men, the three Balams and Mahucutan. A god was assigned to each of the four. Tohil, the god of fire, Avilix and Hacavitz, together with the fourth deity, given to Iqi-Balam. It was on Mount Hacavitz, named after the divinity, that the sun was first seen to rise, whereupon the four men were turned into four corner stones. The transformation and the appointment of the four gods, or men, changed into stones by the sun, for watch and worship, simply denote the making of the four cardinal points of the solstices and equinoxes by means of the four great stars or constellations that first served as indicators in the earliest zodiac of four signs.

<sup>1</sup> Brinton, p. 167.

<sup>2</sup> *Myths*, 95-98.

<sup>3</sup> Ancient MS. discovered by Stephens.

<sup>4</sup> See *Book of the Beginnings*, vol. ii. p. 469.

<sup>5</sup> Bancroft, vol. iii. p. 122.

There is a Tulan, says an ancient authority, where the sun rises (east) and there is another in the Land of Shades (north), and another where the sun reposes (west), and still another where the sun reposes (south) and there dwells God.<sup>1</sup> These four Tulans are solstitial and equinoctial, they belong to the four quarters, and were established in the Mount of the four corners.

Four of the Brothers Maui, who are a family of Elementary Gods like those of earliest Egypt, are the four supporters of the sky in the Maori Myth. In one version they are described as rending the earth and heaven in twain, and as the four props or supports they stem them asunder when divided and quartered.<sup>2</sup> The four brothers are found in the most ancient Chinese books. In the Canon of Yaou (Shu King) the second chapter of which is entitled the "*Measure of Yaou to secure a correct Calendar in order to promote the work of Agriculture,*"<sup>3</sup> the Yō are four persons who are brothers; they are also Four Mountains or astronomical stations. To these four the emperor appeals when the deluge begins to rise, "*Oh chief (or chiefs) of the Four Mountains, destructive in their overflow are the Waters of the Inunndation. In their vast extent they embrace and overtop the mountains, threatening the heavens with their floods. Is there a capable man to whom I can assign the correction of their calamity?*" The Four Yō are the same four brothers previously called Ho, to two of whom is assigned the examining and registering of the times of the spring equinox and summer solstice, and to the two younger members of the house of Ho the autumn equinox and winter solstice. Yaou commanded the Ho brothers, in accordance with their observations of the wide heavens, to calculate and delineate the movements and appearances of the sun, moon, and stars, and to measure the zodiacal spaces. He commanded one brother to reside at Yu-e in the Bright Valley, where he was to respectfully receive as a guest the Rising Sun, and there adjust and arrange the labour of the spring. The day, said he, is of mid-length, and the star is in *Neaou*. You can thus determine mid-spring. *Neaou* is a starry space of the heavens embracing the Seven Constellations or Sieus of the Southern quarter in the Lunar Circle. Another brother was ordered to reside at Nan-Keaou and there arrange the *transformation* of the summer and observe the extreme limit of the shadow. The day, said he, is at its longest, and the star is Ho; you may thus exactly determine mid-summer. The Star Ho is identical with the Star Fire, the central star in the Azure Dragon, which embraced the Seven Constellations of the western quarter (called east by the Chinese) and corresponding to the Heart of Scorpio. A third brother is ordered to dwell in what was termed the Dark Valley and there convoy the setting sun and arrange

<sup>1</sup> Brinton, *Myths of New England*, p. 89.

<sup>2</sup> Grey, *Polynesian Myth*, ch. i.

<sup>3</sup> Legge, *Shu-king*, pt. i. ch. iii.; Chalmers, *Astronomy of the Chinese*.

and adjust the labours of the autumn. The night, he said, is of medium length and the star is Heu. You can thus determine mid-autumn. This was in the natural west of the period, but the culminating star was *Heu* the central one in the Black Warrior, which included the Seven Constellations of the northern quarter, the particular star corresponding to  $\beta$  Aquarii. The fourth brother is to reside in the north, in what is called the Sombre Capital, and there adjust the changes of winter. The day, said he, is at the shortest, and the star is *Maou*. These four stars mark four of the twenty-eight Lunar Mansions or *Sieus*. Kio is the twelfth Sieu, the star  $\alpha$  Virginis. This corresponds to the star Ho of Nan-Keaou. Uei is  $\mu$  2 Scorpionis, in the seventeenth Sieu. Heu exists as Hiu,  $\beta$  Aquarii, in the twenty-second Sieu, and Mao is  $\eta$  Tauri, in the first Sieu.<sup>1</sup>

This disposition of the sun and the four points of the year shows the longest day to have coincided with the sun in the sign of Scorpio, and the shortest with the sun in the sign of the Bull. The summer solstice now occurs with the sun in the last degree of the Twins, the winter in the last degree of the Archer. The zodiacal difference is, therefore, that of four full signs or 8,620 years in time. Hence the necessity for readjustment. The Chinese Tauists have the four spirits of the four quarters named (1) Pek-hé, (2) Cbeng-liông, (3) Tsuchhiok, (4) Hieu-bu; corresponding to the Black Warrior, White Tiger, Red Bird, and Blue Dragon.

Four spirits stand, four powers preside, four winds blow, or four waters flow, at the four cardinal points or the four corners of the Mount in the general myths of the world; this being a primordial type like the Serpent or the Tree. The lotus is also a figure of the Mount Meru in India, and the Kamite original of the lotus as the mount of the four corners may be seen in the Hall of the Two Truths, where Osiris presides as judge of all the world. The earth is here represented by the four spirits, gods, or genii of the four corners, who stand on a lotus before him. This becomes the lotus-tree of Moslem legend. Four immortals are spoken of in the Atharva-Veda as the guardians of the four quarters of the sky.<sup>2</sup> The four spirits appear in the book of Enoch as the four great angels Michael, Raphael, Gabriel, and Phanuel. The four winds or spirits of the four quarters are described by Enoch.<sup>3</sup> The first wind is called the eastern. The second is "*called the south, because the Most High descends there.*" The western wind "*has the name of diminution*" because "*it is there that all the luminaries are diminished and descend. The fourth wind which is named the north is divided into three, and the third part contains Paradise,*" the garden eastward. There is a paraphrase of Genesis ii. 7, in one of the Targums, ascribed to Jonathan ben Uzziel, which relates that when Jehovah-Elohim formed man by two creations, he

<sup>1</sup> *Sūrya-Siddhānta*, Burgess, p. 314, for comparative lists.

<sup>2</sup> i. xxxi. 1.

<sup>3</sup> Ch. lxxvi. 1, 2, 3, 4.

collected dust from the habitation of the holy place and from *the four spirits of the world* and mixed from all the waters of the world. Here likewise the four spirits stand for the four corners of the world. In the book of Revelation<sup>1</sup> the four Angels stand at the four Corners holding the four winds of the Earth in their hands. According to Milligan the spirits or manes of the dead that returned after death to cause good or evil to befall the living were of *four different kinds*, answering to these spirits of the four corners. In the prose Edda the four spirits are four dwarfs called the east, west, north, and south, who are placed at the corners of the four quarters. In the Scandinavian Mythology the four corners are represented by four horns which support the vault of heaven. The Kabalist throne of the Divine *En-Soph* has four legs and six steps. The four legs stand for the four corners and the six steps are the four quarters, together with the height and the depth. These form a figure of the Ten Sephiroth. The "four props of Heaven" are identified by a priest of Amen, in the time of Tahtmes III., with the four corners at the "utmost ends of the world." The Assyrian four protecting genii are represented as the human-faced bull called the Sed, Alap, or Kirub; the lion with a man's head called the Lamas or Nirgal; the Nattig with the head of an eagle, and the Ustur formed in the human likeness. The same four as the symbolical creatures described by Ezekiel.

The Mandans have the tortoises at the four corners of the earth which spout forth the waters.<sup>2</sup> Two tortoises are also found in the sign Libra of an ancient Egyptian zodiac. The stag, phoenix, tortoise and dragon, are a Chinese heraldic form of the typical four. These preside over the Chinese empire; they coincide with the Egyptian phoenix in the south, the tortoise in Libra, west; the dragon north, leaving the stag for the east.

The Aztecs had four chief ideographic signs which were symbols of the four elements. These are Tochtli the rabbit; Calli the house; Tecpatl the flint (or arrow), and Acatl the cane. The rabbit was dedicated to Tevacayohua, god of earth; Calli the house was dedicated to Xiuteudi, god of fire; Tecpatl the flint, to Quetzalcoatl, the god of air; Acatl the cane to Tlaloc, god of water; these correspond to Seb (Tseb) or Sut, for the earth; the hawk (Horus or Kabhsenuf) for fire; Shu (the ape or Hapi) for air and Amset (or Uati who carries the papyrus sceptre) for water.<sup>3</sup> The Mexican four Great Ages are the age of earth; the age of fire; the age of air and the age of water; and these are based primarily on the circle of the four quarters extended possibly to the Cycle of Precession. The Druids founded

<sup>1</sup> Ch. vii. 4.

<sup>2</sup> Catlin, *Letters and Notes*, vol. i. p. 181.

<sup>3</sup> Boturini, Humboldt, Kingsborough, *Mex. Antiq.* vol. iv.; Gemelli Careri, *Giro de Mondo*, tom. vi. cap. vi. p. 40.

the Quadrangular Caer, on the circle and four corners. They are called by Cynddelw, "*the Druids of the circle, of four dialects, coming from four regions.*"<sup>1</sup> They were also designated "*Bards of the Steep Mount.*" This mount of the circle and four regions was the seat of the throned bards of the Briton's isle; and their seat was the chair of Kêd the genitrix of gods and men; the chair of Cader Idris, as the mount.

When *Tu-wên-hsin* sent his "Panthay" embassy to England, signifying his submission or his desire to become feudatory to the British Crown, his representatives brought four pieces of rock that had been hewn from the four corners of their sacred Tali or mount. They offered all their world in that type of totality. The mind of the oldest races is continually limited to this primitive mould of thought, and their expression and simplicity is not comprehended by the race that now governs them.

Four colours were connected with the four corners. The square at the top of Mount Meru was faced with four different colours; it was white to the east, yellow to the south; black to the west, and red to the north.<sup>2</sup> In the Maya arrangement yellow is said to be assigned to the east; red to the south; black to the west; and white to the north. These four correspond to the ages named after the metals, gold (yellow), silver (white), copper or brass (red), and iron (black); also to the tree of the four quarters shown to Zaratusht by Ahura-Mazda. It is declared in the Studgar Nask that when Zaratusht desired immortality, he beheld the root of a tree on which were four branches, one golden, one of silver, one of steel, and one mixed with iron.<sup>3</sup> An image of the ancient four quarters is described by Daniel as seen in the dream of Belshazzar. It was formed of the four metals, Gold, Silver, Brass, and Iron (the latter being mixed with clay), and is identical with the root of the four-branched tree of Gold, Silver, Steel, and Iron, shown to Zaratusht, which Ahura-mazda tells him typifies the four periods that are to come.<sup>4</sup> This figure of the four quarters is to be superseded by a form of the mountain that is to rise up and fill the whole earth; *i.e.*, a mount of the four quarters, as the throne of the one Solar God alone, as it was in the worship of Ra. Another application of the four was made in relation to the square, circle, triangle and crescent; the square being assigned to earth, the circle to water, the triangle to fire (*cf.* the triangle of Horus), and the crescent to air (*cf.* the bow of Shu).<sup>5</sup> The square,

<sup>1</sup> *Cf.* the Assyrian four dominions, each of different languages.—*Bull. Inscrip. of Khorsabad.*

<sup>2</sup> Williams, "*Meru.*"

<sup>3</sup> *Bahman Yasht*, ch. i. 2.

<sup>4</sup> Daniel, ch. ii. *Bahman Yasht*, ch. i. 1, 2, 3. *Studgar Nask.* Haug's *Essays*, p. 126. West.

<sup>5</sup> Remusat, *Notes on the Travels of Fa Hian Foe-Koue-Ki*, p. 92; also, see diagram, p. 316 present vol.

the circle, the triangle and crescent were all continued in the Christian iconography as the nimbus, aureole, or glory of the god. "God the father" also wears the *square* disk in the "Dispute" of Raphael. It often appears lozenge-shaped. The Deity wears the *triangle* in a Greek fresco of the seventeenth century. He is seated on the *bow* or *crescent* in other representations, and the *circle* is the common glory.<sup>1</sup>

A type once founded in physical phenomena continues for ever. The four elements yield four spirits of the four elements. The four corner constellations become four spirits. The four winds that blow from the four quarters are four spirits. Four spirits are extracted from the four metals. Four properties of matter are transformed into four spirits. The type was continued by the Kabalists, Theosophists and Mystics.

The whole matter of the Mythos survived with the Gnostics (in a doctrinal phase) who begin with the Great Mother that divided into the two sisters as Sophia below and Sophia above. From the Mother of All Things came the first Tetrad (as it did in the fourfold Apt or Typhon) and from her came the Second Tetrad as a Daughter,<sup>2</sup> a "female from a female." The Gnostic Valentinus derived the primordial Four from a certain duadic being. This tetrad was likewise of a dual nature; it bifurcated and formed the ogdoad of a right and left hand Tetrad, the one being called Light the other Darkness.<sup>3</sup> These agree with the Quiché four spirits and their four wives. Moreover, according to Irenæus, "The Ogdoad" (composed of the four who were dual) "*is understood as being hidden in the viscera,*"<sup>4</sup> which makes a curious return to the Egyptian spirits of the Four Corners who were also the four Genii of the Sarcophagus, to whose care the viscera of the embalmed mummy were committed to be kept in four different Canopic Vases over which they presided. Now, when we learn from the Berosian account of the Chaldean kings and the Deluge that *four double-shaped personages* came up out of the sea to land in the time of Daos of Pantiblibion, there can be little doubt that these likewise represent the four keepers of the cardinal points who comprised the Ogdoad in their dual nature. Pantiblibion, the City of the Records, was the place of the most ancient Temple of the Sun.

This is how Jacob Bohme applies the four-fold type to the creative nature. "*The four first forms in themselves are the anger and the wrath of God in the eternal nature; and they are in themselves nothing else but such a source or property as standeth in the darkness, and is not material, but an originality of the Spirit, without which there would be nothing. For the four forms are the cause of all things.*"<sup>5</sup>

Irenæus shows us how the four spirits of the four corners were

<sup>1</sup> Didron, figs. 4, 21, 22, 38.

<sup>3</sup> Irenæus, b. i. ch. xi. 1, 2.

<sup>5</sup> *Threefold Life of Man*, chap. ii. par. 44.

<sup>2</sup> Irenæus, b. i. ch. xv. 2.

<sup>4</sup> Irenæus, b. i. ch. xviii. 1.

continued when he says, "It is not possible that the Gospels can be either more or fewer than they are. For, since there are four zones of the world in which we live, and four chief winds, τεσσαρα Καθολεγά πνεύματα, or four Catholic spirits, while the Church is spread throughout the world, and the pillar and ground of the Church is the Gospel and the spirit of life, it is fitting that she should have four pillars. . . It is evident that the Word the Artificer of all (who in Egypt was Khepr-Ptah), he that sitteth upon the Cherubim (which are the two beetles in an Egyptian ark), has given us the Gospel under four aspects, but bound together by one spirit. The Cherubim were four-faced as the Scripture says."<sup>1</sup>

A Hindu who was shown the symbolical pictures of Matthew, Mark, Luke and John with their respective man, lion, ox and eagle, explained these in accordance with his own system of divine totemism as the avatars or Vahans of the four evangelists,<sup>2</sup> because they represented the universal types of the four quarters. The four of the Gospels are still appealed to by incantations as the Genii of the four corners of the Children's Bed.

The present writer considers that the "Mount of Transfiguration" in the Gospels according to Matthew and Mark is the Mount of the transformation of the solar god in the Ritual; and that the four in the Mount, the Christ, Peter, John and James are a form of the four Genii, the Hawk-headed Horus (or Kabhsenuf) Hapi (or Kafi) Sut-Anup and Amset. But this thesis has to be developed hereafter.

The "Pantomime" deserves to be preserved a little longer as a witness to the origins of Mythology which were continued in the Mysteries. Nowhere else have the four spirits of the four corners a more perfect survival.

Columbine, the Dove, is the Great Mother, one of whose types was the Dove of Hathor, Menat, Semiramis and Juno. Her quarter is the north, the region of the Great Bear. The clown is a survival of the ape (Hapt or Kafi; *i.e.* Shu) whose quarter is the east, and who appears as the Greek Pan or Orion in an Egyptian planisphere.<sup>3</sup> Pantaloon represents the jackal, the sly, wise counsellor, Sut-Anup, whose quarter is the west. Harlequin is Har the Solar God, who went downward from the south as the sun of the under world, the "Horus (Har) of the Two Horizons" *who transformed and was the cause of the transformation which took place annually in Amenti.* His black mask witnesses to the hidden sun, invisible in the darkness. His magic wand is the sign of the transformation and resurrection. "I went in as a Hawk; I came out as a Phoenix," says the Osirified in the two characters of Horus. This is the Hawk-headed Kabhsenuf. The

<sup>1</sup> Irenæus, condensed from b. iii. ch. xi. 8.

<sup>2</sup> Tylor, *Prim. Culture*, v. ii. p. 217.

<sup>3</sup> Drummond, pl. ii. from Kircher.



Phoenix is a type of the transforming Horus, our Harlequin. It does not matter how or where the pantomime was continued from the miracle play or mystery drama, nor what the explanations hitherto offered may have been; we are solely concerned with the origin and significance of the characters and the persistence of the types. Possibly the pantomime, as we have it now, was re-introduced from Italy, but "Harlequin" is Armoric for the juggler, a reduced shape of the divinity of transformation and wonder-working. Also, in the continuation of the miracle-play still performed in Brittany, the actor who represents the sufferings of Christ in the drama becomes the harlequin in the pantomime that follows, so that he plays the part of the double Horus. Moreover, we can point to the four most ancient British festivals of these four spirits pre-identified with the four quarters of the year, and the four-fold Yule, wheel or circle of the cross. The genitrix presides over the north and the Mother-Night of the year was celebrated by the northern nations, in Britain and Greenland on the night of the winter solstice and the rebirth of the year. The folk-festival following, that of the Fool Plough, establishes the connection with the Great Bear (the Plough); the seven characters in which correspond to the seven spirits; the fool and Bessy to the ape and bear. The Old Fool's Day ("All Fools") belongs to the clown, ape, or fool, whose constellation was probably Orion, the Hebrew Kesil, or the fool. It has been denied that Kesil does mean the fool. But this has to be determined finally by phenomena, and the mythology. The giant Shu was represented by the ape; he is known as the *Keh Keh* an ape, a fool, or a crazy man. In Coptic *Kes-Kes* is the name of Orion, and the Hebrew *Kesil* completes the proof. The *Kehkeh* (or *Khaku*, a variant) becomes our Gec, or Gouk who is the April Fool. The fool, Orion, was superseded as one of the time-keepers in the later mythos, and made a mock of. The ape and fool are identical, and formerly the fool carried an ape on his soulders as his image. To "put an ape into your hood" is to make a fool of you. The ape represents the equinox. At Midsummer we have the festival of fire, associated with the name of Baal and Belin. In Egypt Baal is Bar-Typhon, *i.e.* the Sut-Anup of the Four Genii, whose constellation is the dog or jackal. The autumn festival has got belated with the lapse of time; for example Nutcrack Night at Kingston in Surrey had kept its equinoctial position and was celebrated on the 28th of September, whereas in the north of England it is the vigil of All Souls' Day, celebrated on the 31st of October.<sup>1</sup> "All Souls" is the great autumn festival of the four, and it is now kept five weeks (or 2,600 years) behind the true time. At this equinox the Horus of both horizons or Har-Makhu (our Micha-El) entered the underworld to conduct the

<sup>1</sup> Chambers, *Book of Days*, vol. ii. p. 519; Brayer, *Topographical History of Surrey*, vol. iii. p. 41.

congregated souls and deliver those that were in purgatory. No doubt the nuts were cracked by the living as a ceremony that was symbolical of the deliverance of the dead that were now supposed to be released by the solar god, who descended to do battle with Apollyon the Apophis in the Valley of the Shadow, and lead the waiting multitude of "All Souls" up into the region of eternal light. Another custom, that of diving for apples and catching them with the mouth only, the hands being tied behind, may be interpreted as illustrative of the Horus who saved men in spite of his maimed and fettered condition, as the lessening autumn sun that conquered the adversary and rescued souls under the most adverse conditions which were dramatised and imitated by the actors in the ancient Miracle plays and pastimes. The four Genii or gods of the four quarters, elements, colours, metals, &c., are also deposited in the pack of 52 playing cards. These are based on the four divisions of thirteen to the set, and the four, the ace, king, queen, and knave, preserve their places according to the latest arrangement in which the Sun-God was supreme. Harlequin is the Great One; the ruling power. The Ace takes all the tricks, just as Harlequin frustrates all the trickeries. The ace is the Latin *as*, and in Egyptian *as* means the Great One, the Supreme Ruler.

In Central Asia the game of chess which is believed to have *had its origin in the Garden of Eden*, is played by four persons (instead of two as with us) in keeping with the four quarters. The four are likewise known in the British mythology as (1) Cesarea, called the Niece of Noah, and her Three Brothers; (2) as Heremon and three others, termed "four Scots," who first ruled over Ireland. (3) Deirdre and the three sons of Usneach. The Tuatha-dadanan are also said to have built four cities, their Tetrapolis—named Falia, Gorias, Finnea, and Mura; that is, they divided the land into four quarters like Nimrod in the plain of Shinar.

In Egypt the four elementals of the four corners were stationed finally as the four souls (or Rams) of Ra in the decans of Aries, the four being compounded into the one God, called Primordial force. The forces were primordial, but the God was final. In the Memnonium at Thebes the four Rams appear as an animal with wings, like those of the Assyrian bulls with the human head; and this, as we have seen, was a type of the later Solar God. A compounding of the one God from the four occurs also in the four-headed Brahma. When this had been effected we hear of the "four Castes" who are "*formed from the body of the Creator*," according to the Hindu doctrine,<sup>1</sup> whereas the body of the Creator had been formed out of four types or characters of the elemental castes. Orpheus sings of

"*One Zeus, one Aïdes, one Helios, one Dionysos.*"—(Fragment 4.)

<sup>1</sup> Muir, *Sansk. Tests*, vol. i. ch. ii. p. 293.

These were identical with the four in Egypt and elsewhere, and may be paralleled with other sets of four in many forms.

Aïdes.	Dionysus.	Helios.	Zeus.	Night.	Morning.	Noon.	Evening.
Uati.	Shu.	Ra.	Seb.	North.	East.	South.	West.
Chiun.	Lion.	Khem.	Respu.	Winter.	Spring.	Summer.	Autumn.
Miriam.	Moses.	Hur.	Aaron.	Water.	Air.	Fire.	Earth.
Deidre.	Ainli.	Naisi.	Ardan.	Deluge.	Typhoon.	Conflagra- tion	Earthquake.
Venus.	Mars.	Sun.	Jupiter.	Fish.	Bird.	Serpent.	Beast.
Amset.	Hapi.	Kabhsenuf.	Anup.	Hippopota- mus.	Ape.	Lion.	Crocodile.
Mother.	Child.		Old Man.	Mouth.	Nose.	Eye.	Ear.
Columbine.	Clown.	Harlequin.	Pantaloon.	Vegetable.	Spirit.	Mineral.	Animal.
Queen.	Knave.	Ace.	King.	Cane.	Arrow.	House.	Rabbit.
Human.	Lion.	Eagle.	Calf.	Copper.	Silver.	Gold.	Iron.
Ustur.	Lion.	Nattig.	Bull.	Re.	White.	Yellow.	Black.
Human.	Ape.	Bird.	Jackal.	Circle.	Crescent.	Triangle.	Square.
Bear.	Orion.	Phoenix.	Crocodile.	Fomalhaut.	Aldebaran.	Cor Leonis.	Antares.

The four-fold compound divinity was also described by the oracle of the God Iao in the Temple of Klaros. This deity being consulted through his oracle as to which of the gods it was that should be adored under the title of *Iao*<sup>1</sup> replied:

“Know that of gods who exist the highest of all is Iao,  
He is Aïdes in winter, and Zeus at the coming of springtime,  
Helios in summer heat, and in Autumn the graceful Iao.”

Here the combination varies; the god of fire appears twice as Helios and Iao the Autumn Sun (the Child Horus, Elul, Adon, or Tammuz) and Dionysos is omitted. This combination therefore points to the Iao of the three-fold nature already explained who did not include the fatherhood of the Tetramorphic Iao (which has to be elucidated) but it does show the divinity adapted to the four quarters or four seasons of the year.

In Egypt one god of the four quarters was the Tat-Cross of the four cardinal points personified as the four-fold Ptah, and likewise as “Osiris-Tat.” In the Inscription of Shabaka<sup>2</sup> the god Ptah is portrayed in the four-fold character of “*Ptah-Ur*,” “*Ptah-Sen*,” “*Ptah-Nunu*” and “*Ptah-hes-urt*”; he is designated “*Ptah in his four divine forms*.” Beneath are four figures in the mummy-shape holding the Tat-Cross. Ptah is a recognised god of fire, the Egyptian Hephaistos. *Ptah-unnu* is god of the water; *Ptah-Sen*, god of breath; *Ptah-Ur* is the old first, four-fold (equating with the genitrix Ta-Urt), and *Ptah-hes-Urt* is the god of the ancient seat. In this way the four-fold god, whether as Ra, Osiris-Tat, or Ptah, superseded the goddess of the first circle of time and the four quarters of the beginning. In the Ritual this god is designated “*Ptah the Great Tat, the Throne of the sun, sole type in the Roofed House*.” The type being the Tat-tree of the four quarters.<sup>3</sup>

The “Tat of gold” made out of the body of a sycamore tree and washed with the water of life, was placed at the throat of the

<sup>1</sup> Macrobius, *Saturnalia*, i. 18.

<sup>2</sup> Chabas, *Mélanges Egyptologiques*. *Troisième-Série* tom. i. p. 247; Goodwin.

<sup>3</sup> Ch. cxli.

dead so that they might pass through the gateways “*turning a deaf ear to the charmer,*” the snake Ruhak.<sup>1</sup> This Tree-Tat was symbolically the *back-bone of Osiris*, on which the heavens and the future state of existence were bodily built.

In connection with the compounding of a one god from the four it is noticeable that when the four spirits, gods, or old men passed away, in the Quiché legend, they left in their place a bundle that could never be unfolded as it was without seam. It was called the “*Enveloped Majesty.*”<sup>2</sup> This has been previously compared with the Mummy which in Egypt was represented by and as Ptah, the god of the four-fold Tat-type.

The Mexican god, Napatecutli, appears likewise to be a form of the four-fold deity. His name means the *four times*, or the *four-fold lord*;<sup>3</sup> the four times answering to the four corners figured by the Tat of Ptah, the four seasons of Iao, Brahma with four faces; the ram with four faces; the beast in Ezekiel and Revelation with four faces; Ptah in four characters, and other forms of the four.

The cross of symbolism has no significance without the circle; both go together and are indivisible. In the town of Northampton the ceremony of beating the bounds is called “Beating the Cross.” The cross or crossing is usually at the centre of the bounds. The week of *going round* to beat the boundaries was also known by the name of “Cross Week.”

The Hindu Râsamandala is a circular dance in honour of the young sun-god Krishna. In this the couples of the dancers keep making the sign of the cross with two sticks which they strike together in going round.<sup>4</sup>

The mystic chain of the Masonic and other Mysteries formed by making the circle with the hands of each person crossed derives all its significance from the cross and circle being figured at one and the same time and in one and the same image.

The planets are all crossers of the circle, and each one has the sign of the cross. The symbol of Mercury unites the moon, circle, and cross. Jupiter has a cross underneath a crescent; Mars an oblique cross on the circle; Venus a cross below the circle; Saturn a sickle and cross, and these cross-symbols are all extant as the Planetary Signs of the Crossers.

The great Cross which was discovered a few years since at Callernish (in the Lewis) covered with a bed of peat-moss more than four feet thick that must have taken ages to accumulate was a chamber sunken near a Circle of Standing Stones; it was planned according to

<sup>1</sup> *Rit.* ch. clvi. Birch.

<sup>2</sup> *Book of the Beginnings*, vol. ii. p. 100.

<sup>3</sup> Bancroft, vol. iii. p. 54.

<sup>4</sup> Moor's *Hindu Pantheon*, pl. 63.

the four quarters with scientific precision, with the head to the south, foot to the north, and arms extending east and west, 270 feet in length and 27 across.<sup>1</sup>

The circle and four corners are also depicted as a circle and a square. These are two patterns of the mound-builders. They appear both as the *square outside of the circle and as a square inclosed within a circle* in the ancient earth-works of Ohio, America.<sup>2</sup> These squares and circles were also formed with scientific precision. The Chinese have two typical Temples; one of which is consecrated to Heaven; that is *round*; the other to earth, that is *square*.

The circle and square constituted the "Quadrangular Caer" of the Druids, as the circle of the four quarters. And this was a continuation of the Horned Cairns of a prehistoric British race that once extended from Caithness to the Cotswold Hills, and from thence to West Wales. The plan of the Cairn of Ormiegill which is sixty-six feet long, and has nearly the same breadth, shows the *circle within the squar*, like the American Mounds, and at the centre of both is the uterine type of the abode, the Egyptian Kha. This cairn comprises the mother's womb, the circle of heaven, and the square (with four corners) of earth.<sup>3</sup>

In the Quiché geography the earth is four-square. It is shaped as a square, divided into four parts, marked with lines, measured with cords, and suspended from the heavens by a cord to each of its four corners and its four sides.<sup>4</sup>

The square was held by the Pythagoreans and Neo-Platonists to be the symbol of earth, and inferior to the circle, the symbol of heaven. The square in the language of heraldry is a diminished or broken circle, the circle being the square perfected. This is imaged by the Swastika cross, the four feet of which show segments of the circle broken and reduced to form the square.

The square is of course an angle of ninety degrees, the fourth part of a circle. Thus the square formed of the four corners is a cross equal to the circle of 360 degrees.

The oldest known form of the Nagari character in use throughout Pegu and Ava is formed of circles and segments of circles combined, whereas the sacred text of the Pali is in a form of the square letter, consisting chiefly of right angles. There is the same contention of circle and square manifested in the Phœnician and Hebrew letters; this is shown by the Ayin, the earliest form of which is round, the later square.

The circle assigned to heaven was the primordial figure, and this was followed by the square of the four corners. Both are

<sup>1</sup> *Notes and Queries*, September 13, 1873, p. 206.

<sup>2</sup> Baldwin, *Ancient America*, figs. 13, 15.

<sup>3</sup> Mitchell, *Past in the Present*, fig. 49. Cairn at Ormiegill.

<sup>4</sup> Ximenes, *Or. de los Indios*, p. 5.

combined in the shape of the Mounds, in the Quadrangular Caer (or Ceathar), and both are reflected in the round and square forms of letters.

The square and ring are coupled together in the marriage ceremonies. In Yorkshire it was formerly a custom for the bride-cake to be cut up into small square dice-like pieces, passed over the heads of the bride and bridegroom, and then crossed through the wedding-ring. The pieces of cake were drawn through the ring nine times over.<sup>1</sup> Passing the square through the ring nine times is indicative of the nine solar months of gestation, and shows the relationship of the square to the circle. In a Popish "Hallowing of the Ring" the blessing asked for on the ring is denoted by the sign of the cross, "*Lord, send thy X (blessing) upon this ring,*"<sup>2</sup> the blessing being one with the cross-sign of multiplying, or the phallus. In this connection of the circle with the cross of the four corners we shall find the origin of the fourth digit being made the especial wearer of the wedding-ring.

In the Hereford, York, and Salisbury Missals instructions are given for the ring to be put *first on the thumb and afterwards on three fingers in succession*, to be left on the fourth finger, where it is to remain, the four digits being equal to the four corners. Passing the fourth digit through the circle is identical symbolically with passing the square of bride-cake through the ring; this is acknowledged, and, as it were, pointed out in putting the ring on the four digits before leaving it at last on the fourth, and going round the four points or corners of the square in the complete espousal with the ring. Many sufficiently prolific mothers who represent the Tree of Life bowed down with its fruitful branches, never take off their wedding-ring from the time it is put on the fourth digit at the altar, little thinking it is the type of fertility, of the Circle fulfilled in the nine months of gestation, and that it signifies progeny in plenty or children for ever. This not being sufficient, the keeper-ring was added to be worn on the same finger, originally as a charm against miscarriage. The cross being a symbol of blessing, this was represented by the ring placed on the fourth digit, and to take it off would be to lose the blessing. Instructions for depicting the "Divine Hand" in the act of *blessing*, according to this typology, are given in a Byzantine manuscript cited by Didron: "*When you desire to represent a hand in the act of blessing you must not join the three fingers together, but let the thumb be crossed on the third finger, so that the first, called the index, may remain open, and the second finger be slightly bent. These two fingers form the name of Christ Jesus, IC. The first finger remaining open signifies an Iota, and the curvature of the second finger forms a Sigma. The thumb is placed across the third finger, and*

<sup>1</sup> Brand, *Ring and Bridecake*.

<sup>2</sup> Nicholas Dorcaster, *Doctrine of the Massebcoke*, from Wyttonberge, 1554.

*the fourth, or little, finger, is slightly bent, thus indicating the word Kristos, X. C. The union of the thumb with the third finger makes a Chi,  $\chi$ , and the curvature of the little finger forms a sigma, C. And these two letters form the "sigle" or abridgement of Christos."*<sup>1</sup> This sign of the cross and circle in one figure is made by the Christ as the the Saviour God in the Greek Iconography. It is also made by the Divine Hand reaching out of heaven;<sup>2</sup> which hand is undoubtedly intended for God the Father. Up to the twelfth century, says Didron, the hand represents the Father exclusively. But Didron did not know the relation of the Number 4, or the fourth finger to the Fatherhood. This has to be expounded in the following section. Enough for the present to affirm that the sign of the thumb and fourth finger making the circle does denote the fatherhood, and that this corroborates the reason now assigned for placing the marriage-ring upon the fourth finger.


The fourth digit was considered the healing one, known as the Lech-man, or medical finger. The Greeks and Romans called it the medical finger. It is still used in England for the purpose of rubbing on salve. But the first salve, medicine, or healing signified was that of marriage applied to such ailments as green-sickness. Salveo to save is primarily to be well in health. Hence the Saviour of the world poses as the Lech-man with his thumb touching the fourth digit as a sign of saving and healing, or of blessing. It is the fourth digit on the right hand, the masculine hand which constitutes the healer. This in digital reckoning is number 9, an equivalent to the nine pieces of cake passed through the ring, and the sign of nine months, the period of gestation. The Hindu Buddha is often depicted making the figure of the circle and the cross, both with the hands and the feet, whilst holding a four-petalled Lotus in one or in each hand. The Buddha of Bengal also wears the four-petalled Lotus on his breast, and a hood of *nine* hooded and inflated snakes on his head.<sup>3</sup> These also denote the period of gestation, and, as the present writer considers, show the nine dry months of a year that was first completed by the three months' inundation in Egypt.

The circle and cross are inseparable. The Ankh-loop, the sign of one turn round, consists of a circle and a cross or crossing of the ends. This, however, is not the cross of the later four corners. The Crux Ansata unites the circle and cross of the four corners. From this origin the circle and the cross came to be interchangeable at times. For example, the Chakra, or Disk of Vishnu is a circle. The name denotes the circling, wheeling round, periodicity, the wheel of time. This the god uses as a weapon to hurl at the enemy. In like manner Thor throws his weapon, the Fylfot, a


<sup>1</sup> Gulielmus Durandus, *Rat. Div. Off.* lib. v. cap. ii., J. Beleth. Didron, pp. 407-8, English Tr.

<sup>2</sup> Didron, fig. 52.

<sup>3</sup> Moor's *Hindu Pantheon*, pl. 75.

form of the four-footed cross and a type of the four quarters. Thus the Cross is equivalent to the circle of the year. The wheel emblem unites the cross and circle in one, as does the hieroglyphic cake and the Ankh-tie, .

The Tat Cross consists of a pedestal (or stand) with four horizontal bars or shelves that are *circular*, constituting a kind of altar-cross. It was used in the temples as the pedestal and fulcrum for supporting the statues of the gods. The name signifies to establish, and it is the symbol of stability as the four-fold foundation of a world or an order of things that was established upon the four quarters. The Tat-altar (or pedestal) is the equivalent of the mount of the four corners, or the tree with four branches, or the cross with four arms. The Tat is the special type of Ptah, the establisher of the four corners in the solar mythos, but it existed as a lunar emblem for the moon-god. Taht impersonates the Tat, and says "I am Tat, the Son of Tat, conceived in Tat, and born in Tat."<sup>1</sup> As a lunar type, it would represent the four quarters of the moon, for whether the four corners may be those of the four stars (or spirits), the four leaves of the lotus, the four lunar divisions, or the four corners of the solar Zodiac, the cross is everywhere the sign of the four quarters with the one exception. The Tat was set up in Tattu, the established or eternal region corresponding finally to the zodiacal sign of the Fishes, the station of the Seven Great Gods of the Assyrians, the chief of all the four corners because the solar birthplace.







A most curious form of the cross is given in the *Journal of the Royal Asiatic Society*.<sup>2</sup> At each of the four corners is placed a quarter arc of an oviform curve, and when the four are put together they form an oval; thus the figure combines the cross with the circle round it in four parts, corresponding to the four corners of the cross. The four segments answer to the four feet of the Swastika cross and the Fylfot of Thor. The four-leaved lotus flower of Buddha is likewise figured at the centre of this cross, the lotus being an Egyptian and Hindu type or the four quarters. The four quarter arcs, if joined together, would form an ellipse, and the ellipse is also figured on each arm of the cross. This ellipse therefore denotes the path of the earth. Now the symbol depicted on the Scottish stones and commonly known as the "spectacles ornament" is, as previously suggested, a form of the cross of the four quarters; a symbol of the solstices and equinoxes. This is also drawn within the ellipse upon the sculptured stones of Scotland. Sir J.Y. Simpson copied the following specimen,  which is here presented as the cross of the two equinoxes and the two solstices placed within the figure of the earth's path. The same ovoid or boat-shaped figure appears at times in the Hindu drawings with seven steps at each end as a form or a mode of Meru.



The four-armed cross is simply the cross of the four quarters,

<sup>1</sup> *Ritual*, ch. i.

<sup>2</sup> Vol. xviii. p. 393, pl. 4; Inman [*Anct. Faiths*, vol. i], fig. 38.



but the cross-sign is not always simple. This is a type that was developed from an identifiable beginning which was adapted to the expression of various ideas afterwards. The most sacred cross of Egypt that was carried in the hands of the Gods, the Pharaohs, and the mummied dead is the Ankh , the sign of life, the living, an oath, a covenant, and a pair, or to couple and duplicate. The top of this is the hieroglyphic Ru , set upright on the Tau-cross. The Ru is the door, gate, mouth, the place of outlet. This denotes the birthplace in the northern quarter of the heavens from which the sun is re-born. Hence the *Ru of the Ankh-sign is the feminine type of the birthplace representing the north*. It was in the northern quarter that the goddess of the Seven Stars, called the "Mother of the Revolutions, gave birth to time in the earliest circle of the year. The first sign of this primordial circle and cycle made in heaven is the earliest shape of the Ankh-cross, , a mere loop which contains both a circle and the cross in one image. This loop or noose is carried in front of the oldest genitrix, Typhon of the Great Bear, as her *Ark*, the ideograph of a period, an ending, a time, shown to mean one revolution. This, then, represents the circle made in the northern heaven by the Great Bear which constituted the earliest year of time, from which fact we infer that the loop or Ru of the north represents that quarter, the birthplace of time when figured as the Ru of the Ankh symbol. Indeed this can be proved. The noose is an *Ark* or *Rek* type of reckoning. The Ru of the Ankh-cross was continued in the Cypriote R, , and the Coptic Ro, P. The Ro was carried into the Greek cross; , which is formed of the Ro and Chi, or *R-k*. Thus the *Ark* (Eg.) sign of the circle and cross survives by name in the *Ro-chi* cross; and the connection of the Ru or Rk with the birthplace can be shown by this name. Ru (Eg.) is the outlet, and the feminine *Kha* determines its nature. *Rak* in Akkadian, like the Ru-kha, is the vulva. *Rakha*, in Quichua, is the vagina and the woman. The *Rak*, or *Ark*, was the sign of all beginning (*Arche*) on this account, and the *Ark-tie* is the cross of the north, the hind part of heaven. "*Arka*" in Assyrian is the hinder part, which is represented by the Ru .

The sign, , occurs as the reverse of a Phœnician coin, with a Ram as the obverse. The two represent the front and hinder part, or the familiar Head and Tail. The same sign, sometimes called Venus' Looking-Glass, because it typified reproduction, was employed to mark the hind quarters of valuable brood mares of Corinthian and other beautiful breeds of horses.<sup>1</sup> This was based on the Ru or Ark sign of the crossing in the north. With the Ru sign set on the staff thus , we have the symbol of north and south, or male and female, the south being considered the front, before, masculine. A form of

<sup>1</sup> Raoul Rochette, *De la croix ansée. Mem. de l'Acad. des Sciences*, pl. 2, Nos. 8, 9, also 16, 2, p. 320.

the Ankh Cross found in the fourth pyramid ♀ enables me to prove the origin of this cross as a sign of north and south, because the pillar and base are the Pyramid of Sothis, the dog-star. The Pyramid being both four-square and triangular is a figure of Seven. Hence its name of Hept or Sebt (Sothis) is the name of number 7. Sothis was a masculine or southern type of the Goddess of the Seven Stars, who was thus represented by the Ru or the north and the Pyramid of the south. The top is the Ru of the birthplace in the north, and the bottom is the symbol of the south! With the two arms it presents the figure of above (north), and below (south) with the crossing east and west, or right hand and left. *This is the complete Ankh-Cross of Life.*

In symbolism nothing dies. The earliest Ankh-sign is the cross of cord. The Muysca Indians continued this in a very significant form. They used to stretch a great rope-cross consisting of two cords over the surface of a pool or a river, and at the point of intersection they would cast their most precious offerings and tributes into the water. Such was their offertory of the cross; the cross of the genitrix, and of the waters. The cross of rope survived in Britain. Scot is his *Discovery of Witchcraft*,<sup>1</sup> mentions a kind of cross made of a rope's end on Ascension Day, which was looked on as a source of blessings. The Ankh signified life and reproduction, whether made of rope or any other material.

The notion of Payne Knight and Inman, that the cross or Tau is simply a copy of the male organs in a triadic form is radically false. For instance, Khem-Horus is the crosser; he wears the cross on his breast. He exhibits his form of the Tat, which is *expressly deprived of two members of the supposed triad of the Tau*. The Tau cross, **T**, our letter T, is connected with the number 9. The Coptic Theta, Tida, or T has the numeral value of 9. In the Greek form the Theta unites the circle and cross  $\theta$ . The **T** is a numerical three, *a cross of three-quarters instead of four, and so becomes a figure of nine months, or nine divisions of the twelve which were completed by the three water signs*, or the abyss in the north, represented by the 0 of the ♀ cross. But the cross as the Tat and the male emblem have a meeting-point inasmuch as both are types of establishing. De Rossi found a phallus of red coral in a tomb which, as he says, might have been suspected of being Christian did not the presence of this symbol persuade to the contrary.<sup>2</sup> But the emblem was not uncommon in the so-called Christian cemeteries.

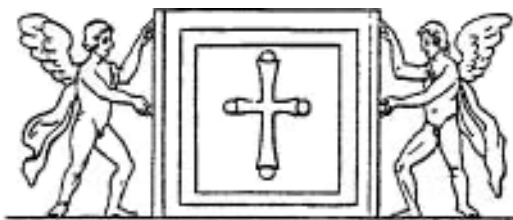
There is a cross also composed of a fourfold phallus. This is found on the bosom of the Paphian Aphrodite of Cyprus, likewise on a Greek coin, an Assarion or farthing of Chios, which has the female sphinx on one side and the four-fold phallus on the other.<sup>3</sup> The

<sup>1</sup> P. 152 (1665).

<sup>2</sup> *Roma Sotterranea*, vol. i. p. 309.

<sup>3</sup> Madden, *Jewish Coinage*, pp. 43-49.

emblem is found on a "Christian" sarcophagus where it occupies the same place as the "Sacred Monogram of Christ" on another marble coffer in the catacombs.<sup>1</sup> Now what is to be made of the



cross of Christ in the form of a four-fold phallus? Yet this occurs amidst the iconography claimed to be Christian. As the cross of Khem or the Khem-Horus only can it be comprehended. The male emblem was from remote times a type of re-aring assigned to Khem, Mentu, Khepr, and Horus, the solar gods who ascended from the underworld. As such it was a symbol of the establisher in Egypt, in the bone caves, in the cemeteries of Rome, on the bell of St. Fillan, or the pier of the old bridge at the Chesters a few miles from Hexham. Indeed, a Buddhist cross in the Asiatic researches is formed of a seven-fold phallic type.<sup>2</sup> The sevenfold linga is an image of the solar power equivalent to the seven spirits of Ra, the seven horses of Sûrya, or the seven tongues of fire; it was a fellow type to the seven Yonis of fire, a numerical figure of masculine force. In the four-fold form it is equivalent to the four-fold Tat of Ptah, the type of stability based on the foundational four corners. Also, as the Tat is a form of the pillar and tree, so is this four-fold sign of the generator treated as the tree of life, with two winged figures supporting it, just as the two cherubs or griffins support the tree in the Assyrian and other representation. This masculine type also appears at Rome under the dignified title of *Soter*.<sup>3</sup> It was as Soter in the phallic sense that Horus the Christ, who, dwelling above, took pity on the great mother Achamoth, whom the Gnostics identified with the woman that had the issue of blood—when she was running all to waste, and her creations were without form, and void; and by extending himself over her cross-wise he imparted to her a figure. As *Stauros* he was the cross, the Tat, or the four-fold phallus of the Christ in the catacombs.<sup>4</sup>

The Hittite or Khetan cross which is common to Citerior Asia unites the cross of the four corners and the tree. It is portrayed with shoots or branches springing from the root and stem, and is therefore a form of the tree of life. The Buddhist cross puts forth leaves and flowers and fruits, and is revered as the divine tree, the tree of life and knowledge which produces all that is good and

<sup>1</sup> Maffeus, *Museum Veronense*, p. 484.

<sup>3</sup> *As. Res.* vol. x. p. 124.

<sup>2</sup> Payne Knight, *Worship of Priapus*. Plate ii.

<sup>4</sup> *Irenæus*, b. i. ch. iv. 1.

desirable. It is likewise the tree of the earthly paradise. *Tona-caquahuatl* the "tree of our flesh" is a name of the Mexican cross.

It has been a subject of discussion as to which of the elements was represented by the cross symbol. The truth being that this type of the four quarters also served to indicate the four elements of earth, water, air and fire; earth in the west where the sun descended to the underworld; water in the north, the region of the water-horse; air or breath in the east, and fire in the south, the region of the dog-star. The sun or the soul entered the earth in the west, crossed the waters in the north, breathed new life on the horizon of the east, and soared in the south as the phoenix of fire. The cross of earth is especially represented by the square. The cake sign of land and locality which has the square of earth within the circle, is likewise a cross of earth. This occurs on the British stones and the Gaulish coins. It is also the Chinese sign of Teen, a field in the ancient characters.<sup>1</sup> This ideograph of land and locality, hence of the town and city, is likewise a symbol of the solar orbit and the equinox; and our cross on the cake or bun of the Easter crossing is identical with the Egyptian cake of the cross, or the cross of earth.

In the baptismal ceremony of the Western Church the making of the sign of the cross was accompanied with breathing three times on the mouth of the child.<sup>2</sup> This was making the sign of the cross of breath, or spirit, at the same time as that of the water-cross, which identifies the dual cross as a type of the two primary Truths.

Another most ancient and illustrative custom is yet extant which appears to preserve the essence of the symbol. It is a mode of covenanting by *crossing with the breath*. It is known in Pennsylvania as a form of oath-taking amongst boys. "*If it is not so I will cross my breath,*" is a saying equivalent to I will stake my life on it. When the crossing is carried out it is done by breathing on the hand and making the sign of the cross over the heart.<sup>3</sup>

Gori tried to get the name of Jesus out of the two Zeds of the Swastika cross of the catacombs by writing Z for J, and Zesus for Jesus. But the fact is that *Seses* is a Gnostic name of Isis, and the S S S Sistrum (the Sshsh) is a symbol of Isis; the sign of the female crossed, the three S's or bars being identical with the *Seses* of the Gnostics. Therefore a six-fold cross may be claimed as a cross of breath. For *Ses* (Eg.) signifies breath and number six with an occult allusiveness. *Ses* also denotes the attaining of land after crossing the waters, as did the annual sun when emerging from the water-sign of the Ram or Pisces. The "Padma-Swastika" is a mystical mark consisting of the lotus-flower; (according to the Scholiast) a four-cornered sort of painting. It is the lotus-cross figured in the palm of Buddha's hand and upon the

<sup>1</sup> Kidd, *China*, p. 94.

<sup>2</sup> Augusti, *Arch.* ii. 441.

<sup>3</sup> *Notes and Queries*, December 23, 1876, p. 505.

soles of his foot, as well as on his breast, the place of breath.<sup>1</sup> The Lotus, the ascender out of the water, was a symbol of Breath, and the Egyptian Seshnin (lotus) is the opener, uncloser or breather out of the waters.

But breath, spirit, and fire are equivalent types of life. In Egyptian *Ses* is breath; *Sesit*, flame; *Sesh* is combustion, also a spirit of wine, *Zis*, or *Zisit*, was the Rabbinical Bird of Fire or Soul. The Greek “Ζησης!”—*Vivas*—is a form of wishing life and health. *Svas* in Sanskrit also means to breathe and to live. The Swastika, or Swastika Cross, is a sign of life represented by the vivifying fire, and also a lingaic symbol (*Tika* [Eg.] is to cross, join, twist, go together; and *Tik* in Sanskrit is to go); this has the shape of a double Z, and Z Z has the force of *Zis*, *Ses*, or *Svas*, denoting the life, the breath, the generative fire, of which the Swastika is the Cross.

The Dakotahs have a native name for the cross, which signifies the “*Musquito-Hawk spread out.*”<sup>2</sup> Here the bird is a type of fire. The Hawk in Egypt was representative of the soul and the solar fire. The Creek Indians at their festival of the *Busk* commenced with making the new fire by placing *four logs in the centre of a square*, end to end, so that they formed a cross, the outer ends pointing to the four cardinal points and in the centre of this cross the new fire was created.<sup>3</sup> This was another mode of making the Swastika or cross of fire. In Egyptjan “*Bus*” denotes both fire and protection. This connection of the cross and fire as interchangeable types of protection is likewise manifest in the command for the Hebrews to make a fiery serpent and elevate it on a stauros or cross pole which is rendered by the Targum “*Make thee a burning.*” The four-footed Swastika cross has been found on the prehistoric pottery or Cyprus, at Herculaneum, in Egypt, in Ireland, and in England. A leaden figure of the Babylonian goddess Nana discovered by Dr. Schliemann at Troy, has this cross figured on a triangular pelvis. The triangle is a type of fire, and the Hindus consider the Swastika cross to be the especial emblem of Agni or the Swastika in Sanskrit is the name of various mystical marks and signs, amongst others the cross, and one particular symbol made of ground rice, and shaped like a triangle or pyramid, and this triangle or pyramid was a sign in Egypt of the ancient Horus, as the virile one of the triad. The Swastika was also used (in India), for the fumigation of Durga, as a type of the fire that vivifies, after the period of negation or the water. According to De Rossi the Swastika from an early period was a favourite form of the cross employed with an occult signification which shows the secret was not that of the Christian cross. One Swastika cross in the catacombs is the sign of an inscription which reads “ΖΩΤΙΚΟ ΖΟΤΙΚΗ *Vitalis Vitalia,*” or life of life. The writer of *Rome in the Nineteenth Century*

<sup>1</sup> Moor’s *Hindu Pantheon*, plates 70 and 75.

<sup>2</sup> Rigg’s *Dic. of the Dacotah*.

<sup>3</sup> Brinton, p. 97.

<sup>4</sup> Boldetti, also Lundy, fig. 13.

witnesses that Christ was buried before he was dead, according to the Christian reckoning; *“His body is laid in the sepulchre in all the churches of Rome, where the rite is practised, on Thursday in the forenoon, and it remains there till Saturday at mid-day, when, for some reason best known to themselves, he is supposed to rise from the grave amidst the firing of cannon, and blowing of trumpets, and jinglings of bells which have been carefully tied up ever since the dawn of Holy Thursday, lest the devil should get into them.”*<sup>1</sup> On the Friday was *the day of adoring the cross of fire*. A blazing cross was suspended from the dome of St. Peter’s, a cross being covered with countless lamps, which had the effect of a perfect figure of fire, shaped cross-wise. *“The whole church,”* says the eye-witness, *“was thronged with a vast multitude of all classes and countries, from royalty to the meanest beggar, all gazing upon this one object. In a few minutes the Pope and all his cardinals descended into St. Peter’s, and the aged pontiff prostrated himself in silent adoration before the cross of fire.”*<sup>2</sup> This may explain why the Swastika cross, the fire-cross of India, the cross of the generative fire in Egypt is found in the tombs at Rome. Dante describes the souls in Paradise as kneeling, praying, and respiring inside a cross of fire which forms the world. The cross of fire survives in the hot cross bun, the cake of the vernal equinox, and of the Horus who arose hawk-headed, the hawk being a symbol of the vivifying fire. The hot cross buns eaten on Good Friday are believed to protect the house from fire, which shows the connection with that element. The cross of fire was continued in the “cross candle” of Easter Eve and Pasche, also in the candles that used to be consecrated to “light up in thunder,” which was equivalent to making the sign of the cross as the symbol of stability when the powers of darkness, discord and desolation were at work overhead. The cross has now been identified with the three elements of earth, breath, and fire.

The vessel borne in the hands of Chalchiuitlicue the Mexican goddess of water, which vessel is the equivalent of the Egyptian water-bottle Nu, ○, and the womb-shaped vase of Mena, is *fashioned in the form of a cross*. This we may consider the water-cross, together with the Muysca rope-cross of the water. The Mexican cross is particularly the symbol of rain, the first element of life being liquid. Ankh (Eg.) the name of life and the cross denotes the liquid or oil of life. Martin found the people of the Western Isles in possession of a stone called the “water cross.” The traditions said the ancient inhabitants were accustomed to *erect* this kind of cross when they wanted rain, and to lay it flat again when they had more than they wanted.<sup>3</sup> The water cross is likewise made in the baptismal sign of the cross.

The Romish calendar contains several festivals devoted to the glorification of the cross, but the church gives no account of their

<sup>1</sup> Vol. iii. pp. 144, 145.

<sup>2</sup> Vol. iii. pp. 148-9.

<sup>3</sup> Martin, p. 59.

origin. One of these designated the "*Feast of the Invention of the Cross*," is celebrated on the 3rd of May. Another is the "*Exaltation of the Cross*," on the 14th of September. This is the same cross which, according to the *Legenda Aurea*<sup>1</sup> was found by Helena.

It is so explained by the Egyptian ascetic Mary (about 400 A.D.) and by Eutychius of Constantinople. It is to Egypt that we must turn for the origin of these festivals of the cross. The Egyptian calendar still preserves some most ancient matter which has been Christianized by the Copts, and brought on without being readjusted according to the Christian dates. For example on the 26th of September, 1878 (30th Ramadan, 1295; 17 Thoth, 1594), is the *Eed-es-Salib*, or Festival of the cross. The equinox is on the 21st of September, and on the 22nd the sun (as reckoned) *enters the sign of Libra*, and Autumn begins. On this day (September 26), the Coptic Christians say, "*We make mention of the glorious cross of our Lord Jesus Christ.*" The festival proper lasts three days, "*beginning with the preaching in the Church of the Resurrection and ending with the Feast of S. Porphyrius, who is connected with the finding of the holy cross by Helena,*" as it was to his keeping and care that it had been committed.<sup>2</sup> Formerly the Copts assembled on this day at old Cairo, opposite the cross of the so-called Nilometer when the patriarch, after certain formalities, threw into the Nile a silver cross, which expert divers endeavoured to recover. The custom is preserved in some churches by throwing the cross into a basin of water.<sup>3</sup> *Salib* also signifies "*suspension*" and the water of the inundation is at its full height, and generally stationary for some days about this time, at the end of the three months' flow.

A Coptic local tradition asserts that the suspension of the waters lasts fifteen days whatsoever their height on the *Eed-es-Salib*. This level at the equinox *was the level of the equinox*, which shows how the cross flung into the Nile was a type of the cross founded on the crossing and on the suspension of the waters at the equinox. The inundation is one of the fixed facts of nature, and this suspension of the waters is for ever coincident with the level attained in time at the equinox; and the balance of the stationary waters at the crossing was the real *suspension* on the cross intended by the original ceremonies at the festival of its exaltation.

The Nile-cross as a symbol of the new flood of life poured out over the thirsty land, was the cross of a salvation indeed, but what has this festival and sacrifice of the cross at the time of the overflow to do with the cross of the Christian cult? Yet they are both one and the same in Egypt and Rome. For this was the cross that was found by Helena under the guidance of the saint Porphyrius.

The making mention of the "Cross of Christ," is but the application

<sup>1</sup> *De Exaltatione Sancti Crucis.*

<sup>2</sup> *Egyptian Calender*, pp. 21 and 68.

<sup>3</sup> *Egyptian Calender*, p. 69.

of a later faith to imagery and customs of immense antiquity. The first rise, the very birth of the inundation, is in the month Mesore (May-June), which is named from the re-birth of the waters and of the child Horus of the waters, who is borne up from them on the lotus. *Mes* (Eg.), means birth and re-birth; it is the root of the Messiah's name, who in Egyptian is known as *Mesiata*; and *Mess-lah* is the re-born *lah*. The Horus of the waters was the Messiah, or *Mes-Hor*, born in the month Mesore, about the time of the summer solstice. He represents the water-source as the Child Horus, and his brother or second self, who is born nine months afterwards at the vernal equinox, represents fire or the sun of the resurrection. If the reader will now turn to the zodiac of Denderah,<sup>1</sup> the child who images the river and the descending sun may be seen seated on the "Scales" at the crossing. In the oblong zodiac of Denderah, the Child Horus is enthroned on a mountain with the Balance suspended overhead. In other zodiacs, the sign of the Scales is marked by a measuring rod which shows that the Nilometer was a measure of the inundation. As the Egyptians attained the height of felicity on the summit of the waters at the crossing, it follows that this was the cross exalted and celebrated on the 26th of September.

This was the cross of the waters found at one time of the year, and hidden at another. For the churches of Egypt and Abyssinia also celebrated the festival of the *Hiding of the cross*, the natural corollary to the finding and exaltation; but this feast is unknown to the Roman Church, which considers the others schismatic, in regard to that particular festival. The Cross considered to be hidden or lost in later legend was the Nilometer in Egypt; the cross that was found when Nile was in full flood, and lost again when it was at lowest ebb. It was not only the cross that was lost in Egypt, but the Christ also. According to one legend, the Child Horus fell into the waters and was drowned.

At the Autumn equinox the waters begin to fall, the sun to descend, and these were typified by the Child Horus, who suffered and dwindled, was lost or drowned. Isis the *Rennu* or nurse was portrayed as the seeker of her child, whom she found, and reproduced at the time of the resurrection on the Easter horizon. The *Rennu* (nurse) of *Hel* (or *Har*) is probably the *original*, that is mythical *Hel-lena*. It was the boast of Isis that she gave birth to *Hel-ios*. In her search she was accompanied by her guide *Anubis*, one of whose names is *Apheru* the guide (*Ap*), of Roads (*heru*). He has the same name as that of the crossing which he kept, and therefore helped Isis to find. He is sometimes called "Aper." His double Holy-House is the *Par-iu*, and *Aper-par-iu* is the possible original of *Porphyrius*, the "Saint" who accompanied *Helena*, and to whose keeping the cross was committed after it was re-found by *Helena*.

<sup>1</sup> Pl. I, vol. ii., *Book of the Beginnings*.



It is certain that the Coptic Christians merely continued the rite of the ancient Egyptians, for with them *the sun still enters the Sign of the Scales on September the 22nd, which is at least 2155 years behind time, or 4000 years if we reckon from the first entrance of the equinox into the Sign; the reckonings not having been adjusted to the change of Signs.* Here then we can identify the cross of the Water.

The author of "Tree and Serpent Worship,"<sup>1</sup> speaking of the cross sign on the sculptured stones of Scotland says "*their age is known with tolerable certainty, inasmuch as the greater number of them have the cross itself, or Christian emblems engraved upon them, and these must therefore be subsequent to the age of St. Columbia, who arrived in Scotland apparently in 563, and died in 597.*" And such are our authorities and teachers who have ascribed to Christianity all the symbols that existed before it, and are then compelled to date the oldest monuments after it! There is no greater fraud than that of historic interpretation which begins with things where they are first met with, as we look back on the past. The history thus fabricated from evidence which has been forged for the purpose is at war for ever with all that is prehistoric, and in no other domain of thought could such falsification of facts have been tolerated as in that which is termed "religious."

The Christian Fathers, with the exception perhaps of Clement Alexander, had scarcely enough knowledge of the ancient symbolism to put any perceptible boundary to their ignorance. Augustine<sup>2</sup> recognizes in the sign of the cross the antitype of circumcision, which is the excision of a circle. But in reality the one was the constant complement of the other.

The present writer knew a sailor who had been seized by the natives of one of the isles of the Southern seas, and tattooed with the cross and circle on the thigh. He could not be persuaded that the operators were not avenging his breaches of the seventh Commandment. The inhabitants of the Isle of Anaa tattooed themselves with the cross. The people of Raratonga were in the habit of tattooing themselves with *the cross and square*, side by side; a double figure of the four corners.<sup>3</sup> According to Kahn the Hurons tattoo themselves on the thigh with black figures, sometimes of a serpent, at others of a cross.

Both Protestant and Catholic missionaries who first entered the territory about Hudson's Bay found the adoration of the *tree of the cross* was quite common in those regions of North America as a magic talisman and an emblem of fertility. According to the native Toltec historian Ixtlixochitl, the deity Quetzalcoatl, who was said to have introduced the cult of the cross, was adored under the sign of the

<sup>1</sup> P. 31.

<sup>2</sup> Sermon 160.

<sup>3</sup> Waitz, *Anthrop. der Natur*, p. 32.

cross, which was called the Tree of Sustenance and the Tree of Life.<sup>1</sup> He was also portrayed in a robe covered over with crosses. The hair of Toze the great Mother (*cf.* Tes-Neith, Eg.), was carefully arranged on her forehead in curls and crosses; the curls being made to form the crosses.<sup>2</sup> Garcilasco says that a great cross cut out of a single jasper was sacred to the Incas of Peru.

Dobrizhoffer tells us the Abipones were all marked on the forehead with the cross. They likewise wore black crosses in red woollen garments, a custom which was not derived from their knowledge of Christianity.<sup>3</sup> The Cross was discovered in the ruins of Palenque on the tablet of an altar with a bird on the top and a serpent at the foot. It was standing on the serpent's head. The Cross being the type of stability, this would be the Evil Serpent; the representative of dissolution, the Dragon of Darkness conquered by the cross, or by the bird-headed sun-god at the crossing. The cross was used in Egypt as a protecting talisman and a symbol of saving power. Typhon, or Satatn, is actually found chained to and bound by the cross. In the Ritual the Osirian cries "*The Apophis is overthrown, their cords bind the South, North, East, and West, their cords are on him. Har-ru-bah has knotted him.*"<sup>4</sup> These were the Cords of the four quarters, or the cross. Thor is said to smite the head of the serpent with his hammer, or fylfot, a form of the Swastika, or four-footed Cross, and therefore an equivalent to the four-armed cross established on the serpent's head. In the primitive sepulchres of Egypt the model of the Chamber had the form of a Cross. The pagoda of Mathura considered to be the birthplace of Krishna was built in the form of a cross. The type had the same significance when cut in a ground-plan, whether in Egypt, India, or in Britain, as if represented by the Crux Ansata. The cross and Calvary of the Christian Iconography is common on the breasts of Egyptian mummies.

From time immemorial the copper ingots of Central Africa have been smelted in the shape of the Cross. As Livingstone remarks, "*Not as a Christian emblem certainly,*"<sup>5</sup> They were so founded because the Cross was a primal figure of the four-fold foundation. The South Australians dance around the *Palyertalla*. This is a spear upholding a Cross which has bunches of feathers displayed at the ends of two sticks.<sup>6</sup> Humboldt, in his *Travels*, says he met with the Cross symbol and other rude remains of hieroglyphics, similar to those of Egypt, in Kamkatka, the remotest corner of Asia. West Indian negroes employ the cross as a Charm. They carefully cut a bit of paper in the shape of a Cross and stick it on to a child's forehead to take away the hiccough.<sup>7</sup> The sign is identical with the Ankh-Cross, which denotes

<sup>1</sup> Terneaux, Squier, *Nicaragua*, p. 493.

<sup>3</sup> Part ii. ch. iv.

<sup>5</sup> *Last Travels*, ii. 179.

<sup>7</sup> *Contemporary Review*, October, 1875, p. 764.

<sup>2</sup> Bancroft, vol. iii. p. 352.

<sup>4</sup> *Rit.* ch. 39.

<sup>6</sup> Bonwisch, *Tasmanians*, p. 198.

life, health, sanation. Pliny says that it is sorcery to sit by a parturient woman with the fingers crossed.<sup>1</sup> In both cases the cross signified a stoppage. Making the sign of the cross is as old as clasping the hands to make the sign of Ten, which is the cross. The Maoris practise a mode of divination by means of this form of the cross. Whilst uttering the appropriate *karakia* or *inoi* the hands are clapped and clasped, and if the fingers strike clear of each other it is a good omen, but if they come in contact it denotes a check. This is a mode of making the cross and completing the circle in one.

Captain Warren found the Tau Cross on a Phœnician vase far down below modern Jerusalem. Arnobius (*Adv. Gentes*) recognises with disgust the "handled Cross" made use of in the Bacchus Mysteries. The value of the cross as a Christian symbol is supposed to date from the time when Jesus Christ was crucified. And yet in the "Christian" iconography of the catacombs no figure of a man appears upon the Cross during the first six or seven centuries. There are all forms of the cross except that—the alleged starting-point of the new religion. That was not the initial but the final form of the Crucifix. During some six centuries after the Christian era the foundation of the Christian religion in a crucified Redeemer is entirely absent from Christian art! The earliest known form of the human figure on the cross is the crucifix presented by Pope Gregory the Great to Queen Theodolinde of Lombardy, now in the church of St. John at Monza, whilst no image of the Crucified is found in the catacombs at Rome earlier than that of San Giulio belonging to the seventh or eighth century. So in the earliest representations of the Trinity made by the "Christian" artists, the Father and Holy Ghost (who was feminine as the Dove), are portrayed beside the Cross. There is no Christ and no Crucified; the Cross is the Christ even as the *Stauros* (Cross) was a type and a name of Horus the Gnostic Christ. The Cross, not the Crucified, is the primary symbol of the Christian Church. The Cross, not the Crucified, is the essential object of representation in its art, and of adoration in its religion. The germ of the whole growth and development can be traced to the cross. And that cross is pre-Christian, is pagan and heathen, in half a dozen different shapes. The Cult began with the cross, and Julian was right in saying he waged a "Warfare with the X," which he obviously considered had been adopted by the A-Gnostics and Mytholators to convey an impossible significance. During centuries the cross stood for the Christ, and was addressed as if it were a living being. It was divinized first and humanized at last.

The Tree of Paradise, that is of the Mount of the four Corners, was the Tree of the Cross. According to the legends the genealogy of the tree was traced back to Paradise. Seth obtained a shoot from the Tree of Life and planted it on Adam's grave at Golgotha, where

<sup>1</sup> *Nat. Hist.* lib. xxviii. 17.

it sprang up as the Cross of Christ, and where it was re-buried to be discovered by Helena. So certainly does the Cross of Christ represent the four cardinal points that in the Christian traditions the Cross of Calvary was said to have been made out of four different kinds of wood, the palm, cedar, olive, and cypress, to *signify the four quarters of the world*. Thus does the legendary mould the alleged historical matter! The cross did symbolise the four quarters of the whole circle, and the four different woods are afterwards read into it by the A-Gnostics. The mythological tree of the cross no more consisted of four various kinds of wood than a tree does in nature. The Tree of Life and cross of the beginning is also shown in the colour of the Christian cross. Green was the Egyptian hue of life arising from the underworld as it is in external nature. And after the tree had been planed down into the wood of the crucifix, this was *painted green* as a common representation of the Cross of Christ, which proves the survival of the living tree of the ancient typology. It is yet believed in England, and other northern countries, that the wood of the *true* Cross was elderwood. Some of our peasants still consider this wood sacred, and will carefully look through their faggots to avoid burning it. Not because the tree of the cross was ever made of an elder-stem, but because the elder was one of the trees of life in the north, and a type of the old Mother. The elder is one of the wine trees, a producer of the inspiring juice, and its leaves and flowers are still held to be very healing. Also, there was a sacred festival at which the Romans annually paraded a kind of crucifixion consisting of a dog stretched out alive upon a cross of elderwood. The exhibition was made between the temples of Juventus and Summanus. The Dog was a type of Sut-Anup, the Golden Jackal, who is depicted on the cross, or at the Crossing, as the Gnostic Anubis in what has been termed the "Blasphemous Crucifix," which was discovered on the Palatine wall of Rome.<sup>1</sup> The dog, jackal, and ass are three types of Sut-Anup, who was the Crosser and guide of the Crossing in the pre-solar and pre-Christian mythos. The Elder, one of the hollow trees, identifies the ancient genitrix who was Typhon, the mother of Sut.

The cross that was seen in heaven by Constantine was that of the four quarters. Hence he had himself represented in the solar character as the Slayer of the Dragon. After his victory over Licinus, he was portrayed at his palace in Nicomedia with the cross on his head and a transfixed dragon writhing at his feet. This is the same imagery as that of the cross established on the serpent found in the ruins of Palenque. One of the coins of Constantine also shows the Labarum standing upon the conquered serpent. The meaning of this is simply the cycle founded for ever on the four quarters, and the cross is nothing more than a type of duration. So far from the typology showing

<sup>1</sup> King's *Gnostics*, p. 91.

that Constantine was a worshipper of the Christian Christ, it proves that he himself was the Christ intended, who was added to the cross and dragon of the pre-Christian imagery. On one of his coins the four-armed Greek cross appears beside a figure of the sun-god (not a pretended portrait of any historical Christ), and on the reverse *Soli invicti comiti*. He was assimilated to the sun-god, whom he represented just as the Pharaohs impersonated Horus or Ra, and in that character he was the Bishop of the Christian Church.<sup>1</sup>

Wilkinson<sup>2</sup> remarks upon the (to him) strange and startling fact that the first cross found in Egypt belonging to the Christians is not the cross which was substituted in after times, but the *Crux Ansata*, the Ankh-sign of life. "*The early Christians of Egypt*," he says, "*adopted the Ankh in lieu of the Roman cross, which was afterwards substituted for it, and prefixed it to inscriptions in the same manner as the cross in later times. I can attest that the Ankh holds this position in the sepulchres of the Great Oasis, and that numerous inscriptions headed by the Ankh are preserved to this day on early Christian monuments.*" That is, the supposed emblem and proof of a crucified Christ is purely Egyptian, and has no relation either direct or typical to the crucifixion, which has been all along ignorantly assumed to give its significance to the cross. This Ankh-sign proves the Christians to have belonged to the Osirian religion, the Christ of which was Horus, the Christ who was continued by the Gnostics.

When the Christian iconoclasts, in the time of Bishop Theophilus,

<sup>1</sup> The *Labarum* was the royal Roman standard, which Lactantius calls "the ensign that was consecrated by the name of Christ;" by which he means the monogram of "KR" upon the banner. No doubt this signification was being read into the sign on the standard of Constantine. But there was nothing new in it, whether found in Rome or out of it. The tree and cross are identical; and as a type the one involves the other. The *Labarum* was the tree, from *Laba*, Greek, a staff. This is a common type-name for the tree. *Llwyf* is the elm-tree in Welsh; *Liobhan*, in Irish; *Laban*, a kind of wood, in Malayan; *Lipa*, a plane-tree, Polish; *Luban*, a conifer, Arabic; *Labanah*, a poplar-tree, Hebrew; *Lanarj*, a plane-tree, Persian, etc. *Lep* or *Rep* (Eg.) signifies to grow, bud, branch, and take leaf. The vine is a form of the *Rep* or *Arp*. The *Repa* personified was the branch of the ancestral tree, the shoot and offspring of the Pharaoh, called the hereditary highness, the prince, lord, heir-apparent. Now when Constantine is portrayed on the *Labarum* with his child (or children), he is the exact equivalent of the Egyptian Ra with the *Repa*; and the coins prove that he was assimilated to the Solar God, after the fashion of the Pharaohs. The doctrine of the *Repaship* belongs to mythology, in which the *Repa* was the divine child, the *K R*, *Kar.t*, or *Khart*, who is portrayed as Horus on the cross, at the crossing, the representative of the *K R*, a course or circle. *Seb-Kronus* is called the vertiable *Repa* of the gods; that is, as the personified course of time,—*K R*, for the course, being a monogram of *Kronus*. The latest form of the *Repa* was the lord of the solar course, the *Kar* whose representative was the *Kart* in Egyptian, the *Kurios* in Greek, the God *Har-pi-Khart*, whose image is portrayed in the catacombs, or *Har-Ma-Kheru*. The cross goes with the tree in the *Labarum* as elsewhere, because it was the tree of the four corners. The cross is inseparable from the circle, the *Kar*, or course, and the maker of the course is intended by the monogram of *K R*, whether personified as the *Kaft*, *Kronus*, or *Christ*. The typology is so ancient, that the *Repa* is found as *Rupe* in the Maori mythology,—he who was fabled to have fallen from the cross, or at the crossing; *ripeka* being a name for the cross, the cross-roads, and to crucify.

<sup>2</sup> Vol. v. pp. 283, 284.

about 390 A.D., were engaged in the work of destroying the monuments and effacing the tell-tale past—had they been able to read it they would have wanted to erase the geological record itself—they came upon the Ankh-cross, which they were horribly astonished to find in Egypt, at the end of the fourth century A.D.<sup>1</sup> So ignorant were they of the age, origin, and significance of the symbol which they had adopted. The native Christians explained to them that it was the emblem of life to come; as it was, and had been for thousands of years. The cross was placed in the hands of the dead, and bound to their bodies as the sign of life to come. It was figured on the back of the sacred scarab as the image of life to come. The Ankh cross signifies life and to duplicate; and in the Sechuana (African) language, *Tsela, to cross over*, literally signifies *to live*. The Horus of the resurrection is portrayed with the Cross of life in his hand in the act of raising the dead body from the Bier.<sup>2</sup>

It may be noticed in passing that the tree and cross of life are identical, and that the staff or rod is a reduced form of the tree-type. The rod of Moses was fabled to be a shoot from the tree of life. But perhaps the most singular form of the rod and staff that was ever clutched for comfort is that which used to be held in the hands of a person who was being bled. It was an ancient British custom, continued until recent times, for the patient at the barber's to sit and clasp a coloured pole, somewhat shorter than the one outside the door. The patient was thus holding on to the tree of life whilst parting with a goodly portion of his own, and supposing that he was saving it in losing it. This practice, says Brand, may be seen from an illuminated missal of the time of Edward I., in the possession of Mr. Wild.<sup>3</sup>

The cross in Egypt was the express emblem of life to come when the Ankh was a mere noose held in front of the *enceinte* genitrix as she brooded over the dead in the tomb, the womb, or Meskhen, of the second birth. This place of re-birth and of life to come was imaged by Apt, the Hippopotamus Goddess of the Great Bear, who was represented as the gestator, if not in the crucial pangs of her travail, in the act of bringing the dead to their immortal birth. It is this fact which accounts for the masculine symbolry that first accompanies the cross. One of these cruciform figures has a beard, and bears a fourfold phallus on her breast.<sup>4</sup> In like manner Apt or Ta-Urt, the old Typhonian genitrix, as well as Mut, has the male member assigned to her. These are *the symbols of their power as the re-begetters and re-generators of the dead*. As Apt, she was the crib, the cradle of new life, the abode of the four corners, or four parts by name. Therefore she was herself a figure or the Ankh as well as the

<sup>1</sup> Sozom, 7-15; Socrates, *H. E.* v. 17; Ruffinus, ii. 26-28.

<sup>2</sup> Denon, *Travels*, plate; Lundy, fig. 183.

<sup>3</sup> Brand, *Barbers' Signs*.

<sup>4</sup> Di Cesnola.

bearer of the Ankh-symbol. The Ankh was likewise impersonated in the Goddess Ank.

The Great Mother with the Ankh-cross of life to come was continued as the Ankh-cross of the genitrix in a cruciform figure. This is a type of the Cyprian Venus. Amongst the images recovered from the ancient tombs of Cyprus by Di Cesnola is one which Dr. Lundy calls the "crucifixion of the Great Mother herself." It shows a cruciform female figure, and the ligature looks as if the one arm that is now left might have been bound to a piece of wood. But the pre-Christian cross does not imply any actual crucifixion. The Ankh, whether as emblem or goddess, is the cross of life, not of death. So the cross that burgeons into leafy life in the Khetan and Indian symbols, and bursts into blossom in the floriated cross of Rome, is an illustration of the cross of life, the Ankh of Egypt, not the Roman instrument of torture or of death.

Thus, when Krishna is depicted as what is modernly termed "*the Crucified*," the picture is not a representation of the Saviour made flesh to be nailed on the wood of a tree. The *Stigmata*, the four nail-marks, are visible on his hands and feet, nevertheless he is not nailed upon a tree. On the contrary, *He is the tree*,<sup>1</sup> as Christ is the vine, and the tree is alive, all in leaf, therefore it is a Tree of Life, not of death. It is the tree of transfiguration from one character into another, whether of dying moon or diminishing sun that only waned a while to wax again with redoubled power. This is but the Impubescent Child-God who transfigures into the pubescent Bala-rama as virile divinity; or into the Man of twenty nails, according to the simple typology of digital reckoning. An immeasurable mistake has been made by thinking the nail-mark was necessarily a sign of crucifixion. The earliest *Stigma* ever branded on the human body was a totemic token of puberty, a mark of the male who had duplicated, or crossed the boundary of boyhood; and who became the completed man of twenty years of age. This was the origin of the cross that was used as a brand cut in the body, or tattooed upon the thigh, in the rites of *Young-man-making*; and that natural genesis accounts for the cross being figured as a four-fold Linga or *Tat*, wherever this may be found. Also the original Soter explains why the phallus and the cross should be equivalent signs of power in the practice of *Crucesignation* for the purpose of healing. The pubescent one had crossed and become established in his manhood; hence he was tattooed with the cross of the four corners, as the sign of foundation. This is the Egyptian *Tat* (a fourfold cross or the Phallus), and *Tattu* is the region of establishing for ever in the eschatological phase, the place where the Tat-Cross was erected when the Child Horus had crossed and been united with his masculine force or virile soul, and the two became one in *Tattu*.<sup>2</sup> The Romans likewise had the figure of a man extended on the cross; for Minutius

<sup>1</sup> Inman, *Ancient Faiths* [vol. i] Fig 92. [from Higgins, *Anac.*]

<sup>2</sup> *Ritual*, ch. 17.

Felix (one of the Christian Fathers) in his perplexity at their non-acceptance of the later doctrine of the Crucified, says to them, "*Your victorious trophies not only represents a simple cross, but a cross with a man upon it.*"<sup>1</sup> This figure also was pre-Christian in Rome as well as in India and Africa; whilst the primary form of the man on the cross was that of the young man who was tattooed with the cross.

The Cruciform Witoba has the marks of Nails in the palms of his hands and feet, but there is no crucifix behind him, nor does he represent a person nailed to the cross. Like Horus—as Stauros—he is the cross. Certain figures of the Buddha also show the sign of the nail in the palm of the hand. This is so common that it appears in the little toy-images or fetish figures which are made by the Chinese. No Christian sees this symbol without looking upon it as a sign of the Crucified. If pre-Christian, as in the image of Witoba, it is considered to be a pagan prophecy of the true Christ, or it is denounced as the devil's mode of parodying the divine. Yet the Nail in the palm of the hand never meant the crucified Christ, Buddha, or Witoba, except to the ignorant A-Gnostics. It signifies exactly the same thing as the cross-shaped, four-leaved Lotus displayed by the Buddha in the palm of his hand, or depicted on the soles of his feet.<sup>2</sup> Vishnu, in his Avatar of Vahara, is represented with the nail-mark on the palm of his hand figured within the sign of the square of the four corners in place of the cross.<sup>3</sup>

The Swastika Cross is found as a pattern on the gold-leaf which covers the "bone buttons" disinterred by Dr. Schliemann at Mycenæ. Here the Cross is depicted with *Nails in the four angles*. Bone and Nail are emblems of reproduction, and the gold-leaf corresponds to the gilding on the Nails, teeth, and phallus of the Egyptian mummies. Four Nails equate with the four-footed Cross of the four corners, and both with the fourfold phallus.

The most mystical signs are the most simple, *i.e.* fundamental; they can only be explained by the natural genesis, and according to gesture-language. The Nail was a sign of No. 20, the *Homme fait*; and it takes the place of the virile member as a token of the pubescent Solar God who had crossed, decussated, or duplicated—for that is the root of the matter—in his second character. Now this second character, being that of puberty, applying equally to both sexes, and so the nail-mark appears in the female as well as the male. In a portrait of Maya (copied into the present volume) the palms of her hands are hidden, but the nail-mark is visible on her feet! Not because she had been crucified, but on account of *her second phase*. She is the pubescent Woman of the Two Truths, the Gestator who in Egypt wore the double serpent for her maternal crown. In the Gnostic sense she has been crossed by Stauros, as is indicated by the scarf-tie and the

<sup>1</sup> Oct. c. 29.

<sup>2</sup> Moor, *Pantheon* pls. 69-75.

<sup>3</sup> Moor, pl. 6, figs 1 and 2.



cruciform nimbus or glory; the Egyptian "Double Force." The four nails are equivalent to the fourfold phallus worn on the bosom of the Cyprian Venus as the sign of regeneration or gestation, and this, again, is equivalent to the four-leaved lotus or the cross. Moreover, the Genitrix as Devi, a form of Parvati, is represented with the nail-mark on her foot and a phallus in each hand; the types being interchangeable.

The Nail, whether as *clavis* or *unguis*, being a type of virility, its significance becomes apparent wherever the Nail is a symbol. Burton, our modern opener of Central Africa, found that the negroes there would drive a nail into the "Devil's Tree" as a charm against disease.<sup>1</sup> The meaning was the same as that of the Nail in the tomb, the nail in the corners of the Swastika, in the body of Buddha or Krishna; the nail that figured the masculine potency of the Soter, Saver, Preserver, and Healer, with which the primitive man contended against the Devil, Disease, and Dissolution. It was the weapon of his manhood, whether this might be represented by the nail, the hieroglyphic *nakh*, or *ankh*, pubes, horn, stone, metal or the member.

Tertullian, in his taunting of the non-Christians with their use of the same symbols as the Christian, asks with regard to the cross "*Doth the Athenian Minerva differ from the body of the cross, and the Keres of Pharos who appeared in the market with a figure made of a rude and shapeless stake? The origin of your cross is derived from figures mounted on the cross. All those rows of images on your standards are the appendages of crosses. Those hangings on your standards and banners are the robes of crosses.*" As if the cross of Christianity were the original of these! Whether innocence or impudence, it is imperturbable. Except in a dark void of human ignorance there was no place left in this world for the cross to become the symbol of salvation and the type of immortality by man or god being sacrificed upon it. According to the Septuagint, the cross<sup>2</sup> was the symbol of salvation, just as it had been for ages and in divers forms when buried with the mummies in Egyptian tombs, with no earthly relationship to an historical crucifixion. It was already the image of immortality in Egypt, in Chaldea, Britain, India, America, and the Southern Isles, because it was the cross of life and not a cross of death. And it was the cross of life because it represented the fourfold foundation of the world, the four corners of the human abode; because it was an emblem of reproduction, an image of duration, a type of the eternal.

There is a belief yet current amongst our peasantry that one can hardly die or pass away in peace beneath the cross-beams called the sign-tree of the house. Many a bedstead has been removed from its usual place under the cross-beams before the departing spirit could get release. Thus, after the cross has been for so many centuries held

<sup>1</sup> Burton, *Central Africa*, vol. ii. p. 352.

<sup>2</sup> Numbers xxi. 8-9; and Wisdom xvi. 6.

before the closing human eyes as the sign and token of relief, as the very hand outstretched by an expiring deity to help the dying mortal in the pangs of death, this primitive pre-Christian type of stability, duration, life, and living, remains so potent over minds that are totally unconscious of its origin and significance that they cannot die whilst looking at it or lying under it. The sign-tree or Skhen-tree (the prop), is the cross-shaped tree of life in Britain, as it was in Egypt, India, or Mexico, and here it also survives as the cross of life in opposition to a cross of death. The cross-type is a continuation of the tree, and it equates with the tree, the mount, and the conical pillar of Aphrodite, all three being primary images of the mother of life and goddess of the four quarters. The mother as the cross was continued in the *Orante*, who was found in an Etruscan tomb standing with extended arms over the laid-out body of the dead.<sup>1</sup>

The same sign is made by the spiritual body just emerging from the dead body in the Egyptian drawings, because it is the symbol of the future life. The Etruscan *Orante* survived in Rome where she forms one of the chief figures in the catacombs. There she is taken to represent the Church and the Bride of Christ. Call it what you may, the cruciform *Orante* in the cemeteries of Rome or the Etruscan Tombs or the tombs of Paphos is identical with the ancient mother of life who holds her cross before her pregnant womb in token of the life to come. She was the virgin mother, too, who produced without the fatherhood, and who reproduces the dead in a later time when the male progenitor or emblem has been added. The identification of this virgin mother with the Church is complete in the words of Clement Alexander, who exclaims: "*O Mystic Wonder! The universal Father is one, and one is the universal Logos or Word; and the Holy Spirit is one and the same everywhere, and one is the Virgin mother. Her I love to call the Church.*"<sup>2</sup> She was the Church as the abode of life continued. She was also the cross as the *Orante*; the cross that bore the Christ of the ancient cult; the tree of which the Messiah son was the branch.

The *Orante* figure is several times found double; one standing on either side of the Good Shepherd, the supposed Christ of the catacombs, like the two divine sisters on each side: of Horus; they who call him to come to them, to his abode; with one of them, Nephthys, carrying the house on her head. The latest form of the feminine abode was the *mother Church* who becomes twin because it was so in Egypt.

A figure extended in the shape of the cross, then, whether as a female *Orante*, a Cyprian Venus, or a masculine *Orante*, does not necessarily imply a crucifixion or the crucified. There is a cruciform figure portrayed on the Egyptian obelisk of the Lateran Basilica,<sup>3</sup> a male *Orante* standing upon a serpent, which might be interpreted by the Christian A-Gnostic as the anletype and foreshadowing of the

<sup>1</sup> Caylus, *Recueil*, i. pl. 32; Lundy, fig. 188.    <sup>2</sup> *Paed*, i. c. vi.    <sup>3</sup> Lundy, fig. 63.

seed, or Christ overcoming the serpent according to prophecy. But which serpent is intended? The good or the evil one? Here it is *not the Apophis monter but the Serpent of Life*. The two figures are necessary, and the serpent proves that the Ornnte makes the sign of the Cross of life to come; that is the Ankh.

Another Egyptian cruciform human figure was found in an old Nubian temple at Kalabche, which, like that on the Lateran obelisk, is pre-Christian. It is a man or a divinity with his arms extended crosswise, but without the cross or any other hint of a crucifixion.<sup>1</sup>

Osiris has been found in this attitude. Also Vishnu as Witoba is presented as the crucified in what has been termed the crucifixion in space; the crucifixion without the cross, in which the god himself is *the cross* in a male form, just as the genitrix is the crossed one in a female form, and as Horus was Stauros.<sup>2</sup>

It is true the sun of the western crossing was considered to be the suffering, dying sun. As Atum he was said to set from the land of life. As Horus the elder we see the god on the cross, at the crossing which is represented by the cross-beam of the scales.<sup>3</sup> This is Horus the Child, and Horus "the Lamb" who was described as the divine victim that died to save. But in the Mysteries the matter was rightly explained in accordance with phenomena.

The crossing of the west was on the dark side where Typhon triumphed over the lord of light, and in a sense here was the cross of death, the opposite to the cross of Easter and the resurrection. But whether the mythical Messiah descended into the world of the dead or rose upon the horizon of the east, both the vanquished victim and the overcoming victor were known to be mythical by all except the non-initiated.

The cross of the west is that of the Red Sun of Autumn, who was Atum by name; and this sign of the sinking sun survives in the red cross which Krimhild marks upon the cloak of Siegfried. The solar god in the west, the hinder part, was the vulnerable sun, the sufferer, who was overpowered and overpassed for the time being; and the red cross on the back of Siegfried is intended to point out his one vulnerable and penetrable spot.

Rome had continued and still preserves enough to convict the "primitive Christians" of the profoundest ignorance of the past and of the true nature of that religious symbolism which they had come by they knew not how nor when. As the consciousness of the pre-Christian origins grew, there was an endeavour made to revise and revise; the latest of these attempts being the revision of the New

<sup>1</sup> Lundy, fig. 66.

<sup>2</sup> Lundy, figs. 61 and 72. This figure of Witoba has been omitted from Moor's *Pantheon*, edited by the Rev. A. P. Moor, 1859.

<sup>3</sup> Plate, vol. ii. *Book of the Beginnings*; also Drummond, pls. 6 and 7.

Testament in the nineteenth century, by the correction of some thirty thousand errors in the "Word of God."

In the fifth century certain believers began objecting to the cross or crucifix being coupled with the Trisagion or threefold form in which the Holy Ghost was invoked. It was urged by them that the heathen would think that God himself had been crucified. The sculptor was accused of *introducing a suffering son* in addition to the Three Persons of the Trisagion. Other Christians are said to have derived from this figure of the cross and trisagion, the heterodox opinion that the son, the second person of the Trinity, was divided into two.<sup>1</sup>

This, however, was no late addition. The dual nature of the Osirian son was as old as the myth itself. The two Horuses were the suffering Messiah, the Mother's Child, and Horus the Son of the Father. Their astronomical stations are at the place of the two equinoxes. These two Horuses as the biune one were blended in Hor-Makhu, the deity of both horizons or equinoxes, the symbol of which was the cross because the equinoxes were the crossings.

Proclus says, of the circle and its divisions or its decussation, that "*the one soul and the two souls proceed from it.*" Here the circle is feminine, as it is in the Dove-winged circle of the Persian Triad, or its co-type the winged eye, an emblem of the genitrix. The one soul was primarily feminine; the feminine holy spirit whose symbol is the dove.<sup>2</sup> The two souls are those of the double Horus, of whom it is said the "*one and the other are united. He (the God) is transformed into his soul from his two halves, who are Horus the sustainer of his Father and Horus who dwells in the shrine.*"<sup>3</sup> This blending in one is the reverse to the obverse which is the decussation of the one into the two halves. Horus was the one God of the two horizons, and the cross was the sign of him who "*decussated in the form of the letter X,*" in the two characters of the child and the virile God; the sun that descended crossed the waters and rose again on the horizon of the resurrection.

Osiris, Isis, and Horus were the Egyptian trisagion. But Horus was biune, he did bifurcate into the suffering Messiah and the risen Saviour, and the emblem of that twinship was the cross, which with the rest of the ancient imagery had been continued by the Christians who knew not what heathens they had been all along; heathen in origin, doctrines, and typology. When they did wake up to the facts one by one they tried to get rid of the proofs, or keep them concealed.

At the end of the seventh century it began to be felt that the supposed actual human history and veritable reality of a personal Christ were in great danger of being submerged and lost amid the mass of symbols and the number of allegorical Christs; and, we are

<sup>1</sup> Maitland, *Church of the Catacombs*, p. 164.

<sup>2</sup> Proclus, Taylor's translation, p. 114.

<sup>3</sup> *Ritual*, ch. xvii.; Birch.

told, the Church grew uneasy. Wherefore it was decreed by the Council of Trullo, or the Quinqui Sixtum, in the reign of Justinian II., that *for the future the figure of the real historical personal Jesus should be pourtrayed upon the crucifix*. It was proclaimed that the Lamb (Egyptian and Persian; also a type of the saviour from the year 2410 B.C.) was to be superseded "*in the image of Christ, our God.*" "*He shall be represented in his human form, instead of the lamb, as in former times.*"<sup>1</sup>

In the eighth century Adrian I., Pontiff of Rome, addressing Barasius, the Patriarch of Constantinople, expressed the opinion that the time had come for the Christ to be no longer pourtrayed as the Lamb—"Forasmuch as the shadow hath passed away and that Christ is very man, he ought therefore to be represented in the form of a man." "*The Lamb of God must not be depicted on the cross as a chief object, but there is no hindrance to the painting of a lamb on the reverse or inferior portion of the cross where Christ hath been duly pourtrayed, as a man.*"<sup>2</sup>

In this particular at least it took seven centuries to transform the typical and mythological cross into the actual and historical, and the sacrificial lamb (or ram) into the human victim; and thus the shadow was at last substantialized by the pre-Christian type being humanized as Christ.

The absence of a human portrait of Jesus is said to prove his divinity. They who adored him as a deity could not or would not pourtray him with mortal lineament, although they held that he came into this world to be "*made flesh.*" And in the absence of the human likeness he was represented to them by the outcast Pagan gods, by Apollo, by Aristæus, the Good Shepherd; by Orpheus, by Bacchus, Osiris, Horus, and others who are admitted to be *types* in the catacombs, of *the Christ who is not otherwise there*. Rochette shows conclusively that the most ancient images of the Virgin and Christ were of Gnostic fabrication;<sup>3</sup> and the Gnostic Christ was not an historical personage.

In the *Micrologus* of Ivo we find a curious witness to the re-adaptation of the Cross. The "Apostolic Constitutions"<sup>4</sup> expressly prescribe the single cross to be made as the sign of sanctity. The *Micrologus* (about 1100) admits the signs of the single, triple, or fivefold cross in the sacred oblation, whilst the sign of the twofold or the fourfold one was absolutely prohibited.<sup>5</sup>

The origin of the cross as a type of the four quarters was probably dawning on the adaptors. The Syrian liturgy prescribes thirty-six

<sup>1</sup> Cited by Didron, *Icon. Christ.* p. 358, 359.

<sup>2</sup> G. Durandus, *Ra. Div. Off.* lib. i. cap. iii.; *De Consecratio. Distinct.* iii. cap. vi. Cited by Didron.

<sup>3</sup> *Discours*, pp. 17, 18. Paris, 1834.

<sup>4</sup> Book viii.

<sup>5</sup> *Micrologus de Observat. Eccl.* c. xiv.

crossings, the same as the number of the decans in the zodiac, which were first reckoned by thirty-six crossing-stars. Here then we have the cross of the thirty-six decans (Tekani or Tehani, Eg.), of the early reckoning, continued in a Christian liturgy.

It was prescribed in the *Ordo Romanus* that in consecrating churches the walls were to be signed with the Chrisma in the shape of the cross in *twelve* different places, the number of signs in the zodiac and on the Papal Chair, which, according to Bower, was being cleaned in the year 1662 when the twelve labours of Hercules were found to be portrayed upon it.<sup>1</sup>

If there be one thing considered more certain than another, it is that the cross composed of the Chi and Ro, ☩ which reads *Chr*, must be the abbreviated name of Christ; and it is always taken to convey that meaning. Be it so. Yet it is not of Christian origin; and to go no further back, it appears upon coins of the Ptolmies and on those of Herod the Great, which had been prophetically struck *forty years before the Christian era*.<sup>2</sup>

Who then was the Christ intended? *Chr* answers to and represents the Egyptian *Kher* or Kheru, which means the Word, Voice, or the later solar Logos. *Chi* and *Ro* ARE the cross and circle. The Egyptian Khi, ☉, called the sieve, is a cross; the sieve being made by crossing (Eg. Teka). The Ru, ◊ is an oval, as on the top of the Ankh, ♁. These are continued in the Greek ☩. The *Kher* then is a dual sign of the cross and circle. The sign ☩ appears upon a coin of the Emperor Decius, with the letter A prefixed. Here the A, R, K, are an abbreviated form of ἄρχοντας, which proves that the sign has the value of RK when read one way,<sup>3</sup> and therefore KR the other. *Kher* and *Rekh* interchange in the hieroglyphics for the "Word." Also *Ker*, for the circuit, course, or turn round, is identical with the *Ark*, a period or cycle of time. The *Kr* and *Ark*, signs of the Cross and circle, or the Crossed circle, likewise correspond; and the Ptolemeian or Greek form of the *Kr* symbol is the later equivalent for the Ark-tie, ∞ which, from the beginning, contained both the circle (ru) and the Cross (Chi). The "Ark" was the sign of the annual circle when it was made by the Great Bear. It denotes a lunar month in the Assyrian *Arkhu*. And the *Rk* or *Kr*, is a circle, or course of time. *KR* denotes a course in Egyptian and various other languages. For this reason the sign appears in Greek inscriptions as an abbreviation for Kronus, the monogram of Time himself.<sup>4</sup> *Kr* is the root of the names Kronus, Course, Circle, Cross, and Christ. Further, *Tek* (Eg.) is a cross, and this explains the sign ☩ found upon the coins of the Armenian King Tigranes, which stands for the first letters (*Tigr*) of his name, or that of his capital, the

<sup>1</sup> Bower, *History of the Popes*, vol. i. p. 7.

<sup>2</sup> King, *Early Christian Numismatics*.

<sup>3</sup> Münter, *Sinnbilder der Christen*, i. 33. Stockbauer, 86, 87.

<sup>4</sup> Münter, i. 33.

city of Tigranocerta. In this the cross reads both *Tau* and *Chi* in one, as does the hieroglyphic Tek **X**, and with the *Ro* forms the *TKR*, whence *Tigr*. Of such pre-Christian signs of the mythical Christ, the author of "*Early Christian Numismatics*" has remarked, "*Although these symbols, as far as regards their material form, were not invented by the Christians, they nevertheless received at this time a new signification,*"<sup>1</sup> which is perfectly true, but the signification read into them by men who were ignorant of their origin, history, and nature is entirely false, and ridiculously delusive. The typology of the catacombs, when interrogated and interpreted by means of the Gnosis, will be found to turn informer and confess that it has been forced to bear false witness in giving its testimony to the truth of historic Christianity. All such symbols figured their own facts from the first, and did not prefigure others of a totally different order. The Iconography had survived in Rome from a period remotely pre-Christian. There was neither forgery nor interpolation of types; nothing but a continuity of imagery with a perversion of its meaning. The sign **A**✕**Ω** is simply composed of a cross bisected with the letter *Iota*. This letter has the numeral value and mystical significance of the Hebrew *Jad*, which denotes the ineffable name of the *Iao*. Here it signifies the dual one that decussates in the sign of the **X** to become twain on the two horizons as did *Har-Makhu*, the Greek *Harmachis*, and *Khem-Horus*, who wears the *decussa* on his breast ages before it appears on the coins of *L. Lentulus*, and on medals of the kings of the *Bosphorus*. The *Iota* and *Chi* were read as the initials of *Jesus the Christ*, which they were, but in no personal sense. *Iota*, *Alpha*, and *Omega* read *Iao*, even as they did with Hebrews, Phœnicians, and Britons; and they remained just what they had been, the monogram of the biune one, the androgynous deity that *decussated* in crossing the circle; who was also considered *Triadic* or *Tetradic* in character according to the variation of the type in the different aspects yet to be elucidated.

The Christ in the Solar Myth was the Sun-God who, in the form of *Stauros*, the Gnostic *Horus*, crossed the genitrix *Sophia*, and gave a figure to her who had been otherwise formless by making the sign of the "*Kr*" or Cross in space. In the human aspect of the typology there is no male without the female, no Cross without the circle, and the two are finally a form of the natural axis, and copula, the *Lingayoni*, which is actually worn as a crown on his head by the Crucified *Krishna*.<sup>2</sup> The symbolical can only be interpreted by the natural. The *AO* denotes the being of both sexes with a triadic manifestation. Without the two sexes in conjunction there can be no reproduction. The Christ who Crossed, whether as *Horus the Child*, or *Ma-Kheru*, was the Boy of the Mother who duplicated at puberty, or

<sup>1</sup> King, *Early Christian Numismatics*, p. 12.

<sup>2</sup> Inman, *Ancient Faiths*, vol. i. p. 403.

decussated—as it was figured—to become the reproducer in conjunction with the genitrix. Hence the *Chi* combined with the *Ro*, or the Cross within the Circle, has the same significance as the male and female united under other and more evident twin-types of the two sexes. Sophia was crossed and established by Horus the Christ in his sixfold form which is figured by the letters ✱, Iota Chi. The AΩ beside the sixfold Cross has the same significance as the exclamation of the sixfold Horus, who, when he extended himself crosswise to restrain Sophia claimed “IAO,” which the Gnostics affirmed to have been the origin of that name.<sup>1</sup>

One special solar form of the Egyptian Christ was Horus-Ma-Kheru, the Horus who was the True Word or Logos. He was the crosser of the circle personified, as the *Word* that made Truth, or as the Word made Truth, because he fulfilled the promise: he crossed. The amulet or charm which Isis hung round her neck when she found herself *enceinte* was called in Greek the True Voice,<sup>2</sup> which, in Egyptian, is Ma-Kheru. For one reason, the star-gods and moon-gods were not true timekeepers, and they were superseded in favour of *Har-ma-Kheru*, who was the solar crosser or the Christ, and the *Word* as the *Kheru* or *Chr*, ✱.

Once, at least, the cross of Christ, together with the Alpha and Omega, is found in the catacombs coupled with the name of *Asaris*. The inscription reads, “*Khr-Ao-Asaris*.”<sup>3</sup> *As-ar*, ⱦⱧ, is the Egyptian form of the name known as Osiris, and this with the Greek terminal ζ is *Asaris*. Osiris is designated “*Har-Iu*.” *Har* denotes the Lord, the Greek *Kurios* (*Kr* having been the earlier form), who is the Lord and the dual *Iu* is an exact equivalent for *Au* (was, is, and to be), the Greek *Aω* (also the ὁ ὢν, he who is). This “Monogram of the Saviour’s name” belongs to Osiris, and to *Har-Ma-Kheru* in Rome as surely as ever it did in Egypt.

The Latins appear to have continued the *Ark* or *Rek* in their *Rex* which they inscribed on the cross, instead of the ὁ ὢν of the Greek Aureole-cross, with one letter on each of three arms. *Rek* (Eg.) denotes time and rule, whence the ruler or regulus. *Rex* and *Kr* are equivalents, and *Kher* (Eg.) also means the Majesty or *Rex* applied to Horus the Christ, the *Ma-Kheru*.

As late as the eighteenth century the Christ in a fresco at Salamis is portrayed in the act of making the sign of the cross and circle with the first and fourth digit of the right hand. In his left hand he holds the book, the *Word* (*Kheru*). He is portrayed between the two figures



which contain the Egyptian hieroglyph for the balance or crossing (*Libra*), ⱦ the *Makha*,<sup>4</sup> still extant in the Greek sign of the scales

<sup>1</sup> Irenæus, b. i. ch. ii. 1.

<sup>2</sup> Plutarch, *Of Isis and Osiris*.

<sup>3</sup> *Lap. Gal.*; see Maitland’s *Church in the Catacombs*, pp. 66-76.

<sup>4</sup> See *Zodiacs*; also Didron, fig. 49.



and for a crossing; and Har-Makhu in Egypt was the Christ of the double equinox or horizon denoted by these two signs. Moreover, the student has only to compare the portrait of the Christ treading underfoot the Typhonian types of evil,<sup>1</sup> with Horus standing on the two crocodiles and holding the serpent and scorpion suspended helplessly in his hands, to see that the same type of the Saviour was continued in Italy.

Plato in *Timæus* applies the Egyptian figures in a metaphysical phase. He describes the Creator as making the universe of a spherical form, the most like unto his own shape. When therefore he cogitated over that god who was destined to exist at some certain period of time (which period was annual!) he produced his body according to this same circular pattern, and "The perfect circle of the created god he decussated in the shape of the letter  $\chi$ ." That is, he made the sign of the circle and the cross. Proclus explains this decussated circle thus:—"Two circles will be formed, of which one is interior, but the other exterior, and they will be oblique to each other. One of these is called the circle of the Same, the other the circle of the Different, or the fixed and variable, or rather the equinoctial circle and the zodiac. The circle of the different revolves about the zodiac, but the circle of the same about the equinoctial. Hence, we conceive that the right lines ought not to be applied to each other at right angles, but like the letter  $\chi$ , as Plato says, so as to cause the angles to be equal only at the summit, but those on each side, and the successive angles to be unequal. For the equinoctial circle does not cut the zodiac at right angles. Such therefore in short, is the mathematical discussion of the figure of the soul," the Nous or Son of God. Both Proclus and Jamblichus agree that the circle and cross typify the one soul, and the two souls that proceed from it,<sup>2</sup> which primarily signified the year, or the Horus renewed at the crossing where the star or sun emerged from the underworld at the place of the vernal equinox. The two souls are described in the *Ritual*: "Osiris goes into Tattu, he finds the soul of the sun (the second Horus) there. The one and the other are united.

Justin interprets the words of Plato as relating to the crucifixion of Jesus Christ, and says he borrowed his description from Moses.<sup>3</sup> John also asserts that Anthropos was to be lifted up after the fashion of the serpent on the cross. One image of this decussation is the  $\text{K}$ , the Kheru, Kudos. or Koros, the word or logos personified as the son, the boy. *Koros*, says Plato, in *Cratylus*, does not signify a boy, but the pure unmxed nature of the intellect. That os platonizing. The *Koros* or Horus was the boy, called the Eternal Boy, the Christ born yearly at the crossing, and the Egyptian *Kheru* was the Greek *Koros*. The two Horuses- were the dying mortal one,

<sup>1</sup> Didron, fig. 76.

<sup>2</sup> Taylor's *Proclus*, p. 114.

<sup>3</sup> Justin, *Apol.* i. p. 92.

and the living immortal; the sun in relation to the two equinoxes or crosses of Michaelmas and Easter. These supplied two different types of the crucified to the Greeks and Romans. The Greeks represented the Christ on the cross as dying; the Romans as living, and the two characters of the mythical Christ caused a split between the two Churches. The Greeks reproached the Latins with portraying the Lord contrary to all nature, and the Latins accused the Greeks of setting up a figure of the Antichrist.<sup>1</sup> The Egyptians blended both Horuses in one as Har-Makhu, the lord of the double horizon, but they had not to contend with the difficulty of the actual cross and crucifixion.

We learn from Isidorus<sup>2</sup> that it was a custom in the Roman army to mark the names of the living with the sign **T**, or the Tau Cross, but the dead were denoted by a Theta,  $\theta$ . They had crossed. The Greek Theta,  $\theta$  is a kind of Tat by name, which combines the circle and cross. Theta is the Egyptian Teta for the eternal. Tet is the tomb, the eternal abode, the lower heaven. Tet or Tat also means death and the dead. Tet signifies to pass and cross over. Death is spoken of as the passage. "When my death came" is literally "when my passage or crossing came."<sup>3</sup> "*Save thou the Osiris from the attack made against him at the crossing.*"<sup>4</sup> "*The Osiris has not been spoken of, seen, perceived, or heard, in the mystical house of Cross-head,*"<sup>5</sup> is said of the deceased. The dead are those who have crossed, and attained the eternal region where the fourfold Tat was set up in Tattu, the place of establishing for ever, which may account for the Theta being the sign of the dead.

It even depended on the cross being three-armed or four-armed as to whether the Christ was crucified with three nails or four. Some sects adored the T-shaped cross and three nails; others four the four-armed cross and four nails. Bishop Luke of Tuy (about 1230) maintained that the nails were four in number. This was evident from the existence of the *four genuine nails* which were still preserved, and *which he had seen in four different places*, to wit, Nazareth, Tarsus, Constantinople, and St. Denis. The nails in the hands and feet of Buddha, of Witoba, of Maya, and in the corners of the Swastika Cross, show that the proper number is four, in keeping with the Cross of the four Quarters. The cross on which the Jewish Paschal lamb was *spitted*, was double, and thus corresponded to the two equinoxes or crossings which the Hebrews keep.<sup>6</sup> This cross of the four quarters and two equinoxes constitutes that known as the Cross of Lorraine, which has double arms, and is therefore of a sixfold form. Three French churches are founded on this model. The great English churches of Beverly,

<sup>1</sup> Hefeke, *Conciliengesch.*, iii. 737.

<sup>3</sup> *Instructions of Amenhat.*

<sup>5</sup> *Rit.*, ch. lxxxiii.


<sup>2</sup> Origen, i. 39.

<sup>4</sup> *Rit.* ch. cxxxv.

<sup>6</sup> Stanley, *Jewish Church*, vol. i. App.

Rochester, Lincoln, and Worcester, are built on the same plan, as may be seen by engravings in Dugdale's *Monasticum Anglicanum*. These edifices have two transepts instead of one. Didron tries to account for this cross by supposing the upper and shorter arms denote the scroll which was said to have been extended over the head of the crucified.



A Greek cross of the "first ages,"<sup>1</sup> has this double figure, and is bifurcated at foot. The double cross is likewise extant in the cross of suffering (the cross of the maimed Messiah Horus), and the cross of the resurrection or the Easter equinox.

The cross follows the tree and the serpent as a numerogram. It is merely twin as the two strokes of the Roman cross and the **X**. It is three-fold in the **T**. It is four-fold as the Tat-type of the four Cardinal Points. It becomes six-fold in the  form of a circle with the cross and perpendicular Iota. This is a pre-Christian monogram found on the medals of the Kings of the Bosphorus and on the coins of L. Lentulus, before the Christian era.<sup>2</sup> The sign consists of six points with the phonetic value of Chi and Iota. These when read backwards—and everything in the Christian symbolism has to be read backwards, from end to beginning—are *I Chi*, assumed to be the initials of the name Jesus Christ. But the value of the letters has to be interpreted by the figures. This is a figure of six. The numeral value of Chi is 600. This is the sign of the AO reckoned as the one who was of a six-fold nature, like Anu of Babylon, whose figure is the one-Six or six-fold one, because of the natural basis in the four quarters together with the height and the depth. So the Hindu youthful god Kârtikêya is represented with six heads; and the Christ or Horus of the Gnostics has six names, and was of a six-fold nature. The six-armed stauros is identical with the six-fold Horus. *Iota-Chi* denotes the one that decussates in a six-fold form, and is an equivalent for the Hindu Shasha-Linga. This same six-fold sign appears on a lamp figured by Gori and by Lundy, with twelve heads around it, supposed to be the twelve apostles, where this six-fold pre-Christian sign is taken by all believers to be the sacred monogram of Jesus Christ. But the absolute solar and Kronian nature of the symbol is proved by the number 52 marked on it in little circles. The spokes image the six-fold division which belongs to space. The fifty-two circles are the weeks of the year, and the "Twelve Apostles" are nothing more than the twelve signs of the zodiac personified as companions of the solar god; just as the original twelve of the round table were the companions of the mythical Arthur in Britain. The lamp undoubtedly indicates the "Light of the World," but as the solar god, not as any historical personage. The lamp has the figure of the female; it is of the same

<sup>1</sup> Didron, fig. 96.

<sup>2</sup> King, *Early Christian Numismatics*, p. 13.

shape as the Yoni in the Hindu Nāga Linga Nandī,<sup>1</sup> which contains the tetrad in unity, within the type of the female; or, in other instances, the sign of the male power erect within the image of the female, as simply portrayed as it is in the gesture sign.

Further, it is well known that a triangle with the apex upward is a masculine emblem, but when reversed, with the apex downwards, it is feminine. The two combined in the double triangle signify both sexes in unity; the six points being another form of the figure of six with the same significance as the six arms, six heads, or six names. The reversed or female triangle is found on a grave-Stone in the cemetery of Pricilla, and within this, as within the female figure on the lamp, the cross and Ro (Kr), together with the letters A ω, are depicted and also assumed to represent the personal Christ. The A O proves the dual nature of the Christ intended as does the uterine lamp in which the monogram of the Apostolic cross is portrayed. The female sign is the Ru , the mouth or uterus of birth. It is the primary circle in heaven and earth, which, as before said, is inseparable from the cross. This is the R of the  sign, and of the monogram "Kr"; the circle of the Chi or cross. It is the same female image as the reversed triangle and the uterine lamp, the figure of the celestial birthplace which gave annual rebirth to the solar Christ when he had crossed; he whose symbol in its several forms was the pre-Christian cross.

In ecclesiastical heraldic blazonry the single cross is assigned to the bishop, the double cross to cardinals and archbishops, and the triple or six-fold cross to the pope. An utter reversal of the grades if the original had been the supposed Cross of Christ. The types tell the truth, however the written word may lie. The pope represents the six-fold cross that was extant ages before the era called Christian; the cross of the completed solar circle, or, in the feminine character, the triple-cross, the s s s of the *Seshsh* (Sistrum), and a form of the 666, the number of the beast that sat on the seven hills. The pope also wears the mitre shaped like the fish's mouth, the "*os tincae*" of obstetrists; the *Vesica piscis*, an especial emblem of the mother in Rome. These two are a continuation of the same types as the cross-barred sistrum; the cross within the triangle and the six-fold cross or shasha-linga within the Yoni of the lamp.

The ancient popish ceremony of creeping to the cross on *all fours*, illustrates the cross of the four quarters. This used to be performed on Good Friday. John Bale in his Declaration of Bonner's Articles, 1534, denounces, amongst other customs, that of "Creeping to the Cross on Good Friday featly." Cranmer likewise objected to the custom of creeping on all fours to the cross.<sup>2</sup> The kings of England, also the queens and their ladies, crept to the cross on all fours upon

<sup>1</sup> Lundy, fig. 45; Moor, pl. 83.

<sup>2</sup> Strype's *Memoir*, p. 135.

that day.<sup>1</sup> This figure of the four quarters was accompanied by the egg as a type of the circle—the circle and the cross being everywhere twinned. Eggs were offered to the cross, and the image of the cross was used in collecting eggs on Good Friday.

The Cardinals, as their name denotes, are founded on the cross as the cardinal points of the circle, from *Cardo*, a hinge, a point or nick of time. The double cross of the archbishops is still paralleled in England by the two archbishoprics of the north and south, York and Canterbury. No link is missing in the long chain of evidence that shows the continuity of the mythical cross. It cannot be said that the sun and moon were the parent of an historical Christ, but they were the father and mother of Horus the Christ or Iu-su the Child of Atum, and of Khunsu the Prince of Peace. It is the Mother Moon—the woman arrayed with the sun, and the moon under her feet,—that still brings forth her child at Easter, as she does in the Book of “Revelation,” and a bust of the supposed historical Saviour is seen enthroned within a nimbus of the cross between the sun and moon, showing the child of both who was born at Easter. Moreover, *this form of the Father and Mother is portrayed on the earliest known crucifix that has the human figure on it.*<sup>2</sup> The solar disk and crescent symbols appear upon the plastic crucifix presented by Gregory the Great to Queen Theodolinde, which is preserved in the church of St. John at Monza. The vernal equinox is the place where the sun and new moon were once more re-united and the Horus or Christ was re-born at Easter; and in the mediæval representations of the Crucifixion the Christ is constantly accompanied by the sun and crescent moon. It is the same luni-solar conjunction that produced the youthful Khunsu in the mythos of Egypt. Our calendar rules for Easter continue the same as in Egypt, and the same full moon which contains Khunsu holding forth the Pig of Easter in the Planisphere of Denderah (*Cf.* the leg of pork especially eaten at that season), still determines the Easter-tide. There has been no break in the bringing on to leave any room for the insertion of an historical cross.

Being pre-Christian, the Cross was not derived from an historical Crucifixion, and can afford no evidence of the fact. The monograms of the Cross *X*, *KR*, *Iota Chi*, and others, being also pre-extant could not have been derived from the name of a personal Jesus Christ. The Solar and Kronian Crosses were continued for and as the Christ until there was a personal representation; the Pagan imagery was not even *taken* intelligently, it was only inherited ignorantly.

To recapitulate: the earliest sign of the Cross made with the hands denoted reckoning and repetition; this is extant in the  $\times$  of multiplication. The first form of the Celestial Cross was described by the earliest maker of a circle, which was a constellation that crossed below the

<sup>1</sup> Brand, *Good Friday*.

<sup>2</sup> Martigny, plates p. 190.

horizon. This was made by the Seven Stars in Ursa Major or the genitrix who was personified as the bringer-forth of Time in Heaven and portrayed as the *enceinte* Mother, whose Ankh-Cross (the tie or cord) was the figure of life to come (for in *her* was life), and of continuity by means of cyclic repetition. The next was the Cross of establishing for ever on the four-fold foundation of the four quarters, with the Tat-pillar as its type, which was first assigned to the lunar god. Lastly, the Sun-God made the circle and the sign of the Cross which might be the Tat of the Equinox and Solstice or the Swastika. with four nails in its four feet; the extended human figure with the sign of four nails in hands and feet; the Cross of the four-fold or the cubical foundation; the four-fold, six-fold, or seven-fold Lingaic cross. The Solar God who crossed was the virile potent one, the victor and conqueror. Hence the Cross became the sign of all that is expressed by the word *KR* (Eg.), which not only means a course of time but Power, Ability. Virile Potency, Support, the Weapon of Power. And in its final phase as the Christian emblem the Cross of death and blood-sacrifice offered to the God of Gore, befittingly fulfils *its* type; keeps its character, and still gets its drench and drink of human life as the *hilt of the sword* by means of which the dominion of the Cross has been and still continues to be extended *over the globe*.

In the Christian Iconography the cross is connected with the ram and the lamb; in each case the animal wears the cross as a glory, and has another form of the cross for an accompaniment. Again, the name of the fish as IXΘYC is placed at the head of the starry cross.<sup>1</sup>

In the Hermean Zodiac, Pisces is named Ichtou, and the fish is the female goddess who brought forth the young Sun-god as her fish,<sup>2</sup> whether called Horus in Egypt or Marduk the Fish of Hea in Assyria; Ichthys, who was the son of the fish-tailed Atergatis at Ascalon,<sup>3</sup> or Ichthys which was also a title of Bacchus.<sup>4</sup> The cross of the ram or lamb, as the symbol of the four quarters is corroborated by the mount of the four quarters which are represented by the four rivers of the "Genesis." In monuments of what is termed by Didron the "Primitive Church," the lamb is frequently seen standing on a mountain out of which the four rivers flow, as a symbol of the four quarters. On a sculptured sarcophagus in the Vatican, "belonging to the earliest ages of Christianity," the lamb is portrayed standing on the mount of the four rivers with the monogram A ꝥ ω set in a circular nimbus. The same writer also cites a monument of the 11<sup>th</sup> century in which the four streams are called Gyon, Phishon,

<sup>1</sup> Gori, Lacroix, and Didron. Mosaicin S. Appollinario in Classe, Ravenna, 6<sup>th</sup> century.

<sup>2</sup> Pl. ii. vol. ii. *Book of the Beginnings*.

<sup>3</sup> Vossius, *De Idolatria*, lib. i. cap. xxiii. p. 89.

<sup>4</sup> Hesychius, p. 179.

Tygris and Euphrates, and these are represented by figures of men, nearly naked, who wear the Phrygian bonnet and each carries an urn of one or the four streams. In this, the Mithraic bonnet points unmistakably to the Mithraic lamb, which the Persians adopted instead of the ram, and therefore to the Mithraic Cult. Dupuis shows that the ancient Persians celebrated their feast of the Cross a few days after the entrance of the sun into the sign of Aries, at a time when the Southern Cross was visible by night. If so, that constellation would be the starry type of the newly-found cross of the lamb and the vernal equinox.

This symbolism of the cross and ram and the cross and fish is found on the sculptured stones of Scotland. But wherever found, the sole origin and significance is solar, and the typology belongs to the Cycles of Time.

The ram and fish were not placed in the Zodiac as ante-types of any personal Christ who was to come in human form, nor did these signs on the ancient monuments catch the light of Christianity by anticipation. The Ram or Lamb that carries or is accompanied by the Cross never did and never could really represent any other fact than that of the Equinoctial Colure in the sign of Aries. The ram has no meaning apart from the cross which accompanies it as the sign of the crossing and of the four quarters. The cross is borne by the lamb in the form of the Tree of Life. The lamb is standing upon the mount of the four quarters which are represented by the four rivers issuing forth. These are the mount and the tree which have now been traced from their beginning. They are found with the typical lamb, or ram, because that was the sign of the vernal equinox at the time denoted by the typology. The lamb or ram was the Christ of its particular cycle of time which lasted 2,255 years. The Ram-type had been continued in the Indian iconography, as the bearer of Agni ever since the sun entered that sign. During all that time the Hindu God of Fire or Spirit, whose emblem was the cross of fire, had ridden on the young ram as the solar sign of his reproducing power; and the Egyptian divinities Num and Sebck-Ra had been imaged in the sign of the Ram, the head of which they wore. When discovered by Europeans, this figure of Agni on the Ram had to be accounted for as the ante-type of the Christ that was to come. When will the long slumber of common sense come to an end, and all such false deluding dreams be put to flight? During all that time the lamb supposed to take away the sins of the world was offered up by the Jews and others as the victim sacrificed. This was crucified on the cross, and it was continued during some seven centuries of the Christian era as the Christ upon the Cross in the catacombs of Rome. When the equinox passed into the Sign of Pisces the fish became the figure of the Christ on the cross. Hence the fish on the pre-christian cross which is

found in Scotland and Ireland and the fish-type which was continued wherever the reckonings were kept. Pisces became the sign of the resurrection from the dead for souls, as for the sun, about 255 B.C., and in this sign the genitrix holds up the Dove in her hand. Hence Dove and Fish were continued together along with the Cross and the sign of *KR* in the Typology of the Catacombs. Moreover, the Dove and the Fish are portrayed as bearers of the palm-branch which is the hieroglyphic symbol of a time, period, course, or *KR*.<sup>1</sup> Thus the Fish, Dove, Palm-branch, and Monogram, are all grouped together in strict accordance with the *latest* sign of the Resurrection at the Crossing. In the Catacombs the concealed burial-place of the ancient religion visibly becomes the birth-place of the new, and it is there we can see the types in the process of their transformation. The fish became and was continued as the Christ of the new cycle of 2,255 years. Christ with or as the fish appears upon a gem copied by Rochette; His youthful head is resting on a fish, and He is identified by the name of ΧΡΙΣΤΟΥ. Horus in Egypt had been a fish from time immemorial, and when the equinox entered the Sign of Pisces, Horus, who was continued by the Gnostics, is portrayed as *Ichthys* with the fish-sign over his head.<sup>2</sup>



This engraving has been called Jesus Christ in the character of Horus, but it is simply the Egypto-Gnostic Horus, the Christ who was first born as the fish of the perfected solar Zodiac in the year (or thereabouts) B.C. 255. The facts are visibly depicted in the celestial imagery;<sup>3</sup> and the type has been continued, for example, in Japan, where the birth of a child is still publicly announced by the villagers under the sign of the fish—a typical paper fish being suspended over the doorway of the house wherein the child has been born.<sup>4</sup> Also

<sup>1</sup> Zodiac in present vol.; Bosio, *Rom. Sott.* p. 505; Lundy, figs. 53 and 55.

<sup>2</sup> No. 231, *Gnostic Seals*, British Museum.

<sup>3</sup> See plate ii. vol. ii., *Book of the Beginnings*, also plate in present vol.

<sup>4</sup> *Log of Lord Colin Campbell*.



in modern rites of the Jewish Passover, Leviathan and the Fishes are connected. Leviathan is a form of the Dragon of Darkness which has been vanquished by the Sun in *Pisces* ever since the crossing occurred in that sign, over two thousand years since, when the Fish-type succeeded that of the Lamb. The final facts are that Christ, as the ram, dates from B.C. 2410. Christ as Ichthys, the fish, dates from B.C. 255. Christ, in the human form upon the Cross, dates from the seventh century, A.D.

This is the Gnostic Christ, the Egyptian Horus who for thousands of years had been represented in the act of treading the crocodile under foot, and who is here portrayed as the youthful Sun-God representing the Sun of the vernal equinox in the sign of the Fishes.

## SECTION VIII.

### NATURAL GENESIS AND TYPOLOGY OF THE MYTHICAL GREAT MOTHER, THE TWO SISTERS, THE TWINS, TRIAD, TRINITY AND TETRAD.

WHEN, after many years' research, the present writer discovered that mythology is the mirror in which the pre-historic sociology is reflected, his labour was forthwith doubled, but the fact furnished him with the real foundation for the work he was building. It may be difficult for the modern mind to conceive of the primitive priority (for it is that rather than supremacy in Bachofen's sense) of the Woman; the priority of the sonship to the institution of the fatherhood; of the nephew to the son of the father; and of the types of thought, the laws and ceremonies that were left as the deposit of such primitive customs. Yet thee facts, and others equally important, are reflected in the mirror of mythology.

The genitrix as Ta-Urt (Typhon) is designated the "*Mother of the Beginnings*," "*Mother of the Revolutions*" (time-cycles), "*Mother of the Fields of Heaven*," and the "*Mother of Gods and Men*." The priority of the genitrix as typical producer was plainly enough portrayed by Tetas-Neith, the Great Mother, at Sais. "*I am all that was, and is, and is to be; no mortal hath lifted my pepulum, and the fruit I bore is Helios.*"<sup>1</sup> The title of the goddess as "Tetas-Neith" signifies the self-existing; she who came from herself. The genitrix is celebrated as the "*Only One*" in the Ritual. "*Glory to thee! The art mightier than the Gods! The forms of the living souls which are in their places give glory to the terrors of thee, their Mother; thou art their origin.*"<sup>2</sup>

Following this enunciation of the female priority we find that Seb, the *father* of the gods, is also designated the "*Youngest of the gods.*" The earlier gods, Sut (or Sevekh), Shu, That, and the first Horus, were children of the mother alone. They were created before there was any father in heaven, there being no fatherhood as yet indivi-

<sup>1</sup> Clemens, *Strom.*, v.; Proclus in *Timæus*, 1.

<sup>2</sup> Rit., ch. clxv., Sup. Birch.

dualized on earth. Both on earth and in heaven the father was preceded by the Totemic elders and fathers, the mythical Pitris. The Kamite mirror shows us that when the fatherhood had become individualized in the human family it was first reflected by Seb as God the divine Father. Seb, the God of earth and of planetary time, who followed the earlier Star-gods, Moon-deities, and elementaries, was then termed the "*Father of the Gods.*" When the fatherhood became individualized it was applied retrospectively, which often gives a false appearance of beginning with and descent from the father in place of the mother. But mythology begins with and reckons from the female, as in the totemic system of the oldest races. We can only begin at the beginning; the god could only be born as the child of the mother. Although the Hottentots have now attained the individualized fatherhood, and have elevated the divine father of the fathers to the supreme place, yet their languages show that the race, clan, or tribe, was always called after the mother, never after the father. Thus the Namas, Amas, Khaxas, and Gaminus have each and all the feminine terminal as their appellation. They are all children of the mother, and it is the same with the lesser formation in the family, which is likewise named from the mother.<sup>1</sup>

Descent in the female line was universal in the earliest times and most archaic condition of society; the gens or kin being composed of a female ancestor and her children. The fatherhood is unknown to the primary group, and this status of the human family originated the figure of the Great Mother and her children in the heavens. Also in certain Chinese accounts of the founders of dynasties in the oldest times, long anterior to 2000 B.C., they were invariably born of the father. One maid, or the Virgin Mother, dreams that she embraced the sun. Another dreams that she suddenly felt a mighty wind in the form of an egg. So the Virgin Mother, typified by the Vulture, Mu (Eg.), is impregnated by the wind alone without the male. Tradition said that the first King of Northern Gaoli had a maid slave who was found to be with child. The King desired the death of the boy who was born, but the mother said that she had conceived him by an influence which came upon her, and which she felt to be like air, as if in the form of an egg. The King, at once afraid to kill, and fearing to keep alive a prodigy, had the child thrown into the *pig-yard*. But it was the rightful heir, who lived to become the monarch.<sup>2</sup>

The sole catholic and universal first producer was feminine. She was the Mother Nature, *La Source*, the Goddess of Beginnings (Taurt), the Begetter of the Universe (Ishtar and Atergatis). The

<sup>1</sup> Hahn, p. 145. The Wyandot mode of stating that descent is in the female line, is "*The woman carries the Gens.*"

<sup>2</sup> Ross, *Corea, its History, Manners, and Customs*, p. 121.

Great Mother, the Grandmother (Inner African), the Godmother, the Old Woman (North American Indian), the Mother Earth (Nin-ki-gal), and Mother Heaven; the mother that opened in the void below or vault above in the uterine likeness of the human parent. This alone is beginning. She is yet extant in the African's and the Hindu's "Mama," and the Papist's "Mary." When a piece of crewel work bearing the motto, "God is my King," was presented to Cete-wayo in London, he at first declined to receive it with the remark, "*There is no one over me but the Queen, my Mother!*"<sup>1</sup> He himself was the King, the Bull, as Male; and such was the primitive status.

The lower world, says the Sohar, is created after the pattern of the upper, and everything existing above is to be found, as it were, in a copy on the earth. But this is a reversal of the real process; a result of the later thought which culminated in the Hindu tree with its roots above and its branches below. The lower was first in mythology, as in evolution. The esoteric interpretation was last. The Great Mother, the Virgin Mother, of mythology, represents the human mother, as the first mistress of the home in the pre-paternal phase, and thus mythology helps us to ascertain the natural genesis of such customs as those of the Mother-Right by becoming the mirror to the pre-historic past, which reflects the most Archaic social conditions of the human race. The earliest God known is the Son of the Mother, who becomes her Bull or Male. It was thus with Sut, or Sevekh, so with Taht, Khem, and Khepr; and he who was the consort of his mother was necessarily born or re-born of his wife; and, as according to one Egyptian custom the son took the mother's name, in another the bridegroom takes that of the wife, and both are typical of the primordial derivation from the female with which mythology begins. Non-evolutionists have recently been startled at the rank of the wife and the priority and apparent supremacy of the woman in Egypt as late as the Ptolmian age. A writer in the *Times* has said, "*We shall probably never know how customs so strange and perverse came to be established among a people famed throughout antiquity for their wisdom and learning.*" We never shall, except on the evolutionary theory, and also on the theory propounded in the present work, or Egypt's being the mouth-piece and Inner Africa the birth-place of all such archaic and primitive customs. For example, the same supremacy of the female as mistress of the house, which is shown by the Egyptian marriage documents is extant to-day among the Hottentots. In every house or hut she is the supreme ruler, the *Taras*. Dr. Hahn derives this title from *Ta* to rule, be master; *Ra*, which expresses a custom or intrinsic peculiarity, with S for feminine terminal. *Taras* denotes the Supreme Ruler, the Lady of the house. Out of doors the man is Governor, but the *Taras* dominates within. Her place is on the right side of the house and the right hand of her husband.

<sup>1</sup> *Daily News*, Sept. 2, 1882.

He dare not take a mouthful of sour milk out of a tub without her permission. Should he break the law in such a case his nearest female relations will mulct him in a heavy fine of sheep or cows.<sup>1</sup> When a chief died it has often happened that his wife became the ruleress and queen of the tribe, just as in Egypt. It is also a *Khoi-khoi* custom for the sons to take the name of the mother (the daughters taking that of the father); and in Egypt the sons, instead of being called after their fathers were named after their mothers. Neither sons nor daughters could be named after the fathers when these were unknown. When the fatherhood was represented by the solar Râ, then she who had been his mother was called his daughter, and so the great goddesses became daughters of the Râ. This position of the woman is the oldest known in the world, and it is in perfect accord with natural genesis. The mother was the first parent recognised, as in the mirror of mythology, where *Ta-Ur* (with the Egyptian terminal, *Ta-Urt*, Greek *Thoueris*), the old first chief ruleress is the *Taras* of the gods in Egypt.

It was a law of the Basques or Iberians that he who married the heiress should take her name and have no control over her children. In the event of her death he was not permitted to marry again except by consent of the deceased wife's relations.

The earliest societary conditions and typical modes of expression first established in Inner Africa were continued one way or another by the Egyptians whose laws, literature, and mythology, are a complete Kamite fossil formation deposited by the life of the past. Egypt, as insisted in the previous volumes, is the missing link between the Inner African origins and the rest of the world. Remote as the postulate seemed when enunciated by me, every discovery and every day will bring us nearer to *that* truth. Such customs do not commence just where we first meet with them in history; nor were they established in Egypt in the sense of being imported or adopted by a civilised people. They are simply survivals from the Inner African birth-place.

Neither did such customs arise from a primitive order of chivalry being established for the worship of womankind. Woman was the first known parent, and her priority in mythology and sociology was the natural result. As bringer-forth she was the cow of human kind, and the chivalry was doubtless somewhat akin to that of the bulls, rams, and stags, fighting for the finest females in the herd. Female supremacy was sexual at first but the precedence is afterwards registered in statutory laws. Diodorus had already told us that the Queen of Egypt held a loftier position theoretically if not practically than the Pharaoh himself; the Ra being a far later institution.<sup>2</sup> The Emperor of China is not yet exempted from performing the *Kotou* in presence of his mother.

<sup>1</sup> Hahn, *Tsuni-Goam*, p. 19.

<sup>2</sup> Vide *Chrestomathie Demotique*, par E. Revillout.

According to the Laws of Akkad if a son said to his father, "*Thou art not my father*" and sealed it by making his nail-mark he was fined in a forfeit of money. But if he said to his mother even without confirming it with the nail-mark, "*Thou art not my mother*" he was put into prison and had his hair cut off to humble him.<sup>1</sup> The one was so much more certain a law-breaker than the other. Still more interesting is it to learn that in case of homicide among the Kaffirs the scale of compensation allowed by law was seven head of cattle for the male and ten head for the female.<sup>2</sup>

The reason why the mother was the Ruleress a.d Tyrant of the House and Home was because she *was the first House of Home* that was recognised. She was the abode of birth, and all early forms of the abode whether of the living or the dead were first named after her. Even the notion that a man is born of his wife abides in the Vedas. But, this did not originate in the fanciful etymology of *Jaya* a wife, from *Jan*, to be born, as explained by the commentators. It must be read by the primitive doctrine. "*A Man's Wife Maghaven is his dwelling; verily she is his place of Birth.*"<sup>3</sup> Simply because the wife was the abode of being like the mother. This may be illustrated in Cornish where *Kuf* is the name both of the womb and the wife. Wife, woman and mother are three personifications of the womb, the earliest house of life. It is also shown by the *Wame* (Scotch) belly or womb; *Wamo*, (Fin.), woman and wife; *Gwamm* (Breton) wife.

The Cave, Cove, Kof; the Combe, Wem, Uamh, Home and Hamlet, are all forms of the dwelling founded on the female. Also, the chief type-names are Inner African, continued in Egyptian.

*Kam*, in Yula.

*Kamu*, in Kasm.

*Kumu*, in Kanuir.

*Kamu*, in N'guri.

*Kamu*, in Munio.

*Kamu*, in Kanem.

*Gama*, in Bode.

*Ama*, in N'godsin.

*Uma*, and *Ma*, in Dosi.

*Koomara*, in Dor.

This is a general type-name for the womb or belly. The dwelling is

*Gomi*, house, Kupa.

*N'gim* ,, Munio.

*N'gim* ,, N'guru.

*Kompe*, house, Gadruga.

*Kumba*, a pit or cave, Gindo.

*Gumu*, a village, Dewoi.

We cannot derive the *Gens* (or Kinsfolk), except from the woman as producer; the *Khennu* (Eg). In Ulfila's translation of the Bible (fourth century) the wife is *Gens*, the woman is *Ginio*. And the name is the woman's as that of the uterus, the birth-place of the *Gens*; the *Khentu* (Eg.), and *Kentu* for the woman in Arabic. It has been previously shown how the type-name of the woman ranging

<sup>1</sup> *Tablet of Ancient Akkadian Laws*, 12, 13; Sayce. [*Records*, vol. iii pp. 21-24.]

<sup>2</sup> Dugmore, p. 61.

<sup>3</sup> *Rig Veda*, Wilson, v. iii. p. 84.

from *Yoni* and *Gine* to *Queen* was based on the first abode of being. This type-name is Inner African for the belly or womb as

<i>Youno</i> , in Krepee.	<i>Konyo</i> , in Toronka.	<i>Eni</i> , in Ebe.
<i>N'yoni</i> , in Hwida.	<i>Kono</i> , in Dsalunka.	<i>Ine</i> , in Opanda.
<i>N'yonu</i> , in Dahome.	<i>Kono</i> , in Kankanka.	<i>Ine</i> , in Egbira-hima.
<i>N'kona</i> , in Saldana Bay.	<i>Kono</i> , in Bambara.	<i>Ine</i> , in Egbira-hima.
<i>Gine</i> , in Tene.	<i>Kenu</i> , in Kasm.	<i>Hona</i> , Woman, in Agaumidr.
<i>Ginei</i> , in Kise-Kise.	<i>Kuna</i> , in Bode.	<i>Kento</i> ,, Mimboma.
<i>Kun</i> , in Bulam.	<i>Kunu</i> , in N'godsin.	<i>Kento</i> ,, Musentandu.
<i>Kun</i> , in Mampa.	<i>Kunu</i> , in Doai.	<i>Kento</i> ,, Bsunde.
<i>Kono</i> , in Mandenga.	<i>Gungu</i> , in Tumbuktu.	<i>Onda</i> ,, Mbarike.
<i>Kono</i> , in Kabanga.	<i>Unna</i> , in Yasgua.	

The Hieroglyphics show the *Khun* is the Abode, the Dwelling, or Inn as it is in the boosing *Ken*. *Khen* signifies *In*, *Within*, the interior, the Hottentot and Bushman Khoïn for the entrails. The first interior, or inn, was feminine. When we have dug down to a root like this we find it as as simple as one of two, or rather it is one with two aspects; these are the dual of the idaa of *Within* and *Without*. The female is the inn, or within, and the male is out; Egyptian *Uta*, a title of *Khem*, the one who puts forth or jets out; as it is in the Chinese duality of *Feng-Shui*. This is one of the names under which the typical female can be followed the world round, beginning in Africa as the birthplace for this name of the Birthplace.

<i>Kono</i> , in Maori.	<i>Kuns</i> , in Mandan India.	<i>Gean</i> , in Irish.
<i>Quani</i> , in Tasmanian.	<i>Ken</i> or <i>Cons</i> , in Cornish.	<i>Qen</i> , in Hebrew.
<i>Koona</i> , in Australian.	<i>Con</i> , in Old French.	<i>Quan</i> , the wife, in Old Norse.
<i>Ch'hen</i> , in Chinese.		

Other forms of the Dwelling continue the name. The village in Vei (African) is the *Ken*, the *Kêne* in Kono. In Egypt the royal court of the palace was the *Pa-Khennu*, and *Khennu* is also the concubine as well as the organ.

The primitive Man did not know that he came from the "Bright Sky" as his *father*. He who did not know his father on earth could not recognise one in heaven! But he knew that he came from the mothet's womb and derived his life there by means of his navel. Hence the naming from the primal dwelling-place. The Goddess who wears the mural crown, or turreted tower on her head, is the abode personified, no matter under what name. *Artemis*, or *Kubelê* of *Ephesus*, is an Asiatic continuation of *Urt* or *Kep*. She carries the abode on her head in the shape of the tower or fortress, because, as *Ovid* says, she first created cities. This tower, therefore, is the type of the later dwelling-place evolved from the simplest beginning, but the earliest habitation was one that could preserve life in the water, hence the Great Mother as the pregnant hippopotamus, which was followed by the fish-type of *Hathor* in Egypt; *Atergatis* and *Venus* out of it. The *enceinte* water-cow was continued as the ark of the Great Bear. The cabin is consequently a type of the genitrix, and gestation is called "*going in the cabin*," the cabin, of the

boat that was overhung with the *Peplos* of Athena in her procession, and is likewise represented by the Hindu Argha-Yoni.

The lotus was another type of her who brought forth from the waters into breathing life. The infant Sun-God was pourtrayed as rising up out of the waters on a lotus; not because the Egyptians were in the habit of floating on the Nile in lotuses; but because they had continued that symbol as divine from the time before boats were built. The lotus was the bark of the god and the womb of the genitrix in one; *and when they made their barks of papyrus they were continuing the lotus into the boat* which was lotus-shaped at prow and stern. So was it with the dwelling-place on land. *Baba* is a title of the old genitrix (Typhon); and *Babia* was the Goddess of Karkemish. The *Bab* (or *Beb*), which modifies into *Bau*, is the opening of the abyss or cavern, void or pit-hole, also called the hole of the tomb and the well; the *Bob*, Arabic, the opening out of which the water wells; *Bebi*, Coptic, to flow and overflow. This *Bab* became the *Bahv* בַּהַב or void on which the Hebrew dogma of creation was based. It is also the Babylonian and Byblian *Bab* called the Gate, but which is more comprehensively the opening, the *entrance*, uterus, or abode of life. So the Irish Keltic *Brû*, Cornish *Brys*, for the matrix was the primary form of the Berry, Boro, and Burgh, the earliest habitation.<sup>1</sup>

It is the same with place and *locality* as with house and home. The *lici* or *loca*, Latin, as matrix and womb was the primal place and locality of life, which was externalised by name as the *Lochos*, a lair for lying in wait; the *Llych*, Welsh, a covert and hiding-place; (*Luka*, Hindi, to lie concealed, *Ruka* (Eg.), to hide), and other forms of the lodge or Loggia. With the prefix B we have the covert as the *Brû* or Brough, and the Brake, a covert for game, whence the Brachen and heath which is *Bruk* in Welsh; *Brag*, Breton; *Brego*, Portuguese; *Bruch*, Grisons. The human covert as the *Brug* (*Bru*, Irish, the womb) became the *Burgh*, *Burrow*, *Brix*-ham. *Brix*-ton *Brigh*-ton, *Breck*-nock, *Kaer-Ebranc*, and *Pem-broke*; also the *Brigh* (Gaelic), as the tomb. The thought of man began at the starting-point of his own

<sup>1</sup> THE WESLEY-BOB.

At the time of making his remark on the Wesley-Bob (*B. B.* vol i. p. 304), the writer did not know that the "Bob" was the sailor's berth on board ship. He argued that the children's "Bob" with the dolls, denoted the birth-place of the genitrix, which is the "Berth" of the unborn child. The "Bob," therefore, is one of the prototypes which survive from the first origin. It is the mother herself in the Australian, Akkadian, and other languages. It is the woman, the female, in various languages. It is the womb or belly in the Kanyop, *Pipas*; *Pepel*, *Pobob*; *Mbe*, *Fuburu*; *Bowe*, or *Bovo*, in Tiribi. In Dutch the *Pop* is the caterpillar's cocoon. The *Bob*, or *Bub*, in Egyptian is the hole, the pit, a primitive type of the berth. In Gaelic the *Boabh* is the tomb; *Bebo* in Tiwi (African); and *Babisi* in Melon, are hells (in the sky). The *Bab* in Assyrian is the Gate, place of outlet, whence Babylon. But the first *Bab* is the uterus. Then the hole in the ground or berth on board ship. Hence the Great Mother who personified the abode is names *Baba* (Eg.); *Papa*, Mangaian; *Babia*, Khetan.



beginnings and language consequently bears the impress of its natural mould.

The cave or Kep (Eg.), a secret dwelling, is the mere lair of earth, and this bears the name of Kef or Kep, the oldest genitrix; who in Cornish and Breton is the *Kuf*, English Wife. Hathor is the Hat or Hut of the child. Hest is the Seat, a Stone-chair being her sign of the Bearer. From Hest comes Hesta, Goddess of the hearth and home. Nephthys bears the house in outline on her head, and Hemen (Eg.) is the seat, the *Home* by name. Also our word Abode is identical with the Egyptian *Apt* for an abode, the hold of the vessel, a cradle and a name of the Great Mother. In like manner the Welsh *Bedd* for the coffin, kist or tomb, is identical with *Bed* for the uterus, which was represented by Buto as the genitrix. In Akkad the Dammal, or House-Dame, was not simply the House-mother, for, like Isis, she was the Mother-House, the uterine abode, a household divinity as representative of the Great Mother. The monogram of *Uni-Umma*, the Mother, also means broad, wide, and spreading; what is still termed a *bowerly* woman; the type of the Mother Great with Child.

In Adampe the village is the *edume*; *diambo* in Kisamat *demgal* in Goburu. *Itembe* is the Roof in Nyamwezi. The Irish *diomruck* is a Cromlech. The Egyptian *Tem*, like the Scottish Tom, is a fort or mound; also a village. The Sanskrit *dama* is a house and home; Pahlavi, *Demun*; Greek *Domos*; Latin, *Domus*; Slavonic, *Domu*; Bohemian, *Dum*; Polish, *Dym*; English, *Dome*; and Irish, *Domhnach*, a sacred Shrine or a Church. The Irish Fir-*Domhnann* and the *Damnonii* of Cornwall, are known to tradition as the Men of the deep pits; they were Troglodites who dwelt in a primitive form of the *Dum*, a mere hole in the earth. The *domus* and *Domicile* are one with the *Dame* and *Dam* in English, and the *Dome*, as Woman, in Correguage. Several kinds of Land-Family or House-community are traceable under the Mother's name. The Russian *Mir*, the aggregate of the inhabitants of a village, possessing the land in common, answer to the Akkadian *Mal* and Egyptian *Mer*. The French *Maorissa* of the land-family was a form of the primitive *Mère*, the Mother, who in Egypt is the Goddess *Mer*. The Great Mother was Mistress of the Eight and of the region of the Eight in Smen, as Ta-Urt or Kefa in the stellar phase, and Hathor in the lunar. Now among the Southern Slaves a form of the House-Community is yet extant called the Zadruga. In thjs primttivo institution the House-Mother and Mistress is the *Redusa*, whose name signifies "*She whose turn has come*," i.e. to rule the community, which is governed by the females in rotation, each becoming: the Superior or Mother who rules during a period of Eight days.<sup>1</sup> She is the social representative

<sup>1</sup> *Laveleye*.

of Ta-Urt in Smen, or Hathor in Sesennu, both of which names denote the number Eight.

The mythical Abyss was the Womb, the Bab, Kep, Ken; Khem, or Tep of all beginning. Tep (Eg.) means first. With the feminine or dual terminal this is the tepht, the abyss of source, the Hole of the Snake or lair of the Water-Cow. The tepht is synonymous with the English *Depth*; Welsh, *Dyfed*; Shetland, *Toýt*; Lithuanic, *Dubti*; Hebrew, *Tophet*, in the valley. The Abyss is also represented by the *Tuba* (Xosa Kaffir) or opening; the *Tupe*, Maori, a hole over which incantations are uttered against evil demons whose dwelling is the Abyss of Darkness. The Greek *τάφος* was a Barrow for the Burial urn, and therefore a form of the Teph as the Abyss from which all birth proceeded in the beginning. The *Tiava*, Butumerah, is the womb or belly; the *Dabu* in Bornu. This name of the primordial place of birth is likewise that of the primal conditions of beginning, becoming, and being, as in the Ma.ori and Mangaian *Tupu*, to open, originate, begin; and the Polynesian *Tafito* for the first and most ancient; *Teva*, Cornish, to- grow; *Tyfu*, Welsh, to cause to grow; *Dhov*, to come; *Tubu*, Fiji, origin and growth; *Tapairu*, Maori, the *first-born as a female*; also the Niece and Nephew, the Sister's Children; *Teibe*, Irish, the Mother Nature; *Tyba*, Arabic. In Fijian the *Tubuna* are the ancestors, but more especially the Godmother. *Davke*, or Davkina, is the Babylonian Mother Earth, or the Abyss over which the god Hea presided. The first of the Two Truths being Water accounts for the beginning in and from the Abyss, the Tepht of Source. Tepht (Eg.) is a dual or feminine form equivalent to Teph-Teph, and in Fijian *Dave-Dave* is the name for a Channel from the Source. Mystically the Source is denoted by

*Tef* (Eg.), to ooze, drip, bedew, menstruate.

*Tevah*, Hebrew, to menstruate.

*Tep*, Sanskrit, to distil, ooze, drop.

*Dhav*, Sanskrit, to flow, to give milk as a cow, to cleanse, purify or, primarily, to menstruate.

*Diva*, or *Defa*, Zulu, first menstruation.

*Tabau*, Yarra (Australian), damp.

*Davi*, Fiji, flow of liquids, expressly from the source.

*Tuphan*, Arabic, inundation or deluge.

*Damu*, Assyrian, blood.

*Tombo* (Xosa Kaffir), fountain, source, spring, shoots, germs, malt.

*Tomba*, applied to the female at the time of first menstruation.

This root, with its variants, is an Inner Airican type-name for water and wet,

*A Tobi*, wet, Limba.

*Isof* „ Kano.

*Sabe* „ Toma.

*Dsape*, water, Dsuku.

*Ndsib* „ Bayon.

*Ndsab* „ Kum.

*Ndsab*, water, Bagba.

*Ndsob* „ Momenya

Teb (Eg.), the Mother of Soure, was a personification of the Womb and *Mamma*, and the female breast is named

*Debe*, in Diwala.

*Debor*, in Konguan.

*Diben*, in Nyombe.

*Debe*, in Mfut.

*Dibel*, in Kanyika.

*Dibele*, in Songo.

*Dibe*, in Murundo.

The procession of the Gods from the Abyss of beginning is not as Taylor the Platonist would phrase it, an ineffable unfolding into light of the one *principle* of all things. Damascius says truly, "*The Babylonians, like the rest of the barbarians, pass over in silence the one principle of the universe, and the constitute Two, Tavthe and Apason.*"<sup>1</sup>

This Beginning is followable. The earliest Myth-makers knew of no *one principle*, or abstract spiritual entity in the Greek or still more modern sense. They observed phenomena and represented objective manifestations. Their beginning was simply the Oneness that opened in giving birth and in bifurcating; hence the type of the female first, the one Great Mother of all. An illustration of the primitive profundity or the beginning with the Abyss of Darkness and the Waters, may be found in the name given to their magicians by the Finns, who call them "*Abysses.*"<sup>2</sup> In like manner the Akkadian Hea, the God of Wisdom and repository of all science, one of whose types was the Fish, another the Serpent, was the representative of the Abyss. The Abyss was in the North; the *Kiba-Kiba*, Fijian, or opening into the under-world. This is *Kheb-Kheb* in Egyptian, a name of lower and northern Egypt. It was also called the Khepsh, or pool of the water-cow, Khep, the Typhonian genitrix who first brought to birth in or from the Abyss. The water-cow (Hippopotamus) Khep, or Keb, has the Inner African name of *Ngabbu* in Fulah. As Khepsh it supplies the Pahlavi *Geush* for the typical Cow which was also the earth; and the Greek *Gaes*. The degrees of development are each preserved. The Earth being considered flat, the Abyss, however sunken and concealed, was still *in* the earth, or in the vast pool (Sh) where the hippopotamus and crocodile had their habitat.

The ancient Mother was portrayed as the pregnant water-cow in front and the crocodile behind. Thus she represented the two primal elements of water and breath, or the breathing Life which she produced from the water. In a far later, because human type, the Hindu Goddess Mayâ impersonates the Two Truths, the flowing and the fixed, as the un-girt and the up-bound. She hovers over the waters of Source and presses her two breasts with both hands; the feminine found that streams with liquid life. The face and upper part of her body lighten with the radiance of the fire that vivifies, the spirit of life, the second of the Two Truths. Within the cincture of her scarf she is seen to be the bearing Mother. It is also observable

<sup>1</sup> Cory, *Ancient Fragments*, p. 92; ed. 1876.

<sup>2</sup> Tchihatchef, *Voyage Scientifique dans l'Altai Oriental*, p. 45.

that her figure and aureole of glory form the Cross symbol corresponding to the Ru and three-quarter Cross of the Ankh-sign. Her scarf also represents the Tie.

In the second phase the genitrix as a personification of space below and above, of Darkness and Light of Water and Air, of Blood and Breath, divides in twain and is then portrayed in *two characters*. A passage in the Avesta, translated by Haug, says, the "*Wise here manifested this univertu as a Duality.*" The word rendered duality is *Dûm*, identified with the Sanskrit *Dvam* (*dvamdā*, a pair), a word that is not found elsewhere in the Avesta; hence, says Max Müller, it is not likely the uncertainty



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attaching to it will be removed.<sup>1</sup> This duality, however, is shown by the hieroglyphic double heaven the *Tem* or *Tem.t*, with the sign of the Twin-total. Also the Chinese *Thima* is the Goddess of the dual heaven: and *Atem* (Eg.) is the Mother Goddess of time. The Welsh have their equivalent of *Dvam* in *Dwyf*, called the self-existent Cause or origin, from which they derive a pair of divine Ancestors, as *Dwyfan* the upper, and *Dwyfach* the lower, or lesser Cause. These are the dual heaven when referred back to phenomena. The genitrix of heaven or earth, in her two characters, was always the producer and bringer-forth in space; and the gods, whether elementary, stellar, lunar or solar, were produced and brought

<sup>1</sup> *Chips*, v. i. p. 141.

forth by the mother, the sole supreme primordial being in (or as) earth and heaven.

Hor-Apollo points out that the Egyptians thought it absurd to designate Heaven in the masculine, τὸν οὐρανόν, but represented it in the feminine, τὴν οὐρανόν, inasmuch as the generation of the Sun, Moon, and the rest of the stars is perfected in it, which is the peculiar property of the female.<sup>1</sup> The Heaven, whether Upper or Lower, was the bringer-forth, therefore feminine. Wheresoever the fatherhood is applied to the heaven itself the myth is later. The Two Heavens, or Heaven and Earth, were represented by the Two Divine Sisters as Neith and Seti (or Nephthys), or Isis and Nupe, who were two forms of the first One, the Mother and Sister in the earliest sociology. These Two Sisters were represented not only as Two Goddesses, for in the Cult of Atum at Heliopolis, the Two Sisters Urti, who bore the name of the double-uræi Crown of Maternity, were the Servants of the god. These likewise agree with the Two Women of the Temple that were carried away from Thebes by certain Phœnicians and became the first who established oracles in Lybia and Greece.<sup>2</sup>

The author of the "Book of God"<sup>3</sup> speaks of a picture of Paradise described in Brahminic theology. At the top of the seven-stepped mount there is a plain and in the midst a square table surrounded by *Nine* precious stones, and a silver bell. On the table there is a silver rose called *Tamara Pua*, which is the shrine of Two Women, who are only one in reality, but two in appearance according as they are seen from below or above; the celestial or terrestrial one. In the first aspect the twin woman is *Briga Sri* the *Lady of the Mouth*; in the second she is *Tara Sri*, the *Lady of the Tongue*. This dual being was depicted in Egypt as Pekht, the Lioness. Pekh means division, and the genitrix divided into the double-mouth. One Pekh (or Peh) is the sign of the hinder part (the back) the North, the mouth of birth; the fore part (pekh-pekh or pekhti) is the mouth in front and therefore the mouth of the tongue. The double mouth typified the two horizons and the divided lioness was equivalent to the two sisters who represented earth and heaven.

In Chinese poetry the heaven is considered to be both father and mother.<sup>4</sup> But in ancient Egypt, before the time of Seb, the plural parent was female alone; female above and female below; female as the emaner of the waters of source (or blood) and female as the mother of breath, the gestator. Hence *Seb also appears as the genitrix*. In Chinese *Tien* is the double heaven or heaven and earth as upper and lower of two. Thus *Ti* denotes heaven and earth; and *Shang-ti* the Supreme One, is of necessity dual, like the Egyptian *Penti* for the one. The heavens are called *Ten* or *Tien* in

<sup>1</sup> B. i. II.

<sup>2</sup> Herodotus, b. ii. 54.

<sup>3</sup> P. 13.

<sup>4</sup> Chalmers, *Origin of the Chinese*, p. 14.

Amoy. Tem or Ten (Eg.) signifies the division into two halves, and this is the root meaning of Ten or ten-ten in Amoy, and Tan in Chinese, to cut in two. We have the same duality in *dawn* for morning and *den* for evening.

The Hindu Aditi is the great mother of the Gods who become twain. As the mother who yielded milk for them, she is identical with the cow of heaven in Egypt. Aditi was the primæval form of Dyaus, the sky divinities, who appears as such in the Rig-Veda, however rarely. She alternates with Diti as mother of the embryo that was *divided into seven parts*, the Seven who were also called the Seven Adityas.<sup>1</sup> She became Diti in the second character, and is identical in both with the one original genitrix who opens and divides in all the ancient mythologies. The Aryanists who begin with little less than infinitude insist that *Aditi* signifies infinity, or the infinite, as a mental concept. Aditi, says Max Müller, is in reality the earliest name invented to express the infinite! Professor Benfey remarks that the conception of this goddess is still dark. Roth understands Aditi to mean the boundlessness of heaven as opposed to the limitation of earth. Aditi is, of course, the negative of Diti, and it is by aid of the latter that we have to recover foothold in phenomena. Then we shall find that the un-finited is not the infinite; the unbounded is not the boundless infinitude; timelessness is not necessarily the eternal. *Diti* in Sanskrit denotes cutting, splitting and dividing. *Thut* also signifies splitting and dividing. *Tithi* is the fifteenth lunar day, the day of dividing. So *Tutua* in Tahitian, signifies splitting in two, and in the Inner African languages we find *Didi* in Timbo; *Didi* Salum; *Didi*, Gaboru; *Didi*, Kano, as the type name for number two, the divided one. Aditi has a mystical form on certain Hindu talismans under the form of *Athithi*, the un-fixed, the undefined, or un-established; and this was the sole character preceding that of Diti. Aditi was the primordial undivided One, the All, who when divided as the Egyptian goddess of the north, bifurcates in Uati, the dual One; or as Omoroka and the Cow she is cut in two and becomes Diti the divided. Aditi produced Diti by a sort of self-splitting which may be compared with that of the entozoa, molluscoids and annelids; she being twy-fold in herself as the representative of the Two Truths.

The passage from a "Mother Heaven" to a "Father Heaven" is easily traced. The upper of the two females represented the breathing force as the inspirer of Soul. The being the superior power of two, it came to be considered masculine, and was then portrayed as a male attribute of the motherhood. There is an extract rendered by Bunsen from the "Great Announcement," a work attributed to Simon, the Samaritan, which has a bearing on this change of sex in the heaven. Simon teaches that the root of all things bifurcated in two powers. Of these, the one appears above,

<sup>1</sup> Muir, *Sanskrit Texts*, vol. iv. p. 145; vol. v. p. 39 (note), and 147, note.

and is the Great Power, the mind of the universe, *directing all things male*; the other appears below, the great thought, female, producing all things. Hence, being thus ranged one against the other they form a *syzygia* (a pair, *Copula*), and make manifest the intermediate interval, the incomprehensible Air. In this air is the Father, supporting all things. This is "*him who stands*"—as did Khem-Horus, Mentu or Khepr-Ra—and who was of a dual nature. These Gnostic evolutions, whether Simonian, Valentinian or Marcosian were but a continuation of the mythical characters in a later phase of thought. The great power was the female inspirer of the male, his Sakti; she who was the primaty begetter as communicator of the breath of life; next, begetting was identified as masculine, and the upper was then called the father Heaven.

Our British Druids must have possessed the myths and symbols of Egypt right to the inmost core of the matter. The Great Mother who bifurcates in the two heavens, or the two divine sisters, is represented by Ked in two persons as Keridwen and Ogyrwen. Also, her daughter repeats the dual phase. She has two names. As Kreirwy her name denotes the token of the egg (*i.e.* Virginalis) as Llywy she is the emaner of the egg; *i.e.* Matrona. The double daughter represents the two phases or the female nature. Kreirwy is the British Proserpine, she who in the Greek mythos was fated to dwell alternately in the upper and lower heavens, or the underworld. Another form of her name is *Kreirddylad*, the token of the flowing or the mystical period, and this is the original of Cordelia by name. She keeps her character too as the dumb Cordelia of the drama in which our *Sige* of the Druidic Mystery is the Silent one, the *Mer-Seker* (Eg.) type of the flowing (Nile or Nature), as a divinity humanized for ever.

"Of the Vivific Goddesses," says Proclus, "*the call the one older but the other younger.*"<sup>1</sup> These two forms of the Mother appear in the Mangaian mythology as Vari and Papa. Vari is the very beginning in the Abyss, the Polynesian *Sige* who dwells in the Mute land at the bottom of Avaiki, where she is the originator of all things, from the water or mud of source. She is the blood-mother who creates her children from pieces of her own flesh, these therefore are equivalent to the embryos of A-diti. Vari is the first form of the Great Mother and Papa, answering to Diti, is the second. It is Papa who produces the first human being in a perfect human shape, as the Mother of Breath or soul called Foundation.<sup>2</sup> In a dramatic song of creation Vari, the first of the two is celebrated as the source of all, and the singers claim descent from her, the Mother, alone, "*We have no Father whatever; Vari alone made us,*" and "*Vari, the originator of all things, sheltered Papa under her wing.*"

<sup>1</sup> Proclus in *Timæus*, b. iii.

<sup>2</sup> Gill, pp. 1-7.

The mother was the first *papa*, and remains so in some of the oldest languages like the Australian.

<i>Pappy</i> , mother, Hamilton, Aust.	<i>Paapie</i> , mother, Kulkynne, Aust.
<i>Papie</i> ,, Camperdown, Aust.	<i>Bab</i> ,, Akkadian.
<i>Papie</i> ,, Upper Richardson, Aust.	<i>Babia</i> , the Great Mother, Khetan.
<i>Bap</i> ,, Lake Hindmarsh, Aust.	<i>Vavy</i> , female, Malagasy.
<i>Baboo</i> ,, Tyntyndyer, Aust.	<i>Fafine</i> ,, Tongan.
<i>Pabook</i> ,, Gunbower, Aust.	<i>Fapa</i> ,, Egyptian

True, this is an Inner African type-name for the father, *because the one word first names the producer or duplicator in languages that did not denote sex.*

Mythology keeps the pre-historic record of the past. It shows the mother was the first person distinguished from the herd. Descent from one mother was the first bond of blood. The sister was second. These two are typified as the Two Divine Sisters, Isis and Nephthys, who are at one and the same time the two sisters and wives of Horus in his two characters. The "Two women" appear as the two wives of Jacob "which two did build the House of Israel."<sup>1</sup> The King of Burmah has two especial wives, the superior and inferior one. Manaboju, in the North American Indian legends, has two squaws. The Hottentot possesses his elder wife, *Geiris*, the great wife, and *Aris* the younger wife, as did Heitsi-eibib their first ancestor. The Kaffir chief has two typical wives; one, the great wife; the other the wife of the right hand; one being called the Elephantess, whilst his great wife is called the Lioness.<sup>2</sup> And here, although the fatherhood is individualized the mode of distinguishing, dividing, and expanding by means of the two women is still extant. Each of these two wives produces an heir. The first is the principal heir, but a portion of the tribe is allotted to the Benjamin or son of the right hand, with which he constitutes a new clan;<sup>3</sup> and so they spread abroad, even as men did originally in the first Two Castes. It may be noticed that the Namaqua Khoi-khoi have the two women as their two wives in a curious combination of polygamy and polyandry. With these, two chiefs hold four wives in common between them. This is the twin-wife system doubled, as if they might represent the twin-brothers of Mythology married to the genitrix in her dual character of the two sisters.

The beginning on earth shows why the celestial beginning is with and from the great mother in earth and heaven, whose two characters become the two sisters. And the dual figure of Isis or Neith as the earth or lower hemisphere, and Nupe as the starry heaven represents the two women, the two sisters from whom the Kamilaroi claim their descent. The upper one is a common figure of the Egyptian *Pê* (heaven), and this alone is sufficient to determine a matter previously alluded to, against Brugsch Pasha,<sup>4</sup> who says the Egyptians did not

<sup>1</sup> Ruth iv. 11.

<sup>3</sup> Theal, *Kaffir Folk-lore*, p. 6.

<sup>2</sup> Burton, *Dahome*, vol. ii. appendix 4.

<sup>4</sup> *Book of the Beginnings*, vol. i. sect. i.



reckon by the right hand east and left hand west. Their figure of heaven and earth does double duty and *shows* the south as front, the north as hinder part; with the east for the right hand and west for the left. This can only be illustrated by *one figure* in the Egyptian fashion. The attitude of this, the upper figure, is equal to two figures for south and north as front and back; and the position of the face turns the natural left arm into the right, so that we have the face for the south, the hinder-part for the north; the right hand being east, and the left west. This is supplemented and enforced by the position of the lower figure. When one stands with the face to the north, to represent the south, the face and front of heaven, as did Sut (or Sothis), the east is on the right hand, but it then needs another figure to stand for the north as hinder-part, and this would be the other female half. In all typology, the west and north are feminine, the left hand quarter and the hinder half of heaven. In the Isubu language, *Dia da modi*, the female, is the *left*, because inferior hand. Also, when the death of an Australian black occurs after sunset, the nearest of kin, a male and female watch by it all night. Two fires are lighted; one toward the east, the other toward the west, and it is the male who watches eastward, the female westward.<sup>1</sup>



The Goddess of the Great Bear and northern heaven was the bringer-forth in the Abyss of earth in one of two characters, that of the mother earth; in the other she brought forth above as the mother heaven, the feminine Dyaus who was Tep above and Tepht below. The duality of the genitrix which commenced in the division of earth and heaven was finally deposited in the zodiac of twelve signs. First, she was the Abyss of birth represented by the dragon; second, the Goddess of the Great Bear; third, the Wateress with streaming breasts in the Hermean zodiac; and lastly she was portrayed as the virgin mother in the sign of Virgo and the Bringer-forth in the sign of Pisces, where she is half-fish and half-human, and thus combines the two truths of water and breath in one image. Ishtar-Bilit, the genitrix in her dual character of Venus above and Venus below the horizon was worshipped in the temples of Syria, as at Hierapolis, under the form of a statue with a golden dove on her head, one of her names there being Semiramis. Lucian calls Semiramis the daughter of Derketo (Atergatis) whom he saw in Phœnicia as a woman with the tail of a fish, whereas at Hierapolis she was woman all over. The fish denoted the element of water; the

<sup>1</sup> Smyth, vol. i. 107.

dove signified the soul of breath that was derived from the mother. The breath or spirit of life was first perceived in the motherhood, and the two truths of the water and breath were assigned to the mother. This accounts for the feminine form of the creative spirit in Hebrew. Julius Firmicus observes, "the Assyrians and part of the Africans wish the air to have the supremacy of the elements, for they have consecrated it under the name of Juno."<sup>1</sup> And according to Proclus, "Juno imports the generation of the soul."<sup>2</sup> Dido, who at Carthage was portrayed with a beard like the standing image of Aphrodite at Paphos, had a second character in Anna. These two divine sisters, the *bona cælestis* and *inferna cælestis* were worshipped, the one, Dido, with dark bloody rites; the other, Anna, the charming one, with cheerful ceremonies. They divided into the good goddess of the upper heaven and the evil one of the lower. Pausanias<sup>3</sup> tells us there was a temple of Aphrodite, and the only such one known to him, which had two storeys, the lower consecrated to the armed goddess; the upper to Aphrodite-Morpho who was sitting veiled with her feet bound. Pausanias thought the fetters showed the attachment of women to their husbands. The tie symbol denotes the gestator, the bearing mother.

One of the legends in the Mahâbhârâta, describes Kaçyapas as making two wives fruitful. One is Kadrû, the dark or red one; the other is Vinatâ the swollen one, that is the gestator, the mother of breath, she who emanates the egg, out of which issued the serpent.<sup>4</sup>

Sufficient has now been shown of the Great Mother in her two phases of the virgin and gestator, also as the two sisters of sociology.

It is the most ancient and most primitive myths that are the most universal; and one of the most universal is that of the Twin-Brothers, born of the genitrix either in her single or her dual character. The Abyss of Darkness is said, in the *Bundahish*, to be in the middle of the earth, and to have been formed there when the Evil Spirit pierced and rushed into the earth at the time when "all the possessions of the world were changing into duality," and the conflict and contention of high and low began.<sup>5</sup> It is also said in the *Bundahish* that "Revelation is the explanation of both these spirits together"; the two spirits of light and darkness that manifest in space and time.<sup>6</sup> This was in the division or bifurcation of all beginning. The Abyss of Darkness became the hell as antithesis of heaven. The evening and the morning were the twin boundary in the first formation of night and day. And in Hebrew the evening or darkness has the same name as the raven, the blackbird, the *Gareb*, identical with the Latin *Corvus*, old German *Kraben*; old Norse

<sup>1</sup> Firmicus, *De Error*, cap. iv. p. 9.

<sup>2</sup> Proclus, lib. vi. cap. xxii., v. ii. p. 76.

<sup>3</sup> iii. xv. 8.

<sup>4</sup> *Mahâbh.* iii. xiv. 480.

<sup>5</sup> *Bundahish*, ch. iii. 27.

<sup>6</sup> Ch. i. 3.

*Harfn*; Greek *Korōnē*; Maltese *Hrab*; Scotch *Corbie*, which modifies into crow. The same word in Egyptian *Khereb* signifies a first formation, the model figure. "*The evening (Gareb) and the morning were the first day,*" and the raven was the type of the dark side. The dove is one form of the Bird of Light. This in Lithuanic is the *Golub*; the *Golambo* in Polish, and *Columba* in Latin. Both birds were equally types of the first formation and both are named from that origin. The raven and dove are equivalent to the Bird of Darkness and the Bird of Light, which constitute the double-headed type of Sut-Horus and Sut-Nubti in Egypt.

It was argued in the earlier volumes of this work that the legend of Sut-Horus was pre-monumental, and belonged to the time of the Shus-en-Har, to whom an historical period of 13,420 years is assigned. This view has since been corroborated by the inscriptions discovered at Sakkarah. In the later phase the twin-brothers are called the "Sons of Osiris," as was the way after the fatherhood had been established. They are described as having quarrelled and fought for the succession, whereupon Taht intervened, and assigned to each his domain, one having the north, the other the south. Hence, the first division of the heaven, or the land of Egypt, by north and south was the result of the quarrel and division of the twin-born Brothers.<sup>1</sup> These are the Two Brothers of universal mythology, and the myth is now proved to be incalculably ancient in Egypt; not a later importation from Asia as some had previously thought.

In the Magic Papyrus, the genitrix in two characters which may be identified with Earth and Heaven, or the Two Horizons of the Solar Myth is represented by Anata (Neith), and Astarte, the "*Two Great Goddesses who conceive and do not breed.*" These two are said to be *opened* by Sut, and to be *shut up* or sealed by Horus.<sup>2</sup> The figure of Sut-Horus was at first a dual type of that which is negative and positive in phenomena, whether as the alternate dark and light, or the double lunation, or the twin horizons, represented by the human being, as the impubescent boy, and the virile male; the one who opened and sealed the genitrix in his two characters. The earliest phenomenal form of the Twins as darkness (Sut) and Light (Horus), shows us why Taht, the lunar god, should be chosen as mediator betwixt them and the determinator of their two boundaries, because he came between the darkness of night and the light of day as Lord of the lunar orb.

Sut-Horus then is portrayed as the double manifestor of light and darkness on the two horizons, with the heads of two birds, one being the black vulture, the *Neh*, the other the gold hawk of the solar-fire. It is a figure of the Two Truths of day and dark, the two elements of water and fire with other applications of the type to phenomena.

<sup>1</sup> Pierret, *Panthéon*, p. 49; *Ritual*, ch. cxxiii; Plutarch, *Of Isis and Osiris*.

<sup>2</sup> *Magic Papyrus*, Harris, p. 3 l. 8-9. [*Records*, x. p. 142.]

Horus was said to duplicate or rise again as the White God. "*Black and crystal are the faces of those attached to him.*"<sup>1</sup> In the Avesta the Good Spirit is white, the Bad Spirit black. *A am ah ve ho*, the white man above, is likewise the Shienne name for god.<sup>2</sup> In the earlier time the White or Light God was the Golden. Another name of this dual divinity is Sut-Nub, the original of Sothis-Canopus in the stellar phase; and Nub signifies the Golden, Sut is black, like the English *Soot*. The Sut-Horus or Sut-Nub reappears in Australia as War-pil, the male eagle or the hawk eagle who represents the star Sirius (Sothis-Sut), and War who represents the star Canopus. Thus the Egyptian Sut-Har (or Sut-Nub), the dual Har in Egypt is identical with the dual War of the Victorian Black; and the two-faced divinity is represented by the stars Sothis and Canopus. In the northern part of Victoria the natives say the beings who created all things were the eagle and the crow. And the hawk-eagle and crow are one with the bird of light and the black bird which form the dual type of the well-known Sut-Horus, or Sut-Nub in Egypt.

There was continual warfare between the twin-brothers, the crow taking every possible advantage of his nobtor foe, the eagle; but the latter had ample revenge for his insults and injuries. At length the deadly struggle ceased, and peace was established by an agreement that the Murray Blacks *should be divided into two classes, those of the Eagle-hawk, the Mak-quarra, and those of the Kü-parra or Crow Totem*. The same war is described in the Irish myth between the two brothers, Heber and Heremon, and it was perpetuated in Egypt as the war that went on for ever between Sut and Horus, in the eschatological phase of the mythos. This identification of Canopus is very remarkable, for, according to Plutarch, Canopus was the helmsman of the Solar God. His wife's name was Menuthis, a form of the old suckler Typhon. In the inscriptions on the tablet of San, Sut-Nub is called the overthrower of the enemies of the Sun in the Boat of Millions of Years. The Golden Sut, the Golden Dog (jackal) was represented by the Golden Star, and a learned priest told Aristides the orator, that Canopus signified the Golden Floor. The Golden Hawk of the Sut-Horus type is one of the golden images of the male Sut.

The Australian Blacks of Victoria account themselves to be very great astronomers. That is, they have preserved some of the primitive types which were first stelled in the heavens. We shall find they have the Great Mother of the Beginnings not only in ber earliest phase, as the bringer-forth in Space, but also in Time as the Bear, or Goddess of the Bears and the Waters. The Bushmen also identify the star Sirius as the Great Mother, or the Grandmother of Canopus.<sup>3</sup> Sirius or Sothis was the star of Sut. In its feminine type it

<sup>1</sup> *Inscription of Darius*, line 42. [*Records*, vol. viii. p. 142.]

<sup>2</sup> Schoolcraft, vol. i. p. 310.

<sup>3</sup> Bleek, p. 18.

represented the Great Mother of Beginnings in the Southern Heaven; and Canopus (Nub) is her starry son, in a pre-solar Mythos. Thus we find the same mythos in Egypt and Victoria, whilst the connecting link supplied by the Bushmen serves as a bridge by which we can cross from Inner Africa to Australia. Although not so obvious in every case, yet the entire system of the most ancient Mythology which Egypt shows to be Kamite, is as surely one and the same in its origin.

The Orientals called the raven the "*Bird of Separation*,"<sup>1</sup> and it is primary, because darkness was reckoned to be first. The Bird of Light issues from it in the double-headed Sut. The rock sculptures of the North American Indians show the contending twins as Gods of the north and south who continue the conflict for ever on behalf of warm and cold weather. The God of the south has two birds, the plover and crow, the equivalent of the hawk and the raven. These are sent out when he wants warm weather, and contests the supremacy of the world with the northern divinity. The crow, however, is the representative of the dark power.<sup>2</sup>

The British Arthur must likewise have been represented by the two birds of light and darkness, for it is an extant Cornish and Welsh superstition that King Arthur did not die but transformed into a *raven* in the shape of which he is living still. In Jarvis' translation of *Don Quixote*<sup>3</sup> it is said that in the Annals of England Arthur, whom the Spaniards know as King Artus (Art, Irish, is the Great Bear), it is a recorded tradition that Arthur did not die but was changed into a raven by magic art and that he would rise again and reign; "*for which reason it cannot be proved that from that time to this any Englishman has killed a raven.*" The raven is our Phoenix, the Benu of the resurrection. So the Raven remained a type sacred to Apollo, in Greece, who was the Horus of Egypt.<sup>4</sup>

The earliest form of the motherhood is inseparable from the son who takes a dual shape under various types, as the child and pubescent youth who preceded the fatherhood, or the Child of darkness and the hero of light.

*Vari*, the Manganian Great Mother, gives birth to the dual child her Sut-Horus who is half-human and half-fish, the division being like the two halves of a human body. He has two magnificent eyes, rarely visible at the same time. Whilst one shines in the heaven

<sup>1</sup> Bochartus, *Hierosocion*, lib. i. c. iii. t. I. cols. 19, 20.

<sup>2</sup> Schoolcraft, pl. 41, vol. iv.

<sup>3</sup> B. ii.ch.v.

<sup>4</sup> Both birds were united in the Phoenix as they are in our Royston or Dunstable Crow, which is white and black, and is called the *Fineog* in Irish. The phoenix is the Bird of Transformation, and it is an English superstition that the cuckoo transforms into a sparrow-hawk in spring. So in Plutarch's *Life of Aratos*, when the cuckoo asks the other birds why they flee from him, who is not ferocious, they tell him they fear the future sparrow-hawk!

above, the other illumines Savaiki. These are now supposed to be the Sun and Moon, as we find them in an address to Num: "*O thou Lord of Lords, Khnum, whose right eye is the sun's disk, whose left eye is the moon.*"<sup>1</sup>

The first Twins are two Brothers. They consist of a bright being who is held to be divine, and a dark one who comes to be considered devilish, and who began as the devil in physical phenomén. In the beginning the Mother Darkness opened and gave birth to her brood of elemetaries as the evil-working powers. This beginning with darkness internal and external, and the starting from the night side of phenomena will account for the dark power, the deity as devil, being the uppermost of two with many of the primitive tribes. It was the dark power born of darkness, whose shadow put out the light, that was first dreaded by the black race; the influence earliest feared and longest believed in, whose type survived in Egypt as the black Sut, the black *Hak* or *Kak*, and the black Osiris. Although the latter were but forms of the nocturnal sun, they continued the type of terror in a psychotheistic phase.

The devil of a God who is recognised by the West Coast Negroes is black, malignant, and mischievous. How should poor Caliban have apprehended otherwise when his chief teachers were wrath and danger; the Blackness spitting fire and growling as if heaven were fuller of wild beasts than the forests of earth; the snap of the crocodile, the sting of the serpent, the stroke of the sun, the whirlwind, flood, and all the torments of incomprehensible disease? If there were a conscious power postulated behind phenomena it must appear of a very bad nature to Caliban.

Burton asked the Negroes of the East Coast about the deity, and they wanted to know where he was to be found, that they might slay him. They said, "*Who but he lays waste our home, and kill our wives and cattle?*" Such being their very natural interpretation of the intemperate phenomena of nature.

In the Bundahish the Evil demon and Tempter is the darkness, and he shouts out of the dark his insidious, vile suggestions to the primal human pair, Mashya and Mashyoi. Their turning aside from the right way to worship the dark power is represented as the "Fall." But this form of *Kotou* from fear was primordial, the root of a religious awe, and as such the feeling has been sedulously fostered up to the present time! The Dark Power was primal.

An evil being that is propitiated and flattered or glorified so that it may not work any harm is always found to be related to natural phenomena which are inimical to man. He is connected by the Hottentots with thunder as well as with disease and death. Dr. Hahn shows that the worship of Gaunab, the bad being or inimical power,

<sup>1</sup> Inscription of the time of Darius III. Museum at Naples.

who dwells in the Black Sky, was probably of a much older date than that of the good being Tsuni-Goam.

The Gabe Bushmen, the Ai Bushmen, the Nunin, and others, know, fear, and propitiate the evil-doer Gaunab, whereas the good power, Tsuni-Goam, is entirely unknown or unrecognised amongst them.<sup>1</sup> In Mangaia it was the dark god Rongo who was the principal deity of the Twins, and who had to be appeased by human sacrifice. With various other races the dark power is the worshipful, *because* it works harm to man.

Dr. Hahn learned from an old Habobe-Namaqua that Tsuni-Goam was a powerful chief of the *Khoi-Khoi* (Hottentots). In fact he was the first from whom they took their origin. Tsuni-Goam went to war with Gaunab because the latter always killed great numbers of Tsuni-Goam's people. In the continual conflict, however, the good god, though repeatedly overpowered by Gaunab, *grew stronger and stronger with every battle he waged*. At last he grew strong and big enough to give his enemy a fatal blow behind the ear, which put an end to *Gaunab*. But whilst *Gaunab* was expiring he gave *Tsuni-Goam* a stroke on the knee, from which the conqueror received his name of *Tsuni-Goam* or "Wounded-Knee." Henceforth he could never walk properly because of his lameness, but he was victor for the future. He could do wonderful things, and was very wise. He could tell what would happen in years to come. He died several times, and several times he rose again. When he came back there was a great festival of rejoicing. He dwells in a bright and beautiful heaven, and his opponent *Gaunab* dwells in a dark heaven, quite separate from the heaven of Tsuni-Goam.

There are several renderings of Tsuni-Goam's name and story. In Bleek's Hottentot fables we have another version of the Twins. "*At first they were two! One had made a large hole in the ground, and sitting by it told passers-by to throw a stone at his forehead. The stone, however, rebounded, killing the thrower, who fell into the hole. At last Heitsi-Eibip was told that many people died in this way. So he arose, and went to the man, who challenged Heitsi-Eibip to throw a stone at him. The latter declined, being too prudent; but he drew the man's attention to something on one side, and while he turned round to look at it Heitsi-Eibip hit him behind the ear, so that he died, and fell into his own hole. After that there was peace, and people lived happily.*"<sup>2</sup>

Another variant reminds one of the negro chaunt, "*Chase the devil round the stump.*" The two opponents hunt each other round the hole or abyss. We are told that "*All men who came near to that hole were pushed into it by Ga-gorip (the pusher into the hole), as he knew well where it lay. Whilst thus employed there came the Heitsi-Eibip (also*

<sup>1</sup> *Tsuni-Goam*, p. 86.

<sup>2</sup> *Hottentot Fables and Tales*, by W. H. T. Bleek, p. 77.

called *Heigeip*) and saw how the *Ga-gorip* treated the people. Then these two being to hunt each other round the hole, saying, 'Push the *Heigeip* down,' 'Push the *Ga-gorip* down.' With these words they hunted each other round for some time, but at last the *Heigeip* was pushed down. Then he said to the hole 'support me a little'; and it did. Being thus supported he came out, and they hunted each other again with the same words. A second time the *Heigeip* was pushed down, and he spoke the same words, 'support me a little,' and thus got out again. Once more these two hunted each other, till at least the *Ga-gorip* was pushed down, and HE came not up again. Since that day men breathed freely, and had rest from their enemy, because he was vanquished."<sup>1</sup>

The same conflict of the Twins is celebrated in the legends of the Australian aborigines. The story told by a man of the *Wa-woo-rong* or *Yarra* tribe is that "*Pundjel* was the first man. He made every thing; the second man (*Kar-ween*) he made also, as well as two wives for *Kar-ween*. But *Pundjel* made no wife for himself, and after a lapse of time he came to want *Kar-ween's* wives—but he watched them very jealously, and wouldn't let *Pundjel* get near them. The latter, however was clever enough to steal both the wives in the night, and take them away. *Kar-ween*, taking some spears, pursued *Pundjel*, but he could find neither him nor his wives. In a short time *Pundjel* came back, bringing with him two women. He asked *Kar-ween* to fight on the following day, and proposed that the women should fall to whoever conquered. To this *Kar-ween* agreed, having a different plan in his mind, which was this, to make *Ingargiull* or *corrobboree*. *Kar-ween* spoke to *Waugh* (the crow) and asked him to make a *corrobboree*. And many crows came, and they made a great light in the air, and they sang as they danced round. Whilst they were thus singing *Pundjel* danced. *Kar-ween* took a spear, and threw it at him, and wounded him a little in the leg, but not in such a manner as to hurt *Pundjel* much. *Pundjel* however was very angry, and, seizing a spear, threw it at *Kar-ween*, and with such good aim that it went through *Kar-ween's* thigh, who could walk about no more, became sick, lean as a skeleton, whereupon *Pundjel* made *Kar-ween* a crane, and that bird was thereafter called *Kar-ween*. *Pundjel* was the conqueror, and had the women."

In another version, we learn that the two beings who created all things had severally the form of the crow and the eagle. The conflict that was waged between the rival powers is thus preserved in song:—

Thinj-anrni balkee Mako;	Nato-panda Kambe-ar tona.
Knee strike cow;	Spear father of him.

The meaning of which is "*Strike the cow on the knee, I will spear the father.*"

*The war was maintained with vigour for a long time. The crow*

<sup>1</sup> *Hottentot Fables and Tales*, pp. 78 and 79.



took every possible advantage of his nobler foe the eagle; but the latter generally had ample revenge for injuries and insults. Out of their enmities and final agreement arose the two classes, and thence a law governing marriages amongst the classes.

Mr. Bulmer says:—"The Blacks of the Murray are divided into two classes of the Mak-quarra or Eagle and the Kil-parra or Crow. If the man be Mak-quarra the women must be Kil-parra. The children take their caste from the mother, not from the father. The Murray blacks never deviate from this rule. A man would as soon marry his sister as a woman of the caste to which he belongs. He calls a woman of the same class Wurtoa (sister)."<sup>1</sup>

Here we find the crow and the eagle, the birds of darkness and of light, are the two totemic signs of the people that were first divided into two different castes, just as they are the two symbols of the earliest divisions into light and dark, or the heaven into south and north, which shows what was meant by calling the raven the "*Bird of separation.*" Moreover, we see the beginning with the Dark Power and type, the Black Bird being for a long time the superior one, and the conquest made by the Bird of Light over his brother. This is shown in another way. "Waugh" is one name of the crow and of the "Second Man"—he who was first in time. In the Phœnician legend, according to Sanchoniathon, Hypsuranius and Usous are a form of the two brothers who quarrel and are at enmity with each other. These, the typical dividers, are said to have been begotten when the intercourse between the sexes was so promiscuous that women accompanied with any man they might chance to meet, and men with their own mothers.<sup>2</sup> The Eskimos of Greenland relate that in the beginning there were two brothers, one of whom said, "*There shall be Night and there shall be Day, and men shall die one after another.*" But the second said, "*There shall be no Day but only Night all the time, and men shall live for ever.*" Then they wrestled for the supremacy; the dark one worsted in the long struggle and the day triumphed at last.<sup>3</sup> The Singhalese have a pair of twins, Gopolu and Menkara born of a Queen on the Coromandel Coast. The mother died and the twins were suckled by a cow. The brothers quarrelled, and Gopolu being slain was changed into an Evil Demon who sends diseases from his abode in a Banyan tree in Aran-godde. Mangara is worshipped as god or demi-god. The Mexican Great Mother who was called the woman with the serpent, and the woman of our flesh, was represented as the mother of the twins. She is depicted on a monument in the act of conversing with the serpent whilst her twin children are standing behind her; they are differently coloured in token of their diverse character, and one of them is

<sup>1</sup> *Aborigines of Victoria*, by R. Brough Smyth, vol. i. pp. 86, 423, 424.

<sup>2</sup> Cory, *Ancient Fragments*.

<sup>3</sup> Bishop Paul Egede, *Nachrichten von Grönland*, &c. p. 157.

likewise portrayed as overcoming or slaying the other. These Twins were also born of Cihuacohuatl as Two Serpents. Her name is the Female Serpent, which shows her to be a form of the Dragon Tiamat and Typhon the genitrix. She gave birth to the Twins of Light and Darkness as her two serpents. One is, however, considered male, the other female; and to these the Aztecs referred the origin of mankind. Hence Twins and Serpents are synonymous as *Cocohua*,—*Côhua* being the singular for serpent *Cocohua* the plural.

The Mangaianians relate that the genitrix who took the dual form of the Two Women, as Vari below and Papa above, bore two children. Tangaroa, the *fair one*, was the first by right, and ought to have been the first-born, but was said to have politely given precedence to his brother Rongo, the *dark one*, as Jacob gave precedence to Esau, but recovered the birthright from him afterwards. Rongo the Dark came up from the *Mute-land-home* of Vari, the first of the two Mothers who never ascended from the lower world. Soon after this birth the genitrix, as Papa, the second of the two Mothers, suffered from a great swelling. She resolved to get rid of it by pressing it. This she did; the core flew out, and it was Tangaroa. Another account says that Tangaroa came right up out of Papa's head, the precise spot being indicated by "*the Crown*," with which all their descendants have since been born. That is the *double Crown* which is still considered to be auspicious. Tangaroa instructed his brother Rongo in the arts of tillage: he was the husbandman of the Phœnician and Hebrew myths, as Esau is a man of the field. Their father was desirous of making Tangaroa, the fair one, the sole lord of all that the parents possessed. So Isaac, the father of the Twins, loved Esau. But Papa, the Mother, interposes on behalf of Rongo, the dark one, as Rebekah interposed on behalf of Jacob, to secure the blessing for him. In each version of the myth the mother had her own way. Hence, whenever a sacrifice was offered to Rongo, the refuse was thrown to the mother who dwelt with him in the shades below. Through the cunning of Papa, the government, feasts, the drum of peace, all honours and power were secured to Rongo. Nearly all sorts of food fell to the elder twin-god, with this exception. Tangaroa was admitted to be lord of *all the red* on earth or in ocean. This was his lot; the red taro, the red yam, the red chestnut; four kinds of fish, all scarlet, and all other things that were *red*. This possession by the fair god of all the red on earth as his share<sup>1</sup> is the exact parallel of Esau, the red man who is fed with a mess of red. If Tangaroa is not described as a red man, he has red or sandy hair. Rongo's hair is raven-black. Here, also, red and black correspond to the red heaven of Tsuni-Goam and the black heaven of Gaunab in the Khoi-Khoi myth. It has been previously suggested that Jacob was a form of the Egyptian god Kak, whose name means darkness

<sup>1</sup> Gill, *Myths and Songs*, p. 12.

or black. At a feast made by the twin-gods each collected his own kinds of food only, and to this the mother and father were invited. Tangaroa, lord of the red, made a vast pile of all things red, crowned atop with red land-crabs, and all the crimson fish he could find in the sea. Rongo's pyramid was immensely greater, and the parents said that while Tangaroa's offering carried the palm for beauty Rongo's excelled in abundance. Tangaroa was so displeased at the preference shown to Rongo that, although he did not kill his brother as Cain did, yet he left the land of Rongo, became the earliest navigator, and went forth to find, or found, a place where he could dwell by himself. This corresponds to the rival offerings of Cain and Abel. Abel's were blood-offerings, and Rongo was the god of blood-sacrifice. In consequence of the preference shown to Abel's sacrifice Cain fell upon him, and then, like Tangaroa, he went forth to build a city in the land of Nod. According to the true mythos Cain is really the good brother, the light one of the twins, whereas Abel is the dark and disappearing one. Hence the doctrine of the Gnostic Cainites, who declared that Cain derived his being from the power above, and not from below.<sup>1</sup> In the Algonkin versions it is the child of light who commits the fratricide. The sympathies of the Hebrew writers, however, have gone with "righteous" Abel instead of Cain, as they do with Jacob, another type of the Dark deceitful one, instead of Esau. But how honest nature rises in revolt against the treacheries and sharp practices described in the Hebrew Scriptures! In a Syrian story relating to the "seven oaks" on a hill in anti-Libanus, told by a native of the village of Zebdanil, Cain and Abel, the two sons of Adam, are called Habid and Habil.<sup>2</sup> *The whole world was divided between them; and this was the cause of their quarrel, Habil moved his foundary stones too far; Habid threw them at him; and Habil fell. His brother in great grief carried the body on his back for 500 years, not knowing what to do with it. At last, on the top of a hill, he saw two birds fighting, the one killed the other, washed him, and buried him in the ground. Habid did the same for his brother's body and planted his staff to mark the spot. That staff grew up into the Seven Trees.*<sup>3</sup> This shows that Habil was the encroaching dark one, and it restores the true mythos. The two contending birds, and the staff which marks the boundary, appear as in various other versions.

Jacob and Esau are a form of the mythical twins who struggle for supremacy in the mother's womb. Esau is really the God of Light, the red Tsuni-Goam, or the Red Sun (Atum) of the solar mythos. Jacob is the demon of darkness, who was Kak (Eg), the Elemental Darkness continued by name as Kak or Kâ (Eg.), the Nocturnal Sun. Jacob appears in both these phases. Esau the red is the hairy man,

<sup>1</sup> Irenæus, B. I. ch. xxxi. p. 1.

<sup>2</sup> Or, Kabil and Habil.

<sup>3</sup> Stanley, *Syria and Palestine*, p. 413.

a type of pubescence. The Jewish traditions, which are worth the *history* in the Pentateuch ten times over, tell us that Esau, when born, had the likeness of a serpent on his heel. This shows two things. He was a personification of the Light-god that bruised the Serpent's head, and Jacob, who laid hold of Esau's heel, was primarily the Serpent or Devil of darkness—hence the wily one, the deceiver, by nature and by name. Esau is said to have sold his birthright for a "mess of red" (אֶדְמָה), and the traditions assert that he was called the red because he sucked his mother's blood before his birth.<sup>1</sup> This, likewise, shows him to have been the divinity imaged by the solar hawk, which symbolised blood "*because they say that this Bird does not drink water, but Blood, by which the soul is sustained.*"<sup>2</sup> The Hawk and serpent conjoined are a well-known type of the primordial divinity of a dual nature. In his second struggle Jacob wrestles all night with the opposing Power and becomes a form of the Hottentot "Wounded-knee," who wrestled or fought with Gaunab, the dark and evil being, therefore it may be inferred that Jacob, like Kak, passed out of the elementary into the distinctly solar character of the nocturnal sun, as in other versions of the same mythos.

The hawk and eagle are interchangeable types of the soaring bird of fire or light; the eagle and serpent appear in the following Miztec myth. In this the twin brothers are the two sons of the parents of the gods called the Lion-Snake and the Tiger-Snake. One of these was the Wind of Nine Snakes, the other the Wind of Nine Caves. When the elder desired to amuse himself he *took the form of an eagle*, flying thus far and wide; the younger turned himself into *a small beast of a serpent shape*, having wings which he used with such agility and sleight that he became invisible, and flew through walls and rocks even as through air. The two, therefore, correspond individually to the double Horus who is represented by a Serpent and a Hawk, also to the feathered serpent which was twinned in the Quiché legends as the type of primordial power. These two agreed to make a sacrificial offering to their parents, the gods. Then they took each a censer of clay, and put fire therein, and poured in ground *beleño* for incense; and this offering was the first that had ever been made in the world. Next they created a beautiful garden and left the home of their parents to go and live in it and tend it. They prayed to the gods to shape the firmament, lighten the darkness of the world, and to establish the foundation of the earth, or rather to gather the waters together so that the earth might appear, as they had no place to rest in save only their one little garden.<sup>3</sup> To make their prayers effectual they pierced their ears and tongues with flakes of flint, sprinkling the blood that dropped from their wounds over the trees and plants of the garden with a willow branch.

<sup>1</sup> Eisenmenger, vol. i. p. 646.

<sup>2</sup> *Hor-Apollo*, b. i. 6.

<sup>3</sup> Bancroft, vol. iii. p. 70.

The beginning was with darkness and its division into dark and light, in the elementary stage of the mythos. Eznik, an Armenian author of the fifth century, who wrote a book on Heresies, containing a refutation of the false doctrine of the Persians, says, "*Before anything, heaven or earth, or creature of any kind whatever therein, was existing, Zeruan (Time) existed.*" He offered sacrifices for a thousand years in the hope of obtaining a son, Ormizt by name, who was to create heaven, earth, and everything therein. Whilst he was sacrificing and cogitating Ormizt and Arhmen were conceived in the womb of their mother. Ormizt as the fruit of his sacrifices, Arhmen as that of his doubts. When Zeruan was aware of this event he said, Two sons are in the womb; he who will first come to me is to be made king. Ormizt having perceived his father's thoughts revealed them to Arhmen, saying, Zeruan, our father, intends to make him king who shall be born first. Having heard these words Arhmen perforated the womb and appeared before his father. But Zeruan, when he saw him, did not know who he was, and asked him, "*Who art thou?*" He told him, "I am thy son." Zeruan answered him, "*My son is well-scented and shining, but thou art dark and ill-smelling.*" While they were thus talking Ormizt, shining and well-scented, appeared before Zeruan who, seeing him, perceived him at once to be his son Ormizt, and handed Oyet to him his rod (the Barsom) and blessed him. Then Arhmen approached him saying, "*Hast thou not vowed to make that one of thy two sons king who should first come to thee?*" Zeruan in order to avoid breaking his vow, replied to Arhmen, "*Oh, thou liar and evil-doer, the empire is to be ceded to thee for nine thousand years; but I place Ormizt over thee as chief, and after nine thousand years he will reign and do what he likes.*" Then Ormizt and Arhmen began the work of creation; everything produced by Ormizt was good and right, and everything wrought by Arhmen was bad and perverse.<sup>1</sup> In the Hebrew version of the twins, Jacob and Esau, Isaac the father takes the place of Zeruan. Esau is the first born, but Jacob wins the birth-right by deceit; Isaac, like Zeruan, tries to determine which is the true heir by smelling him. When the disguised Jacob came near his father, his father "*smelled the smell of his raiment, and blessed him, and said, See, the smell of my son is as the smell of a field which the Lord hath blessed.*"<sup>2</sup> Jacob is represented as being the "well-scented," like Ormizt in the Persian account.

In some forms of the myth the two Powers are antiphonal rather than antagonistic; they meet amicably like Satan and the Lord of Light in the Book of Job, or in *Faust*. In an ancient version of the relationship of Sut and Horus the two stand on two opposite eminences in the character, as it were, of two land surveyors, they solemnly agree respecting the natural boundaries of each other's

<sup>1</sup> Haug's *Essays*, pp. 13, 14. West.

<sup>2</sup> Genesis xxvii. 27.

domains and each pronounces the formula, "*The land of An is the boundary of the land.*"<sup>1</sup>

The circle of day and night was also typified by an egg which divided and gave birth to the Twin Brothers. The two Dioscuri are depicted with half of the severed shell on each of their heads as a cap or helmet. The Dioscuri are curiously portrayed upon the coins of the Greek city of Istros in Mœsia. The opposition, alternation, conflict or contention of the Twins is ingeniously illustrated. M. Lenormant has pointed out that their two heads seen on the obverse side are there placed side by side but in opposite directions, so that when one of them appears to the spectator in its normal position, the other is reversed, forehead downwards. Chaldaeo-Babylonian art had adopted the same combination to symbolise the opposition of the Twins of the zodiac. Their ordinary representation on the cylinders of hard stone, which were used as seals, consisted of two small figures of men placed one above the other, with their feet in opposite directions.<sup>2</sup>

In referring to the Chaldean form of the Twin Brothers, a fragment of Babylonian legend may be quoted here as a sort or summary of the earliest creations. So ancient is this recovered relic that the entire literature of the Cuneiform Inscriptions contains nothing with which it has been correlated. It states that in the beginning the great Gods created two kinds of men in the likeness of Birds. "*Warriors with the bodies of Birds of the Desert (and) Men whose faces were Ravens. Tiamat gave them suck: their life was created by Bilat-Ili (the Mistress of the Gods). In the midst of the earth they grew up and became strong; and . . . Seven Kings brethren were made to come as begetters.*"<sup>3</sup> The oldest of the Seven Brothers is named *Memangab*, the Thunderbolt. This brief rendering of a broken tablet contains the perfect legend of the Typhonian Creation, with Tiamat, the Deep, in place of the Abyss, Tepht. Tiamat and Bilat represent the two sisters into which the genitrix divided; one gives Suck (Water-source), the other Soul (Breath of life). The two kinds of Bird-men correspond to the dual Sut-Horus, with the two Birds of Light and Darkness for heads; the twins that issue from the egg. Following the twin-birth the total progeny of Typhon and of Tiamat is seven in number, *i.e.* seven altogether. "*The Sons of the Abyss (there are) Seven of them.*"<sup>4</sup> These were represented under one figure as the Seven-headed Thunderbolt of Tiamat: "*The Thunderbolt of Seven heads like the huge serpent or dragon of Seven heads.*"<sup>5</sup> Here the first of the Seven is the Thunderbolt by name. This is in agreement

<sup>1</sup> Inscription, *Reign of Shabaka*, col. 16, Goodwin.

<sup>2</sup> Cullimore, *Oriental Cylinders*, Nos. 65, 75, 94. Lajard, *Cultes de Mithra*, pl. 26, 1 and 8.

<sup>3</sup> Sayce, *Records of the Past*, vol. xi. p. 109.

<sup>4</sup> Incantation [to water]. *Records*, vol. xi. p. 135

<sup>5</sup> *Records*, vol. iii. p. 128.

with the adze of Anup or thunderstone of Sut. So Thunder was reckoned the primary element by the ancient Chinese; and the Stone from Heaven is the first-born of the Great Mother in certain American Myths.

The ancient Slavonians had the Twins as the Biel-Bog, a White God, and Czerny-Bog, the Black God. Czerny-Bog was also the dark Deity of the Anglo-Saxons called Zernebok.<sup>1</sup> *Bog* is the common Slavonic word for God. This is a world-wide root-name for a spirit, found in the *Bwg*, Welsh, ghost, or object of terror; *Bug*, *Puck*, or *Bogey*, English; *Puca*, Irish, goblin; *Puke*, Swedish, devil; *Bogy* and *Boye*, the spirit, ghost, or terror by night, with the blacks of Australia; *Pogooch* (Pine Plain), a spirit; *Buk-ha* (Vayu), distilled spirits; but the Spirit, or God, may be either *light* or *dark*. *Bogi*, in Fijian, is night. *Bogi*, black, in the Inner African languages. The Vedic *Bhaga* is the White One. "Let us invoke the Victor in the morning (that is the light which has defeated the darkness of night), the strong *Bhaga*, the son of *Aditi* (*Bhaga* was one of the *Adityas* or *Elementaries*) who disposes all things."<sup>2</sup> *Bagha* is likewise known as the *Divider*, and the type-name may be traced to the root with that meaning in many languages. *Bagha*, in the Avesta, denotes portion; *Pech*, Breton, a division or piece; *Pagu*, Tamil, to divide; *Phakh*, Vayu, to halve; *Pekh* (Eg.), to divide in two; *Peka*, Maori, the branch, fork, or division in two. So the *Bog* divides into the white and black God, and is identical with the dual Sut-Horus.

The Aswins are a Hindu form of the twin brothers, the twin-born children of *Aditi*. They date from the earliest phase of the Twinship, when the two brothers were simply the representatives of day and dark; or moisture and light, as the dew of evening and the light of dawn. These also were the first who struggled and contended for birth in the womb of the genitrix. Their separate characters have been almost lost in the legends of their twinship, and they have to be divided in order to be distinguished.

The Asvins are born *here* and *there* (*ihējāte*) on the two horizons of Light and Shade; the one is bright, the other black, like the Sut-Horus. According to the commentator, *Yaska*, the place of the Asvins is first among the deities of the sky. They are said to "appear when one black cow sits among the bright cows." They "walk along during the night like two black goats."<sup>3</sup> One of them is born in the sky and one in the air. They are associated with two of the elements as moisture and light. So the Twins *Shu* and *Tefnut* represent light and moisture. The Asvins are also identified with the Gemini of the zodiac who are *Shu* and *Tefnut* in Egypt. Here, how-

<sup>1</sup> Sharon Turner, *Anglo-Saxons*, vol. i., p. 217; *Misto*, *Skogula*, and *Zernebok*, *Gods of the Ancient Saxons*—Scott, *Ivanhoe*, ch. xvi.

<sup>2</sup> *Rig Veda*, vii. 41, 42. Haug's *Essays*, p. 274.

<sup>3</sup> Max Müller, *Science of Language*, vol. ii. p. 490.

ever, two sets of the Twins have been confounded. The Asvins are two males, whereas the Gemini proper are male and female. Heaven and earth are said to be the Asvins who are born here and there, which identifies them with the two divisions in space. It is because they represent the day and dark that their place of meeting and twinning is the twilight, when light and dark are contending in their interfusion. This is called the time of the Asvins, and the nature of the one is to share in the darkness which penetrates in to the light; of the other to share in the light which vanquishes the darkness. Their vagueness has continued from the elementary stage. One form of the twins in Egypt was the double Anubis, a dual figure of the Watch-Dog, in the stellar phase of the mythos. English sailors still keep a watch between four and eight in the evening called the Dog-watch. This is divided at six o'clock (the time of twilight at the equinox!) into two dog-watches of two hours each. From four to six the watch is that of the Dog of the Light, and from six to eight is the watch of the Dog of Darkness. These dog-watches are commonly derived from an idea of a dog sleeping with one eye kept open to watch. But they are really a survival of the double Anubis and the Sut-Horus. These have two different types. In one the heads are two birds; one light and one black. In the other the heads are those of the dog or jackal. So the dog of Yama is double-headed, one head keeping watch while the other is sleeping; and this likewise has an alternative type in a double-headed bird. Thus our double-headed dog dividing the twilight watch is a survival of the double Anubis, the black and golden who was Sothis in one character and Mercury in his planetary phase, the watch-dog of twilight both at evening and dawn.

The earliest type of Sirius, the Dog-star, however, was not the dog of Europe, not the jackal of Egypt, not the fox-dog (Fenekh) of Abyssinia, but the giraffe of Inner Africa. This is the *Ser* by name and it was a figure of Sut-Typhon. From *Ser* we derive the name of Sirius as we do that of Sothis from *Sut*. The giraffe is an animal that *can see two ways at once without turning its head or its eyes*. This then was the perfect primary type of the fixed and steadfast watcher begotten by that nearness to external nature which belonged to primitive man. The *Ser*, giraffe, is the proper African type for Sothis. The name is a word of words for measuring, calculating, regulating, arranging, disposing, organizing, renewing, also relating to Science and wisdom. The *Ser* was followed by the fox-dog and the dog. *The giraffe was continued in the gryphon type of Sut-Typhon*,<sup>1</sup> which is often confounded with the Ass. Also the name of the giraffe retains an older or equivalent form of Set (Eg.); and in Khoikhoi the jackal is the *Garib*, and the dog is *Arib*.

In some myths the Twins and their types show that one is the

<sup>1</sup> Pierret, *Panthéon Égyptien*, p. 48, plate.



Keeper or the Fire and the other of the Water. Sut the dark one brings the Inundation and Horus the Solar fire. Both were united in Sut-Canopus. In the Australian myth War, the male crow and brother of War-pil, was the first to bring fire from space (tyrille) and give it to the aborigines, before which they were without it. This can be read by the hawk of fire. Another account of the mode in which the aborigines of Australia first obtained fire is thus given by Mr. J. Browne.<sup>1</sup> A long time ago a little Bandicoot was the sole owner of a firebrand that he cherished with the greatest jealousy, carrying it about with him wherever he went, and never allowing it out of his own care, even refusing to share it with the other animals, his neighbours; so they held a council where it was decided to get the fire either by force or strategy. The *hawk* and *pigeon* were deputed to carry out this resolution, and after trying to induce the fire-owner to share its blessings, the pigeon, seizing an unguarded moment, as he thought, made a dash at the prize. The bandicoot, seeing affairs had come to a crisis, threw the fire in desperation towards the water, to quench it for ever. But fortunately for the black man, the hawk was hovering near, and seeing the fire falling into the water made a dart towards it, and with a stroke of his wing knocked the brand far over the stream into the long dry grass of the opposite bank, which immediatdy ignited and the flames spread over the country. The black man then felt the fire and said it was good. Both the hawk and dove are birds of Light or Fire. The Bandicoot is the bird of Darkness, a type of the Water that put out the solar fire.<sup>2</sup>

The first divinity of fire and light was in a sense pre-Solar. He began as an elementary or an element, before the sun was a time-keeper and before it was known to be the same sun that set and rose again. For illustration, Ptah is an Egyptian solar-god, and yet not the sun itself, in the later sense. But as a form of the Egyptian Vulcan or Hephaistus he is a god of fire, because the *elemental* was first and the fire or light was primary, whether the fire of the sun, or the lightning-flash, or the conflagration, as one of the elementaries. So was it in India.

Wilford learned from the Hindus that Agni, or Fire, was an Elementary Divinity before the Sun was created, or before the element was concentrated in the solar god,<sup>3</sup> as it was in Egypt, and in Africa beyond,—where *Ogun* is fire simply in Akurakura; *Ikan* or *Agan* in Anan; *Akan* in Bode; and the Yoruban god of blacksmiths is named *Ogun*, with whom we may compare *Ogon*, the Slavonic god of fire.

It is apparent in the Mangaian and other forms of the mythos that the Sun making the passage out of sight was apprehended as the element of fire in the underworld. The observers saw that in the

<sup>1</sup> *Canadian Journal*, vol. i. p. 509.

<sup>2</sup> Smyth, v. i. pp. 460 and 461.

<sup>3</sup> Moor, *Hindu Pantheon*, p. 300.

dark void, the lair of light, between sunset and sunrise, the great fire was rekindled. The god *Mau*i descends there to wrest his hidden wisdom from *Mau*ike, the god of fire, and there he learns how to reproduce the element at will, *because that was the place where the fire was reproduced*. The god of light and heat was primally the dæmon of lightning and the solar fire. Thus the lame god is the fire god. Hephaistus in Greece, and the crooked-legged antipodal Ptah is a kind of pre-solar sun-god in the elemental aspect; fire or heat having been the first solar type. This fire was almost put out by night when the dark one overcame the bright one. But it was reproduced each day from the fire-place in the nether world by the lame and limping god who warred against the darkness and all its creeping things, as Khepr (Ptah) the transformer and re-creator. *Kep* (Eg.) means to kindle, to heat, to light, to cause a ferment, and this supplied a Kamite root for the name of Hephaistus. Thus the god of fire was an early opponent of the darkness and only in this elementary stage do we reach the rootage of the solar Horus. When Sut as Sut-Anubis is said in the later texts to “*swallow his father Osiris,*” the sun, there is a reversion to the type derived from the ancient darkness. A perfect identification of the fire with the sun may be found in the Huron myth of the twin-born brothers, the Light and the Dark. Iouskeha, the light one was recognised as the sun who was their benefactor, and but for him they said their kettles would not boil, as it was he who learned from the tortoise the art of creating fire. The tortoise was a type of the ancient Typhon, one of whose names is Kar-tek, the spark-holder, the mother of the elementaries, whose sparks were the starry fires. This beginning with the god of fire or solar heat necessitated such a distinction, for instance, as the later “Sun in his disk,” the Aten-Sun of the so-called disk worship and the sun itself as Ra which followed the Har-Sun and representative of fire, in the elementary phase.

In his treatment of the Hottentot myths Dr. Hahn does not distinguish their phenomenal phases. All is sacrificed to the idea of a Supreme Being who is one and the same under various names and types. But this non-evolutionary treatment never can reach the origins. In the Namaqua dialect, for example, Eibi is first. Whence Eibib is he who is the first. And it is said, “*At first there were two (gods) Heitsi-eibib and Gama-gorib.*”<sup>1</sup> These are the two opposite powers who were elementary. Next Heitsi-eibib can be traced in the lunar phase, and lastly Tsuni-Goam, the Wounded-knee, is the Hero of Light in the solar phase of the mythos, the Nocturnal Sun who brings back the Red Dawn, and is the lord of all things red like Tangaroa.

In the Hottentot, as in the Fijian mythology, the moon is also a type of the Twin Truths. But the moon in its dual lunation had two

<sup>1</sup> *Tsuni-Goam*, p. 56.

different messages for men, just as the natural phenomena are still susceptible of a double interpretation to the theist and the atheist. The moon sent the hare to tell mankind that as the lunar god died and rose again so should they also be renewed and rise again. But the hare played false and perverted the message. She told mankind that like as the moon died and did not rise again, so men should perish and should not rise again. This was the dark aspect of the moon and that was *the true message at the time when it could not be known that the same moon re-rose*. When this fact became known and the moon was recognised as the true prophet of immortality, then the hare was discarded. The moon is now the Khoi-khoi deity who promises men immortality.

In a Caroline-island myth it is said that in the beginning mankind only quitted life on the last day of the dying moon to be revived when the new moon re-appeared. But there was a dark and evil spirit that inflicted a death from which there was no revival. The dark spirit and the fatal message were first in fact, and the assurance of revival *like the moon depended on its being identified as the same moon that rose again*.

Jack and Jill are a lunar form of the twins as we may see in the Norse version of the Younger Edda where they are Hjuki and Bil the twin children of the moon. Hjuki denotes the one who nourishes and cherishes, the increasing new moon corresponding to *Tekh* (Eg.); *Bil* is an interstice, an interval corresponding to the latter half of the lunation; the fall and vanishing of the moon. In the Tuscarora myth, recorded by David Cusick, the Twin Brethren are the Two Children of Aataensic who is identified as the moon and the genitrix of the gods. This was the ancient mother who alighted from heaven on the back of a tortoise and bore her twin sons. The Hurons claimed her as their Grandmother. The names of her twins in the Oneida dialect signify respectively the Light one and the Dark one. According to Cusick they were Enigorio, the Good Mind, and Enigonhahetgea, the Bad Mind, or more accurately the Beautiful spirit and the Ugly one; the god and devil of objective phenomena. The Good Mind wished to create light but the dark one desired the world to remain in its natural darkness. The Bad one made a couple of clay images in the shape of man but whilst he was in the act of creating them they turned into apes. The Good mind formed two images of the dust of the earth, breathed into their nostrils, gave them living souls, and named them *Ea-gwe-howe* or "*Real people*." This expression alone proves the true myth. The doctrine was not derived from the missionaries, who assuredly knew nothing of the ape being the type of the dark half of the lunar twins, as it became in Egypt.

At length there was a final struggle between the two brothers to determine which should be master once for all. The light one played false, as did Jacob with Esau, and persuaded the dark one to fight

him with flags, or, in another version, the fragile wild-rose, as this would be fatal to himself. He then chose a weapon of deer's horn. The dark one was discomfited and went sorely wounded, dropping his blood at every step and wherever the life-drops fell they turned into flint stones. When dying the dark one claimed that he would have equal power over souls in the life hereafter, and on being thrust down into the earth, or abyss, he became the evil spirit, the Satan of later theology.<sup>1</sup>

The two birds of Sut and Horus are the black vulture (Neh) and the gold hawk. The lunar Ibis is black and white and its pied nature typifies the dual luration. Birds and brothers both appear in the mythos of the Thlinket as the twin deities of light and dark. The two brothers are Yethl and Khanukh. The raven is the bird of Yethl, but it is described as a black raven that once was white, the same alternation of black and white as in the Ibis. The white bird is represented as getting black in passing up through the flue of Khanakh's fire-place. This is a form of the Phoenix which transforms from black to white (or into the gold hawk), and from white to black in its passage to and from the underworld, Khanukh's flue.

Another legend tells how Yethl shot the large bird which had a long glittering bill; its name was the "*Crane that can soar to heaven.*" This he skinned, and when he wished to fly he clothed himself in the crane's feathers. The crane is a heron, the hieroglyphic equivalent of the lunar Ibis.

The Ibis-headed Taht was lord of the eighth region, and Yethl was born in the eighth month, and his aunt was watched over by eight red birds called Kun.<sup>2</sup> Yethl supplied light to mankind. In the Thlinket tongue Yethl signifies a raven, and Khaoukh a wolf. The wolf, or jackal, is a type of darkness. Khanukh is described as raising a magical darkness, in which Yethl, the Light-Bringer, howled helplessly. In a discussion between them as to which is the elder, Khanukh asserts that he has been in the world ever since the time that the "*liver came out from the belly.*"<sup>3</sup> Then said Yethl, "*Thou art older than I.*" Darkness was first, and the blood-source preceded that of the breath. The liver was looked upon as solid blood, and blood as fluid liver, or life; which shows the allusion to the first of the Two Truths in the biological phase. Hence Khanukh is the keeper of the waters, and has to be outwitted by Yethl before he can take possession of them in turn and give new life to the world.<sup>4</sup>

It is possible that the Hindu Krishna and Bala-Rama may be as old as the elemental phase of light and shade. "*Do you not know,*" asks Krishna of Bala-Rama, "*that you and I are alike the origin of the*

<sup>1</sup> Schoolcraft, part i. p. 316; part vi. p. 166; Brinton, p. 63.

<sup>2</sup> Bancroft, v. iii. pp. 99, 102.

<sup>3</sup> "Seit der Zeit, entgenete Khanukh, als von unten die Leber herauskam." Holmberg, *Ethn. Skiz.* p. 61.

<sup>4</sup> Bancroft, vol. iii. p. 102.

*world?*<sup>1</sup> As the Twins of Creation, in a later phase, Krishna is said to be an incarnation of Vishnu, and Bala-Rama of the Serpent Sesha. But the Twins are earlier than Vishnu, and if not elementary like the Asvins, they were lunar before passing into the solar mythos. One is black, or rather, slate-blue, the other white. Krishna is reputed to have been produced from a black hair of Vishnu, and Bala-Rama from a white hair. The name of Krishna is identical with that of the dark half of the lunar month from full to new moon. Also Kris (or Krish) signifies to wane, as the moon, to attenuate and become small. Bala means virile seminal force; Rama, the phallic giver of pleasure. Bala-Rama impersonates the pubescent phase, he is the one who waxes in power like the horned moon, whereas Krishna is the one that wanes and becomes the little one, the Child. Yet it is he who conquers the Dragon of Darkness in the underworld, just as the Lunar Child Khunsu is the slayer of the giants in the Kamite mythos. Bala-Rama is named *San-Karshana*, the withdrawing one, or the one who is withdrawn, although the withdrawal was different from that of another Twin with which it has to be compared. In the present instance Bala-Rama gives precedence to the dark one, Krishna, but the double-motherhood of the two heavens is employed, and the two women are both made use of to give birth to the Twins; Bala-Rama being withdrawn from the womb of Devaki, to be born from that of Rohini.

There is a Babylonian legend of the Twin brothers who are opposed to each other, which was preserved by Ctesias, and Nicolas of Damascus. In this Adar-Parsondas, a solar god, comes every night into the power of his dark rival Shin-Nannaros, who is called his brother. Shin deprives Adar of his virile power. The two succeed each other alternately in their dominion over nature. The elder brother is said to kill the younger, whom he sends to the dwellings of death. Shin, the moon-god, is called the Royal Twin; Sini (Assyrian), and Shen (Eg.), denoting plural, or twin. The Twins in relation to the moon first personified the double gibbousness, the waxing and waning of the orb. Here, however, the Twins would seem to be luni-solar. Adar is the Babylonian Herakles. But Herakles is also luni-solar in the Egyptian Khunsu, the youthful solar god who carries the sun and moon on his head, and in whom the Twins were unified. Khunsu is called the son of Amen-Ra and Maut, *i.e.* phenomenally the sun and moon. Both are twinned in him as their child because he typifies the solar light when it was known to be re-born in the moon. The legend thus interpreted supplies a luni-solar link in the chain of continuity, which extends from the elemental to the final solar phase.

The Hindu writers say the black one has never failed to give way to the white one in the eternal conflict of day and dark. But there are two sides to the fact, and in early forms of the myth we see it

<sup>1</sup> *Vishnu Purana*, pp. 519, 571. Wilson.

is the light one who, like Tangaroa and Esau the red, has to give way and go forth on his own account to seek an abiding-place.

This going forth of the parting Twins to found a city or find the second place, is a mode of describing the division of the whole into the two halves, and the two horizons or day and night, light and dark.

According to Bishop Callaway, the Zulus thought the white man made the world.<sup>1</sup> But *their* white man did not originate with the European. It was the light spirit opposed to the dark. In this sense the first world was made, or the world was first made, when the two horizons were distinguished the one from the other as those of light and shade, by the gold hawk and black vulture; the eagle-hawk and crow, or the dove and the raven. In a Tongan form of the myth the elder and younger brothers divide the world between them, each dwelling apart; they were the two progenitors of the black people and light people, or the Noes and Yeas. The founding of a city or building of a temple by a fratricide is one of the common traditions of mankind. Cain kills his brother Abel and then builds the city of Enoch. Romulus slays Remus and the city of Rome is founded in his brother's blood. Olus, or Tolus, was murdered by his brother's slaves and his head was placed beneath the foundations of the Temple of Jupiter Capitolinus. Agamedes, co-builder with Trophonius of the Temple of Apollo at Delphi, is killed by his brother, who carries away his head. The building of a city is of course a late illustration. The establishing of the two solstices and distinguishing the heavens north and south, and marking these by two mountains, trees, or constellations would be earlier; these being followed by the signs of the four quarters, and the building of the Tetrapolis above.

Belin and Brennus, the twin brothers of the British legends are, like Heber and Herernon in the Irish, identifiable as a form of the twins of the universal mythos, the light one and the dark one, the prince of peace and the turbulent warrior, combined in the Sut-Horus; and when Belin had conquered Brennus, we are told that he mapped out the island and *made four roads through the length and breadth of the kingdom.*<sup>2</sup> But before cities were built or roads were made a stake was stuck in the ground. We still speak of having a stake in the soil. The stake and tree are equivalents. When the suicide was buried at the *parting of the ways*, or the cross-roads, a stake was thrust through the body as a mode of *fixing*; this being related to the four-fold foundation of the Cross. One of the earliest celestial types is the tree. This becomes twain in the two trees of the north and south; as well as in the rod or staff of Kepheus (Shu-Kafi) whose figure may be found in the Decans of the Waterman.<sup>3</sup> On the Mithraic monu-

<sup>1</sup> Callaway, *Amazulu*, p. 55.

<sup>2</sup> Geoffrey's *British History*, b. iii.

<sup>3</sup> Plate in present vol. See *Œdipus Judaicus*, Drummond, pl. 16, for Kepheus with his staff north and south, a twin-type of the tree which was divided to mark the two solstices.

ments the two trees mark the east and west.<sup>1</sup> Planting the tree would be a primitive mode of marking the boundary, and in the traditions of Central America there is a story of two brothers who before starting on a journey to Xibalba, the land of disappearing, plant a cane in the *middle of their grandmother's house*, on purpose for her to know whether they are living or dead, according to the flourishing or withering condition of the cane. The cane is a sign of one of the four cardinal points in the Mexican symbolism. Grimm traces this type in the story of the Two Gold Children who leave their father two Golden Lilies, saying: "*from these you will see how we fare. If they are fresh we are well; if they fade we are ill; if they fall we are dead.*" The story is wide-spread like the myth of the twins themselves. Egypt will tell us who were the Two Gold-Children. They were the twins in a dual stellar phase of the mythos. Sut-Nubti (or Sothis-Canopus) was the golden Sut of a dual nature, represented double-headed, or as the golden twin; and the type would be the same if called the double Anubis (the golden-dog, *canis aureus*), or if it were taken for the sun and Sirius, or the sun and Saturn in a later phase. The reader may see the golden Sut (jackal or dog) in the tree which is planted in the decans of the grand or great mother, Isis, who personates the sign of Virgo.<sup>2</sup>

The "Two Brothers" in Grimm's *Household Stories* are another form of the twins. First we have them as the rich and poor brothers, the dark one being the rich one, as the dark Rongo is in the Mangaian myth. With this opening of the tale we may compare an Eastern tradition of the first two brothers of humankind current among the Tshudes, which relates that the elder brother acquired great wealth from his gold mines, but that the younger being envious, drove him away and forced him to take refuge in the East.<sup>3</sup> The gold mines would be in the West where the light went down.

In the German tale the gold mines are represented by the golden bird which lays the golden egg; the Roc, or Rekh. *i.e.*, the Phoenix in Egypt. Then follows the tale of the twins. These go out into the world, but can find no place where they may dwell together. So they said to one another: "*It cannot be otherwise, we must separate.*" The huntsman at parting gave them a bare knife, saying: "*If you separate, stick this knife in a tree by the roadside, and then if one returns to the same point, he can tell how his absent brother fares; for the side upon which there is a mark will rust if he dies, but as long as he lives it will keep bright for ever.*" The knife is a type of the division. The younger of the twins becomes the slayer of the dragon which has seven heads, and lies coiled round the top of a mountain. He cuts off the monster's seven heads and rescues the princess who is waiting ready to be devoured. Ultimately he marries her and has the usual

<sup>1</sup> Drummond, pl. 13.

<sup>2</sup> Plate in present vol.

<sup>3</sup> Schlegel, *Philosophy of History*, p. 95; Bohn's ed.

"*half the kingdom besides*"; which dates from the heaven of only two divisions.

The twin brothers are found in the folk-tales of many lands. In the Norse they re-appear as *True* and *Untrue*, where they are still identified with time by means of the year. Once on a time there were two brothers; one was called *True*, and the other *Untrue*. *True* was upright and good to all, but *Untrue* was bad, false, and full of lies. Their mother was a widow. They went forth and at evening they quarrelled, when *Untrue*, the dark one, plucked out his brother's eyes. The blind one climbs up a tree for the night and hears the confabulation of the bear, the wolf, the fox, and the hare, who come to keep Midsummer's Eve beneath the tree. From these he learns that he is in the tree of life and healing power, and from its leaves he recovers his sight.

The brother *True*, with his eyes put out by *Untrue*, is one with Horus sitting solitary in his blindness and darkness. In one account Sut wounded Horus in the eye; in another he plucked it out and swallowed it. "*I am Horus,*" says the blinded brother; "*I come to search for my eyes.*" In the Ritual the eye is restored at the dawn of day.<sup>1</sup> There is also an eye that is the sign of a year. The meeting of the brothers *True* and *Untrue* is periodic; the time being at the summer solstice, where the Kamite year began; and Sut, the dark one dominated when the sun began to descend from its highest altitude. The bear, wolf, and fox, together with the hare (which is a North American Indian type) are suggestive of the four quarters. The tree of the solstice is an Egyptian sign, and the ancient genitrix, the mother of the mythical twins who preceded the fatherhood, survives as the widow. *True* of course is finally the victor. Through what he learned from the talking animals he becomes a saviour. He discovers a well of water for the King, and restores his eyesight. He recovers the lost speech and hearing of the young Princess, and gets her for his wife with *half the kingdom besides*. This is a clear and easily-traced continuation of a myth in the reduced form or the folk-tale, but twenty others are just as truly so, even where the likeness is far less apparent. The same types of mythology are minified in the folk- or fairy-tale, and magnified in theology. The Norse *Ture* is one at root with the Egyptian True Word (Har-Makheru), and with him who was *True* in the Book of Revelation. Dr. Dasent asks how is it that the Wandering Bechuanas have got the story of the "*Two Brothers*," the groundwork of which is the same as the "*Machandelboom*" and the "*Milk-white Doe*;" and where the incidents and even the words are almost the same? How is it that in some of its traits the Bechuana story embodies those of that earliest of all popular tales recently published from an Egyptian Papyrus? My reply is,

<sup>1</sup> *Book of the Beginnings*, vol. ii. p. 291.



because the origin was Inner African and Egypt is the connecting-link with the outside world.<sup>1</sup>

The Twins appear in an American myth, and in a form that *looks comparatively late* in Egyptian mythology. In the Osirian solar phase the child Horus duplicates to become Har-Tema and avenge the death of his father. In the American version the child commands his grandmother to cleave him in twain, in order that he may become the double avenger of his father's death. Thus he is transformed into the duplicated one and is then called by the name of the "One Two." The father of Har-Tema the twin or total Horus, was slain by Typhon, one of whose names is *Stone-head*, another being *Stone-arm*. The father of One-Two is killed by *Stone-Shirt*, and "One-Two" in his duplicated character is the avenger. The shrew-mouse was sacred to Horus in *Skhem*, the place of transformation and annihilation; and in the American Myth *One-Two* transforms into the mouse or mice to make war upon *Stone-Shirt*.<sup>2</sup>

A single type will serve to express different developments and applications of the one primary idea. These vary, according to phenomena, but are determined and limited by the prototypal Two Truths.

At first these Two Truths are simply day and dark, or dawn and dusk. Next the twins enter the sphere of time as two stars or constellations on the *two horizons*, or are the two gods of north and south. Then the *double lunation* is personified by the two children of the genitrix, and, lastly, the Twins are the Two Horuses of the solar myth. A glimpse of the mode in which the type was continued with a change of personages may be seen in Indra and Agni, the solar gods who are twinned as the Asvinia; Indra and Agni being the two later divinities of moisture and light, or the solar fire.

*The twin brothers are Egyptian in every phase, whether elementary, stellar, lunar, or solar, beginning with the Sut-Horus (elementary), the twin Lion-Gods of Light and Darkness which the Lunar Genitrix boasts that she bears in her womb; the souble Anubis (stellar), Sut-Nubti (stellar or soli-stellar), Hermanubis or Taht-Aan (lunar); and they were continued as the Two Horuses in the Osirian mythos.* Here there is alternation but no contention. The Twins are two representatives of the annual Sun that descends and the Sun that ascends. The first Horus is the child, the impubescent, maimed, or crippled deity, the phantom that fades and disappears or transforms into the virile Horus of the resurrection. Lastly, there is a moral and religious stage in which the Sut and Horus of the beginning typify good and evil, deity and devil, as the final form of the male twins.

The twin brothers in the Avesta can be traced from their natural genesis in physical phenomena as the ever-alternating light and

<sup>1</sup> *Norse Tales*, introduction, p. 54.

<sup>2</sup> J. W. Powell, "Bureau of Ethnology," Washington. *Report*, 1881, pp. 47-51.

dark to their latest phase, as divinity and devil in Ahura-Mazda and Anra-Mainyus. They are called the "Twins" by name in Yasna 30. This description, says Bleeck, agrees with that contained in the Armenian writers, Esnik for example, where they are both the "Sons of Time," that is the twins of light and dark, considered not merely as a dual manifestation in space, but also as manifestors of time. We learn that both these heavenly beings, the twins, of themselves manifested the good and the evil, and the wise do rightly distinguish between them; not so the foolish or imprudent. These two heavenly beings came together in the beginning to that which was the first creation. Whatsoever is living is through the purpose of Ahura-Mazda, who is the life, and whatsoever is lifeless or of death is through the purpose of Anra-Mainyus the destroyer. They are designated the Two Creators, the Two Masters who are sometimes spoken of as the Two Spirits of Ahura Mazda.<sup>1</sup> And Haug argues that *"in consequence of an entire separation of the two parts of Ahura-Mazda, and the substitution of two independent rulers governing the universe, the unity of the Supreme Being was lost, and monotheism was superseded by dualism."* He attributes the Persian dualism to a personal Zoroaster, and observes that *"this great thinker of antiquity having arrived at the grand idea of the unity and indivisibility of the Supreme Being, undertook to solve the great problem, how are the various kinds of evil in the world compatible with the goodness, holiness, and justice of God? He solved this difficult question philosophically by the supposition of two primordial causes, which, though different, were united. The one who produced the reality is called the Good Mind; the other, in whom originated non-reality, bears the name of the Evil Mind. All good, true, and perfect things, which fall under the category of reality are produced by the Good Mind; whilst all that is delusive and belongs to the domain of non-reality, is traceable to the Evil Mind. These are the two moving causes of the universe, united from the beginning, and therefore called the Twins (Yema; Sanskrit, Yamau."*<sup>2</sup> In Manichæism the development of doctrine culminated, and the eternal antagonists were separately enthroned in ceaseless conflict in the domain of what are termed spirit and matter; the original division of day and night was deepened and darkened into a great gulf riven right through the constitution of all things and the moral nature of man. But the myths do not disclose any deeper meaning by our reading into them the ideas of later times; we are only imposing on them a sense quite foreign to them in order that they may impose upon us and others in return. Each phase of the mythos out of Egypt can be identified and interpreted by the Kamite Typology from the beginning to the end; and to the beginnings we must go back to learn.

The mythical twins also became the dual Messiah of theology.

<sup>1</sup> Yasna, xix. 9, and lvii. 2.

<sup>2</sup> Haug, *Essays*, p. 303. West.

So profoundly ignorant of the doctrinal origins have theologians been that even writers like Gfrörer have maintained the improbability of the Jews being in possession of the dogma of a dual Messiah in pre-Christian times; and it has actually been contended that after the Christian era the outwitted Jews had to invent a secondary Messiah as the lowly suffering one, the Son of Joseph, who was a failure, because their Messiah, ben-David, had not come in his expected glory. Whereas, so ancient is the twin-type of the Messiah Son, that the suffering one of the two who was at last represented as the crucified may be found in the New Zealand legend of Rupe, where instead of being crucified he falls off the beam which was laid at the crossing, when he formed the great House of the Sun. This suffering Messiah is as old in Egypt as the name of the month Mesore, in which the *Mesi* (Eg.), or infant Horus was reborn. He, too, may be seen at the crossing, or on the scales of the zodiac, whence Rupe fell, and the sun began to descend.<sup>1</sup> The double Horus of Egypt survived in the cult of the Gnostics. Irenæus says of Valentinus: "He also supposed two beings of the name of Horus."<sup>2</sup> They show, he says, that this Horus of theirs has two faculties—the one, of *supporting*, the other, of *separating*. Insomuch as he supports and sustains he is Stauros (a cross), while insomuch as he divides he is Horus. They also "*represent the Saviour as having indicated this two-fold faculty; first, the sustaining power when he said, 'Whoever doth not bear his Cross (Stauros) and follow after me cannot be my disciple'; and the separating power when he said 'I came not to send Peace, but a Sword.'*"<sup>3</sup> It is a startling discovery for all who ever dip, not to say dive, into the iconography of the catacombs, to find these palpable remains of the dead religion of the pagan past taking life as the divinity of the new. The twins are there extant, and were often reproduced by the artists of Rome, in whose representations two distinct characters of the Christ are frequently found, and these are generally portrayed in juxtaposition. One of the Christs is the Eternal Youth, the "Universal Lad" of the Osirian myth; the blooming boy Bacchus of the Greek mythos; the youthful Mithra of the Persians; the fair Apollo of Greece in his beardless beauty. The favourite figure, says Didron, is that of a beautiful and adorable youth of about fifteen or eighteen years of age, beardless, with a sweet expression of countenance, and long abundant hair flowing in curls over his shoulders; his brow is sometimes encircled by a diadem, or *bandeau*, like a young priest of the pagan gods; a graceful youth, just as Apollo was depicted by the Pagans.<sup>4</sup> The other Christ is little, old, and ill-favoured, like the bad-smelling one of the Persian Twins.<sup>5</sup> The two are frequently found together.

<sup>1</sup> Plate, vol. ii, *Book of the Beginnings*.      <sup>2</sup> Irenæus, b. i. ch. xi. 1.

<sup>3</sup> Irenæus, b. i. ch. iii. 5.

<sup>4</sup> Didron, *Icon. Chrétienne*, pp. 244-256.

<sup>5</sup> Bosio, *Roma Sotteranea*, pp. 49, 65, 85, 91, 253, 363.

Many examples are given by Bosio and others of the twin Jesus; Christ the younger and Christ the elder. The American writer Lundy is pitiably perplexed at what he comes across in the Christology of the Roman tombs. The only possible explanation, he says, of the double Jesus, the young-elder, and the juxtaposition of the youthful Christ and the old one is that this contradiction is intended to depict the two natures in Christ, the divine and the human; the little, old, ugly, hairy man being the human likeness, and the youthful, majestic beardless figure the type of the divine.<sup>1</sup> The treatment is simply that of the Sut-Horus, and of Horus the elder and Horus the younger. The elder Horos, Har-Ur, was the old first one, the mortal, the one who wears the human image, he who was born to descend and suffer and die because he represented the declining sun in the lower signs. Horus the Younger was the perennial youth, called the Lord, the Majesty, the God of the Beautiful Face. He was the sun-god, as the Young Immortal, the type of the eternal sonship. It is the same dual type that is traceable all mythology through. So Prajapati was one-half mortal, one-half immortal, and with his mortal half he feared death.

The statues of Dionysos show the same duality as the elder or bearded and the younger or beardless god. The duality is that of Shu, who is expressly designated the "Young-elder" in consequence. It was the duality or Sut-Horus and of the Twins of the Avesta ; the primordial type being that of light and darkness; the latest psychotheistic.

The typical twins thus identified as simply a continuation of the type of the Double-Horus, the dual Mithras, the biune Bacchus, the two-faced Janus or Sut and Horus, prove that this twinship could no more portray a personal Jesus than the supposed Christ in "Revelation" who is a male figure with female paps, the hermaphrodite divinity of the mythos. These things are unthinkable apart from their origin, and hence they have become the unfathomable mysteries of theology.

Eros and Anteros are a Greek version of the twins. Eros (Cupid) accompanies Venus, the gestator; Anteros represents the negative character; and in some versions he is made the active antagonist of Eros, and shares the character of the Dark Mind in other myths. Plato, in the "symposium," allows us to see that he had not bottomed the Horus or Eros myth. Phædrus calls Eros the *oldest*, Agathon the *youngest*, of the gods; and both appeal to ancient versions as their authority.<sup>2</sup> Each was right, for Horus was both. Har-Ur was always the oldest; Har-Ahi for ever the youngest; both were blended in Har-Makheru, the True Word. But he had continued the mythical twin-type, and this he has copied as his portrait of the Soul which he

<sup>1</sup> *Monumental Christianity*, p. 237.

<sup>2</sup> *Symposium*, 178 c.

calls "double" and says it has *two faces* conformably to its "paradigm," according to the circle of the same and the circle of the different.<sup>1</sup>

Peter, in the *Clementine Homilies*,<sup>2</sup> adverts to the great power, which is also called the Kuria (Mistress), from whom two angels were sent forth, the one to create the world, the other to give the law, "*each of which, on account of his work, proclaimed himself to be the sole Creator,*" and thus caused the ancient feud. This is a later form of the twins with the Kuria in the place of the Great Mother. The bird of Light and Shade might likewise be traced all through. Horus, the child, the dark and disappearing one in the solar phase, whose bird-type is the Phoenix of transformation in the lower world, is sometimes depicted with the hawk of his brother flying at the back of his head or skull-cap,<sup>3</sup> the Hawk and Phoenix being the two birds of light and shade in the latest Egyptian form of the myth.

This also survived in the Christian typology as a form of the Dove of the Holy Ghost which blended both birds in one. A Franco-German miniature of the eleventh century shows the Dove with six wings represented *half in light* and *half in shade*, with the fore-part yellow and hinder-part dark. The *Golub* (dove), and *Gareb* (black-bird) are thus blended together, even as the two were twinned in the black and white Ibis of the moon.<sup>4</sup>

The "Two Women" who brought forth the twin brothers were placed in the Zodiac six signs apart. The one, Virgo, was the Virgin Mother of the Child-Horus, the negative one of the twins who is born first, but who, in the solar mythos, has to be re-born, and this time *begotten* by the father, Osiris, or Atum, in the Menti or "re-foundry" of the male generator. This second Horus, the "*only-begotten of the father* (or from a father), *full of grace and truth*"—each phrase may be found applied to Horus, the Redeemer—was re-born of the gestator in the Sign of Pisces; and the dual imagery of the Zodiac, the Two Women and the Two Children who were first born as Sut and Horus, and lastly as Horus the elder and Horus the younger, is perfectly paralleled or preserved in the Gospel according to St. Luke. Elizabeth the *barren*, who is described as *the barren* when she was six months gone with the child John, brings forth six months earlier than Mary.<sup>5</sup> The *barren breeder* can only be understood according to the typology of the mythos.<sup>6</sup> One horizon was the lower, considered to be that of earth, the other that of heaven. The imagery is reproduced by John, who says of himself and Jesus, "*He must increase, but I must decrease.*" "*He that cometh from above is above all; he that is of the earth is of the earth, and of the earth he speaketh.*"<sup>7</sup> The precise characters and relationship of the mythical Twins is

<sup>1</sup> Proclus in *Timæus*, b. 3.

<sup>3</sup> Birch, *Gallery*.

<sup>5</sup> Luke i. 36.

<sup>7</sup> John iii. 30, 31.

<sup>2</sup> xviii. 12.

<sup>4</sup> Didron, fig. 119.

<sup>6</sup> See *Records*, vol. x. p. 142.

preserved. John represents the element of Water; Jesus the Fire or Spirit. John precedes the Light, as does the dark one in all the true legends, and says, "*He that cometh after me is preferred before me; for he was before me,*" as was Jacob, Ormizt, or Tangaroa, who was first by right of birth, although the latest born.

The description of Mercury in the mysteries given by Apuleius proves how the old Egyptian mythology had found its way to Rome. "*Here, awful to behold, was the messenger of the Gods above, and of those in the realms beneath, standing erect with his face partly black and partly golden, carrying a caduceus in his left hand, and waving in his right a green branch of palm. Close behind him followed a cow in an erect position, seated on the shoulders of one of the devotees of this divinity; this cow being the prolific likeness of the All-parent Goddess.*" Mercury was the Egyptian Sut-Anubis who passed into Taht, or Hermanubis, in the lunar stage. The double visage of black and gold is identical with the black bird and gold hawk of Sut Horus and Sut Nubti.

In the Australian version of the mythos we find the remarkable statement that it *was out of the emnity and final agreement of the Two Brothers that the first two classes originated, and thence a law that governed marriages between those two classes.*<sup>1</sup> Thus the mirror of mythology reflects the primitive sociology and shows us the very bifurcation of the one into duality, as the primary stage of distinguishing from general promiscuity.

Here it will bear repeating that the first of the two original brotherhoods of the Chocta gentes was designated the "*Divided People,*" *i.e.*, the people who first divided and became the twin brothers of sociology and legendary lore. This separation of the people into two phratries was followed by the four subdivisions, and eight totems altogether. The Iroquois, the Onondagos, Senecas, and Cayugas likewise began with the dual brotherhood, or twin phratries, the members of which were not permitted to intermarry. The two phratries were divided into eight gentes, answering to the eight classes of the Kamilaroi, which were also founded on the dual brotherhood with the dual motherhood of the Two Sisters at the head of all.<sup>2</sup> Captain Burton found the two divisions and eight totems extant on the Gold Coast. The Twin-Children of the Mother-moon became Totemic with the Arab tribes amongst whom the Banu Badr were named the sons of the Full Moon, and the Banu Hilal the sons of the New Moon. The Greek *φρατρία* or organisation of the phratry is later. It is founded on the solar triad. Each of the four tribes of the Athenians was organised in three phratries, separately composed of thirty gentes, making a total of twelve phratries and three hundred and sixty gentes. This adjustment corresponds to the four

<sup>1</sup> Smyth, vol. i. pp. 423-4.

<sup>2</sup> Morgan, *Ancient Society*, pp. 90 and 99.

quarters, the thirty days to the month and the three hundred and sixty degrees of the ecliptic which corroborates and continues the astronomical beginnings.

The mythical twins are represented by the royal twinship. Royalty in Dahome is invested with this dual character. In one aspect the monarch is king in town, in the other he is king in the bush.<sup>1</sup> In like manner the Egyptian Horus has two titles; one being the "*Youth in Town*," the other the "*Lad in the Country*."<sup>2</sup> So the Pharaohs of Egypt were crowned kings of the double horizon and the Sut Ra continued the dual type of Sut Horus. The Twin-Brothers who divided in the mythos are re-united in the Egyptian Pharaoh. In the "*Foundation of the Temple of the Sun*" at An (Heliopolis) Usertasen I. says the God had exalted him as Lord of both parts of Horus and Sut (Peseshti) whilst he was yet an infant in the womb. The God Amen says to Tahtmes III. that he has "united the hands of the Pair of Brothers to bless" the king.<sup>3</sup> Japan until recently had her Tycoon and Mikado, the sacred and secular sovereigns. In ancient Sparta likewise we find the royal twinship or government by twin kings. Also the Samoan chief, whose title is "You Two," preserves the title of twinship founded on the impubescent child and virile male who were united in one at puberty. This is what is meant by mythology being a mirror to the earliest sociology.

The "Two Women" in Egypt are the two Sister goddesses, chiefly represented as Isis (Neith) and Nephthys (Neft) who appear on the two sides of Horus, their child and brother, in the act of wooing or worshipping him. The three form that triad which Champollion placed at the head of the Pantheon. These are the dual form of the genitrix, that Sut opened and Horus sealed, which equally applies to the later double Horus and the mother on the two horizons. From this origin we derive the two mothers of the child, one of whom may be uterine, and one the milch-mother. The Egyptian Pharaoh had two mothers. It is said in the Inscription of Queen Hatasu, "*Ra consorts with his two mothers, the Uræus Goddesses*."<sup>4</sup> On one side, over one of the doors, at the temple of Dakkeh, it is said of the Æthiopian king, Ergamun, that he was nursed by the goddess Ank, *and born of Seti*; on the other he is "*born of Isis, and nursed by Nephthys*."<sup>5</sup> Osiris is "*conceived by Isis and engendered by Nephthys*."<sup>6</sup> Also, the Osirified deceased says, "*I am Horus! I know that I was begotten by Pasht, and brought forth by Neith*;" another form of the Two Goddesses,<sup>7</sup> who are the two sisters of Horus in the drawing on the following page.

To judge from the prevalence of this triadic type, a special litera-

<sup>1</sup> Burton, *Dahome*, v. ii. ch. xvi.

<sup>2</sup> Lepsius, *Todt.* 85, 89.

<sup>3</sup> Tablet at Boulak.

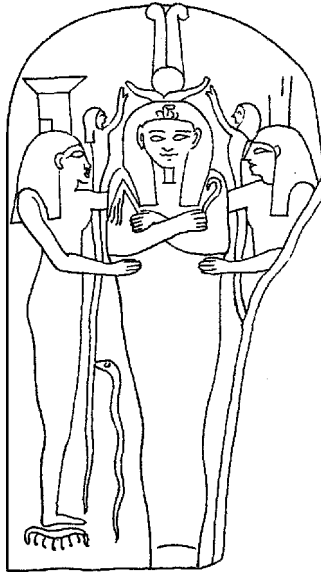
<sup>4</sup> North Side, line 5. [*Records* x. p. 134.]

<sup>5</sup> Wilkinson, 2nd ser. vol. i. p. 267. Birch, *Gallery*.

<sup>6</sup> *Ritual*, ch. xvii.

<sup>7</sup> Ch. lxvi.

ture must have been devoted to the Two Sisters and their desire for the child, fragments of which have survived. Plato mentions the Hymns of Isis that were 10,000 years old. A Papyrus found in the ruins of Thebes contains what have been termed the "Lamentations" but which are more properly the Invocations or Evocations of Isis and Nephthys. They are the "*beneficial formulæ made by the Two Divine Sisters in the house of Osiris,*" and when recited, "*two women, beautiful in their members,*" were directed to "*sit on the ground at the principal door of the Great Hall,*" holding bread and water in their hands, and having the names of Isis and Nephthys inscribed on their shoulders. These correspond to the two sisters Urti in the cult of Atum, and Iusâas, whose son, Iu-em-hept, as the



Iu-su, was the Jesus of Heliopolis and Pa-Tum. The two sisters invoke the God as the *Babe*.

"Thou who comest to us as a child each month." "Thou comest to us from thy retreat at the time, to spread the water of thy soul, to distribute the bread of thy being." "Come to thine abode." "I am Nephthys thy sister who loveth thee." "Come to Aper; thou wilt see thy mother Neith. Beautiful child, do not stay from her. Come to her nipples; abundance is in them."<sup>1</sup>

Isis cries—

"Come to thine abode, come to thine abode!  
 God An, come to thine abode!  
 Look at me; I am thy sister who loveth thee.  
 Do not stay far from me, oh, beautiful youth;  
 Come to thine abode with haste, with haste.  
 I see thee no more,  
 My heart is full of bitterness on account of thee;  
 Mine eyes seek thee;  
 I seek thee to behold thee.  
 Will it be long ere I see thee?  
 Will it be long ere I see thee?"

<sup>1</sup> *Records of the Past*, vol. ii. p. 119.

<sup>2</sup> Osiris reborn of the Moon.



(Oh) excellent sovereign,  
 Will it be long ere I see thee?  
 Beholding thee is happiness;  
 Beholding thee is happiness;  
 (Oh) God An, beholding thee is happiness.  
 Come to her who loveth thee;  
 Come to her who loveth thee;  
 (On) Un-nefer, the Word-made-Truth!  
 Come to thy sister, come to thy wife;  
 Come to thy sister, come to thy wife;  
 (Oh) Urt-eh, come to thy spouse.  
 I am thy sister by thy mother;  
 Do not separate thyself from me.  
 Gods and men (turn their faces towards thee.  
 Weeping together for thee whenever (they) behold me.  
 I call thee in (my) lamentations,  
 (Even) to the heights of heaven,  
 And thou hearest not my voice.  
 I am thy sister who loveth thee on earth;  
 No one else hath loved thee more than I,  
 (Thy) sister, (thy) sister."<sup>1</sup>

We find in these fragments the essence of the "Canticles" assigned to Solomon. It is also evident that some other remains of Egyptian poetry translated by Goodwin are either spoken in the character of one of the two divine sisters, or were composed in closest imitation of the Invocations addressed to the divine lover.

THE BEGINNING OF THE SONG OF JOY AND BEAUTY OF THY SISTER.

"Beloved of my heart, come to the meadows, my brother beloved of my heart (come) after me, thou who art beloved in all thy doings. Thou fair one! thou who comest to the garden of one who loves him. The voice of the bird resounds, occupied with his Uai.<sup>2</sup> Thy love draws me back. I knew not how to unloose it (the bird). Shall I call to my mother that she may come to me? The bird flies and perches. Many birds gyrate around; (thou) art my love alone; my heart is bound to thy heart; go not far from me. I go, for I find him whom Amen hath given to me for ever and ever. Thou fair one! When thou wast in thy chamber, thy arm was laid upon my arm; thou didst survey thy love. I poured forth my heart to thee in the night. I was as one in my bower; thou didst strengthen my heart to seek thee. The voice of the swallow resounds. It saith the earth is enlightened. How do I wait for thee, thou bird. I found my brother in his bed-chamber. Go not far from me. Let thy hand be in my hand, let me be with thee in every pleasant place."<sup>3</sup>

THE BEGINNING OF THE SONG OF JOYS OF THE FRAGRANT FLOWERS

"Thou enchantest my heart, thou hast caused me to be as one who seeks, that I may be in thy bosom. My prayer is to hear the (beat) of his heart; that I may behold the brightness of (his) eyes, I fawn upon thee, to behold thy love, O man of my heart! Most delightful is my hour of going forth; an hour of eternity. . . . I am thy oldest sister. I am unto thee like the garden which I have planted with flowers and sweet odours. It is watered by thy hand, refreshed by the breezes, a pleasant place to walk in. Thy hand is in my hand. I remember, and my heart is joyful at our walking, drinking together; how I listened to thy voice, it was life to me to hear it. I bring thy garlands when thou comest drinking."<sup>4</sup>

<sup>1</sup> *Records of the Past*, vol. ii. p. 120.

<sup>2</sup> *Uai*, is to discourse, meditate, melt.

<sup>3</sup> A Papyrus in the B. M. rendered by Goodwin, *Trans. Bib. Arch. Soc.* v. iii. pp. 383-5.

<sup>4</sup> From an Egyptian song. Goodwin, *Tr. Bib. Arch. Soc.* vol. iii. 387-8.

It is the song of Solomon, matter and music, phrase after phrase, and there is no poetry in literature more full of love-longing. The bosom is also called the "Breast of *Rerem*." *Rer* was some kind of Egyptian food; the word likewise means a nurse, and to nurse. This, therefore, was the breast for the suckling, the divine child.

The "black but comely" lady of the Canticles says: "*My Beloved feedeth among the lilies,*" "*My Beloved is gone down into his garden, to the beds of spices, to feed in the gardens and to gather lilies.*" Still more occultly, "*I would lead thee and bring thee into my mother's house; I would cause thee to drink of the spiced wine of the juice of the pomegranate.*" This fruit was the emblem of the womb, and was held in the hand of the Syrian Juno; the illustration belongs to the primitive physiology, and related to nourishing the child before birth in the maternal abode. In the Egyptian song the ladyt says: "*My sister issues forth angry, uttering all sorts of exclamations at the porter.*" In the Hebrew, "*My mother's children were angry with me; they made me keeper of the vineyards.*" "*I spoke not,*" says the one, "*but my heart remembered.*" The other, "*I sleep, but my heart waketh.*"

In both the feminine triad appear as the mother and the two sisters. Horus is called the brother of the two sisters as Isis and Nephthys and the child of the mother as Neith; the genitrix who becomes twain in the sisterhood. The lady of the Canticles is one of two sisters, and Solomon is their brother. "*We have a little sister, and she hath no breasts.*" But the speaker has breasts that stand erect like towers. This agrees with the two characters one of whom gave the breast to the child, the other being without a breast; hence the female Egyptian figures having only one breast!

The lady in the songs says; "*Thou tookest my breast, thou didst revel in its abundance in the day of (\* \* \* \*)*" Nephthys pleads: "*Come to Aper; thou wilt see thy mother Neith. Beautiful child, do not stay far from her. Come to her nipples; abundance is in them.*"

The two sisters and the brother are the children of one mother who represents the abode of being. This abode was figured on the head of Nephthys as the house of breath. Another type of it was the double-turreted tower-crown of Kubele. This is the character of the lady of Solomon's song; she is the wall, the tower, "*her neck is as the tower of David built for an armoury*" like the Kubele crown.<sup>1</sup>

The present reading permits of a sense similar to that claimed by the Christian commentators for their "*Loves of Christ and the Church,*"

<sup>1</sup> The duality personated by the Two Divine Sisters will explain an obscure passage in the Canticles. "What will ye see in the Shulamite?" "As it were the company of two armies." The word *Makanaim* denotes something double that dances up and down. Fuerst says a "double row of dancing youths and maidens." It is simply the twin-sisters of the double horizon. *Mak* (Eg.) is to dance. *Makha* (Eg.) means the balance, scales, equinox, and the two characters are here combined in the Shulamite, as the mother who divides on the horizon.

only the Christ was the youthful solar god Horus, Iu-su or Khunsu, the "Good Peace" in Egypt; the mythical Solomon, the Hebrew Prince of Peace. The difference between the mythical and the human representation is as great as that betwixt the virgin of Pinturiccio feeding the little one "*among the lilies*" and the fleshly display of one of Sir Peter Lely's painted courtezans.

The child Horus was the Kamite Christ who became the Anointed at puberty. The Great Mother was his Abode and Shrine, or Sekhem. The Abode or House is carried on the head of Nephthys. This type was likewise continued in Rome as the Mother Church, the sanctuary of the divine child.

The primordial genitrix appears as the House of God in the visions of Hermas where she is seen as an old woman because she was the "*first of all creation, and the world was made for her*"; *omnium primus creata est*. She who had been the Abode from the beginning, the abode in life and death, became the Church in the end.<sup>1</sup>

Further, as the Great Mother divided into the two sisters represented by Isis and Nephthys who stand at the two sides of the child-god, so is it in the imagery of the catacombs, where various examples are found of two female Orante figures which stand on the two sides of the mythical Christ. These two women are believed to symbolise the Church. Being two, however, they are supposed by the religious A-Gnostics to typify the Church under two dispensations of the Law and the gospel.<sup>2</sup>

The Christ between them is the good shepherd whose original crook, the Hek, is carried in one hand by Horus, and his fan (Khu) in the other, as he stands between *his* two *Orantes*, Isis and Nephthys!

Horus is conceived by Isis, the mother of flesh, and generated by Nephthys, the mother of breath.<sup>3</sup> Rhea and Hera were the two mothers of the child Zeus. Bacchus called Bimater had two mothers; he was conceived by Semele and brought into the world by Ippa.<sup>4</sup>

The two divine sisters were continued in the Gospels as the two Marias, the Virgin and Mary Cleophas, *both of whom were the mothers* of Jesus. This, that is impossible as history, is perfect according to the mythos—the Christ being bi-mater; and true to the Celestial Allegory, which is illustrated in the Catacombs by the mythical Christ who is pourtrayed in more than half-a-dozen different but identifiable forms.

To recapitulate: first, the Great Mother is personified in space, and as space takes two aspects in the upper and lower hemispheres; she divided and there are two women, the two divine sisters. The great mother bears the twins as male, and these are then assigned to the two sisters. We have now got the characters of the mother, sister, and brother of the earliest sociology. Then follows a pair of twins,

<sup>1</sup> *The Shepherd of St. Hermas. Vision*, ii.

<sup>2</sup> Lundy, figs. 81 and 149.

<sup>3</sup> *Ritual*, ch. xvii.

<sup>4</sup> Proclus, in *Timæus*, b. ii. sect. 124.

that are male and female, as Shu and Tefnut, the brother and sister who represent the primitive consortship.

The Polynesian twin-brother and sister have their dwelling-place near the great rock which is the foundation of the world.<sup>1</sup> So the brother and sister as Shu and Tefnut the twin lion-gods kept the gates of the north and south on the Tzer Rock, the foundation of the world. The Greeks identified their Castor and Pollux, the Dioscuri, with the Gemini of the zodiac. But the Egyptians distinguished between them. The male twins were represented by the two male lion-gods as Sut-Horus, the Egyptian Dioscuri. Next the twin lions become male and female in Shu and his sister. The first were pre-zodiacal, or belonged to an earlier inner zodiac, the two stars being distinguished before the twelve signs were formed, or the brother and sister had been adopted as the Gemini of both sexes. Further, the male and female twins as Shu and Tefnut were also placed in the opposite sign, the Archer, by the Egyptians. On referring to the oblong zodiac of Denderah<sup>2</sup> the reader will see Shu as the Archer twinned with Tefnut as his hinder face. The arrow elsewhere is a well-known symbol of Shu. In this same zodiac Shu appears in the human form, and Tefnut in her type of the lioness. The Archer formed of Shu and his sister exhibits a male-female shape of the Gemini. So that when we find these are the Twins in the sign Gemini, whilst Castor and Pollux denote the twin-brothers, we are able to distinguish between the two different pairs of twins now clustered together in one group.

The Serranos and Acagchemens of California have a myth of the twins who were male and female like Shu and Tefnut in Egypt. They say that before the material world was in existence there lived two beings the nature of whom they are unable to explain. They were brother and sister, and the brother's name signified the heaven above, the sister's the earth below. From the union of these two sprang the first man, *Ouiot*, who was a grand captain. This happened in the north, for they affirmed that men were created in the north, the birthplace in the oldest mythology. In Egyptian *Uat* is a name of the north, and of Lower Egypt, or the Abyss of the Waters, and *Uau* (Eg.) is the name of the captain. In another myth we see the sister following the twin brothers.<sup>3</sup>

The Indians at the heads of the St. Lawrence and Mississippi rivers relate how the first woman descended from heaven and hovered some time in the air seeking where to set her foot on solid ground. The tortoise offered his back, which she accepted as a place of rest and residence. There the spume of the sea gathered about the tortoise and made the earth. The woman found it lonely, and another descent took place. A Spirit came, and finding the woman asleep drew near

<sup>1</sup> Ellis.

<sup>2</sup> Drummond, pl. 6.

<sup>3</sup> Reported by an early Spanish missionary, Father Boscana; Bancroft, vol. iii. pp. 161, 162.

to her and accompanied with her. The result of this connection was the twin-children of the myth. When she was delivered these two sons came out of her left side; they were jealous of each other, and the one who was an unsuccessful hunter treated the successful one so badly as to compel him to leave the earth and withdraw to heaven. *After his withdrawal the Spirit again descended and returned to the woman, who bore a daughter, and she became the Great Mother of the North American Indians.*<sup>1</sup>

The mother, the two sisters, the child, and the pubescent male, the brother and sister, completed the first group of relations, there being as yet no individualized fatherhood. Following the motherhood simply, a type of the producers was now evolved in the likeness of the male and female twins.

The two different pairs of twins, who were the twins, brothers Sut and Horus, and the twin brother and sister Shu and Tefnut in Egypt, enable us to detect and expose another example of the elaborate historicizing of mythic material which was practised by the re-writers of the Hebrew Scriptures; for the story of the twin-brothers is told a third time in the Book of Genesis as the history of Judah and Tamar and of Pharez and Zarah.<sup>2</sup> In this the red one who ought to have been born first puts forth his hand, which the nurse binds round with a scarlet thread. He then withdraws and his brother breaks his way into the world. The Nurse, however, identifies Zarah as the one who should have been the first-born, and who is named as the one who appears like the sun, the light, or the red dawn, *i.e.* the one that makes the first visible appearance. Pharez is the dark one, who breaks his way through to be foremost. So Sut was fabled to have broken away into the world at the wrong time. So, according to Plutarch, Anra-Mainyus, the Dark Mind, broke open the egg-shell to be born first—the egg-shell which images the heaven.<sup>3</sup> The twin-brothers Zarah and Pharez, the breaker-through, are born of Judah and Tamar, who are represented as relatives and consorts, if not called the brother and sister. Now the male and female twins who consorted as Shu and Tefnut are the twin lion-gods; and Judah was the lion-god in Israel. He is called the lion's whelp, and is represented by the twin lions<sup>4</sup> which were portrayed on the standard of Judah and in the planisphere.<sup>5</sup> The lion was the totemic type of Judah because Judah, like Shu, was the lion.

The primitive ideas of the past were expressed, embodied, and stereotyped in images that are still extant. The early men did not begin by conceiving of creative cause and portraying it in an Androgynous figure, male in front and female behind. Such a

<sup>1</sup> *Religious Ceremonies of all Nations*, p. 298.

<sup>2</sup> Genesis xxxviii. 27.

<sup>3</sup> *Of Isis and Osiris*.

<sup>4</sup> Genesis xlix. 9.

<sup>5</sup> Drummond, pl. 16.

representation was the *necessary result of beginning with the female, and continuing with the man-ess; the male being added to express progenitorship*; and ending in a type of both sexes which was the male-mother of one cult and the mother-male of another. The mother being first was foundational, the male was additional. The earliest sphinx is the dual female, a figure with a female face and breasts. This is rarely discovered in Egypt. It does appear on the Turin statue with Mut-Snatem, the consort of Horemhebi, and has been found elsewhere. Its rarity, however, is no proof that the feminine sphinx was not Egyptian. It belongs to those types cast out by Egypt which survived in Assyria and other countries among the worshippers of the mother and child. The dual lioness of Pehti and the Ruti, as the two mouths of the horizon, was equivalent to the sphinx that is feminine at either end. But the later and more orthodox Egyptian sphinx was male in front and female in the hinder-part. It was given to the gods in the later religion, not to the goddess-mother. She took her place finally as hinder-part only, the front being assigned to the male-mother as Divinity or royal Pharaoh. The process of evolution may be traced when we start from a beginning: when we do not, mythology and typology become a maze without a clue.

As before mentioned, in one of the Hottentot songs the lioness identifies herself as the "*Liontail*." She thus addresses the dying lion, her son: "*Thou yellow child of the LIONTAIL, why didst thou not listen to what thy mother told thee?*" Liontail is the lioness; the female is distinguished by and as the hinder-part; the gender by its emblem; the male (*baku*) being before or in front. The Liontail in Egypt is Pekh (abraded Peh), the lioness-goddess whose name and sign is that of the rump. In agreement with the lioness as liontail, the mother is the she-bull: "Thou son of a red she-bull, thou who drankest my milk, is the address of a Hottentot mother to her son.<sup>1</sup> So the genitrix under the cow-type in mythology is the she-bull as Astarte, Sothis, and Gayomard.

The name of the sphinx has never been fathomed, but from its dual nature and Egyptian origin, we may infer that the word was based on the Ankh, meaning a pair, to couple and duplicate. *Spu* (Eg.) denotes the creator and preparer. Thus *Sp-ankh* would be the dual creator or biune being, whether considered to be doubly female or epicene.

The personified *Pan* has a prior name as *Phanes*, and still earlier as *Phanax*. He says "the Musians name me *Phanax*."<sup>2</sup> Here again the Ankh as a type of the total is the probable origin of the name. The all in sex was composed of a twin total, the biune being, and this was imaged by the Ankh, the sphinx and the goat-footed *Phanax*. *Pan* is a sphinx, male (human) above, and female (beast) below.

In the mythology of the Vedas there is great confusion of personal

<sup>1</sup> Hahn, *Tsuni-Goam*, p. 73.

<sup>2</sup> Ausonius, Ep. xxx.

characters and relationship. Sometimes the brother is the husband and the mother is the wife, because of the primitive order and sequence in the social status. The son became the father; the brother was the husband and the sister was the wife.

The most primitive human customs were preserved in mythology as divine. In Egypt the royal brother and sister continued to marry long after incest was otherwise prohibited, because they typified the gods like Shu and Tefnut, who were consorts as the sister and brother of the totemic type, and a form of the mother and her son continued from the earliest time. The oldest gods are named as the children. Sut signifies the child. Kebekh is the child of Kep. Hes-Ar is the child of Hes. The gods are said to recognise him as the "*Eternal lad himself.*" So Bacchus was called the Eternal Boy. Aten, Adonai, or Adonis, is the *At* (Eg.) the child, babe, the lad. Ar, Al, or El the child, supplies the Semitic אֱלֹהִים; and the, Ili, Ali, or Elohim are the companions, primarily the children, the seven elementaries or embryos of the mother alone.

When Prajapati the lord of creation is said to violate his own daughter, it is but a result of mythical relationships, which were based on the primitive sociology. So is it with the biblical stories, the repulsiveness of which is the result of transforming into human history that which is only natural in mythology. This apparent confusion disappears the moment we get the divinities once more rightly related to phenomena. With the development of doctrine and the gradual exaltation of the male over the female, the characters are seen to change positions. For example, the goddess Ishtar is called "*Eldest of Heaven and Earth,*" although in the list of the twelve great gods she is placed last.

The *fons et origo* was feminine at first, as was acknowledged in the Roman worship; Fontus, the father source, was the later object of adoration. In the first chapter of the Ritual we read, "*I am one of the gods born of Nu,*" the primordial water. Nu, Nun, or Nnu is the mother of the gods. "*The mother Nu, all birth is received through her.*"<sup>1</sup> The sun is called the "*eldest born of Nu.*"<sup>2</sup> Sut is the son of Nu.<sup>3</sup> The serpent is the son of Nu.<sup>4</sup> Nu was the mother-heaven, the firmament, considered as the celestial water. Yet in chapter xvii of the Ritual it is said, "*I am the great God creating himself. It is water or Nu who is the father of the gods. Petar ref Su.*" The explanation to be given here, the gloss on the passage, if truly interpreted, would be, "*The celestial water Nu, Nun, or Nnu and the firmament were held to be feminine at first, but the later theosophy made them masculine. It was the mother who came from herself, but the self-creator had now been made in the male image in the solar religion.*"

The Greek Ouranos is derived from the Egyptian *Urnas*. *Urnas* is

<sup>1</sup> Ch. lxix.

<sup>2</sup> Ch. lxxvii.

<sup>3</sup> Ch. lxxxvi.

<sup>4</sup> Ch. cviii.

the "*Celestial Water*," that is, the heaven above considered as the water of the firmament. This was feminine, the water of Nupe, the woman-heaven. In the Greek *Ouranos* and the Vedic *Varuna* the sex is changed; they have become deities who are both male and paternal, in accordance with a far later stage of sociology and mythology. It is the blood of *Ouranos* which gives birth to *Aphrodite* and that represents the celestial or biological *Urmas* of Egypt.

The beginning with the two women, as dual heaven, or earth and heaven, still survived after the male progenitorship had been established. Thus it is said of the solar god, "*He comes forth from the bosom of his mother Seb* (the earlier form, *Keb*, is a name of the genitrix), *born of Nut*."<sup>1</sup> So when *Seb* is called the "*Mother of Osiris*," Renouf suspects an error in the text.<sup>2</sup> But the Egyptians constantly think from the phenomenal origin; and if *Seb* either as god of earth or morning-star were spoken of as the bringer-forth of the sun—that introduces the idea of parturition, and therefore a feminine phase. It is a matter of typology, and a survival from the beginning. The return to the mother as First Cause is strikingly shown in the "*Praise of Learning*," in which it is said of the scribe that he "*Adores Ra, the father his mother*," rightly rendered by Dr. Birch, despite the seeming incongruity. Maspero reads, "*Tuau* (or *Seb*) *is his father and mother*."<sup>3</sup> But that omits the doctrine of derivation from the motherhood. The mother being the primitive parent, it was in her image that the fatherhood was founded. The masculine deity *Khem*, at *Denderah*, is depicted as the *double-mouth* of emanation, instead of the female. His title of *Ka-Mutf* shows him to be the *Male-Mother*, the second type of the producer or the *Man-ess*. For this reason the male member even is named *Mut* or *Mat* (*Eg.*) after the female *Mut*, the mother as the emanating mouth of being.

It was the feminine origin which accounts for *Num* at *Philæ* being called the "*Mother of mothers*;"<sup>4</sup> as well as the "*Father of fathers*." In like manner *Jove* is designated by *Orpheus* the "*Mother of the Gods*." This beginning alone explains that sudden reversion to the mother in the text as the "*father, his mother*," which according to modern ideas would need to be corrected, like so many more misunderstood expressions. The mother produced the male child who grew up to become her consort and eventually his own father in the character of the generator. At this stage originated the worship of the *Virgin Mother* and the *fatherless child*, the *At* (*Eg.*), which still survives in *Rome*. But she came to be portrayed as a male virgin or male-ess, to indicate the begetting and creating power, on the way toward the final fatherhood.

*Manu* said the male-virgin gave birth to life and light. The male-

<sup>1</sup> M. Pierret (p. 55) thinks this is merely "a liberty taken in handling the allegory."

<sup>2</sup> *Hibbert Lectures*, p. 111.

<sup>3</sup> *Records*, vol. viii. p. 156.

<sup>4</sup> *Mariette, Musée Boulak*, p. 113.



virgin, observes Theodoret, was designated *Joel* (Ιωηλ). An Egyptian goddess is denominated the female Horus.<sup>1</sup>

Astarte is called, in a Phœnidan inscription, "The King,"<sup>2</sup> whilst Baal is called "Goddess" (ἡ Βάαλ) in the Septuagint,<sup>3</sup> and in the New Testament.<sup>4</sup>

The Chinese Venus, whose immortal peaches ripened every 3,000 years, was called the Western *King-Mother*. In an Akkadian hymn Ishtar the Lady of Heaven, the Queen of Heaven, the opener of the locks of the high heaven, is celebrated as the Begetter. "*Heaven she benefits, earth she enlightens, my Begetter. Queen of Heaven above and below may she be invoked, my Begetter.*"<sup>5</sup> Ishtar has the dual form of the Great Mother who fills the one character above the horizon and the other below.

The Assyrian Zikar or Zikarat signifies the male-female or Man-ess. It is said on the Babylonian tablets: "*Venus is a male at sunrise; Venus is a female at sunset.*"<sup>6</sup> In the Ritual we read of "Hathor at evening called Isis."<sup>7</sup> Also the planet Venus is called Har, the Lord, as Har-Makhu; Har denoting above the horizon. The Peruvians made Venus, the morning star, to be male, and called it Chasca, the youth with the long curling locks.<sup>8</sup>

We have a form of the Zikarat or Male-ess applied to the female in England. This is our "*Old Scratch*," the original of which is the "*Scrat*," the hermaphrodite, the twofold nature exhibited in the mysteries of the Sabbath as the black goat-divinity afterwards called "*Old Scratch*" or the devil. "*Scrat*" is also an old woman. Even in the worship of Old Scratch the feminine image dominated, as in Ishtar the Zikarat. The Neeshenams have an Old Scratch, in a ghost named Bohem Culleh, which is of both sexes.<sup>9</sup>

Astarte the supreme goddess, says Philo, placed on her head a bull's horns as the symbol of her lordship. The horns were a masculine type and these denoted the male-female. The bull-headed goddess is also found on the Egyptian monuments. The ancient Sanskrit literature shows that in early times the bull was eaten as food; its sacredness was a later investiture. On the other hand, the cow always was and always continued to be too sacred to be eaten. She was the mother of life. The bull's horns added a male character, as did the horns of the female goat. According to Hor-Apollo the Egyptians consecrated a "*two-horned and bull-formed*" beetle to the moon "*whence the children of the Egyptians said that the bull in the heavens is the exaltation of the goddess.*"<sup>10</sup> In this character the speaker making his transformations in the likeness of natural

<sup>1</sup> Wilkinson, pl. 57.

<sup>2</sup> Schlottman, *Die Inschrift Eschmunasars*, p. 143.

<sup>3</sup> Hos. ii. 8; Zeph. i. 4.

<sup>4</sup> Rom. xi. 4.

<sup>5</sup> *Records of the Past*, vol. v. 158.

<sup>6</sup> Sayce, *Trans. Soc. Bib. Arch.*, vol. iii. pt. i. pp. 196-7.

<sup>7</sup> Ch. cviii.

<sup>8</sup> Prescott, *Peru*, p. 40, ed. 1867, Lond.

<sup>9</sup> Bancroft, vol. iii. p. 545.

<sup>10</sup> B. i. 10.

phenomena, says, "I am the bull sharpening the horns—the great illuminator."<sup>1</sup> The male character of the feminine moon was derived from its horned phase; the horn of renewal. The meeting-point is shown by the Kamite *Karn-at*, for a phallus, placed in position as horns. This is identical with the Assyrian *Karnu*, Hebrew *Keren*, Latin *Cornu*, for the horn. Neith and the vulture were both depicted with the male member erect in front of them,<sup>2</sup> whilst Taurt (the Typhonian genitrix) is figured with a phallus for a nose, which makes her masculine in front.<sup>3</sup> These are the equivalents of the bull-headed Astarte, the horned Ashtoreth, the bull-horned beetle, the male-ess, or goddess-lord.

Macrobius observes that some persons corrupt the line in Virgil<sup>4</sup> by reading *Dea*, goddess, instead of *Deo*, God, for Venus; and that Actarianus affirms that in Calvus we should read *Pollentemque Deum Venerem*, Venus that powerful god, *non deam*, not goddess.<sup>5</sup> Servius in his note on this line says, "*There is in Cyprus an image of the beared Venus with the body and dress of a woman, but with a sceptre and the sex of a man, which they call Aphroditos (Male), and to which the men sacrifice in a female dress and the women in a masculine one.*" It was of this cult that a Latin author says, "*There were to be seen in the temple, with a general public moaning, lamentable celebrations, and men manifesting the menstrualia, and exposing with honoured ostentation this blemish of an impure and shameless body.*" Such abnormalities (or were they commoner among the earlier races?) were held to be sacred, like hermaphrodites, on account of their including the signs of both sexes in one, and thus becoming representatives of the biune being. Dosiades styles Semiramis the woman with the masculine raiment.<sup>6</sup> Breeches for women were first said to have been invented and worn by her, and men were first emasculated in her worship. She was the divine *male-ess*, the middle type between the motherhood and fatherhood made to partake of both sexes; and men sought to attain the nearest likeness to divinity by becoming intermediates also, called Eunuchs, who unsexed themselves with their own hands, and offered up their virilirt as a sacrifice. The pseudo-Heraclitus scoffs and mocks at this worship of the virgin-mother at Ephesus, and laughs at her *Megabysus*, who were compelled to be mutilated because she was too great a prude to be served by a virile male or a man. It was a strange mode of becoming a child of God, or the goddess, and of illustrating the text, "*Except ye become as little children ye cannot enter the kingdom of heaven,*" and yet a literal method of accomplishing it. Attes, the unsexed devotee of Kubele, and Aten, both derive their names from At (Eg.) the child. The child-god was the prepubes-

<sup>1</sup> Ritual, ch. liii.

<sup>3</sup> Birch, *Gallery*.

<sup>5</sup> *Saturnalia*, lib. iii. vol. ii. p. 24.

<sup>3</sup> Champ. *Panthéon*.

<sup>4</sup> *Æn.* ii. 632.

<sup>6</sup> *Nimrod*, vol. i. p. 479.

cent, and the worshippers in unsexing themselves were at once conforming to the likeness of the male-mother, called the Virgin, and of her divine infant called the "Eternal Child." This man-ess or male-female divinity was adored as the "*only one*," since it was of a dual nature unified.

The duality was first of all female: next male-female, and lastly female-male. The male-female and the female-male were divinities or types of two different and opposed religions, according to whichever sex was considered primus. Androgynicity is not a natural but an unnatural fact. Non-sex-denoting language was of necessity androgynous. In typology it is but a symbolic combination like the sphinx adopted to express the two truths of source when these were known to be both male and female. *The first real departure from nature was made visibly manifest when the male organ was typically added to the female as her sign of producing power.* Arnobius derided the "heathen" for praying to deities without knowing of what sex they were, whether gods or goddesses, or the intermediate sex, which is precisely the position of those who have invoked Jehovah ever since the time when the *gnosis* of the incommunicable name was taught.

An Assyrian king calls Merodach, under the name of the goddess Ri, "*the Mother who bore me*," and he addresses this divinity as both mother and father in one. Merodach is described as a goddess by Jeremiah,<sup>1</sup> "*her idols are confounded.*" The idols here are Gillulim, excrementitious divinities. The Seventy sneeringly call her the *delicate* Merodach. Not only is Merodach feminine but excrementitious, that is, menstruating. This is the point or the passage in Isaiah<sup>2</sup> where the parturient deities are mockingly described as being in labour without bringing forth. They bowed the knees and bent the back but were unable to produce, whilst in the act and process of straining, their own life went forth. They merely menstruated. But Jehovah, our Ani-Hva, *he* is the true God whose children are "*borne from the belly, carried from the womb*," but who says, "*I will bear, I will carry, I will deliver.*" This shows the uterine type continued. Jehovah was the genitrix at first, Jah, or Iao, was a form of the male-female, and when the sun-god became the type of a Supreme Being, the female characteristics also survived. Aten, the Solar Disk, is called "Mistress of Arabia" in the inscription of Queen Hatasu. On a monument of the twelfth dynasty De Rougé found the Sun styled the "*Mother of the Earth.*" In consequence of the beginning with the feminine nature the solar god has to represent both sexes and their operations. M. Deveria points out a curious figure of the Sun having a hawk's head and shedding light in the shape of stars and *RED globules* on a mummied body; the Sun saying, "*I manifest hidden things, I elucidate the mysteries, I give life to your souls; your nourishment is in my back; your souls live there. There*

<sup>1</sup> i. 2.

<sup>2</sup> xlvi. I, 2.

*are waters for you at the stations of the abyss; your souls follow my transformations."*

The transformations included the male and female-phases, hence the Sun or Osiris (or Adonis) was described as menstruating in *Smen*, the original type of the bloody sweat in Gethsemane.<sup>1</sup> As Belus, in the Berosian account, takes the place of Omoroka, and the creation proceeds from his blood instead of hers, so in the Ritual it is said the "*Sun mutilated himself, and from the stream of blood all things existed.*"

This marks the change of sex in the producer, and also shows the perfect identity of the Babylonian and Egyptian typology. Jupiter was formerly the Ju-mater or Jupiter genitrix. Valerius Soranus calls Jupiter the Mother of the Gods. Hesychius identifies Jupiter with Helen. Proclus, in *Timæus*, says all things were contained (ἐν γαστέρι Ζηνός) in the womb of Jupiter. The same writer exclaims, "*Female and father is the mighty God Ericapæus.*"

Brahm begins with the nature of the female. "*The great Brahm is the womb of all those forms which are conceived in every natural womb.*" "*The great Brahm,*" says Krishna, "*is my womb, and in it I place my foetus, and from it is the procreation of all nature.*"<sup>2</sup> This feminine origin of the imagery alone shows how all beings can be said to have been created from the Mouth of Brahm, Jehovah, and other deities. It is said of Brahm in two characters: "*They who know the divine essence (Brahma) in Perusha (male) know Parameshthin; they who know the HIGHEST divine Mystery (Brahmana), in consequence know Skambha,*" of whom they say "*divine knowledge is the Mouth,*" and who is identified with the dual revealer and the bifurcating one of the Beginning, in whom the two paths of the Sun's two courses meet, and the "*Two young females of diverse aspects, the day and the night, hasten in union.*"<sup>3</sup> Here the two females preserve the type of the feminine double-first. Brahm is depicted as the male deity with a pregnant womb, and as a type of self-emanation, with his foot in his mouth, like the tail of the serpent.<sup>4</sup>

"*The King's uncle found a head of corn with two stalks in two different plots of ground growing up into one ear. Upon this was made the Kwei Ho.*"<sup>5</sup> The god, as figured in mythology was similarly grown from the two stalks of sex, both of which had their single rootage in the motherhood.

The lotus was a twofold type peculiar to the dual motherhood, and the *Nymphæa Nelumbo* has two stalks, one of these being the bearer of the fruit. The fruit, or seed, was the child who grew into the virile male, and thus was constituted a biune being that was win in

<sup>1</sup> Vide vol. ii. p. 37, *Book of the Beginnings*.

<sup>2</sup> Moor, *Pantheon*, "Krishna," p. 211.

<sup>3</sup> Muir, *Sans. Texts*, v. 381.

<sup>4</sup> Guigniaut, pl. 1.

<sup>5</sup> *Chinese Classics*, vol. iii. pt. i. p. 9; Preface to the *Shu King*. Legge.

sex and triadic in manifestation; the mother being the *opening One*; the Child a *duad* in sex, and the virile male a natural figure of *Three*. The deity with four arms is likewise an embodiment of the dual nature. This is not so common in the Egyptian as in the Hindu Pantheon, yet Amen-Ra and Ptah are both portrayed with four arms.<sup>1</sup>

One type of the dual divinity is the calf, an image of Ahti, the duplicative abode. The calf, of course, may be of either sex, hence it represents both in one. The calf is the *Au*, and *Au* or *Iu* is a deity with the head of the calf or bullock. *Au* signifies *Was*, *Is*, and *To-be*, like the A O, or Alpha and Omega. Alpha and Omega are likewise to be seen among the classical curiosities of the British Museum in a terracotta imitation of a foot weacing a hobnailed hoot on which the nails are arranged in the shape of a pointed A at the toe, and in the form of the Omega at the heel; the beginning and the end is thus figured on one foot. When the present writer was young this same pattern of A and Ω a tips or honails was dear to the hearts of our canal boatmen. This epicene nature is portrayed by the A O of the Mexican drawings, in which the O is entwined about the A, after the fashion of making the capital letter A with the O of a flourish about it thus—



which survives in the symbolism of schoolboys. Out of this biune figure issues the fish or some other type of emanation from the source. The Chinese have the same A O or I A O, and in Amoy *Iu* signifies first cause, origin, the son and the masculine principle; the three manifestations of the dual One. The Greeks used the letters “*Ie*” “*In* their religious invocations and evocations. *IE* renders the Egyptian *Iu*. This diphthong of deity attains unity at last in the letter O. “*We worship O*” says Euripides in *Bacchæ*; and with this letter we get back to the beginning where the O or Omega Ω is an emblem worn as the head-dress of Hathor-Isis. It is also the astronomical sign of the Nodes of the lunar orbit, which represents the ascending Node one way and the descending Node the other. In Egyptian and Welsh *Au* is a plural form, and the calf *Au*, which might be of either sex, is a dual type. This imaged the A I. of divinity which was of a male-female nature, but to portray it as more than human, beyond sex, and as One, it was represented by the castrated male, so that the Eunuch or the Bullock was likewise a final figure of the deity.

The accompanying drawing portrays the twins who were Shu and Ma, or Shu and Tefnut, the male and female *Gemini* in Egypt; the one being of both sexes. The calf below with its tongue thrust out, tells the tale in gesture language, as the type of both sexes.

<sup>1</sup> Champ. *Panthéon Égyptien*, pl. 5; Pierret, *Le Panthéon Égyptien*, p. 6.

The beard of the male above denotes the third phase, and thus the figure contains the Trinity in Unity.

Here the beginning in the typology is identical with that of language when it had no sex-denoting words. The child bifurcates into the man and woman at puberty, and the calf into the horned bull and milch cow. The calf represented both sexes in the non-pubescent phase, or the mother and child only in the cult that did not include the fatherhood. Even the bull was made to conform to this type as the ox. According to Varro there was a vulgar Latin name for the ox, viz. Trio. The ox being of a third sex, neither male nor female, return was thus made to the primitive Nuter, or Neuter of the beginning. The Greek *τρία* is of a neuter gender, in which form the biune one was imaged by the calf, the castrated male, or the ox, *Trio*.



Taken from Gugnaut's *Reliq. de l'Antiq.* plate 13.

The A Ω in Revelation denotes the biune being or hermaphrodite deity, who is described as a man with female paps, and he does not differ in nature from the two-sexed Bacchus, or the Etruscan Priapus, with the male member and feminine breasts. So "*Jesus Christ as Saint Sophia*" is the male-female, identical with Venus-barbatus.<sup>1</sup> Bacchus, the biune being, is called "*Ia*" as one of his titles; that is *IE* in Ionic, the same as *IU* (later *IE*) in Egyptian, the dual one. Thus Iasus, another form of his title, would be Iesus or Jesus, the *Iu-su* (Eg.), the coming child of a twofold nature. The Gnostic *Iao*, seated on the lotus, is a male-female.<sup>2</sup> Har-lu is found with female breasts. In the Soane Museum there is a Græco-Egyptian figure of the Child Horus of a female nature, which is only feminine instead of being effeminate or infantile.

The lamb, like the calf, was a type of this biune being, the child of either sex, and representative of both. Horus was the lamb of either sex; Mithras was the lamb of both sexes. The

<sup>1</sup> Didron, fig. 50.

<sup>2</sup> King's *Gnostics*, pl. 5, fig. 1.

human child being of either sex, the divine was of both. *The mythical type could only be fulfilled in nature by an hermaphrodite.* The epicene Messiah is described in the "Codex Nazaræus." "*Nebu Messiah shall call the Jews and shall say to them, 'Come ye, behold! I quicken the dead and make them arise again. I pay the price of the ransoming. I am Enos Nazaræus Spiritus, even a Voice being sent that shall give testimony of him in Jerusalem, but he himself will captivate the sons of the men by the allurements of cunning delusions, and will imbrue them with blood and monthly (menstrual) pollution.'*"<sup>1</sup> Such language could not be interpreted without the types on which it is based. It is one mode of describing the biune being of either or both sexes, corresponding to the feminine "paps" of the "Son of Man," the supposed Messiah of "Revelation." In the fragment quoted by the two Clements we are told that "*the Lord, having been asked by Salome when his kingdom was to come, replied, 'When you shall have trampled under foot the garment of shame (mystically, when the woman shall cease to menstruate), when two shall be as 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.'*"<sup>2</sup> Which shows an application of the neutral type evolved from the child, calf, colt, or lamb, to the eschatological phase; that which preceded the division of the sexes at puberty is continued as a type beyond sex; the *neuter* image of divinity. Paul identifies the doctrine of this unity in the biune one, the mythical Christ, when he says, "*There is neither Jew nor Greek, there is neither bond nor free, there is neither male nor female, for ye are all one in Christ Jesus,*" who was the biune being, the Alpha and Omega.

When the biune being was finally figured as male in front and female behind, the adorers of the Great Mother are known by the prominence given to the hinder part. Thus when the divinity as Iah showed the hinder part to Moses, that denoted the feminine half of the whole. The Egyptian Peh, or Pekh, is the feminine hinder-part of the lioness, the goddess Pekh; and Pekh and back, as before said, are identical. This cult was continued in the Witches' Sabbath, where all the imagery and actions illustrated the backward way. The witnesses describe how in their circular dances they were placed back to back, and struck each other at intervals. Among the curious figures engraved by Von Hammer there is a naked female form wearing the crown of Kubelê, holding in one hand an image of the sun and moon, both of which have faces turned bottom upwards. This representation was sculptured on a stone coffer found in Burgandy, together with a series

<sup>1</sup> "Eisque dicet, vinite videte, mortuos, vivifice et ut resurgant facio, pretium redemptionis solvo, sum Enos Nararæus Spiritus etaim voce in Jerusalem missâ testimonium de eo dicet ipsi autem illecebris præstigiæ filios hominis captivabit et eos sanguine et menstruali pollutione imbuet." Vol. ii. p. 109.

<sup>2</sup> Clement of Alexandria, *Strom.* iii. 12; Clement of Rome, Epistle 2, c. xii.

of scenes indicative of the secret mysteries.<sup>1</sup> The scarabæus was also a type of the backward way, because it rolled its little globe in an opposite direction to that of the natural motion of its own body. Thus it was an image of the moon, that makes its passage from west to east, the backward way; and of the sun in its annual motion, which is the reverse to the order of the signs. This will explain the picture of the sun and moon turned upside down. In the Witches' Sabbath the divinity appeared in the image of the biune being, and was male before and female behind. According to the confessions of the females He saluted them in front and they saluted Her behind. The hindward face was the most worshipful, and to this the unclean kiss in ano, the obscene "Memra" of the Arabians, was given by the devotees. This was called the goat's face. The goat in French is *Bouc*, in Cornish *Bouch*; and the deity was called the Bouch, the Bug, Bugar, or Bogy. In this cult the she-goat was a type of the male (horned) in front, and female behind; the especial figure of a Hebrew dual divinity; a natural sphinx before the male-lioness could have been compounded as a sphinx. Thus the goat as bouch, the back, as Pekh (Eg.) rump, and the *back* itself, came to be synonymous. To back or go back is to buck. To set a back is to buck; and in the game of "*Buck, Buck, how many horns do I hold up?*" we have a portrait of the bouch in the boy who bucks, and at the same time a glimpse of the mysteries and a survtval of a primitive mode of consulting the oracle, which was feminine and always placed in the hinder part, whether of the goat, lioness, calf, ass, or sow; the Adytum of the Temple, or the Lady Chapel at the end of the Church. The oracle and behind are syncnymous in the Hebrew דְּבֹרָה or Deborah, if personified. When the Sabeans made their adorations to the North it was because that was the feminine hinder-part of heaven.

Typology gives a very different account of the religious origines from that which has been promulgated by the philologists. According to M. Reman, for example, the deity as a male Monad was *conceived by and evolved from the Semitic consciousness*. In his essay on the "History of the people of Israel," he declares, that whilst all other races wandered in the wilderness of Polytheism without finding the one God, the Semite stands first and alone in grasping the idea of the divine Unity, which all other people have had to adopt from its example, and on the faith of its declaration. The Semitic race, guided by its firm and certain sight, instantly unmasked divinity by a *primitive intuition*, and *from its earliest days*, and *without reflection or reasoning* attained the purest form of religion that humanity has known. This is that beginning *without nature* commonly called "revelation!" He further maintains that the *Desert is monotheistic*, and the one God is the *natural image of its great loneliness!* A sandy

<sup>1</sup> Pl. 38, *On the Worship of the Generative Powers*.



foundation on which to establish the Eternal! On the other hand, Jeremiah, who knew his contemporaries, affirms that they had a very desert of deities; or, as many gods as cities: "According to the number of thy cities are thy gods, O Judah!"<sup>1</sup> Exactly as it was in monumental Egypt.

It has been shown in a previous volume how the gods of Israel had their origin in phenomena like those of Egypt, Phoenicia, and Assyria. Hitherto we have been told that the Latin Jupiter is one with the Greek Zeus, and Zeus is the Sanskrit Dyaus, meaning the Father above. But when the Hindus employ the name of Dyaus for the bright heaven, the day, they have adopted one-half of the whole. which in this instance is a circle, that of day and night, as their monad of deity; but the duality of the word *Dyu* is not to be effaced in that way; the twin pattern stamped by the original mould of thought is visibly extant the world over. The bright heaven is one-half of the whole, and the Persians, says Herodotus, call the whole celestial circle Jupiter.<sup>2</sup> In Sanskrit *Dvi* is two; *Dva*, two, both; English, *Two* or *Tvi*; Gothic, *Tvai*; Lithuanic, *Dvi*; Akkadian, *Dub*; Greek, *δυο*. This in Egyptian is *Ti* (or *Tiu*), the Irish *Di*. *Tuai* (Eg.), or *Tau* (Tfui) also denotes two halves. The Maori *Tio* for the oyster, the bivalve, shows a perfect type of the two-one under this name. The two halves were the upper and the lower heaven, which were discriminated by various means. There is no Div without duality. Devi has a double nature. Dian is dual because of her double lunation. Deuce is said to have been a Divinity of the Brigantes, who was also described as appearing to women in a male form, and to men as a female; which gives a natural rendering of the duality. The first Dev, as the heaven itself, was dual, as upper and lower, the place of day and dark. Hence the *Div*, in Sanskrit the bright, is the dark one, the devil, in the Avesta; whilst *Dub* (Akkadian) for the white surface of a reed tablet is black in the Irish Duibhe, or Dub. There is no fundamental rootage save in phenomena. The double heaven was solely feminine at first. In Egypt the Tef, *Teph* of source, and abyss of beginning, or *Tef* the genitrix represented by the dragon, the water-horse or cow, was earlier than *Tef*, the divine father; and in India the earliest form of Dyaus was feminine, as the mother heaven; she who was personified as Mahadevi, or the still earlier Aditi. This may explain why Dyaus, the sky, does not occur as a masculine in common Sanskrit, whereas Dyaus does occur in the Veda in a feminine form. *Tep* is the Egyptian name for heaven. In Inner Africa this is

*Dobo*, Heaven, Mfut.

*Doba*, Heaven, Divala.

*Dioba*, Heaven, Baseska.

In Arabic *Tiba* is Heaven or Paradise. This African and Proto-Aryan root is the Sanskrit *Div* or *Dyu*, whence the names of heaven,

<sup>1</sup> Ch. ii. 28.

<sup>2</sup> I. 131.

day, and divinity; but it did not merely mean to shine, or be bright; that is but the final shimmer of words upon the surface of things, with which the Aryanists begin their interpretation, and beguile themselves. Neither will the primitive myths disclose their fundamental significance to a philology that only penetrates the latest formation of language.

*Tep* (Eg.) is the Heaven, over; one with our English *Top*. *Tep* (Eg.), means to breathe, sniff, inhale. *Div* in Toda is breath; *Dufe*, *Vei*, to blow; and the upper was the heaven of breath and light, the lower of the water and darkness. *Diev* in Welsh is day; *Daboi* in Brunka (Costa Rica) is the upper, the heaven of day. *Divi* in Sanskrit is the blue jay (our name for the dove), and *Taubber* is the Bavarian name for the blue or blaeberry; *Div* is the blue heaven. Blue and red, white and black are found under one and the same name as types of the heaven, because it was double. For duality, and twofoldness, are inseparable from this universal root.

<i>Dobil</i> , or <i>Double</i> , English.	<i>Dvi</i> , No. 2, Sanskrit.
<i>Dub</i> , double, Akkadian.	<i>δο</i> ,, Greek,
<i>Topu</i> , couple, pair, twin, Maori.	<i>Di</i> ,, Irish.
<i>Dva</i> , two, Avesta.	<i>Tvai</i> ,, Gothic.
<i>Dube</i> , the zebra, Xosa Kaffir.	<i>Twi</i> ,, A. S.
<i>Dvi</i> , No. 2, Lithuanic.	<i>Ti</i> ,, Egyptian.

Where and how then did a male god originate under the name of *Div*, the Father in Heaven, who is found as

<i>Tef</i> , Divine Father, Egyptian.	<i>Dio</i> , God, Zulu
<i>Dio</i> , the Father-Sky, Sanskrit.	<i>Dewas</i> ,, Lett.
<i>Duft</i> , the Self-existent One, Welsh.	<i>Deus</i> ,, Latin.
<i>Tivisco</i> , the Father, German.	<i>Duw</i> ,, Keltic.
<i>Tivi</i> , God, Icelandic.	<i>Dia</i> ,, Old Irish.
<i>Dipti</i> ,, Amardan.	<i>Dhu</i> ,, Arabic.

The evening and morning were the first day, and these were marked on the two horizons by certain stars. In Egyptian the star is the sign of day; it reads both *Seb* and *Tua* (or *Tef*), the *Sebat* or *Tuaut* being the gateway of light that was opened by the star of dawn. *Tuai* (or *Tefi*), is the morning, the morrow-day. Thus *Tuai* is equivalent to Day. The time of opening and closing of day was determined by the morning and evening star, *Seb*. Again *Seba* and *Tuai* signify adoration, worship, as in the Greek *Seba*, and the time was reckoned by the star of dawn, Now the only planet that can be assigned to the god *Seb* is Jupiter, the Egyptian *Har-pa-ka*.

Mercury was given to *Sut-Anup*, Mars to *Shu*, Saturn to *Sevekh*, the earlier form of *Seb* or *Kronus*. In *Seb* the fatherhood was first established; he is the youngest of the gods and yet the father of the gods. In him the fatherhood was founded as the god of earth, and *Har-pa-ka*, the Egyptian Jupiter, is the lord of the house of earth, in accordance with the astrological phraseology. There was no father in Egyptian mythology until *Seb* was crowned with the title of *Tef*.

He is called "the Lord of the Gods,"<sup>1</sup> "the preparer of the Egg,"<sup>2</sup> which was previously produced by the mother alone. Osiris is the eldest of five gods *begotten* of Seb.<sup>3</sup> Seb as the Great Inundator is called the Father of the Gods,<sup>4</sup> the Tef-Nuter; Seb then, as Tef the father is identical by name with *Tefi*, modified *Tuai*, the star; the star of day as the planetary morning-star. Now the name of Seb when written with the Tes sign thus  $\leftarrow \text{J}$  is Tseb. When written with the Copti *djandja*  $\text{X}$  it is *Djeb*, and with the bifurcation of Tes into T and S (which has been explained), the original word yields both Seb and Tef (or Tûa) as the two names for the star. The form *Tsef* is an Inner African root that has both variants in Tef and Seb, and can be traced thus. *Tseb* is the father, the virile male god, the *elder* or old one. And

<i>Etsafe</i> , signifies Old, in Bola.	<i>Zufa</i> , signifies Old, in Kadzina.
<i>O Tufe</i> ,, ,, Sarar.	<i>Zofo</i> ,, ,, Kano.
<i>Ataf</i> ,, ,, Kanyop.	<i>Sobo</i> ,, ,, Gura.
<i>Defi</i> ,, ,, Basyun.	<i>Saib</i> ,, ,, Wadai.
<i>Ar-safi</i> ,, ,, Pepal.	

Atef (Eg.) is a variant of Tef, whilst Ar-Shefi (Eg.) is a title of Num as the father-force; the elder or old one. So *Tivisco* who was worshiped as the great Heaven-father is especially called the Father of Mannu, or man. This name of the father is curiously applied in the Accra (African) language where *Tsebi* is the half-brother by the same father, but born of a different mother. In Toda, *Tob* is the father and, in Manatoto, the man as Vir, is *Etobu*. *Sepha* (Sans.) is the emphatic male, the type and token of virility. Both Tef and Seb then are Inner African with an original *Tsafe*, and the *z* is a representative of the *Ts*, as it is in the Hebrew  $\text{צ}$  Tzade.

*Deo* in Gaelic for the life, soul, or divine essence, is pronounced like *Jeo*, which becomes *Jo* in Scotch. This also implies an original *Djeo*. *Jeo* modifies into *Jo*, the equivalent of *Iu* (Eg.), to be dual; and it is identical with the *Ju* in "Jupiter" or "Juno." *Ju*, *Io*, *Deo*, *Jeo*, wherever found, meet in a primary *Dif*, *Tsef*, or *Kef*, which is dual in phenomena, in the two halves, two heavens, twin parentage, or two hands, as demonstrated in the "Typology of Numbers."

The Oscan *Djovis*, a form also given to the name of Jove by Varro, continues the Coptic *Djandja*, which deposited the Latin *J*, and *Djovis* equates with *Tsef*. *Tsef* or *Djef* accounts for both *Djovis* (*Djovis-pater*, or *Jupiter*) in Latin, and *Tzeus* (*Zeus*) in Greek. All three together with *Dev*, *Dyaus*, and *Deus* are derivable from one original *Tsef* or *Tseb*, whence the *Tef* and *Seb* as two names for the divine father in Egyptian. Also, in the Chemmesyan language of North America *Tzib* is the name for man, the father; and this *Tsib* is identical with the African *Tsef*; Egyptian *Tseb*; Armenian *Teieba* (divine father), Coptic *Djeb* and Oscan *Djovis*. Moreover,

<sup>1</sup> *Ritual*, ch. xxvi.

<sup>2</sup> *Ibid.*, ch. liv.

<sup>3</sup> *Ibid.*, ch. lxix. 4

<sup>4</sup> *Ibid.*, ch. cxxxvi.

in the Central American group of Costa Rica dialects described by Professor Gabb,<sup>1</sup> the Father God is known as *Zibo* in Tidbi; *Zubo* in Terraba; *Sibi* in Bribri; *Sibu*, Cabecar, and *Siboh* in Brunka. Seb then was the first form of the father in heaven founded by the Kamites, and his planetary star was Jupiter, the star of the double horizon, which gave the dual character to it as a star of morn and even, of *Tuai*, or the two halves, reckoned by evening and morning as the day—day as it were on both sides of the dark, the *Twy-light*. The star of the horizon is in keeping with Seb as the god of middle earth, the mundane deity of Hor-Apollo.

*Tsef* becomes *Tef*, which passes into *Tui* or *Tiu*, whence *Ti* (Eg.) for Two; *Ti*, Chinese, Two, to cut in two, and *Iu* (Eg.) to be dual or duplicative, the equivalent of Ju in Jupiter, the star of the double horizon. The paternal element dominated in Seb or Tef, yet he was of a dual nature, mother as well as father, the Iu-pater or Diu, *i.e.* the dual one.

Jupiter is the lord of the fifth day, and the name of Seb signifies No. 5. As the lord of earth and the fifth region he will be described in the following section. He was a form of Kronus, or Time, in his planetary character. Now time was not founded on any vague bright heaven, but on the revolutions and periodicity of the heavenly bodies. It is here we have need of the distinction between the gods who had their origin in space and those that were born of time. If there be a god Dyaus who was a personification of the sky he cannot be one with Zeus; he would be a divinity of space but not of time. The Greeks knew that their Zeus was *Κρονίων* and they called him *Κρονίδης*, because he wcu a god of time. His brothers, Hades and Poseidon, are not time-gods but gods in space, and neither of these was originally called *Κρονίδης*.

Pherecydes (B.C. 544) describes Zeus or Kronos as the fundamental cause of all phenomena in nature, distinguished according to the Phœnician tradition, from the *Chthonian* or elementary divinities. This makes him a god of time, not of space or sky personified. Moreover, he describes Kronos as the deity dwelling in that part of heaven which is nearest the earth. So the Egyptian Seb is a god of earth and the heaven of day, who declines when Shu uplifts the heaven of night.<sup>2</sup>

Tseb, Djovis, or Zeus, as Jupiter, the planetary, was *Kronian*, because the maker of a twelve year course of time. All the time-keepers are *Kronian* according to their cycles. Sevekh, of the seven stars, was a form of Kronus in the year of the Great Bear, or Dragon. Seb was Kronus in the later planetary time. Dyaus was not Kronian, and therefore cannot be identified with Zeus. The sequence shows that Saturn was one with Sevekh, the first form of Kronus, and that Zeus and Jupiter are identical with Seb-Kronus, the first father in

<sup>1</sup> *Proceedings of the American Philosophical Society*, 1875, vol. xiv. p. 483.

<sup>2</sup> Pierret, *Panthéon Égyptien*, p. 22, plate.

time or in heaven, who followed Sevekh and superseded the Son of the Mother in the orthodox and anti-Typhonian cult of Egypt.

Not Dyaus, but *Siva*, in a pre-solar character, was the first genuine father in heaven, or heaven-father, represented on the earliest physical plane as the male progenitor and begetter of souls. According to some, Siva was the most ancient and principal god of the aboriginal, non-Aryan tribes of India; he represents the father-god. He is the Mahadeva. Much evidence might be quoted to show that he is the original one of the later solar triad consisting of Siva, Vishnu, and Brahma. One legend relates that the three had a dispute as to which was the supreme being. Brahma, who was seated on the lotus floating visibly alone in creation, seeing nothing but himself on the wide waters, claimed the preeminence. He descended the stem of the lotus to the root and found Vishnu there asleep. Brahma asked who he was. "*I am the first-born,*" said Vishnu. This Brahma resented, and he was about to attack him, when Siva threw himself between them, exclaiming, "*It is I who am the first-born. Nevertheless I will acknowledge him to be my superior who can see the summit of my head or the sole of my foot.*" Vishnu then transformed himself into the boar, pierced through the earth, and penetrated to the infernal regions, where he saw the feet of Siva or Mahadeva. On his return Mahadeva saluted Vishnu as the supreme.<sup>1</sup> Vishnu had then *become* the supreme in the depth as Brahma was in the height; but the god on the horizon, whether stellar or solar, was indeed the first-born.

The masculine soul was, so to speak, discovered in Egypt by Tseb or Tef. Hence Seb is the name of the soul as the seminal essence, "Siva's Quicksilver," This is represented in India by the *linga* being the especial symbol of Siva, who was the masculine soul and source in person. Siva and Seva are Sanskrit names of the *linga*, which was likewise the sign of Seb. Siva is identical with Seb by name and nature. He is portrayed with the serpent around his neck as the measure of time by years. He wears various other serpents about his person as symbols of the cycles of time. His name—also that of the *linga*—is synonymous with the serpent's; Seva in Sanskrit, and Seb or Sep in Egyptian. In the Kamite typology the time-cycles and revolutions are described as being the "Serpents of Seb." Ra says to Seb, "*Be the guardian of thy serpents which are in thee.*" Seb-Kronus, or Time, is the great destroyer and renewer.<sup>2</sup> He was fabled to be the devourer of his own progeny whether as Saturn-Kronus or Seb-Kronus. Siva wears the necklace of skulls (together with the serpents of time) which typify the periods of the dead past that have been devoured by him as the destroyer. Kronus, the time-god, was represented in Greece as the swallower of his own children,

<sup>1</sup> Burnouf, *L'Inde Française*.

<sup>2</sup> *Records*, vol. vi. p. 110.

and in an Inner African myth the planet Jupiter is said to swallow his own daughter.

In Egyptian, the wolf also bears the name of the god Seb. At one time the spring equinox was marked by the rising in the evening of the Wolf constellation. This shows the wolf, Seb, to be a type of equinoctial time. The equinox is midmost in time, and was so before the horizon could be midmost in space, as between the upper and lower heaven. Seb, or the wolf, was the god of this mid-region in the stellar stage, before the abyss below and the solar triad were established. The equinox is the station assigned to Seb, and this was represented by a hill. Now Zeus is radically connected with the wolf. The most famous temple dedicated to him was his sanctuary on the Arkadian Mount Lykaïos. According to the Arkadians, Zeus was nursed by the nymphs upon the Lykaian Hill. This was fabled to be a sanctuary without a shadow. Pausanias says when the sun was in the sign of the Crab there were no shadows at midday in Syene (the Egyptian Sen or Esné) but that in the temple on the Lykaian Mount there were no shadows cast the whole year round.<sup>1</sup> This hill then represented the Mount of the Equinoxes which the Egyptians placed up in the zenith; the tower in the midst assigned to Jupiter: the mount of the mid-region or earth assigned to Seb. This marks the station of the equinox, the mid-position, where stood the double house of the wolf and Anubis; and when the Arkadians assert that their own Lykosoura, or tail of the wolf, was the first city beheld by Helios, that points to the equinoctial station from which Atum, who was Ra in his first sovereignty, made a new point of departure in the astronomical mythology. Sir G. W. Cox says the same root having furnished a name for wolves, *λύκος*, and for brightness or rays, the growth of a myth converting the rays into wolves would thus be inevitable.<sup>2</sup> This, as usual with the school, is an utter reversal of the process. The wolf Seb was equally a type of brightness with the star Seb, and the wolf with all its imagery can be traced in the planisphere, to which our appeal is now made. From the beginning of mythology with the elemental powers, which ruled in chaos before order was established, down to the time when it was finally transformed into the Christian mytholatry, Egypt has preserved the links of the series and sequence.

The fatherhood, first founded by Seb the planetary god, was next represented in the solar mythos.<sup>3</sup> Previously the sun was the Horus, the child of the mother. It was shown in the preceding volume that the change from Abram to Abraham implied the change from the god who was the son of the mother only to the god who was the father.

<sup>1</sup> Pausanias, viii. 38.

<sup>2</sup> Cox, *Introduction*, p. 106.

<sup>3</sup> In a previous allusion to the fatherhood, it was said that Atum-Ra was the first father in heaven (*Book of Beginnings*, vol. ii. p. 507). This should have been limited to the solar *régime*. Seb was the first father in the stellar mythos.

Thus, the alteration in Abram's name which followed a change of mythical type is coincident with the appearance of the male triad (Men), the Adonim who are three in person but one in name. In these the masculine solar triad is visibly introduced. The change first occurred when it was known to be the same sun that went round by night to conquer the powers of darkness and rise again. The completed change from the fear of the dark and angry powers of nature to the worship of a god of light is traceable by means of the sun in the underworld. This was the sun-god out of sight, the *Amen*, who was both the hidden and the coming Ra, since *amenu* (Eg.) signifies to come. The sun in the netherworld is the Regenerator of souls, the Creator of the living, the great Judge of the dead. He is termed "*Master of the hidden spheres; Revealer of the mysterious empyrean;*" he who "*chases away the waters*" as lord of the inundation; he who "*dissipates darkness*" and "*gives eyes to the gods in obscurity.*" He is the road-maker of the resurrection, who "*causes the mummies to come forth.*" With this new knowledge a third region of space was comprehended and typified. Previously there were but two regions or horizons, the upper and lower, the earth and heaven of Seb and Nupe or Isis and Nephthys. Considerable perplexity has been caused by the change from the two regions to the three, and we are sometimes told that the ancients *conceived* of the Hades as being within the globe itself. The time was when they had to dig down mentally in that way to get below the surface at all. Before the solar abyss existed the upper and lower were the heaven and earth. In the later, the eschatological, phase of Egyptian or Akkadian mythology, the spirits of the dead, the demons, have their abode in the abyss *beyond* the earth, but in the Finnic mythology this abode was still *on* the earth, however far north; Pohja or Pohjola was a polar region (cf. the Egyptian Pekh for the hinder part, the north) but no Sheol, Hades, or Amenti. It was *not the third region in space*, but the opening of the earliest division.

It has been shown how the third person in the trinity was equivalent to the root of the tree. The Vishnu Purana terms Vishnu the root of the vast universal tree. This figure was also applied to the third division of space, the Abyss or Nadir, which the Akkadians called *Uru* the *root*, for the foundation of the whole which had been divided into three parts with six directions in space. The Pharaohs of Egypt were crowned rulers over the Two Regions, but the three are also mentioned in the *Instructions of King Amenhat*: "*Now thou art a King of earth; now thou rulest over the Three Regions.*" In the inscriptions on the sarcophagus of Seti the earth is used as equivalent to Amenti, and opposed to heaven. Also the sun descending into the underworld is thus addressed, "*Open the Earth! traverse the Hades and Sky! Ra, come to us!*" This we may look on as a survival of the Two Regions in the mythos belonging to the later three. "*Adored be the god Skambha,*" says the Hindu poet, "*upon whom the*

*City of the Three Worlds rested in the Beginning, as upon its main pillar.*"<sup>1</sup> Skambha at first sustained the dual division as the prop that stemmed a part and supported the twin whole. "These two (worlds) the Sky and the Earth, exist, supported by Skambha."<sup>2</sup> But, in Vedic Cosmology there are three skies—the upper, the middle, and the lower. The three divisions are elsewhere stated to be the sky, earth, and waters,<sup>3</sup> and these are the same three regions as those of the Egyptian and Chaldean solar mythologies. Vishnu passes through these three regions in three strides; his three footprints being figured in the twenty-third lunar mansion, Sravana.<sup>4</sup> The three footprints equate with the trident symbol; and in some astronomical works, the *Sakalya*, for example, the trident is depicted for Sravana instead of the three footsteps.

Plutarch observes that the trident is the symbol of the third region of the world which the (mystic) sea possesses, situated below the heaven and the air (or Earth). The trident is a type of the male triad, and is assigned to the supreme one of the three. This may be Siva in one cult, or Vishnu in another. The god of the third region, the abyss of the waters, was the Af-Ra, in Egypt; Yav or Hea in Assyria; Javeh or Jah in Israel; Vishnu in India. Khnef (or Num) was likewise a form of this solar god; *Nef* being the sailor, the Neptune of the Romans, and the British Nevvy. This was the sun of the waters, the darkness, the abyss; the god who completed the circuit round, the protector by night, the Seer unseen. The Egyptians, says Plutarch, offer incense to the sun three times every day; resin at its rising; myrrh when it is in the mid-heaven, and what they call kyphi about the time of its setting. That was a recognition of the sun of the three regions. In like manner, the gods of Greece were invoked in three forms of gesture-speech. The Olympians on the height were prayed to with upraised hands; the marine gods with hands held horizontally; the gods of Tartarus with hands held down. The sun in the Three Regions is the origin of the masculine triad, the Hindu Trimurti. The Hindus say the sun in the eastern horizon and in the morning is Brahm; from noon to evening he is Siva; at night and in the west he is Vishnu. These three are one.<sup>5</sup> And of these the Indian dramatic poet Kalidasa (who wrote about 50 B.C.) sings—

"In these three Persons the one God was shown,  
Each first in place, each last, and each alone;  
Of Siva, Vishnu, Brahma, each may be  
First, second, third, among the blessed Three."<sup>6</sup>

According to the Assyrians, the wide heaven is the seat of Anu the King. He is Anu in the helght. Bel is lord of the world, countries,

<sup>1</sup> As. Res. vol. iii. p. 39.

<sup>3</sup> Muir, *Sansk. Texts*, iii. x.

<sup>5</sup> As. Res. i. 267, v. 254.

<sup>2</sup> *Atharva-Veda*, x. 8.

<sup>4</sup> Plate in *Asiatic Researches*.

<sup>6</sup> Stone, *Cradle-Land of Arts and Creeds*.



or lands. Hea is the dweller in the deep. These are the heaven, earth, and hell. In the oldest, the Akkadian, cult these three deities are the recognised Zi or spirits of the three divisions.

A papyrus at Turin shows the solar god speaking in his threefold character and as the creator of the "*mysteries of the two-fold horizon*" who says, "*I am Khepera in the morning, Ra at noon and Atum in the evening.*"<sup>1</sup> Speaking generally, it may be said that the Trimurti proper, composed of three male figures, is not Egyptian, although a three-headed and four-armed lion-god found at Meroë is referred to by Rawlinson.<sup>2</sup> There is, however, a solar triad in the *Ritual*, consisting of Atum, Kâ (Kak or Hak) and Hu. In this Atum is the manifestor of the Two Truths, and his two manifestations are personified as Kâ and Hu, who are called his sons. Kâ is the black sun in the abyss. Hu is the white sun in the height. Atum is the red sun on the horizon of the west.

This triad is very ancient and rare. The solar god Hak or Kâ was the child of the mother. According to the present reading, he was a continuation into the solar mythos of Kak, the god of darkness, the crocodile, Khevek (Sevekh), who was the earlier form of Seb, the father-god, and whose name of Khevek would modify into Kek or Kak, whence Kâ, still written with the crocodile's tail. In this way the star-god passed into the solar mythos, and into the triad in which Atum was considered to be the father, and Kâ and Hu are then called his sons.

A doctrinal application of the Tum triad is made in the Tablet of Rameses II. at Kuban.<sup>3</sup> "*Truly thou art the living image of thy father Tum, of An. The god Hu is in thy mouth, the god Ka is in thy heart, the place of thy tongue is the sanctuary of truth, the divinity is seated on thy two lips.*"

The title of Har-Makhu, the Sun of the Double Horizon distinguishes that God from the Sun of the Third Region, in the Amenti, and preserves a proof of the Har Sun being an earlier solar deity than the Ra of the Three Heavens/

The Chinese male triad appear as Yu, Yih, and Tseih. Yu put a stop to the deluge, when it had broken in, by preparing nine proper channels for the waters. In this work he was helped by Yih, who opened up the forests with fire, and Tseih, who showed the people how to cultivate the ground which had been reclaimed from the waters (Shu-King).

The Chinese symbol of these three regions is made with three horizontal bars, ☰. To denote the supreme ruler of the three spheres the lines are crossed ☩. This forms the figure of the Papal crozier, which is thus shown to be a cross of the threefold heaven, that of the

<sup>1</sup> *Trans. Soc. of Bid. Arch.* vol. iv. pt. ii. p. 268.

<sup>2</sup> Herodotus, b. ii. 35.

<sup>3</sup> Birch, *Records.* viii. 75 sqq.; Brugsch, *Hist. Egypt*, ii. 80; Eng. Tr.

hexagram of space in six directions, already identified with the Papal triple crown.

The triad who divide the sovereignty of the universe in the Finnic mythology are Ukko, the old one, the god of heaven above, the supreme one; Ilmarinen, the eternal forger, god of the earth; and Wainamoinen, the friend of the waves. These three were said to have established the celestial vault, fixed the gates of air, and sowed the stars in space.<sup>1</sup>

At one time the Hawaiians had the male triad as a Trimurti named Kane, Ku, and Lono, equal in nature but distinct in attributes. Ku was surnamed Ka-Pao, the Builder or Architect; Lono was Noho-i-ka-wai, the dweller on the water. They formed a triad as "*The one who is established.*" These three were held to have broken up the ancient darkness of Po, the underworld, which shows the dependence of the triad on the sun that passed through the abyss; they created the heavens, *three in number*, as their dwelling-places when they were considered to be distinct from each other. The triadic one is thus addressed: "*Kane-po-lani! O Heavenly Father, with Ku the Builder in the blazing heaven, with great Lono of the flashing eyes, a God, the God of Lightning, the fixed light of heaven, standing on the earth; on the earth of Kane-Kumu-honua, he is God.*"<sup>2</sup>

The New Zealanders also have the masculine triad as the three brothers Maui—the "*elder Maui, the tallest Maui, and the young Maui.*" The younger Maui, as in all the European stories of three brothers, is despised and badly treated by the other two. They leave him at home whilst they go abroad and do not suffer him to sit at meals with them, but toss him a bone or offal to eat whilst they devour the best of everything. At last he plucks up spirit, and when the elder brothers next go-a-fishing, he takes his place in the boat; and insists on going too. "*Where is your hook?*" ask the two brothers. "*Oh, this will do,*" said little Maui, taking out his own jawbone. This he threw overboard for his fishhook, but on trying to pull it in again found it very heavy. By hauling away at it he at last lifts it, and finds it has brought up the land from the bottom of the deep. This was the first great feat of little Maui, or the sun which made the passage of the underworld. It happened that near the habitation of the three Maui there lived an old woman called Great Daughter of the Night, a most terrible person. Maui the youngest, however, determined to visit her, and see if he could find anything good. Coming near the spot where "*Hine-nui*" lived, he began to play a tune on his flute. When the old woman heard the sound, she said to her slaves: "*If the man comes down the hill walking upright on his legs, catch him, he's a thief. But if he comes on his hands and feet with his belly and face upwards, be sure not to meddle with him, he is an Atua*" (or God). This little Maui heard, and came upon the old

<sup>1</sup> *Kalwala*, part ii. runa xiv.

<sup>2</sup> Fornander, vol i. p. 61.

woman as an Atua. He crept into her kumara-store, and ate what he could, besides carrying off a basketful. The other brothers are pleased with the fruit, and the elder thinks he will try his luck, but the young Maui gives him the wrong instructions, and he does not proceed like an Atua, but plays on the flute and goes marching proudly and tall into the old woman's kumara-store, whereupon he is seized and squeezed between the thighs of Hine-nui so hard that he is killed.<sup>1</sup>

The god advancing in a reversed position is the sun in the underworld. The image accords exactly with an Egyptian scene of the sun passing through the hades, where we see the twelve gods of the earth, or the lower domain of night, marching towards a mountain *turned upside down*, and two typical personages are also turned upside down. This is in illustration of the passage of the sun through the underworld. The *reversed* on the same monument are the dead. Thus the Osirified deceased, who has attained the second life, in the *Ritual* says exultingly, "*I do not walk on my head.*" The dead, as the Akhu, are the spirits, and the Atua is a spirit who comes walking upside down.<sup>2</sup>

Little Maui personates the one of the triad who *does* pass through the belly of hades; *does* attain land; the sun that crosses the waters of the deep, the reduced and diminutive winter sun that rises up again and greatens and grows into the glorious conqueror. This is the Jack of our nursery legends, the Scottish Assiepet, Danish Askepot, German Aschenpüttel, who pokes in the ashes, and blows up the fire—the solar fire which he has to keep and rekindle. He is the male likeness of Cinderella. Maui is the same as Boots, and Dümmling of the Germans,—the little hero who starts up when the two big brothers have failed and the call comes to him to do the great deed; he climbs up the beanstalk, rides up the hill of glass, asserts the hidden majesty of the ascending sun of morning or spring, and wins the princess and half the kingdom besides. Manifold are the Aryan forms of the male solar triad reduced to the status of a folk-tale, which may be interpreted by the mythos.

The Bull of Hu represented the sun in Britain, and this took a threefold form in the well-known Three Bulls of Hu, which drew out the Avanc monster that caused the deluge; one of these was called the Ox that stopped the channel of the waters, as did the Chinese Yu. Nash says: "*They talk of an ox that tolled the bell at Woolwich, and how from an ox he transformed himself into an old man, and from an old man into an infant, and from an infant into a young man.*"<sup>3</sup> This is the triadic transformation of the sun just as it is depicted in the temples of Egypt. The ox was doubtless a survival of the ox of

<sup>1</sup> Shortland's *Traditions of the New Zealanders*, pp. 42-45.

<sup>2</sup> *Book of Hades*, Sarcophagus of Seti, Soane Museum; *Records of the Past*, vol. x.

<sup>3</sup> Nash, *Christ's Tears over Jerusalem*, p. 185 (1613).

Hu, the British sun-god. The triad of solar divinities that passed into the three brothers of the popular tales on the one hand, survived on the other in the Christian, Greek, and Roman iconography; not only in the three identical human persons with three distinct bodies, but also as the Trimurti with three heads on one body, and even the one head with three faces.<sup>1</sup>

Sancta Trinitas was one of the names conferred on the triad composed of three identical persons who were all males. A perfect example has been copied from a manuscript of the twelfth century.<sup>2</sup> The three are one, as regards likeness,—the attitudes differ slightly, but significantly. The right hand one lifts his right hand with upward pointing fingers, as god in the height. The left hand one makes no sign, unless with the fingers turned down. The central figure answers to the god on the horizon.

The Three Kings of Cologne, called the Three Magi, who came to adore the infant Jesus, are a form of the solar Trimurti. One of these, Melchior, is black. He represents the sun in the Amenti, which was portrayed as a god, ruler, or king of a black complexion.

The Sun in the Three Regions being the original of the male triad, the three regions themselves form a feminine triad as their consorts. On either side there is one who is the source of the hypostasis. This in the female triad is the Great Mother; she who was the one that bifurcated into two when the regions were limited to upper and lower, now becomes triadic. Sarasvati is said to occupy three abodes. Three Sarasvatis are also recognised, although details are wanting.<sup>3</sup>

Mahadevi is the great mother who divides herself into three distinct forms of different colours—black, red, and white—to become Sarasvati, Sacti of Brahma; Lacksmi, Sacti of Vishnu; Parvati, Sacti of Siva. When she appeared in presence of the male triad, they asked, “*Who art thou, lovely one, and why art thou distinguished by the three colours?*” In Egypt the Great Mother is called the Mistress of Darkness—that is, the black one; her upper crown is white, the lower red, which will account for the three colours.

The dual motherhood is expressed by the Gnostic Achamoth, who is first the mother of material substance or man on the left hand, and next of spiritual substance or man on the right hand; like the Hermean genitrix, the Wateress, she divides into the two sisters of the zodiac, and is then called the “Sophia above” and the “Sophia below.” In a triadic division of the regions, Achamoth is said to dwell in the *intermediate abode*, answering to the horizon of the three regions. “*Her place of habitation is an intermediate one, above the Demiurge indeed, but below and outside of the Pleroma, even to the end.*”<sup>4</sup> The “Mother of the Horizon of Heaven” is mentioned in the *Ritual*.<sup>5</sup>

<sup>1</sup> Didron, figs. 141, 142.

<sup>2</sup> *Ibid.*, fig. 137.

<sup>3</sup> Muir, *Sans. Texts*, v. 341, 338.

<sup>4</sup> Iranæus, b. i. ch. v. 4.

<sup>5</sup> Ch. clxv. *Suppliment*, Birch.

When the three regions were spaced out, the mother was the horizon, as place of emanation, the Mut, or Mouth of birth. She is represented in the Vignette as a Deess with three heads one the vulture, one the lioness, and one human; the latter being the wearer of the two crowns in one. The Goddess Hathor, in Egypt is said to receive the dead in the west as the spotted cow. The British Triads also speak of three cows, one of which typifies the genitrix, Keridwen, the other two being devoted to her service; one was called the spotted cow; the other two were one white and one red, the colours of the two Egyptian crowns of the upper and lower hemispheres. There is a Buddhist emblem called the *Sri Iantra*, in Hindustan, copied from the gates of Somnauth, which will serve to illustrate the three regions—upper, mid, and lower—by south, east, and north, with the corresponding positions assigned to the feminine triad. The diagram is a common one. It is found in the masons' "Royal Arch," and is to be met with in some old English churches. It constitutes the hexagram of the sixfold heaven, or of space in six directions. In the Hindu figure, the three gods and their consorts are arranged with Brahma east, and Laksmi west; Siva north and Parvati south-west; Vishnu south, and Sarasvati north-east. The order of the Trimurti varies according to the particular cult; all that we are concerned with here is the hexagram.<sup>1</sup>

One name of the most ancient genitrix who divided into the two sisters was *Tef* (Eg.), identical with the Abyss of the beginning. She was continued as *Tefn* or *Tefnut* under her lioness-type, and from her name and nature it is now proposed to derive the *Dawn*. The word is common for opening, and to dawn is to open out. In Egyptian *Tebn* means to rise up, spread, illumine, *i.e.* to dawn. But the name of dawn or *Tefn* includes more than the dawn in heaven. The dawn with which primitive mythologists were first concerned was the dawn of womanhood, and the day of procreation. This was a dawn that broke in blood. We speak of the rose of dawn, but they drew their simile from blood; and blood first manifested through a breaking open, as it did in the human dawn. In Egyptian *Tef* means to shed, evacuate, spit, menstruate, drip, and drop, with the flower-sign of bleeding; the bleeding wound; the breaking open in blood, blood itself, are all determined by the flower of brood as the sign of flowing. So in Fijian, *Dave* signifies the flow; *Tevah* and *Daveh* in Hebrew denote the menstrualia. The Assyrian *Dav-kina* (or *Dam-kina*) is the Blood-Mother. The mother opened in the first of two phases in the red dawn that broke in blood. The first mother divides and assumes the forms of the two sisters, as she did in sociology; one form of this double mother being that of Neith the wearer of the red crown, and Seti of the white crown, whose name is written with the arrow of light, a sun beam. The three may be described as black night, red dawn, and white day. These reproduced the light, or the solar god,

<sup>1</sup> Inman, *Ancient Faiths*, [vol. i], fig 34.

in three corresponding characters. The dark night represented the hidden sun, whence Mut, the mother darkness, was the consort of the hidden Amen. The red dawn reflected the coming sun and gave it birth.

The verb *Uben* applied to the act is identical with the word *open*; *uba* (Eg.) is a window as an opening for light, and the *Uben* of Neith is our opening. *Seti*, or day, reflected the sun at white heat. Now one image or the reflector was the pupil of the eye; and the two reflectors, as dawn and day or north and south, are also called the two eyes of the sun. The Great Mother, as Mut, Uati, Buto, or Pekht, divides (*Pekh*, to divide) in the two characters of *Tefn* and *Sekhet*, who represent the two elements of wet and heat; the dewy red of dawn, and burning white of day. Hence *Tef* denotes moisture or dew (which is the same word as *Tef*); and also means to drip and drop. *Tef*, moreover, is the pupil of the eye, the mirror in which the sun was re-born of the genitrix at dawn. *Nu* is the heaven or firmament. Thus *Tefnu* (or *Tefne*) is the reflector of the sun as the opening dawn; when the dawn reddened it shed blood, and when the dew dropped, the eye wept. Then the mother passed into her second phase as *Sekhet* whose element is fire, and who is the eye, as reflector of the sun in her fury or double force. These were the two eyes of the sun. The eye of dewy dawn becomes the eye of burning day, or *Tefn* transforms into *Sekhet*. This is the transformation of *Daphne*, the dawn, that was poetised by the Greeks. For *Daphne* does not come from India, and is not derived from any Vedic *Ahanâ*, which the present writer would explain by *Han* (Eg.) the young, youth, to go to and fro, the ever-returning; but she is the Egyptian *Tefne*, whose transformation into the goddess of fire or heat was portrayed as the metamorphosis of *Daphne* into the laurel-tree, the wood of fire; which was only another type of the change from dawn to day, from *Neith* to *Seti*, from *Tefne* to *Sekhet*, that represented the elemental metamorphosis according to the mythical impersonations. Elaborate explanation may make some of these things look incredibly ingenious, whereas they are only excessively simple. The eye and water were the first natural mirrors, and their application to phenomena is just as natural from the primitive standpoint. The gestator, who in later times carried the artificial mirror, bore an eye on her head in an earlier presentation of the character. *Meri* is both the eye and the water, as the mirror or reproducer. Also, the two eyes, when used as separate symbols, are painted the one (left) of a red colour; the other (right) being blue; answering to the red of dawn and blue of day; the red of flesh and blood, and the blue of soul. The left eye of the sun is described as shedding blood.<sup>1</sup> The Sun born daily from this eye which is also called the Great Water, the Mirror.

The British Barddas describe Arthur as having three wives, each of

<sup>1</sup> *Ritual*, ch. xvii.

whom is a character of Gwenhwyvar. the Lady of the summit of the waters,<sup>1</sup> a form of the one that triplicates. The feminine triad is also presented as what are termed the "Three Unchaste Matrons" of Druidical mystery. The first of these three sisters is named *Essyllt*, or Spectacle; surnamed Vyingwen with the white mane, who was the concubine of Trystan. The second is the Lady with the splendid head, Penarwen, wife of Owen, son of Urien. The third is Bûn, the maid, the British Proserpine, wedded to the Flame-Bearer.<sup>2</sup>

The feminine triad, however, was not left to the indefiniteness of space, or of the firmament divided into three and six parts. The Great Mother had other visible types. To say nothing now of the Great Bear, which was a personification of the pre-solar time, there was Venus above and Venus below the horizon, fulfilling the characters of the two divine sisters; and once a year the genitrix was represented by the moon in its annual conjunction with the sun in the place of manifestation, when the child of another year was born. In the cuneiform tablets, the male triad is associated with the moon in three phases. The first fifteen days are assigned to Anu, Hea, and Bel, and the three divisions of five days each in the latter half of the lunation are given to the Great Mother, who triplicates and becomes a triad of consorts, a threefold reproducer.

In the Russian story of the Norka, the fabulous monster is attacked by the two elder brothers in vain, then by the youngest who vanquishes the beast. The Norka flees to a great white stone, tilts it up, and escapes into *that* world out of this, saying. "You will only overcome me when you enter here. Ivan pursues the beast in the underworld, and there finds a triad of sisters, one of whom dwells in a palace of copper, one in a silver palace, one in a palace of gold. It is the youngest sister who lives in the golden palace. With her the beast is found and slain.<sup>3</sup> In this legend, the triad of the three brothers is conjoined with that of the three sisters, as they are in the hexagram or Sri Iantra.

The triple feminine type is assigned to Bhavani and to Hecate, who is probably a continuation of the Egyptian *Heka.t*, the frog-headed goddess. A Gnostic gem also exhibits a tri-formed female figure. She bears in her hands swords, torches and serpents. The other side of the gem shows the Cock-headed Abraxas, whom we identify with the Af-ra (Eg.), or sun in the lower world, the sun that triplicated. This feminine triad corresponds to one that accompanies Num (Eg.) who is the Af-ra. The Mother of Life, as Ank, wears a crown of hemp-stalks on her head, typical of the weaver of the woof and spinner of the thread of life. She takes two forms, or we may say has two sisters, in Heka.t and Seti, and the three are a feminine triad attached to Num the solar god in the abyss. Again, the genitrix

<sup>1</sup> Davies, p. 187.

<sup>2</sup> Welsh Arch., vol. ii. pp. 14-73.x

<sup>3</sup> Ralston, *Russian Folk-tales*, p. 73.

<sup>4</sup> King, *Gnostics*, pl. iii. fig. 5.

Neith carries the shuttle or knitter on her head. She too weaves or spins the woof of existence. She also takes two forms, or has (become the) two sisters, Isis and Nephthys. These two forms of the feminine triad show us the three spinning sisters of the folk-tales as three Egyptian goddesses, who became the Three Norns Vurdh, Verdbandi and Skuld; the three weird sisters in *Macbeth*; the three Latin Parcæ, and the three Greek Fates, one of whom furnishes the flax, one spins the thread or life, and one cuts it off. According to Plutarch, Atropos was placed in the sun and conferred the principle of generation. Clotho, being lodged in the moon, is she who joins, mingles and unites; and Lachesis is on the earth, where she adds a helping hand, and with her does fortune very much participate.<sup>1</sup> A German version of the three spinning girls will prove their identity with the feminine solar triad. One of these is quite white, the second is half white and half black, the third is blind. Blindness equates with blackness, and the blind shrew-mouse was sacred to Mut, the Mistress of Darkness. The white sister represents the wearer of the white crown—Seti in Egypt; Sita, the white, in India. The blind one is the goddess in the underworld. The sister who is half white and half black agrees with the spotted cow of Hathor, and the goddess who bears both crowns joined in one. The story of "Little One-eye, little Two-eyes, and little Three-eyes," contains another mode of describing the feminine triad by sight instead of complexion. Three-eyes represents most sight, as the equivalent of most light; the wearer of the white crown. An Arabic expression says, "*al-leyl-a'war*," "the night is one-eyed," and One-eye personifies the goddess of the lower heaven. Two-eyes, the intermediate, is the goddess of the horizon. In the story, One-eye and Three-eyes are the two imperious sisters, proud of their extraordinary aspect, who both look upon Two-eyes as a most common-place, vulgar mortal, with no possible attraction. "*You are no better than common folk*," they said to her, "*you do not belong to us*;" they despised her, flouted at her, pushed her about, made her wear the coarsest clothing, and eat offal for food. This is Cinderalla.

The story of Cinderella and the Slipper is Egyptian. Strabo tells it of Rhodopis, the rosy-cheeked, who is confused with the builder of the third pyramid of Ghizeh, Neith-Akar, or the perfect Neith. It is said she dwelt at Naucratis, and one day when she was bathing the wicked wind seized her sandal and carried it to the king, who was sitting in the court of justice in the open air, and laid it at his feet. The event was so singular, the sandal so elegant, the king's curiosity so excited that he could not rest until the owner was discovered and he had made her his queen.

The romanc:e was but a later form of the mythos. In the feminine triad, one of three transforms. If we take the moon as the type, then

<sup>1</sup> *Of the Face appearing in the Orb of the Moon.*



the orb in the underworld is transformed from the dark and blind phase in to a thing of brilliance and beauty. The transformer in one triad is Heka.t, the frog-headed—the frog being a symbol of transformation in the waters or the abyss. Heka.t appears in one representation<sup>1</sup> as the waiting-maid or Cinderella of the three sister goddesses. It is she who transforms into Seti, the sunbeam, the arrow of light; the poor girl who becomes the princess. Three days were assigned to the moon out of sight, and it was at the three days' festival that Cinderella lost her slipper and won the heart of the prince. It is exceedingly likely that the original Phryne of Greece was a form of the frog-goddess who transformed. Her name signifies the frog, and the most famous representation of her, made by Apelles, was as a Venus transforming from the foam, as did the frog-goddess Heka.t. This would account for the stories told about the exhibition of all her naked blinding beauty, suddenly revealed by the dropping of her garment. The courtesan was a character of the goddess who was earlier than marriage. In a Zulu form of the tale of transformation the girl enters the earth, and it is said of her that her body glistened, for she was like brass in her pristine state, but she took black earth and smeared her body with it. She was then seen by a chief to enter a pool being very dirty and black, and to emerge from it with all her natural radiance restored, and her body glistening like brass.<sup>2</sup> The transformer in the Russian tales retains the frog-type of Heka.t and changes into a lovely woman. The frog-skin here takes the place of the slipper of Vair or fur, as the token of transformation from the beast phase to that of the beauty.

The female triad was brought on as the three Maries of the Christian mythology. The triad of this name was found on a tablet at Metz, with the inscription, "*In Honorem Domûs Divinæ Dis Mariabus, Vicani Vici Pacis.*" "In honour of the divine house, to the Goddesses *Mariæ*: they of the street of peace." Montfauçon held them to be divinities of the country, and therefore extant before the Christian era.<sup>3</sup> If so, there can be no difficulty in identifying them as a triadic form of the Goddess Meri, who as Mer-Seker, the divinity of the Nile, takes two other forms, as Meri-ras (south), and Meri-Mehi (north). This reading will be elucidated hereafter.

The male and female triads in the Chaldean mythology were totalled at last in the god one, or one god as the Supreme, who was of a biune and sixfold nature; the double trinity united in one person. This was Anu, the god in the highest heaven. His signs show him to have been the one and the six. He attained what is termed the "Primordial unity," but which was the final totality or the godhead composed of the male triad and the triad of female consorts. Each

<sup>1</sup> Wilkinson, *Mat. Hierog.* xvi. b.

<sup>2</sup> Callaway, *Nursery Tales of the Amazulu*, i. 300.

<sup>3</sup> *Antiq. Explained*, pl. xxx., fig. 11; Maurice, *Ind. Ant.* vol. v.

of these compounds and combinations was represented by figures and images which were held to be sacred and talismanic on account of their secret significance. The double triangle or six-rayed star was a type of the triads twinned. The Chinese attribute the foundation of the trigram to Fu-hsi; and the combination of the double trigram, as in the hexagram of the Yi-King, is sometimes assigned to the king Wan who arranged the "*Posterior Heaven*." The dual triad imaged by the double triangle or hexagram, the sixfold one, is extant in the Christian iconography. The Trimurti, together with the feminine triad as a triangle, are drawn in an Italian engraving of the fifteenth century.<sup>1</sup> Two of the male faces are bearded, one is boyish, and the triad of male heads is set in the triangle, all being inclosed in a circle. The doctrine of a biune being, who was compounded from the natural factors and afterwards divided into the two triads of sex, is reproduced by the writer of the *Clementine Homilies*, who says the body of man consists of three parts, and derives its origin from the female (the mother of flesh). The spirit consists of three parts, and derives its origin from the male. Both of these triads have one root, so that man is a compound of two ingredients, the female and the male. This, when applied to the deity, recovers the Chaldean Sixfold one.<sup>2</sup> "*One, then, is the god who presides in a superior shape, as the heart of all that is above and below.*" The text is corrupt, but the context shows, and the doctrine demands, that this is the biune being. "*From this (or these) is sent forth, as from a centre, the life-giving and incorporeal power, extending the wise nature from his over three infinities.*" This is the masculine triad of the height, depth, and mid-region. The "*extensions taking their rise from thence possess the nature of six infinities, of which the one penetrates into the height above, another into the depth below, another to the right hand, another to the left, another in front, another behind; to whom he himself, looking as to a number that is equal on every side*"—that is a dice-shaped, six-sided figure—"completes the world in six temporal intervals,<sup>3</sup> himself being the Rest. In him the six infinities end, and from him they receive their extension to infinity. This is the Mystery of the Hebdomad, for he himself is the Rest of the whole."<sup>4</sup> Such, according to the *Homilies*, is the nature and shape of the Christian God. An infinite made up of six infinities, a dice-shaped deity, the six being forms of the one, and the one formed of the six. The six sides were also imaged in the six days of creation, or temporal intervals, the seventh is the type of the Sabbath rest, and the sixfold god here culminates in the god Seven as the outcome of the Hexad. He is the Rest or Peace. This in Egyptian is the Hept, the Peace, and No. 7; whence Heptaktis, the Seven-rayed Iao-Sabaoth, god of the later but superior, that is the planetary, Hebdomad.

<sup>1</sup> Didron, fig. 147.

<sup>2</sup> *Clementine Homilies*, xx. 2.

<sup>3</sup> *Clem. Hom.* xvii. 9.

<sup>4</sup> Ch. x.

The gods were founded on identifiable phenomena, and there is no *One God* in the male likeness that is not a unity instead of a unit. As the *Sohar* says of the trinity, "*When these three are combined in a unity, they are one in a single unity,*"<sup>1</sup> and, it may be added, not before. The primal unity was in the pre-human phase, when the pleroma of powers formed the first hebdomad who with the genitrix composed an ogdoad in one—a type of totality that was neither lost nor effaced.

In the earliest human likeness the godhead comprised the mother, child, and virile male. This was the first trinity in unity. The dyad of mother and child is well known in Sut-Typhon, or Kbeb and Khebekh (the mother of time, with Khebekh or Sevekh as her son, her Saturn, the earliest form of time in person); Hathor and Horus; Ishtar and Tammuz; Belit and Adar; Astarte and Sutekh; Ked and Aeddon; and many more. But the triadic nature of the mother and her child has been overlooked. Yet in each case the child is also the mother's consort, called the "husband of his mother" and thus the triple character of the two sexes is demonstrated. The epicene nature of Adonai, the Egyptian Aten and Greek Adonis, is mocked at by Jeremiah, who says of Jehoiakim, in reference to this particular type, "*They shall not lament for him with their 'Ah me, my brother!' and 'Ah me, my sister!' 'Ah me, Adonai!' and 'Ah me, his Sakti!'*" as they did in the mysteries. He was to have the burial of an ass, and this was the type of Sutekh, the child and consort of Astarte. Also, the ass in Egyptian is the *Iu* and *Aai*, the biune one, by name.

The earliest and most universal Divinity evolved in the *complete human likeness* was this Triune Being who included the nature of the Mother, Child and Virile Male; and having identified the original we can recognise the copy wherever found.

The Trinity were continued in the Gnostic system as Achamoth, the Mother, and her Son in his two characters; in one of these he is the Demiurge or creator of material on the *left hand* (he who was represented in the Child-image as Ptah in Egypt), on the other he is the creator of substance (or the virile force) on the *right hand*. As Son of the Mother without the fatherhood he is styled Apator and Metropator. He also created Seven Heavens, over which he dwells as Hebdomas, the Seven-fold one, who with the Mother, constitutes the primary ogdoad. In him the Trinity were united under the title of *IAO*. This deity, therefore, is identical with the *IAO-Sabaoth*; the *IAO-Chubis*, *IAO-Heptakis*, and Sut-Nubti, the dual AU in sex; the Triad of two sexes and three-fold character; the Divinity of the Seven Spirits, Seven Rays, Seven Planets, whose totality of Trinity and Heptad was tenfold in accordance with the Ten Sephiroth.


Plutarch observes that the Egyptians likened the nature of the


<sup>1</sup> *Sohar*, iii. 262 a.

<sup>2</sup> Jeremiah xxii. 18.


universe chiefly to the triangle, and this Plato appears to have employed for the same purpose when he formed his Nuptial Diagram.<sup>1</sup> The letter Tau or T is both two-fold and triple and therefore a perfect sign of the two in sex and three in character. The Greeks called fig-leaves, vine-leaves, and ivy-leaves, *Thria*, as Athenæus says, because each consisted of three parts. But the type was not derived (as Plutarch fancied) from a *direct resemblance* to the member, but from a mental image of the trinity which was fulfilled in the virile male as *Thrion*, whose *triumph* was celebrated in the *Threambos*.

The mystic “*Aum*” of the Hindus is a formula of the Trinity in unity now summed up in Vishnu; and it is observable that in the hieroglyphics *A* is the personal pronoun *I*, which denotes the old first one. *U* is a plural for they or them,—answering to the child of either sex. *M* is the emblem of the Virile Male. Thus if we read the *A*, *ι*, for the old first Mother, *A U M* signifies the Three-fold one composed of the triple hypostases or persons who were united in Khem-Horus as they are in Vishnu; he who was third in the series having been made princeps as perfecto of the triune pleroma.

The triad is figured in the *m* which, as the hieroglyphic , denotes generation in agreement with the sign of the generator.

The final shape of the first letter of the Alphabet is triadic in the Semitic Aleph and the Roman *A*, which is derived from the head of the homed steer found in the Phrenician signs. The cow was first as the *Kau*, the calf second, as the *Au* or *aa* (Eg.), and thirdly the Bull which had been latest in advent was elevated to the primacy in place. This accounts for one  being single in the hieroglyphics; one dual, as the written *a*, and one triadic in the *A*; the latest form that was deposited.

The Trinity are united by name as well as by nature under the Cow-type of Isis. *Hes* (Isis) is the Cow, Calf, and Horned Steer; the three being one by name. This was a type adored in the times of the Ancient Empire as the “Sacred Heifer”; the “Golden Calf.” The Steer or epicene Bull was masculine because it was horned, and feminine because castrated. Thus the three are one in type, one in name, and one in the letter *A*.

The letter *A*, however, had more than one hieroglyphic type. It is also a form of the pyramid  called the “*aa*” in Egyptian; and as this is a figure of Seven or Seb-ti (*i.e.*  $5 + 2$ ), which unites the square and triangle. it is a sign equivalent to the seven-fold vowel, or vowel of a seven-fold sound, previously described as representing the name and the powers or the God of breath, the *Iao* of a triune and seven-fold and therefore of a ten-fold totality. Thus a type of the *All* is permanent in the pyramid and in our leading letter of the alphabet.

<sup>1</sup> *Of Isis and Osiris.*

The triangle was a symbol of this trinity in unity. In later monumental times the Egyptian Horus of the triangle was considered to be unorthodox and Typhonian. The cult is looked upon by some as a late importation from Asia into Egypt, but it was, in truth, a survival from the earliest times, and the type was Inner African. No deity ever formed in the human likeness—and all which preceded were elementaries and zoological types—is earlier than the threefold one whose sign is the triangle or pyramid; the *deus trinus unus* worshipped in many lands. The trinity being brought to a point as imaged by the triangle, it was then said the point was first, the beginning of the figure; whereas the feminine base was foundational, the twin sides were secondary, and these culminated in the male apex. The natural process of development was reversed and called spiritual. The nature of the gods has to be determined by their types when these have been identified in the originating phenomena. According to the *Imperial Dictionary* of King-hi, the character  $\Delta$  is the sign. of union. Chinese books and scholars also affirm that it depicts the junction and blending of the three *Tsai*, the three essences or origins which compose the Tao of the Taoist sect in one harmonious and perfect unity. The triangle is sometimes portrayed on the ancient coins of Tibet painted blue, with the lotus-flower in the centre. This shows the genitrix was the source of and the emaner from the water of life, which was her own blood.

The Mexicans had a triune god one of whose names denoted the deity of threefold dignity, or the Three-in-one, and one of its emblems was an eye inclosed in a triangle.<sup>1</sup> This compound deity was called Ao, Iaa, or Yao, the ineffable, as it was in Britain, at Klarius, and on the gnostic stones. In this the eye is the mother-mirror. The letter N likewise served as a figure of the trinity with the gnostics. It was worn as a talismanic device on a ring,<sup>2</sup> and considered to be a potent charm against, or a cure for, barrenness. The nature of the triad which was perfected in the pubescent male explains upon what grounds it was so considered. Alexander of Tralles prescribed it only for those who could keep secrets and were trusty (*φιλαρέτους*). The headless cross, or the tree-tau of the British which was cut by the Druids on the cross of oak, was a symbol of tri-unity. This being sacred to Hesus, Belin, and Tarony, it becomes probable that the three were a form of the mother, child, and virile male; and as Tarony was the Vir and Belin the Branch, it follows that Hesus (although sometimes thought to be male) must have represented the Goddess *Eseye*, whose seat and sanctuary was at Stonehenge;<sup>3</sup> the genitrix whose name is *Hes* (the stone seat) in Egyptian, and Isis in Greek. This tri-unity of nature constituted the

<sup>1</sup> Kingsboroug, *Mexican Ant.* vol. vi. 141-153, 6-8.

<sup>2</sup> Monfauçon, t. cl.—clxix., clxxvii.

<sup>3</sup> *Ny Wnaethpwyd Newadd*, p. 6.

great mystery of Ser-Apis, or Sher-Apis, which may be penetrated by means of the word *Sher* (Eg.), that denotes the child of either sex, and is also the name of the adult, the pubescent youth who was third in the triad. The Sher-Apis represented both sexes, which were triadic in their manifestation, but under an epicene neuter, or Nuter symbol of divinity. The mystery is as ancient as the Sut-Horus myth in which Sut opened the genitrix whom Horus sealed, but how this was effected can only be comprehended by *applying the human factors to the external phenomena*. For example, the triad of mother, child, and virile male was lunar before it became solar. This is illustrated in the triple division of the month of thirty days. The Assyrian moon-god Sin is represented by the three Tens as the sign of No. 30. The three tens, however, signify more than the mere division of time. According to the Babylonian reckoning, the moon had a *triadic character*, "one in longitude, one in latitude, and one in orbit."<sup>1</sup> This triadic division and number shows that Sin, who is one with the Akkadian Inar deity Aku, "the *Seated Father*," also represents the triune being, the Khemt male, or *homme fait* of the three tens  $\cap\cap\cap$  reckoned by days instead of years.

The natural genesis has to be sought for far beyond Babylon and Assyria. The moon-god was the re-producer of himself as we have seen in the Hottentot legend, where he is the virile male in one phase, and a little child in the other, who became virile to re-beget himself on his own mother. This natural genesis in phenomena was concealed in the later stages of symbolism, but the origins remain in the primitive typology, without which nothing that is first in mythology can be attained, and nothing that is final can be established.

It has been demonstrated that the primary types of powers or divinities were non-human, and the earliest supposed one god that was created in the human likeness is the triune being unified from the three natural factors recognised in the mother, the child, and the virile male; the three who were united in the one god. It does not signify which of the three was placed first in any particular cult, the Mother, the Child, or the male Consort, because the human being was completed in these three; and these three were one on earth, and in the mirror above, before the individual father was known.

Here the beast is a connecting link with the lunar genitrix who came to wear the human likeness. In Egyptian the cow and the moon are synonymous as Aah, and the cow-moon, or female moon, was first as Aah, Aahti, or the cow-headed Hathor, because the female reproducer was primary. The *full moon was the type of the genitrix, and the waxing and waning of its dual lunation were her two manifestations*. The circle of the full moon was the figure of the feminine reproducer. Hence Ishtar in one character is called the goddess 15. So Aahti, or Hathor was a goddess 15, for the lunar genitrix (in the

<sup>1</sup> Sayce, *Trans. Soc. Bib. Archæol.*, part. iii. p. 147.

Ritual) who brings her orb to the dark round and reproduces the light, says "*I have made the Eye of Horus when it was not coming on the Festival of the 15th day;*"<sup>1</sup> the Eye of Horus being the mother-mirror, the reproducer of the infantile image (*cf* ANHU, for the eyebrow with *Anhu* in Sanskrit), and so we identify the Egyptian form of the goddess 15, with the moon at full.

The crescent of the new moon rises with horns erect, and sets with its horns comparatively inverted. The horned phase of the moon was considered its masculine manifestation, and its waning was the infantile phase. These two were typified in Egypt by Taht as the bull of the cow, his mother, and Aan, the cynocephalus. The feminine moon was first as the cow Aah, or Aahti; and Aan, her dog or ape, was her Child, her little one who represented her lessening phase, who transformed at puberty, so to say, into the horned and begetting bull, as Taht. The modern idea of the lunar imagery would be that the new moon was the Child, and such was my notion for years; but this idea is erroneous. We find it difficult to think within the primary limits. The Child of the full moon was born in the wane as the powerless or impubescent one of the triad. So Krishna denotes the diminishing one on the dark side, the "obscure half" of the moon, Taht, the bull, is the pubescent virile youth corresponding to Balarama. Taht or Tekh (another name signifying full), the virile god, was the re-filler of the orb with light (in the pre-solar stage), the cause, therefore, of his mother growing great, which accounts for the human nature of the typology. The solar mythos can only be fathomed in the lunar stage. The Child Horus was born of the genitrix when the year, like the moon, was at its full circle. Hence he typified the descending and diminishing sun, the Khart, or, as in English the *crut*, a dwarf, or deformed Child.

The second Horus was the waxing sun of the vernal equinox, the virile and pubescent type of power. From this stand-point the types can be correlated and read. Certain Greek theologians held that the moon was drawn by two bulls, which denoted her waxing and waning. As the Cow and moon (Aah) are identical the two bulls are the calf and bull, only the Egyptians used the cynocephalus, instead of the calf, for the non-virile one. The calf-type was applied to Epaphus, the child of Io; the horned maiden, moon, or cow. The triple moon was also represented by Hekate Triformis, who appears as the mare, snake, and dog. In this combination the mare (Hippa is the mother; the serpent is the symbol of renewal, and the dog is the type of the waning moon, as was the cynocephalus that bewailed the lessening light.

The dove was the feminine bird of soul or ghost when the Two Truths were both assigned to the female nature. On the coins of Sicyon, the dove is portrayed on the reverse (the tail), with the lion

<sup>1</sup> Ch. lxxx.

as obverse (or head<sup>1</sup>). So the Persian triadic figure is male in the upper part, and the dove denotes the female below, the serpent being a type of renewal. The Dove-winged Circle incloses and emanates the male figure-head of the triad as the supreme one, but the feminine Yoneh, or Yoni, was primary; and these are united in the circle with the wings and tail of the dove. This type of the Godhead is called the *Mihir*-sign. The most ancient form of the figure appears on the Assyrian monuments, in the shape of a winged eye. The eye is the Mother-Mirror, the reproducer of the infant image. Now the Mirror is the Ma-her (Eg.), *Ma* being the eye and to see; *her*, the face. The eye was the mirror or Mer (Eg.) from ma-her; and this will explain the Persian *Mihir* as the Eye-Mirror and foundation of the triadic figure, when the male in the circle takes the place of the image in the eye. The winged circle and serpent are Egyptian not only as a solar form of the triad; the winged disk and eye are also lunar types.

A heart-shaped Gnostic gem in the British Museum shows the trinity consisting of Bait, a hawk-headed god, Athor as a frog-headed goddess, and a winged uræus serpent called Akori. On the reverse is a Greek inscription, "*Thou art Bait! Thou art Athor! Thou art Akori! Hail, father of the world! hail, three-formed God.*" These three are Egyptian; they denote the Genitrix, the Child that transforms (serpent of Har-ur), and the Generator or masculine Soul (Ba) of the hawk-headed Horus.<sup>2</sup>

The natural genesis of the trinity is of necessity lunar. Throughout the whole range of phenomena the lunar orb alone in its three phases gives objective representation to the three characters of the human triad which furnished the primal factors. Only the moon can include the triune image of the producer, re-producer, and produced in one single type. The three are one as *Homo* and one as moon, but nowhere else can the trinity be found in nature. Thus by means of the lunar triad we can now explain the tradition extant in the Isthmus of Darien that tells how the Man in the Moon was guilty of incest with his sister; and the stories of the man who made love to his mother-in-law each month, and she threw ashes in his face, which accounts for the black side of the orb. The male moon re-begot itself on the female, whether she was termed his mother, his sister or mother-in-law. This would be first described in interpreting the natural phenomena when sexual intercourse was promiscuous, and mother, sister and woman were one. But when distinctions had been made, the Man in the Moon was pointed to as a warning. That was the guilty one who went with his own mother, and came back bearing the brand of blackness on his face! And yet this primitive type cast out by the savage races serves as a representative of the triune god for the most civilized! The type was continued and applied to the solar god who represented the "Primordial Unity" of

<sup>1</sup> Lajard, *Cultes de Venus*, pl. 25.

<sup>2</sup> Case 86, G. 1.



the mother, child, and *Vir* in one, as did Num and Ptah. This was in the secondary and symbolical phase. Har-Khuti or Horus of the triangle was the great solar type of the trinity in unity whose sign is set in the stars.

One great incentive to the study of astronomy will yet be to find out at first hand what the Kamites typified in the book above with which we have been so deluded at second hand below. By turning to the plate in the present volume the reader may see Horus seated in the decans of the Ram holding the whip of rule in his left hand and the starry "Triangula,"—supposed to have been added by Hevelius!—in his right. Proclus employs this imagery as mere figure of speech when he says the "*Celestial Triangle is connective of all generation, being proximate to the ram.*"<sup>1</sup> We read in the "Litany of Ra"<sup>2</sup> "*thou commandest the Osirified deceased to be like Khuti, the brilliant Triangle which appears in the shining place.*" Thus the dead rose on the horizon of the resurrection like the sun in the sign of the vernal equinox when that was the Ram, in the shape of the triangle, as an image of the trinity in unity. The triple Horus was the three-fold sun which was unified once a year at the time and place of the spring equinox. There is a form of him as the child crowned with a triple crown of reed and called "*P-neb-Ta,*" the Lord of the world.<sup>3</sup> This was he who also united the two worlds or two heavens, upper and lower in one accordiog to the doctrine stated in the Epistle to the Ephesians;<sup>4</sup> "*For he who is our Peace, who hath made both one, hath broken down the middle wall of partition,*"<sup>5</sup> on which the dividing-wall of the Second Court of the Temple had been founded.

In the ninth of Hugg de Prato's "*Sermones Dominicales,*"<sup>5</sup> he says of the nativity of Christ, "*On this day there appeared in the east three suns which were immediately joined into one to signify that the three i.e. divinity, soul and flesh are combined in Christ.*" The old Adam of the flesh, he says, was combined with the newly-created soul and the deity to make one Sun, one Man Jesus Christ. Such terrible tell-tales are the ancient types. The triadic type was cast by the mind of man before the individual fatherhood was known, and no fatherhood was ever acknowledged by those who worshipped this form of the divine totality or god-head. That was the religious cause of quarrel with the Osirians and Amonians against the Disk-worshippers in Egypt. For this they were denounced as the Typhonian *Aati*, the fatherless; from *Aat* the orphan, the lad. These were the original "*Mamsers*" amongst the Jews. In the Mishnah the question is asked, "*What is a Mamser?*" And the answer is, "*every child born in that degree of parentage in which cohabitation is*

<sup>1</sup> Proclus in *Timæus*, b. i.

<sup>2</sup> Ch. ii. 7.

<sup>3</sup> Sarcoph. "Queen of Amasis," Brit. Museum.

<sup>4</sup> ii. 14.

<sup>5</sup> See verses 15-22.

<sup>6</sup> Printed 1476, or 1483.

*prohibited.*"<sup>1</sup> This does not merely denote the bastard born in adultery. The type of the child who was consort to his own sister and husband to his own mother, which was as old as incest, was represented by the *Mamser*. It was a very primitive type preserved in mythology and divinized by religion.

The modern notion of ancient monotheism is that men conceived of the one god as the father of souls and that the son and mother or Holy Ghost were added to express a mode of manifestation. On the contrary there was no conception in the matter. "*The nous of the Father said that all things should be cut into three. His will assented and all thing became three.*"<sup>2</sup> That is the Greek metaphysical mode of statement whereas the primitive mythology of the black races shows the natural genesis of the doctrine, and tells us the earliest division into three occurred when the child that was second to the mother became the third in the human series at puberty. This was when the sexes were divided by the Lizard and serpent; when the tree was split by Tiri, when the stone of Pundjel effected the severance which constituted the third person of the original triad in nature. What sense is there in applying the primitive thought to the nature and manifestation of an eternal being who cuts up all things into three? "*There are three that bear record in Heaven, the Father, the Word, and the Holy Ghost, and these three are one. And there are three that bear witness on earth, the spirit, the water, the blood; and these three agree in one.*"<sup>3</sup>

These three in heaven or on earth are derived doctrinally from the natural genesis of the human triad of mother, child and pubescent male. The Kabalah identifies this primordial trinity with the "*Three true witnesses*" who testify to the nature of the infinite one. Leo di Modena, an orthodox Jew, questioned whether God would ever forgive those who printed the Kabalistic works, because the doctrine of the triad contained in them had actually led many Hebrews to embrace Christianity and accept the modern error on account of the ancient truth.<sup>4</sup> The great pity, however, is that this and all other doctrines of the religion of symbolism were not published earlier and more widely spread, as that might have prevented a huge accumulation of misrepresentation and error.

Plutarch tells us the Egyptians held the Divine Nature to consist of three, and this trinity was typified by the triangle, the base being considered female, the perpendicular male and the subtense that which is produced by them both; Osiris being considered the first cause: Isis the recipient and Horus the effect.<sup>5</sup> According to this reading the father god is one of three, and the trinity was perfected in the three characters of the latest sociology with the father, mother

<sup>1</sup> *Jebamoth* iv. 13.

<sup>2</sup> Proclus in *Timæus*; also in *Parmenides*.

<sup>3</sup> I John v. 7, 8.

<sup>4</sup> *History of the Rites, Customs, and Manners of the Jews*.

<sup>5</sup> *Of Isis and Osiris*.

and child. But in this version the second character of the child is merged in the fatherhood; *yet the dual character of the child was continued and this finally manifested a four-fold totality.*

In the previous section it was shown how four earlier types or genii of the four quarters were totalled in a one god, as Ptah, Ra, Brahma, or other form of the four-fold one, including *IAO*. The name, however, will not determine the *IAO* without the types. Both the triple and tetradic types come under the one name of *Iao*, the unified one god. But there was internecine warfare between the two cults, because the four-faced, four-headed, four-natured *Iao* included the father who had been individualised in the human family, and transposed thence to the type of the deity as the father in heaven. The nature of the triune *Iao* is indicated by the three letters, just as it is by the mystic *AUM* of the Hindus, the triangle and other signs of the three-fold one. Baal-Shalisha was a form of this triple deity and the *Agla-Shalisa*, or triple-Baal is the calf-headed *Iao* referred to by Isaiah,<sup>1</sup> who did not mean a heifer of three years old but the calf type of the triune nature, whether or not represented by a triple-headed calf. The Carthaginian Baal was portrayed with four faces corresponding to the four characters assigned to the Phœnician *Iao* according to the oracle of Apollo Klarius. Lucian has a Pythagorean dialogue in his *Auction*, in which Pythagoras asks, "How do you reckon?" The reply is "One, Two, Three, Four." Then Pythagoras says, "*Do you see? In what you conceive Four there are Ten, a perfect triangle and our Oath.*"

In the Hebrew Shebâ the Oath is Identical with No. 7; taking an oath was synonymous with "to seven," and the 10 expressed by the letter *Jad* was the full number of *Iao-Sabaoth*. We are also told that "*The Father of the golden verses celebrates the Tetractys as the fountain of perennial nature.*"<sup>2</sup>

Pythagoras thus alludes to the four:

" *Ναὶ μὰ τὸν ἀμετέρα ψύχα παροδῶτα τετρακτῆν  
Παγὰν ἀενά ὃ φύσεως.*"

The mother was the only one, the first ancestor who conveyed a sense of personal *μονόσος*, onyness or oneness, to her children. The Child was dual in sex and thence the Twin or type of two. *Vir*, the triadic at puberty, was a figure of three, the *Thrion*. The individual father was fourth, the figure of the Tetrad. In this most natural way were founded the mythical *Monad* (mother), the *Duad* (child-twin), *Triad* (virile male) and Tetrad (complete human family) the 1, 2, 3, 4 = 10. The secrets of the mysteries have to be unfolded in figures rather than words, because figures belong to the language of gesture-signs.

In elucidating the mystery of simplicity relating to numbers, it was suggested that our notes of punctuation are typical figures, and that the comma, semicolon, and colon, correspond to the Mother as first one, the Child of both sexes as two; the colon being like the

<sup>1</sup> Ch. xv. v.

<sup>2</sup> Proclus in *Timæus*, b. iii.

pubescent male who was accounted third in the series. A fourfold form of Iao takes us one step further; and the only human element left to be added is that of the personal fatherhood in the individualised patriarchate. This character was divinized as the god of the four letters or figures, instead of the earlier three. Now, in our notes of punctuation, the full stone is reckoned fourth. With that the tetrad is completed. Also, as the fourth stop is the *perfect one* (the comma being an imperfect one), this agrees with the one god who, on this line of combination, was perfected as the fourfold one, who included the triad, due, and monad, in the unity of a threefold totality. The number Ten was mystically said to be the "Begetter of Souls,"<sup>1</sup> and the power of Ten was held to Reside in the number Four.

The wisdom was so simple that if published the gnostics would be put to shame, hence they remained "mum"; and to "Mum" was to initiate into the mysteries.

One form of the Oath, then, was that of the fourth nature, the individualised fatherhood, the tetramorphic Iao. Plutarch tells us this was the greatest oath amongst the Egyptians. "*That which is termed Tetractys or the sacred Quarternion, being the number thirty-six (as the decans of the four quarters) was according to common report the most sacred oath and was called by them the World.*" This was a symbol of the fourfold divinity, based also upon the four quarters, who included the nature of the father that followed the triad of mother, child, and pubescent youth. Here the four-fold Iao was sworn by instead of the three-fold as in the Greek oath, "*by Three am I overthrown.*" Amongst the Jews the three Jads, which have the numeral value of 30, expressed the triple Iao, the one who was the *Sheru*, the Khemt (Eg.), or triaded; as did the three letters in the name of Jah; but the sacred Tetragrammaton expressed the Iao of the four-fold nature, and this was the god of the later Jahvists and those who spelt the name with the four letters *Ihoh*. On one of the Gnostic gems the tetradic form of Iao is distinguished by the name being written with the tetragrammaton itself, as *Iaow*.<sup>2</sup>

The order of development was the same in the Jewish mythology as it was in Egypt. Jehovah Elohim was first. Jehovah being the genitrix and the Elohim her progeny of the seven elementaries who became the Phœnician auxiliaries of Kronus in their second phase. Jehovah was followed by Jah or Iao, who was the male-female divinity, the dual child of the mother; the triune being united in Asher-Jah. The contention of the later writers is for a Jahveh who shall be considered wholly male, to whom no Ram even was to be offered that had been castrated, or was a blemished type of the begetter.<sup>3</sup>

The Gnostics were men who had continued the most ancient and, as was considered, the most mystical types from the beginning; and here we find the Tetrad in a feminine form as it was represented by the genitrix Typhon or Apt in her figure of the four chief elementaries

<sup>1</sup> Hermes, b. vii. 51. [= CH XIII. 12.]    <sup>2</sup> British Museum, Case 86, G. 133.    <sup>3</sup> Mal. i. 14.

which were combined in her image and which became the types or the spirits of the four quarters. Marcus insisted that the infinitely exalted Tetrads had descended on him from its invisible place, to be made visible through him, in the form of a woman, and expounded to him its nature and the origin of all things.<sup>1</sup>

A form of the four-fold motherhood corresponding to the tetradic fatherhood is also intimated when Plutarch tells us that the properties of the quadrangle appertain to the goddesses Rhea, Venus, Keres, and Vesta, "as Eudoxus relates." The type was further extended to the hexagonal figure of the genitrix, who, as Durga (in India), is called the six-sided; a sort of Shasha-Yoni of space befitting the Shasha-Linga. the cube, or the six-armed cross. Thus when the hexagonal heaven of the three divisions and of space in six directions had been established, the cross of the four quartets. the Swastika of Agni, or Fylfot of Thor, was represented by the double triangle, the six-cornered figure, the *Shat-Kona*, called the thunder-bolt of Indra, the cross of the three regions and six corners. It is in this way the mythical types contain relative dates in their data.

Each type. each doctrine of the mythos was continued into the later religious stage, and these survived in the Roman church. The conquest of Egypt by Rome had its other side in an Egyptian conquest of Rome; for Rome was the bringer-on of the Kamite: mythology and Egyptian religion, which were adopted with a difference by the mytholators of Christendom. Rome was the centre where the Greek, the Hebrew. the Mithraic, and Egyptian versions of one original mythology met as in an assimilating vortex, and every essential dogma of the new religion re-issued by Rome (save one) was pre-extant as Egyptian.

The triangle of Horus-Khuti supplied one type of the Nimbus or glory of the god in the Greek iconography. The Holy Ghost, as the dove, also wears the triangular aureole, in a mosaic of the ninth century, in the cathedral at Capua.<sup>2</sup> These likewise point to the trinity of the mother and child in which the child became his own re-begetter, he who was No. 3. In a fresco from the apse in the crypt of the Auxerre cathedral,<sup>3</sup> belonging to the twelfth century, the good is portrayed holding a book as the AO and with his right hand he makes the sign of the trinity, the thumb and two forefingers being extended and the other two held closed. The AO denotes the dual being; the three digits make the gesture-sign of the three-fold manifestation. Bishops of the Christian Church still continue to make this gesture-sign of the trinity, in blessing the people, with the thumb and two forefingers thrust out, or with the tips pressed together; a ring being sometimes worn upon the middle finger denoting the trinity in unity. When this sign was employed by the Otomacs and others to signify the Number 3 it was a natural posture, but when used by men who are

<sup>1</sup> Irenæus, b. i. ch. 14. 1.

<sup>2</sup> Ciampini, *Vetera Monumento*, part xxi. pl. 54, p. 168.

<sup>3</sup> Didron, fig. 36.

entirety ignorant of the origin and significance of primitive symbolism as the gesture-language of a supposed revelation not yet nineteen centuries old it becomes an imposture.

The cult of the Roman Church as illustrated by the typology that survived in the catacombs and by other traditions proves that her religion was fundamentally founded on the virgin mother and child of mythology; the god who had crossed or decussated and duplicated as the consort of the genitrix from the time before the fatherhood was recognised. Hence God the Father is almost wholly absent from the early monuments claimed to be Christian which are in general agreement with the Gnostics who continued the opposition to a paternal deity and exalted Sophia, the great mother, from the beginning, together with the third Horus, who became the anointed Messiah in his second character of *Stauros* the cross.

As admitted by Didron it took some thirteen centuries for God the Father to obtain his place in the Christian iconographic art. Until that time there is little, if any distinction between the portraits of the supposed father and son. Even at the commencement of the fourteenth century the father is too youthful to be accredited with paternity. But about 1360 and onwards into the fifteenth century the difference in their relative ages was preserved and appropriately portrayed. In the fourteenth century art the mother son and father have taken the place of the mother, child and virile male of the pre-paternal trinity in unity. Until then the son was generally represented as the Creator of that world but in the fifteenth century God the Father comes to the front as Creator of the world instead of his son.

The father was represented somewhat earlier, although by a sign unread by Didron. That is the square. It is easy to understand the triangle, says this writer, but it is difficult to understand why the square Nimbus should have been given to God the Father. It was because the square was tetradic and the four-fold nature was summed up in the father-God, as it was in Greece, in Egypt and in India. A miniature of the fourteenth century exhibits God the Father wearing a four-cornered Nimbus, the shape of a Trencher Cap.<sup>1</sup> This Icon shows the survival of the tetrad; the deity of a four-fold nature who was completed at last in the human image of the mother, child, *vir* and *pater* combined, and personified as the divine unity or one God.

Also in a fresco of the great convent of Salamis (eighteenth century) the father God is portrayed seated within the symbolic squares which has concave sides and thus emphasizes the four corners. Moreover he makes the figure of four in gesture language with the thumb and fourth digit of the right hand in token that he is *Tetramorpheus*, the true tetradic god. Everywhere the father followed the son, as Osiris the father had been As-Ar, the son of Isis and as Abram preceded Abraham. It was the same in the religious phase: as it had been in the mythological which was the mirror of the primitive

<sup>1</sup> Didron, fig. 22.

<sup>2</sup> Didron, fig. 38.

sociology; and the same in Rome as it had been in Egypt. The cult of Rome was founded on symbols. Her primary dogmas and supreme doctrines were rightly designated "*Symbols*," and the whole of these were pre-existent and pre-Christian. Amongst other survivals is the doctrine of conversion, regenerations and re-birth in what Paul terms the "*baptism for the dead*." This second birth belongs primarily to the entrance of the youth into the ranks of the fathers in the totemic stage of society. It was constituted in the solar allegory after the fatherhood has become individualised.

The first Horus was the child of the mother only. He is said to have been born, but not begotten<sup>1</sup> the child therefore of the virgin mother; she who came from herself. The month of this birth was Mesore, at the time of the summer solstice. The re-birth occurred at Easter or the vernal equinox nine months afterwards. The first Horus being the child of the mother solely was an "*oon egg*," i.e. an egg with no tread in it. Tammuz. Aten, Adonai, El-El. (Har-Ur, Eg.) represented this impubescent god. The fatherhood having been established, Osiris, Atum or Amen-Ra, called the generator, became the paternal god in the Amenti, the place of regeneration. Here the child Horus was re-begotten by the father in the masculine likeness. In keeping with this typology, all first-born sons of the Egyptian Pharaohs were assimilated Har-Si-Hesi, Horus the son of Isis, *and continued to be born as the sons of the genitrix; whereas the dead were the sons of Osiris, the begetter for another life*. Here again, the motherhood is acknowledged to be first in point of time. The scenes and transactions of this region of re-birth were represented in the mysteries and constituted the secret kernel of all their teachings. The present writer could fill a volume with this drama alone. But there is no need. It is so well-known in another guise. In the transformation of Horus the re-begotten, the sun, or god, has to cross the waters. That is the river of the Waterman in the planisphere, the Eridanus, Iarutana (Eg.), the Hebrew Jordan—the river of the division. In this the baptism occurs. Plutarch asserts that the child Horus fell into the waters and was drowned—like the youth Wut-Yune, whose death by water is still represented and bewailed, as with the "*Weeping for Thammuz*," in the Dragon-Boat Festival, celebrated by the Chinese.<sup>2</sup> This would agree with the institution of baptism for the dead. Either way, the baptism or death was but figurative of the re-generation and re-birth which were effected in this region, from which the second Horus issued at the age of thirty years as the Adult God, the *Sheru* or *homme fait*, whose name signifies the Man of thirty years. The baptism for the dead was continued by the Christians although its origin and significance seem to have been unknown to them.

<sup>1</sup> Brugsch, *Geogr. Inschr.* i. 247.

<sup>2</sup> Gillespie, *Sinim*, p. 71; Plutarch, *Of Isis and Osiris*.

The object of all this fundamental research is to lay bare and expose the foundations of theological and other dogmas, and to trace the outcome back to the root.

The male is re-born at puberty. He was re-born into the Totem at that time. This was the natural genesis of a re-birth and of being twice born. The Chaldean oracles call Saturn "once beyond," and Jupiter "twice beyond." Saturn was the born child of the motherhood, and Jupiter represented the fatherhood. The full Initiates in the mysteries the re-generated among men were denominated the *twice-born*, because assimilated to this second solar character. The once-born were but offspring of the mother, who when the fatherhood was established was the mother of flesh only, mere matter; the spirit having been acknowledged to be the product of the male.

In India "*Twice-Born*" is a term religiously applied to caste and race. The Brahman as the "Twice-born" is assimilated to the divinity on this ground. At least two castes are so founded. The Sudra is only "once-born," needing re-birth in the later likeness. The superior classes are the "Twice-born." The Laws of Menu<sup>1</sup> state that a "Twice-born" man *who not having studied the Veda, applies diligent attention to a different and worldly study soon falls, even whilst living, to the condition of a Sudra, and his descendants after him.* From their first origin the Aryas of India assume the status of the twice-born without going through the process; being so much later they began as the second birth, the begotten of the father, sons of the sun and despisers of the earlier mother-born who were once the first because primordial.

The divine sonship however is still the most divine, most mystical and worshipful in Rome, when sacred to the mother alone. Jesus as son of Mary the Virgin is dearer to the Papal Church and the English Ritualist than as the son of the father. It is a pet name, to call the child son of the mother. So Horace called Augustus *Filius Maiæ*.<sup>2</sup> So Buddha is the son of Maya, and Hermes is the son of Maia, as Jesus is the son of Mary. And if the monkish Mariolator no longer becomes the eunuch for heaven's sake he does his best to assimilate himself to the Androgynous deity composed of the Virgin mother and impubescent child; the little black Bambino of Italy, the "Kriss-Kringle" of Germany, the Child-God of the mythos who represented the diminishing moon or dwindling suffering sun as the black Krishna, Kak or Osiris in the underworld. Shaving the crown is the same mode of becoming un-masculine as shaving the eyebrows or of plucking them out. The monk wears the sign of the woman on his head, and the frock of the female down to his feet, and thus presents the likeness of the Virgin goddess and the non-virile god in one; the AO of a neuter gender.

The mystical circle on the shaven crown is identical with the red circle figured on the forehead of the Sakteya, and the eye worn by the

<sup>1</sup> Ch. ii. 5.

<sup>2</sup> Lib. i. ode 2, line 43.



Hindu within the crescent moon. The eye is the mother-mirror, the emblem of the female as reproducer of the infantile image, hence it interchanges with the "mark of another sort," with which Indra, on a certain occasion, was covered. Hence the eye was drawn within the new moon: the horned moon and eye on the forehead of Ardha-Nārī being typical of the blended male and female. The circle is equally the figure of the female reproducer. Moreover, the circle of glory, the aureole of divinity, is no mere solar radiation as supposed. It is still the circle of the female who was the Sakti, the power and energetic force of the male, the glory of the God, both in India and Egypt. The eye or the sun and the glory are identical in the goddess Pehti (Peh-peh), or Sekhet. See the mother Maya (p. 466), for the origin of the glory which is the aureole of the cross. The priest who shaves his crown to wear the glory (or who passes his head through the pallium or chasuble)<sup>1</sup> presents the same figure as the male cross within the female circle, and the Tau in conjunction with the Ro. The types may be misinterpreted, but they remain true to their natural genesis.

The virgin mother continued the premonogamous type of the female who became the prostitute of later sociology and language. Thus *Menka*, the mere concubine or wet-nurse of inner Africa, the great mother in Egypt, became our *Minch* or *Minx* as the wanton; and also the Nun who is a *Minch* by name, the nunnery being known as a *Minchery* in English. This persistence of the types will explain why the harlot should be denominated *Croshabel* (in Kent), from *crosh* the cross. And our poor *Croshabel* is a final shape of the cruciform Maya, the Cyprian Venus, and Sophia, who are figured as the female crucified, or crossed by Stauros.

The cult of the virgin mother and child has no meaning outside the mythos. This cult was continued in Rome, and there converted into its Christian phase. Consequently there was no scope left for an origin with any historical virgin who gave birth in the year one to a child that was born without the fatherhood. The doctrine of the Immaculate Conception of the virgin mother which had been held secretly for eighteen centuries, was publicly re-affirmed in the year 1855. This proclaimed the non-human nature of Mary!

This perfects the mythos which belongs to the time when no man knew his own father on earth, and there was no image of the fatherhood in heaven. Such was the primitive stage of religious barbarism re-attained in the middle of the nineteenth century.

St. Augustine naïvely confesses that it was *by means of the Platonic system that he was enabled to understand properly the doctrine of the trinity*. Justin Martyr was also a Platonist who became a Christian, or was converted, as the phrase is, to Christianity in the second century. Aristotle had smilingly asked which one of the Platonic ideas it was that connected the rest with sensible things? But such

<sup>1</sup> Inman, *Ancient Faiths*, vol. ii. pp. 650-917, figures.

a question never occurred to a Christian father. The Platonic system spun its own umbilical cord. The connecting link, however, was mainly one of metaphysical misinterpretation of mythology, and a total inversion of the order of its development. The objective realities of the earlier thought were transmuted into subjective idealities, and that which was latest in mental evolution was thereby turned into a fresh starting-point for the Christian fathers. For example Plato says in *Timæus*, "*It is necessary for us to believe in the Ancients, who, being the progeny of the gods, as they tell us, must have a clear knowledge of their parents, for it is impossible not to believe in the children of the gods, though they should speak without probable arguments and necessary demonstrations.*" And this is exactly what has been done, and what Plato greatly helped to do. Whereas the "gods" originated in the elementary forces of external nature represented by the animals, fish, reptiles, and birds, who were man's superiors in relation to the elements. It was the work of Plato and his followers to cut the moorings of men and set them adrift from their ancient anchorage in phenomena, and thus prepare the way for a still greater perversion of mythology. He subtilized and sublimated the primitive types of thought until they became obscured past finding out. The trinity, the hexad, the hebdomad, or ogdoad when relegated to the domain of abstract ideal without the key of the origines, or the clue of the genesis, are very literally *preposterous*. Commencing as it did in the natural phenomena of the visible sphere the Trinity could never be fitted to the metaphysical representation because there were no known divine or spiritual correspondences to the primitive factors. Hence the fruitless, futile, fatuous endeavours to define and fix the triadic dogma after it had been ignorantly adopted. All foothold in the phenomenal basis was lost without any new standing ground being gained. The pyramid of the ancient builders had its slope of ascent and upward steps. It was so constructed as to be climbable. In the Platonizing system this was reversed; there it only presents a broad basis bottom upwards, with no legitimate means of mounting to the summit. And, when once the natural genesis of Theosophical dogmas like these of the triadic and tetradic nature of deity has been truly traced and is firmly grasped all claims made on their behalf to authority either supernatural or commonsensical, must end for ever. A divinity composed of three or four human characters by simple ignorance in the past, and then made historic by the cunning of later ignorance, cannot co-exist in the same mental world with a knowledge of the origines.

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'traveller's tales' are some things which he has to tell, yet not on that account to be summarily rejected. Nor is Mr. MASSEY a mere collector, but his vast accumulations of fact and statement are sorted, sifted, questioned, and made to serve as the basis for theories which are new and astonishing. The axe is now laid to the root of the tree in a very different fashion from what was done by Bishop Colenso, or the author of *Supernatural Religion*. Evolution and the comparative method are here applied, with the greatest boldness, to the study of language, typology, myths, the genesis and succession of gods, the antiquities of the Jews, and subjects which touch us more nearly still. Only profound scholars will be competent to question, or capable of fairly judging, the author's main results."—*Modern Review*.

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"This is no paste-and-scissors compilation, made as a commercial speculation, but a conscientious compilation and analysis of all available material which bears upon the history of Egypt or throws light upon the beginnings of her people.

"This book is an encyclopædia of Egyptology in itself; and though the reader disagree ever so much with Mr. Massey as to an African rather than an Asiatic or American origin of the race, yet he must all the same value it most highly, as the best repository extant of the data that every student of history and ethnology needs for a comprehension of those subjects. Were our purpose to do more than to call attention to this encyclopædic work, and recommend it to Asiatic and Anglo-Indian buyers, we might challenge the accuracy of the author's philological deductions, as of his ethnic theory. So liberal a thinker as Mr. GERALD MASSEY will be most unlikely to deny our statement, that the last word has not yet been said about the origin and distribution of the races of mankind. Possibly he may even concede to us the reasonableness of our belief that the mist will never be cleared away until the treasures of certain hidden *libraries* in the possession of a group of Asiatic recluses shall be given out to the world. But, be that as it may, we feel too thankful to him for the present compendious contribution to Egyptological literature to attempt any criticism upon a single reading of his book in the hurry of editorial and official duties. One thing we may at least say, that he has traced with minute painstaking the Egyptian parentage of the whole array of Bible myths and miracles. This is unpalatable truth for our benevolent enemies, the *Padris*, but Mr. MASSEY makes out his case. They may revile but they cannot answer him."—*Theosophist*, Madras.

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"We have here the *first volume*' of a bulky work, the importance of which is fully proportionate to its extent. Mr. MASSEY is an independent thinker. After prolonged and laborious inquiry he rejects certain modern theories as to the origin of civilization and the formation of language. He is no believer in the 'Aryan hypothesis.' He contents that the transition from the bestial to the lowest human condition took place not in Central Asia or Northern India, but in the interior of Africa, and that the stream of culture flowed along the valley of the Nile. He shows that language is derived not from abstract roots, but from signs and symbolic actions far antecedent. He does away with the notion of a civilization springing up suddenly, or miraculously communicated to man, and of a language rich and complete in its origin. For the first time, perhaps, we have inquiries into primitive philology, mythology, and the early history of our species untainted by the preconceived notion of an absolute and qualitative distinction between man and the lower animals. The author's results are in strict accord with those which modern naturalists have reached by totally different processes. We do not hesitate to say that if the substance of this work could be presented in a condensed form, freed as much as possible from 'scaffolding,' it would form a valuable—almost necessary—companion to Darwin's *Descent of Man*, the one work complementing and supporting the other. . . . Only the leisurely and conscientious reader or the candid reviewer will succeed in fairly grasping Mr. MASSEY'S current of thought; this the rather because the conclusions reached will be, to many, grievously unwelcome. The section on the 'Typology of Language' must ultimately give Comparative Philology a new departure and a more rational character. . . . Reluctantly breaking off our survey of this remarkable book, we can merely hope that what we have said may at least excite the curiosity of the reader, and lead him to inquire for himself. We would, indeed, bespeak for Mr. MASSEY'S work the earnest attention of Evolutionists. To us it seems that he is turning the only position of importance held by our opponents, and that his movement, if properly followed up, will be decisive."—*Journal of Science*.

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<sup>1</sup> A copy of the first volume of *The Natural Genesis* having been sent to the editor of the *Journal of Science*, as a pronounced Evolutionist, for private perusal, he inferred that it was intended for review. Hence a notice of the one imperfect and unpublished volume appeared in the *Journal* for July, 1883. A copy was similarly sent from the printers to Mr. Alfred Russel Wallace, who replies:—"Thanks for your great and wonderful work. I see it contains many things of profound interest. The sections on 'Numbers' and 'Language' appear to me especially interesting."

## EDITORIAL NOTE TO THE CELEPHAÏS PRESS EDITION.

*Do what thou wilt shall be the whole of the Law.*

This edition of *The Natural Genesis* was key-entered / scanned and proofed by Frater T.S. (K. Park) from page images of photocopies of the first edition. Layout and pagination have been retained as far as possible, although I have made no attempt to match the typeface. A few corrections and clarifications were made in footnotes where I was able to determine what Massey was actually referring to and had access to the works in question; unfortunately it is beyond the scope of the present treatment to track down all of Massey's references and prepare a proper bibliography for this work.

To clarify: *Ritual* refers to the Egyptian *Book of the Dead*; Massey was mainly using a mid-19th century translation by Samuel Birch of the Turin Papyrus (Ptolmaic period), to which I do not have access; it was published in 1867 in vol. V of the English edition of C.K.J. Bunsen's *Egypt's Place in Universal History* (along with Birch's Egyptian grammar and hieroglyphic dictionary) which work was apparently rare even by the mid-1870s. In some cases the chapter numbers he gives seem to be out compared to later editions, and in others I have been unable to trace the references at all; the well-known translations by Budge and Faulkner are from the earlier "Theban Rescension" (New Kingdom period).

*Records* denotes a series of small volumes titled *Records of the Past*, comprising translations of Egyptian and Assyrian texts, published by Samuel Bagster in London; the first series of twelve volumes was issued 1874-1881. A second series of six volumes followed, but post-dates *The Natural Genesis* (Massey cites them several times in *Ancient Egypt*). The series has had occasional reprints, some libraries have sets, even first editions can be obtained for fairly reasonable prices on the secondhand and antiquarian market (going on a quick search at AbeBooks) and the whole of the first series can be found online as page images through the Internet Archive.

Massey's citations of "Hermes Trismegistus" are apparently to J. Everard's redaction of the "Divine Pymander" (first pub. 1650, with many reprints), the numbering of which differs radically from modern editions of the *Corpus Hermeticum* ('Poimandrës,' the first tract in the *CH* numbering, whose title is frequently referred to the entire collection, is Everard's 'Second Book') this volume contains the treatises now known as *CHI-XIV* plus three other Hermetic tracts from different sources, possibly taken from the anthology of Stobæus.

The majority of Egyptian hieroglyphics in this document are set in the GlyphBasic fonts produced by the Centre for Computer-Aided Egyptological Research, University of Utrecht, Netherlands. Greek text is set in the Greek Old Face font created by R. P. Hancock. Hebrew is set in NI HebrewA and Coptic in NI Coptic, both created by the present editor for the Nu Isis Working Group. The cover design is loosely based on the front board and spine designs of the first edition.

The student is reminded that the transliterations and translations of Egyptian materials on which Massey was relying, while reasonably up to date at the time he was writing, have been in large measure superseded by subsequent discoveries and work.

Editions of Massey's other major works (*A Book of the Beginnings* and *Ancient Egypt: the Light of the World*) are projected or in preparation by Celephaïs Press. An edition of *Gerald Massey's Lectures* has been issued under the Unspeakable Press imprint.

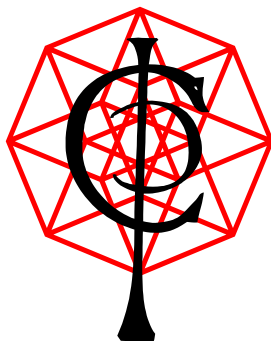
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T.S.

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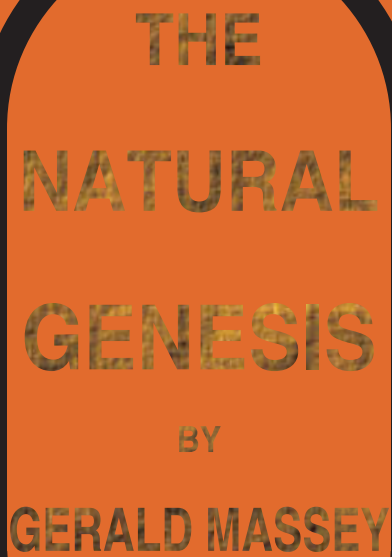
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THE  
NATURAL  
GENESIS  
BY  
GERALD MASSEY

VOL. II.



# THE NATURAL GENESIS

First published London, Williams and Norgate, 1883.  
This electronic edition issued by Celephaïs Press,  
somewhere beyond the Tanarian Hills, and  
mani(n)fested in the waking world in  
Leeds, Yorkshire, England,  
2005.

This work is in the public domain.

Release 1.01: January 2008.

Tidied up headers, added new cover, otherwise nothing changed.  
Could probably use further proof-reading but I need a better  
copy-text than the crappy page-scans I based this off.  
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THE  
NATURAL GENESIS:

OR SECOND PART OF A BOOK OF THE BEGINNINGS,  
CONTAINING AN ATTEMPT TO RECOVER AND RECONSTITUTE THE LOST ORIGINES  
OF THE MYTHS AND MYSTERIES, TYPES AND SYMBOLS, RELIGION AND LANGUAGE,  
WITH EGYPT FOR THE MOUTHPIECE AND AFRICA FOR THE BIRTHPLACE

BY  
GERALD MASSEY.



VOLUME II.

Leeds  
CELEPHAÏS PRESS.  
2008

LONDON:  
R. CLAY, SONS, AND TAYLOR.  
BREAD STREET HILL.

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# THE NATURAL GENESIS

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## SECTION IX.

### NATURAL GENESIS AND TYPOLOGY OF THE MYTHICAL CREATIONS.

THE 149th Chapter of the *Ritual* suffices of itself to demonstrate the astronomical nature of the Egyptian mythology after it had passed out of the first elementary phase. This chapter, said to be the most profoundly mystical and absolutely incomperable is the "*Book of instructing the Spirit, the Delight of the Sun, who prevails as Atum, and is rendered great as Osiris.*" "*There is not known any other such, at any time, or anywhere. No men hath spoken it; no eye hath perceived it; no ear hath heard it; not any other face hath looked in it to learn it. Do not thou multiply its chapters,<sup>1</sup> or do not thou let any face except thy own see it and eat thy heart, doing it in the midst of the Hall of Clothes (the Judgement Hall). It is put forth by the God with all his power. It is a true Secret; when it is known all the providers in all places supply the dead (Spirit) in Hades; food is given to his soul on earth; he is made to live for ever; nothing prevails against him.*"<sup>2</sup> The contents of this chapter show that the secret of its revelation, considered to be of such supreme importance in the eschatological phase, *belonged to the Gnosis of the celestial allegory, the earliest formation of the starry heavens, and a knowledge of the Seven Cows and the Bull; the Four mystical Eyes; the Four paddles of the boat of the Sun, which are arranged according to the four corners or points of the compass.* The Seven Cows, or Seven Hathors, are but a later form of the Water Cow, the seven-fold one of the Great Bear, first represented by the Hippopotamus, the old Typhon whose son Sut, or Sevekh, was the Bull of the Seven Cows, as Sut-Anta

<sup>1</sup> Cf. Rev. xxii. 18, 19.

<sup>2</sup> *Ritual*, ch. cxlix.; Birch.

before he had been superseded by Taht in the lunar mythos,<sup>1</sup> and Osiris in the Solar.

When the tail of the Great Bear points to the West at night-fall, the Chinese say it is Autumn. That is the position of the constellation in the planisphere copied into the previous volume. The Cow-sign is the type of Hathor, and the Seven Stars in that position are the Seven Hathors, the fore-tellers of coming events, and therefore they were connected at this point with the inundation and the future harvest, which is indicated by the Seven Ears of Corn in the hands and crown of Hathor-Isis who represents the sign of *Virgo*. It can be proved by their names that the Seven Cows are not the supposed "Seven Pleiads."<sup>2</sup> The Pleiads never were the "Seven Stars" out of Greece. The Pleiads are Six only, as the Mothers, or Sucklers of Kârtikêya in India; Six only as the Hen and Chickens of the planisphere;<sup>3</sup> Six only as the "*Tau-ono*," or *the Six*, of the Mangaian Matariki.<sup>4</sup>

In the Avesta the typical Seven Stars are the female companions of Sothis (Tistrya), and these are the Stars Hapto-iringa, the Seven Bears.<sup>5</sup>

The first one of the Cows is called "Hat-ka-neb-ter," *i.e.* the maternal abode in which the Lord (Osiris) was re-constituted, re-imagined, or reborn; for the Great Bear constellation, designated the Car and Coffin of Osiris, was also the *Meshken* of new birth, the womb of the genitrix who first gave birth to time in heaven, and the elements or seasons on earth; next, to the manifestors of time and season, the Kronotypes, including the solar god; and lastly, to souls in the psycho-theistic phase of the mythos.

The Seven Cows passed into the Seven Ploughing Oxen of the Romans, the *Septentriones* in Cicero's *Aratus*, as the Seven of the Great Bear. The Seven Cows are also the Seven Arushis of the Veda, which, like the Seven Hathors, are called the Seven Sisters. "*He brought the Seven Sisters, the Arushis*,"<sup>6</sup> the bright Cows, says the Vedic poet. These are no indefinite daughters of the Dawn. The number Seven has no foundation in the phenomena of Dawn. Moreover, "*When the Sun flew up the Arushis refreshed their bodies in the water*."<sup>7</sup> This description applies to the Seven Stars, or Cows, becoming invisible by day, when they retire once more into the celestial waters, like other teachers of time in heaven.

The Persians also have the Seven Sisters, who are the Wise Women considered to be present at birth as fore-tellers of fate, like the Seven Hathors, or Cows, in Egypt. The Four Paddles and Eyes are *Amset*, *Hapi*, *Tuautmuft*, and *Kabhsenuf*, the genii of the four

<sup>1</sup> *Ritual*, ch. xlii.

<sup>2</sup> Ernest de Bunsen, for example, is wrong from first to last in assuming that the "Seven Stars" of mythology are the Pleiades.

<sup>3</sup> Plate in previous vol.

<sup>4</sup> Gill, *Myths*, p. 45.

<sup>5</sup> *Tistar Yasht*, 6, 12.

<sup>6</sup> *Rig-Ved.* x. 5, 5.

<sup>7</sup> *Rig-Veda.* x. 8, 3.

quarters, who are also represented by Ra, Shu, Seb, and the Great Mother; or by other forms of the universal Four. The very earliest four quarters were indicated in the circle or year of the Great Bear. Hence these four genii are four of the Seven Spirits of that constellation, who are also called Seven Planks in the Boat of Souls. Next the four quarters were founded in the lunar zodiac. Thus it is said of the ancient Babylonian king, *Agu-kak-rimi*, whose glory is the Moon, that he was the establisher of the four regions.<sup>1</sup> Lastly, the four corners were the foundations of the solar zodiac, also termed the four paddles of the solar bark.

In the complete making out of time in heaven, all time was perfected when the Sun-god was acknowledged as chief ruler. He was the true Kronus in place of Sothis, Anup, Shu, Seb, and That, who receded to secondary and subordinate positions, or, as in the case of Sut, were degraded altogether. The pæans of exultation raised to this the one true god, who at last became first of the first, can be heard in all the later religious literature. It is said of the Pharaoh assimilated to the Sun: "*His majesty went sailing as the image of Har-makhu; for lo! he took possession of that land, he obtained it for the time of the Sun.*" This was following a reign of the Sut-Typhonians in Egypt. It is further affirmed that he took possession of the temples, priests, spondists, and offerings, and "*they were timed for the worship of the Sun.*"<sup>2</sup> He "*has come forth from the Sun,*" says the Osirified deceased in the *Ritual*. "*The Sun knoweth his going down,*" exclaims the Psalmist.<sup>3</sup> "*Helios will not overlap his boundaries,*" sing the Vedic poet. "*Surya does not injure the appointed places,*" as did those unfaithful guardians of time, period, season, and bounds, who had been cast out as the "*Children of Inertness,*" founded on the stars that were fixtures.

In his exaltation of the solar type, which was the latest perfected, one Hindu writer asserts that the sun is the source of time, and that which was before the sun was *no-time*.<sup>4</sup> This is the language of the latest race or religion in all lands. When safe in heaven at last the deceased exclaimed: "*The Osiris takes the time of heaven: his Time is that of the WHOLE creation.*"<sup>5</sup> His beatitude being expressed by a figure of time that was perfected. And here the final type of the various divinities is the sun as Amen-Ra the generator and father of Souls who was Atum in one cult, Osiris in another, Abraham in Israel, Surya in India, and Hu in Britain. Proclus observes that: "*In divine souls likewise there is time, since as Plato says in 'Phædrus,' they survey, through time, real being itself.*"<sup>6</sup>

Chaos precedes creation in mythology. The elementary powers were the rulers in chaos, the domain of lawless force, discord,

<sup>1</sup> Insc. col. 1, *Records*, vol. vii. p. 4.

<sup>2</sup> *Inscription of Haremhebi*, 22—25.

<sup>3</sup> Ps. civ. 19.

<sup>4</sup> Muir, *Sanskrit Texts. Maitri Upanishad*, vi. 14.

<sup>5</sup> *Rit.*, supplement, ch. clxiv.

<sup>6</sup> Proclus in *Timæus*, b. iii.

dissolution, and timelessness. The first creation represents the passage of mythology out of chaotic space into the fixed world of time. The idea of a beginning with the observed motion of the stars is conveyed by the fixed stars being called and impersonated as the "*Beginningless lights*," the *anaghra raokau* of the Avesta, in contradistinction to the movers and periodic revolvers.

In one of their Creation legends the Blacks of Victoria relate that the moon at one time was aberrant in her motions until these were regulated by *Nooralie*. *Nooralie*, or old time, told her to die and let her bones whiten and crumble into powder. This the moon did; and still she dies and reappears at regular intervals and does her duty to the black fellows as *Nooralie* in times long past commanded her to do.<sup>1</sup> These Aborigines have a group of typical powers under the name of "*Nooralie*," or beings of old time, and in Egyptian, *Nnu*, is time; the earliest types of gods associated as fellows or grouped together were the *Nnu*. The legend of the moon identifies the *Nooralie* with the creation of time.

*The "Ritual" shows that a knowledge of these hidden facts of the celestial allegory concerning time was preserved in the Egyptian cult for making the safe passage through all the trial scenes in death, or in the Judgement Hall—the earliest guides in the darkness of night having survived as types of guidance through the dark of death; and the salvation of the deceased depended on his having the facts treasured up in memory. "Do not record beginnings; neither consider the things of old," is the advice of Isaiah to his countrymen. But the Egyptian priests preserved the beginnings by investing them with the most sacred significance; teaching them in the secrecy of the mysteries, and burying them with the mummies of the dead. They did not throw down the ladder by which they had climbed the heavens physically, but re-erected it in the eaves and temples of the mysteries.*

The earliest recorded beginnings of time then are with the Bull and Seven Cows, or Seven Hathors, Seven Bears, Seven Maidens, Seven Rishis, Seven Princes, or other types of the Seven Stars or constellations of Ashtoreth-Elohim, Jehovah-Elohim, or Ta-Urt-Typhon, whom we *can* recognise and identify.

In the *Bijek* it is said, "*from one mother is the universe born.*" This beginning is universal in mythology. The Great Mother in her primordial phase was the Abyss in Space, and the goddess of the Seven Stars in time. No superseded type was ever lost, and the Mother as Space and *Domus* did not pass away when time was established, but was continued in *Nu*, the Lady of heaven, and consort of Seb-Kronus. Heaven as the bringer-forth was continued in the female figure arching over earth. In addition to this the Egyptians pourtrayed the zodiac in human shape; and astrology has brought on a human-shaped zodiac founded on the

<sup>1</sup> Smyth, *Aborigines of Victoria*, v. i. 431.

female form. In this the sign of the Ram serves for the head; the Bull for neck and throat; the Twins for arms; the Crab for the breast; Lion for the heart and back; the Virgin for the womb; the scales for the lumbar region; the Scorpion for the groin; the Archer for the legs and thighs; the Sea-goat for the knees; the Waterer for the legs, and Fishes for the feet.

As bearer and bringer-forth, the Great Mother became the goddess of the Bear, or Chariot, the Merkabah (*Marukabatu*, a chariot, Eg.), with which Jehovah is identified in the Kabalah. Urt, or Ta-Urt (Eg.) means the chariot, the great bearer, who in the sphere or time was represented by the Great Bear, as the Cow of the Waters, the beast that came up out of the deep or "sat upon" the celestial waters as the "Mother of the Revolutions," and therefore of Time, who was her first-born as Sevek-Kronus, Sut, or Saturn, her Dragon of the Seven Stars that went round with her in figuring the primary circle and cycle at the polar centre.

Philo on the "*Allegories of the Sacred Law*," shows that he knew something of the mystery of the seven cows or bears. He observes "the constellation of the Great Bear is made up of seven stars, which constellation is the cause of communication and unity among men, and not merely of traffic." It continued the celestial model on which they were grouped together in sevens, whether as the seven Eundas or Totems of the Damaras, the seven tribes of the Ja-jow-er-ong Australians, the Seven Hohgates and Seven Rishis, the Seven Patriarchs who preceded the Ten; the seven sons of Mitzriam, of Japheth, Sydik, Ptah or Jesse, the Heptamonis of the seven Egyptian nomes, the seven-portioned earth of the Iranians, or the seven provinces of Dyfed and of Alban, the one type of the whole being the Seven primary constellations. It is not in the Hebrew, Assyrian, Greek or Hindu scriptures that we shall find the most archaic forms, the bare skeleton of the mythos, but in the traditions of races which are now almost extinct. The Indians of Los Angeles, California, who relate that the divine Quaoar descended from heaven and reduced chaos into order and then put the world on the back of seven giants,<sup>1</sup> possess one of the most primitive forms of the creation-myth. These are the Seven giants who in another myth are the builders of the tower; the seven who formed the gigantic cycle of the stellar year which was connected with the revolution of the bears. The Murray natives have the Great Bear under the name of *Koob-borr*. This is the old *Kheb* (earlier *Khub*) of Egypt. The same original is apparent in the North American Indian languages, where it is applied to two different representatives of the water-horse *Kheb* as

<i>Jabai</i> , the Bear,	Omaha.	<i>Chapa</i> , the Beaver,	Yankton.
<i>Tsa-kokp</i> ,,	Naichez.	<i>Tuchawpah</i> ,,	Dacotah.
<i>Wa-samba</i> ,,	Osage.	<i>Chauper</i> ,,	Catawba.
<i>Shabah</i> , the Beaver,	Osage.		

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<sup>1</sup> Hugo Reid, in the *Los Angeles Star*, cited by Bancroft.

The Crow Indian name of the bear, *Duh-pitsa* agrees with the Swabian *Pecister*; the Assyrian *Batsiati* (hippopotamus), whilst the Pawnee *Koorooksh* for the bear corresponds to another Australian name of the Great Bear as *Kur-ruk-ar-ook*. *Kur-ruk-ar-ook* is she who *assembles all the bears*,<sup>1</sup> and settles the quarrels respecting the waters. The Bears are said to be seven in number. The waters are celestial and the settling of quarrels is a primitive mode of stating that the genitrix of the bears was the arranger and determiner in space and time. This distant re-identified Goddess of the Great Bear (*Koob-borr* or *Kur-ruk-ar-ook*) is known to have been a “*Very fine and very big woman*,” and is equivalent therefore to the *Great mother*.<sup>2</sup> *Kur-ruk-ar-ook*, a female, *now the seven stars*,<sup>3</sup> was the only one who could make fire (Weenth) and in a story told by the aborigines of the river Yarra, *Kur-ruk-ar-ook*, the keeper of fire, would not give any of it away. In the Egyptian mythos the genitrix of the seven stars is likewise the keeper of fire, as *Kar-tek* the spark-holder. Otava the Great Bear in Finnic has the same name as the Egyptian Tef, Tep, or Tabi of the seven stars. The Great Bear in Britain and Ireland is *Arth*, who, with her starry son Arthur, identifies *our* beginnings with the Bear constellation, and the typical Seven Stars and Constellations.

The Ainos, or hairy men in the Island of Jesso, the most northern part of Japan, trace their beginning back to a bear and a dog. They say that the first human being was a woman, who, when the world was formed out of the waters, floated on the deep carrying fishing and hunting gear. She landed on an island, where she *dwelt alone in a beautiful garden*, which still exists although no man can find it. The loss of this paradise is connected with the increase and dispersion of the race, following the advent of a “protector” whom she had permitted to enter the garden which was their Eden of the fore-world. The dog, as already shown, was a type of the Lesser Bear constellation as well as of Sirius, the star. In certain tales told of the Peguans their progenitors are said to have been a dog and a woman; and some anthropologists (Camoens amongst other writers), in the absence of the mythical typology, have discussed the possibility to such beginnings. In this, as in the Aino legend, the woman and dog are represented by the Greater and Lesser Bear, or Sothis the Dog-star.

The starting-point in all the oldest mythologies is on the night-side of phenomena. Hence the counting by nights, and not by days or dawns of light as with those Polynesians whose reckoning of time was by nights, and whose days had no name. Out of this darkness issues the first shape, that of the Great Mother, followed by the Twin Brothers, who are represented under various but correlative types. In the beginning, say the Gallinomos of Central California, there was no light, but a thick darkness covered all the earth. It was so dark that men stumbled blindly

<sup>1</sup> Smyth, vol. i. p. 447.

<sup>2</sup> Smyth, vol. i. p. 459.

<sup>3</sup> Smyth.

against each other, animals against animals, the birds clashed together in the air, and there was nothing but the confusion of constant contact. The *hawk* happened by chance or luck to fly into the face of the *coyote*, and after mutual apologies and a long discussion concerning the situation, these two resolved to set about finding a remedy. The coyote gathered a great heap of tales, rolled them up into a ball, and gave it to the hawk, together with some pieces of flint.<sup>1</sup> In this version the prairie dog takes the place of the Typhonian wolf-dog, the fenekh of Abyssinia; and the two, the coyote and hawk are identical with the Sut-Horus of the monument, the brothers Warpil and War of the Australians, and with Heber and Heremon in *Arthuria* or Ireland. The whole nation of the Thlinkeets is separated into two great divisions, one of which is called the wolf, the other the raven. Bancroft says, "Upon their houses, boats, robes, shields, and wherever else they can find a place for it, they paint or carve their crest, an heraldic device of the beast or bird designating the clan to which the owner belongs."<sup>2</sup> This, the oldest division into two, corresponds to that of the eagle-hawk and raven of the Australian aborigines.

Moreover, the black bird and wolf, two of the types of Sut, are here combined by the Thlinkeets. The black bird represented the son of the mother on one horizon, and was the type of the lower world, the wolf or jackal (Anup) on the horizon of the resurrection, where it arises in other of the American myths. These legends of the Twins, however, belong chiefly to the vague stage of mere light and dark, and the earliest division of night and day which is often applied to the human creation.

The Yumala negroes say that *Til*,<sup>3</sup> the Great Creator cut the kneecaps from the hermaphrodite Venus, and made from them a black and white human pair. Another version of the negro myth was taken down from a native in Tumale, near the centre of Africa, by Dr. Tutschek. In this, Til (God) made men and bade them live together in peace and happiness; labour five days, and KEEP THE SIXTH AS A FESTIVAL. They were forbidden to hurt the beasts or reptiles. They themselves were deathless, but the animals suffered death. Til ordered the men to *build mountains*: they did so, but they soon forgot the god's commands, killed the beasts and quarrelled with one another. Wherefore Til sent fire and destroyed them, but saved one of the race, named Musikdegen, alive. Then Til began to recreate beings. He stood before a wood and called, "*Ombo Abnatum Dgu!*" and there came out a gazelle and licked His feet. So He said, "*Stand up, gazelle!*" and when it stood up, its beast-form disappeared, and it was a beautiful maiden, and He called her *Mariam*. He blessed

<sup>1</sup> Bancroft, vol. iii.

<sup>2</sup> Bancroft, vol. i. p. 109.

<sup>3</sup> *Til*. It is observable that *Tir*, the Arrow, still used in Persia, is the name of Mercury in the *Bundakish*, the planet assigned to Sirius; and that *Tiriel* in the *Kabalah* is the intelligence of the planet Mercury.

her, and she bore four children, *a white pair and a black pair*. When they grew up, Til ordered them to marry, the white together, and the black together. In Dai, the story goes that *Til cut out both Mariam's knee-caps, and of each He maide a pair of children!* Those which were white He sent north; to those which were black He gave possession of the land where they were born.<sup>1</sup> This black and white pair, however, were celestial at first, not human. And here it may be observed that when the African or Australian aborigines speak of going down in death as "*black fellows*" and coming up as "*white fellows*" we need not think it is intended as a compliment to Europeans. The doctrine belongs to the earliest division of light and darkness. The sun as Kak (or Hak) went down black and rose up white as Hu; Osiris the father was black; Horus the son was white. The Hottentot Urisep, the son of Heitsi-Eibip, is the whitish one by name. In a later stage which reflects the red race, the Ruti, Atum set as the red sun and re-arose as the white. His *Hut* sign signifies white. Sut was black and Horus white.

White denoted the second of the two Truths, and was used in the shape of pipe-clay by the Africans as the paint of puberty. Also the black fellows must have pipe-clayed their dead both in Africa and Australia ages before they ever saw a white man.

In Egyptian, paint has the same name of *Khu* as white or light; and the *Khu* is a spirit. Pennant in his tour through South Wales<sup>2</sup> says on inquiry into the origin of the prevalent whitening of the cottages there, he found the good people thought by thus whitening they were shutting the door of their houses against the devil, or black man. The act was precisely the same as that of the blacks who whiten themselves with pipe-clay.

Froebel says of the negroes in the United States that they believed the damned became monkeys, but if they behaved well they would be changed again into the human form, and their ultimate beatitude consisted in *becoming white*.<sup>3</sup> The imagery is as old as the observation of night turning into day, or the black moon that was typified by the black ape transforming into the white disk which the ape carried.

The hermaphrodite Venus is identified as the Inner African First Woman who is called *Iye*, or life.<sup>4</sup> *Iye* is the earlier *Ife*, *Eve*, *Heva* or *Kefa*, the Mother of Life, or life personified. Now the knee-cap is a hieroglyphic *Kâ*; earlier *Kab* (*Kabt*), for the knee and knee-pan. *Kab* means to duplicate, hence the cap, the joint, as the sign of *Kab* or modified *Kâ*. Of course the knee-cap is a symbol and here it can be shown how the Yumala negroes continue to talk that language of typology which can often be interpreted by the hieroglyphics, in

<sup>1</sup> Quoted by Baring Gould in *Legends of Old Testament Characters*, p. 36.

<sup>2</sup> P. 28.

<sup>3</sup> Froebel, *Central America*, p. 220.

<sup>4</sup> Arnold, *Genesis and Science*, p. 155.



which the knee-cap remained and bears the name of the genitrix and duplicator Kep or Eve. Moreover when the Tasmanian natives assert that men had tails originally, but *no knee-joints or knee-caps*, they are talking the same typology. The Maori *Ponaturi* are the people of the knee-joint, or the division of heaven above and the waters below. But here the people who have no knee-joint are the undivided, the undistinguished herd which preceded the "*Divided people*."

The hermaphrodite genitrix of the Blacks whether in Africa or Australia, is one with the ancient Typhon in Egypt, the earliest form of the producer in space and time; the one alone whose children were the undivided, undistinguished mongrels of promiscuity. As goddess of the Great Bear, and the hinder part north she was the thigh, the back-side, and her type is the tail. Hence the men, tribes, or races who date from this beginning were derided and scoffed at in later times as the men with tails but without knee-caps. The Jews were reported to be born with tails. In China the Miau-tze, the aboriginal children of the soil are accredited with tails. The wild tribes of Africa, the Cagots of the Pyrenees, the *Coata Tapuya* in South America, are all considered to be people with tails. The men of Kent were called the long tails. Bishop Bayle says Englishmen had a perpetual infamy of being considered men with tails, through lying legends. The people of one county after another as they shed the tail themselves threw it behind them in the face of another backward county. The belief that Cornishmen had tails is yet extant in Devonshire. When the Jewish father cut off the tails of the future progeny in a symbolic representation he was repudiating that most ancient, pre-human and totemic type of the primordial people.

In the Magic Papyrus, spells and prayers are uttered against all animals having long tails.<sup>1</sup> One of these is the "*Bad dog*," another was the Kant or Kaf-ape. From the dog and ape descended the men with tails, as the children of Typhon.

The Goddess of the Seven Stars was cast out as Baba the Beast. She was the beast under several forms, the hippopotamus, lioness, crocodile, bear (Tabi) serpent and monkey (her muzzle or mouth being that of the Kaf-ape). Her progeny too were represented by the crocodile, the ass, the fenekh, the ape and other animals. A caricature of an Egyptian concern in the Turin Satirical Papyrus is Anti-Typhonian. In this the ass is playing the harp, the lioness a lute, the crocodile a guitar, and a human-headed ape blows a double wind instrument.<sup>2</sup> The ass, lioness, crocodile and ape were four types of Typhon the genitrix.

The men who had tails but no knee-joints were the Typhonians of Chaos. The Mother was not even then cut in two as Omoroka

<sup>1</sup> *Records*, vol. x. p. 155.

<sup>2</sup> Copied in *Prolegomena to Ancient History*, Mahaffy.

or as the cow; the genitrix was not divided into the Two Sisters of one blood. It was the state of promiscuity, and according to the later thought men were all beasts together then without distinction, division, or knee-caps.

The Tinneh Indians of North America whose languages extend in a line four thousand miles in length and diagonally over forty-two degrees of latitude, stretching from the northern interior of Alaska down into Sonora and Chihuahua, ranging from the borders of Mexico to the mouth of the Mackenzie River, claim their descent from the dog,<sup>1</sup> like the Ainos of Japon. They say that whereas all other people owe their origin to the bird deity, they derive theirs from the dog and therefore to this day the dog's flesh is an abomination to the Tinneh. Indeed only a short time before the visit of Captain Frankland, the Tinneh had nearly ruined themselves by killing all their dogs because some fanatic had broken out afresh on this subject of their origin, and persuaded them of the wickedness of working their *near relation*. One of these tribes is the Takulli and in their tongue the dog is named *Tkuli*.

The Nez Percés tribe of Indians trace their origin and that of the human race to the wolf. Originally, they say, *there were animals only*, and a monster devoured them alive. At last the wolf entered the monster's belly where he found the animals engaged in snarling at and tearing each other as they had done in the world outside. The wolf addressed them and urged them to co-operate against the common enemy. This they did and all fell upon him with one accord, eating their way out of the devourer's side. The monster perished and the animals were transformed into men. The wolf (or jackal) was one of the Seven Elementaries born of the genitrix—the wolf of day and dark, or the twilight. As Sut-Anup the wolf kept the horizon of the resurrection and showed the way up from the underworld, like Nebo, who "*kept the morning and the evening gate of souls*." The tradition affiliates the Nez Percés to Anup one of the first male types that were figured in heaven as the sons of the primordial mother, Typhon, the Goddess of the Great Bear. The primary and most honoured Totems of various tribes among the red-skins are the bear, wolf, and turtle. The Osages claim descent from the beaver. *This totem represents the name of their progenitor according to this beginning* with the elementaries and zoötypes that were afterwards figured in the stars of heaven.

But the ancient mother whose constellation was the Great Bear, had several types on earth. She was called the "Dipper" in latitudes where she descended below the horizon, when the heaven was known as the celestial water. She was also the "Digger" in relation to the earth which she was seen to sink into or ascend from; and the "digger" takes various forms, hence she has several types.

<sup>1</sup> Bancroft, *Native Races of the Pacific Coast*, iii. 583.

Rerit, the sow, was one of these; and as Typhon was of a red complexion, it is probable that the river-hog (Genus *Choirepotamus*) now of tropical Africa, which is of a bright red colour, was an Inner African prototype. The Sow was the poker in the earth; as such it passed into the plough; for the plough is derived from the pig's-snout. The pig has been recognised as the first plough in Africa.<sup>1</sup> The Latin *porca*, a ploughed field, is identical with *porca* a sow. Plutarch derives the name of the ploughshare from that of the boar. The sow Rerit made the circuit complete in heaven by ploughing through the earth long before a plough was invented to open the ground, and her name of *Kheb* was afterwards given to the plough. Also, the Great Bear is still called the *Plough*. A pig figured on a cross is one of the symbols found upon the ancient Gaulish coins or talismans. This represents the pig that crosses, the pig of the crossing, corresponding to Rerit the sow that crossed in the northern quarter of the heavens, where the bear dipped down and re-rose.

In the island of Celebes the world is described as being supported by the hog, and when the animal rubs itself against the tree there is an earthquake.<sup>2</sup>

The tortoise that buries itself underground and emerges periodically is another type of Typhon. The North American Indians assert that earthquakes are caused by the buried earth-bearing tortoise. Mythology rather than geology will tell us why. The tortoise having been adopted as the type of an established order of things called the World or the Age, it remains at the sunken foundations of the past, and at the same time this will also explain the ancient custom of burying a live tortoise at the base of a building. The Hindu grammarians tell us that the tortoise is a type of woman, who ought never to stir from home. This also recognises the feminine foundation of which the tortoise was a symbol. The tortoise that supported the earth of mythology and was fabled to sustain the universe is portrayed at the base of the Beginnings in the temple of *Meaco* where there is a stately chapel dedicated to the creator of all things. The *opening* is depicted by an ox in the act of breaking an egg; the egg that is still broken at Easter in many lands, which is a symbol of the opening year. In the midst of the temple there is a pit full of water, surrounded by a wall, *seven feet high* from the ground. In the middle there is an enormous tortoise with its feet, head, and shell under water, out of its back rises the stem of a great tree of brass, on the top of which sits a grotesque figure with four arms. One hand holds a cruse; from this water issues continually; another contains a sceptre. About the middle of the tree an exceeding great serpent has wreathed itself twice, whose head and body is held fast on the right side by two shape; the remaining part thereof (*i.e.* of the serpent) to the tail is stretched out by two kings and one of Japan's

<sup>1</sup> Herodotus, ii. 14.

<sup>2</sup> *Journal of the Ind. Archip.* ii. 837.

sages, one of the kings having the duplicated Janus head. Such is Ogilby's description; and as the reader will see by comparison the imagery is substantially the same as in the Hindu churning of the ocean<sup>1</sup> and the second Incarnation of Vishnu. The representation contains the pool of the Two Truths and the tree with the dual being issuing from the primordial one, whose type is the tortoise. And again, the twin being issues from the tree like the bifurcating Mashya and Mashyoi in the "*Bundahish*."

The first and oldest type of the Kamite beginnings went to the bottom, as sediment deposited in the underworld of Eschatology. And in monumental times the tortoise, together with other Typhonian figures, had sunk down from its place in heaven as the base and support of the world or the celestial beginnings, to become a type of evil and death, a dweller solely in the Hades where it is an image of the power opposed to light. But its names of *apsh* (or Khepsh) and Shet prove that it was a type of Sut-Typhon. In a myth of the beginning related by Cusick, the chief of the Tuscarora Indians, who set it down in the year 1825, he says there were two worlds among the ancients, one upper, the dwelling-place of mankind, one lower, the lurking-place of monsters. A woman who was in labour (the *enceinte* mother) sank from the upper region to the dark world beneath. Here she was received on the back of a tortoise, which had a *little earth on its shell*, and this became an island. She bore twin sons into the dark lower world and died. The story has been mentioned in the mythos of the Twin Brothers. When the Chinese relate that the original hieroglyphics were invented from the figures *marked on a tortoise* which came up out of the celestial waters, they do but go back to this beginning, and tell us in their way that the tortoise, a type of Typhon, and therefore of the Great Bear, was a primordial hieroglyphic ideograph in the heavens, with which the signs began, and from which written characters were founded. Such statements become historical facts when interpreted by mythology. In like manner the origin of music may be traced to the tortoise of the Seven Stars. Heremes is said to have met with a tortoise, which he killed in order that he might invent the lute by furnishing the shell with seven strings. The same myth is manifest in the story, told by Plutarch, of Hermes cutting out the muscles of Typhon to make lute-strings of them.<sup>2</sup> The fable probably refers to the superseding of Sut by Taht-Hermes and the application of the number seven which was Typhon's own, to a week of seven days in the establishment of lunar time. This lute was figured in heaven as the constellation Lyra, the star *Gamma* of which is known in Arabic by the name of *Sulhifat*, from *Sulhifah* a tortoise. Also Lyra was the constellation of Arthur, son of Arth the Bear, in Britain.

<sup>1</sup> Moor, *Hindu Pantheon*, pl. 49.

<sup>2</sup> Νεῦρα, Plutarch, c. lv.; *Nefer* (Eg.), the lute; Assyrian *Nabal*.

Sometimes the elephant supports the world and stands on the back of the tortoise. The elephant in Asia took the place of the hippopotamus type of puissance and power, but it has the same name of Abu in Egyptian as the rhinoceros which interchanges with the hippopotamus as an image of Typhon; and in the Hindu legends it is the world-supporting elephant whose movements are the cause of earthquakes. In Inner Africa the two types are interchangeable under the same names. The African Mother was *Kheb* and *Khebma*; her great types were the hippopotamus, the rhinoceros, (or elephant), and crocodile, found under these names. It is noticable also that the elephant is named *Yomuroka* in the African Dsekiri language and that this is identical with the Babylonian *Omoroka* a form of Tiamat, the one who was divided in the beginning, to make the heaven and earth. Because the beginning in time was based on the revolution of the sphere, and marked particularly by the Great Bear, these images of the elephant, hog, tortoise or others remain at the foundations of the so-called world. The duck, goose or swan was another of the types, as the diver under the waters. *Khep* (Eg.) is the name of some kind of duck (the Neophron?), and *Khepsh* may be read the Pool of the duck as well as the hippopotamus. *Tef* is another name of the duck or typical waterfowl; *Apt* is another. These likewise are names of the genitrix Typhon. Time was, says an Indian legend, when the world was covered in with water, and the only creatures in existence were a duck, a hawk, and a crow. The duck dived and brought up a beakful of mud and then died. With this bit of earth the hawk and the crow began to build the mountains of California. The hawk working on the eastern range and the crow on the western, they met at Mount Shasta. But the crow had stolen some of the hawk's share of the mud and consequently his was the larger half. This is the same story as that told by the Australian Aborigines of the contention between the eagle-hawk and crow. In this legend the old mother who bore the earth on her back as the tortoise, brings it up from the depths as the duck, which was *Apt* in Egypt, the genitrix by name; whilst the hawk and crow are identical with her bird-headed twins *Sut* and *Horus*, the hawk being the bird of the eastern horizon and the black-bird the phoenix of the west. The swan that floats double in light and shadow presented another dual image of the goddess above and in the waters below. In a myth of the island of Celebes seven celestial nymphs descend from the sky to bathe. They are seen by *Kasimbaha* who at first took them for seven white doves, but when they alighted in the bath he saw they were women. Whilst they were bathing he stole the robes of one of them named *Utahagi*. These robes gave her the power of flying, and without them she was caught. She became his wife and bore him a son.<sup>1</sup>

<sup>1</sup> Schirren, p. 126.

The seven swans denote the same original as the seven bears or seven cows (Hathors). In a German story the swan-maiden bears seven sons at once who are able to transform themselves into swans, and seven was the number of the primal progeny of the ancient mother. The serpent was a supreme type of the encircler and turner-round. One of its names in Egyptian is Rer, Rru or Ru. Rer denotes the circuit, to go round and make the circuit. This also was a symbol of the old mother who bears its name as Rerit or Lelit (written with the L) the serpent-woman Lilith of Rabbinical tradition. Speaking under this type the Osirified deceased says, "*I pass through substances. I pierce the darkness. Hidden reptile is my name. The soul of my body is a serpent of life!*"<sup>1</sup> The formula of faith found inscribed on a bowl or goblet which Von Hammer argues belongs to the Templars, is Latinised by him to the following effect. "*Let Mete be exalted who causes all things to bud and blossom, it is out root: it (the root) is one and seven.*"<sup>2</sup> *Mete* was the *Baphomet* or mother of breath. An invocation addressed to this form of the bearded mother is shown by Du Puy to have been "*Yalla*" a supposed Saracenic word.<sup>3</sup> This like so may other titles of the genitrix, such as *Nana* and *Maya*, is an Inner African name for the great or Grand Mother who is

*Iyalia*, in Otsa.  
*Yeyla*, in Egba.  
*Iylta*, in Idsera.  
*Iyela*, in Eki.  
*Iyela*, in Dsumu.

*Iyalla*, in Dsebu.  
*Yeyerea*, in Ife.  
*Yare*, in Dselana.  
*Karu*, in Munio.

*Kara*, in N'guru.  
*Kara*, in Dsarawa.  
*N'karu*, in Niere.  
*N'kara*, in Bumbute.

The oldest form of the great mother, the mother of the gods, known to the Greeks as *Rhea*, *Kubele*, *Kubebe*, *Abbas* and *Mâ*, is identified by her name with the most ancient genitrix. Under the name of *Orthia* too, she is recognisable as the Egyptian *Urt* (Ta-Urt) the Irish *Art*, Welsh *Arth* for the bear. Hence her representation as a bear and her attendants as little bears. "*I was a Bear at the Brauronia, wearing the saffron-coloured robe,*" says one of the women, in the *Lysistrata*, who had been one of the *Arktoi* or bears at the festival of the Fundatrix, *Archegetis*, or Brauron, otherwise *Orthia*, who is described by tradition and who was celebrated as a bear, calling for human blood.<sup>4</sup> This identifies the goddess with her celestial type. The red terra-cotta hippopotamus found by Dr. Schliemann at Hissarlik at a depth of twenty-three feet,<sup>5</sup> is the expressly Egyptian image of the Typhonian genitrix who was reputed to be of a red complexion. "*Archegetis,*" shows that she was the goddess of the beginning. The Deess *Hippa*, whom Proclus styles the "*Starry Soul of the world,*"<sup>6</sup> was the still earlier *Khebs* (Eg.), the water-horse. The Arkadians claimed to have been in

<sup>1</sup> *Rit.* ch. lxxxv.

<sup>3</sup> Wright, *Worship of the Generative Powers.*

<sup>3</sup> *Histoire des Templiers*, p. 21. <sup>4</sup> *Apostolius*, viii. 19.

<sup>5</sup> Schliemann, *Troy and its Remains*, p. 228.

<sup>6</sup> Proclus in *Timæus*, b. ii.

existence before the moon, they called themselves Proselenes as the people who preceded the Moon. But, the country of Arkadia which existed before the moon had been created (or reached up to) was the celestial land in the northern heaven, the place of beginnings with the bear and the seven bears. *Ortygia* the land of the quail, the birth place of Artemis and Orthia, originated in this region, not in cloudland merely, but in the circles of the bear, or Urt and Arth, whence came the name of the quail ὄρτυξ and Ortolan, the bird *Urt* of the hieroglyphs, as the bearer of news and the herald of spring.

*Juhu*, personified, is the wife of Brahma and the goddess of speech. *Juhu* is the tongue; the name is supposed to be derived from the root *Hve*.<sup>1</sup> But the H of *Hve* implies a prior K, which modified into the J of *Juhu* and *Jihva*; this is found in *Khefa* or *Kep*, the ancient genitrix who was the Kamite Living Word, and who was portrayed with the protruding tongue, as goddess of the Seven Stars. “*The whole World is her Seat*,” may well be said of the Lady of the Seven Stars, the Seven Constellations, Seven Hills or other shapes of the Hebdomad and Heptanomis, by which she can be followed round the world as *Urt*, or *Art*, *i.e.* *Rrit* in Egypt, *Ri* in Akkad; *Lri* in India, *Rhea* in Greece; *Kêd* in Britain; *Kivutar* or *Otava* in Finland, and *Koob* in Australia, the lady of the Seven Bears, Seven Cows, Seven Hills or the Seven-stepped Mountain of the world, who as the African Eve, *Ife* or *Iye*, (the Woman in scores of African languages), probably had her throne on the Seven African Mountains, or ridges mentioned by Ptolemy, in the human birthplace.<sup>2</sup> A country called *Ife* (5° E. Long; 8° N. Lat.) is looked upon by the Yorubans as the birthplace of Being, both human and divine. The Æthiopes, says Diodorus, relate that they are the first of all men in order of time.<sup>3</sup> They were the children of *Kep* or *Khepsh*, *i.e.* *Kûsh* or *Habesh*, who as genitrix of the Seven, formed the first cycle of time in heaven, and who became the Hebrew *Chavvach* or *Eve*, the life, the bone of all flesh; the typical substance born of; she who was personified as the Great Mother of Inner Africa, and as the Mother whose name means *Life*, *bone*, and the *rib*.

The Mother is *Ekafo* and *Ekami* in the Aman language; and with the nasal articulation, *N’Gob* in Mbe. *E’Kafo* (or *Ekami*) wears down to *Iya* in *the same language* (Anan) for the mother, which modification is very general in the Inner African dialects. Bone was a primitive form of substance, power, *Kep*, (Eg.) or *Eve*; and Bone is—

*Kup*, in Ham.  
*Gba*, in Basu.  
*Gba*, in Gbe.  
*Gba*, in Kra.

*Ghawili*, in Gurma.  
*Khap*, in Ekamtulufu.  
*Khab*, in Udom.  
*Ekeb*, in Mbofon.

*Khab*, in Eafen.  
*Egap*, in Akurakuru.  
*Ukub*, in Yasgua.  
*Akup*, in Mbarike.

<sup>1</sup> Monier Williams, *Sanskrit Dict.* p. 350.

<sup>2</sup> *Book of Beginnings*, vol. ii. p. 605.

<sup>3</sup> B. iii.

<i>Agbo</i> , in Anan.	<i>Epa</i> , in Orungu.	<i>Kebaut</i> , in Time.
<i>Ekepa</i> , in Pangela.	<i>Gvo</i> , in Kum.	<i>Gboku</i> , in Yala.
<i>Ave</i> , in Momenya.	<i>Kifoa</i> , in Kasanda.	<i>Kowe</i> , in Gureva.
<i>Uve</i> , in Bini.	<i>Kifoba</i> , in N'goala.	<i>Okowa</i> , in Okam.
<i>Uvoa</i> , in Oloma.	<i>Kefoba</i> , in Lubalo.	<i>Okewi</i> , in Alege.
<i>Efu</i> , in Anfue.	<i>Kifowa</i> , in Songo.	<i>Guo</i> , in Bagba.
<i>Oups</i> , in Kamaku.	<i>Kebant</i> , in Baga.	

*Gub* is the tooth in Khoi-Khoi.

### The *Rib* is

<i>Kafef</i> , in Filham,	<i>Ekeb</i> , in Mbofon.	<i>Ege</i> , in Bini.
<i>Guepfe</i> , in Egbele.	<i>Egbane</i> , in Kafen.	<i>Efe</i> , in Ihewe.
<i>Gbara</i> , in Goali.	<i>Agba</i> , in Bagba.	<i>Efe</i> , in Oloma.
<i>Gafe</i> , in Bode.	<i>Gba</i> , in Momenya.	

This identifies the mythical Mother of all flesh with the boner and rib, as Inner African by name and origin.

The womb or belly is the—

<i>Afuo</i> , in Aro.	<i>Ofu</i> , in Anfue.	<i>Afiu</i> , in Dsuku.
<i>Afo</i> , in Isoama.	<i>Efu</i> , in Igala.	<i>Evu</i> , in N'goala.
<i>Efu</i> , and <i>Evu</i> , in Sobo.	<i>Ifu</i> , in Eregba.	<i>Efo</i> , in N'ki.

The thigh is another feminine type, as *Khep*, *Khepsh*, or *Khept* in Egyptian, and this is—

<i>Kebei</i> , in Nso.	<i>Gbara</i> , in Toma.	<i>Kebele</i> , in Ntere.
<i>Gba-wasi</i> , in Boko.	<i>Gbara</i> , in Mende.	<i>Kebele</i> , in Mbamba.
<i>Kufa-gesger</i> , in Bode.	<i>Gbara</i> , in Landoro.	<i>Kibelo</i> , in Babuma.
<i>Gba</i> in Gio.	<i>Gbarai</i> , in Gbandi.	<i>Ebiu</i> , in Momenya.
<i>Gba</i> , in Mano.	<i>Kebel</i> , in Mutsaya.	<i>Gbero</i> , in Vei.

Here then we find the types of the *womb*, *bone*, *rib*, and the Mother *under one prototypal word* in Inner Africa; which is the name of the old Typhon *Kep* or *Kefa*, the Hebrew *Chavvach*, or Eve of the Genesis, and the Great Mother *Îfe* of the land of *Îfe* locally known as the birthplace of existence, human and divine.

Although not so frequently found as Eve the Mother, yet the name of *Adam* occurs often enough in Inner Africa, to show whence came the primal pair who were personified as the typical parents in Egypt, and continued in the sacred writings brought out of that land by the Hebrews. The type-name for the Father is—

<i>Adam</i> , in Yala.	<i>Odam</i> , in Koro.	<i>Itame</i> , in Bisi.
<i>Adam</i> , in Opanda.	<i>Dame</i> , } in Esitako	<i>Etame</i> , in Thewe.
<i>Adam</i> , in Igu.	<i>Dami</i> , }	<i>Itame</i> , in Oloma.
<i>Adam</i> , in Egbira-Hima.	<i>Atame</i> , in Dsuku.	<i>Etemi</i> , in Anan.
<i>Adama</i> , } in Yasuga.	<i>Atami</i> , in Igala.	<i>Tamo</i> , in Bute.
<i>Adamu</i> , }		

The first form of the *Adam* as *Vir* was the male who became of age, not the individualised father, but the Elder of Old one, which is—

<i>Odam</i> , in Akurakuru.	<i>Kodoma</i> , in Kankanka.	<i>Godim</i> , in Soa.
<i>Kodame</i> , in Dsalunka.	<i>Kotoma</i> , in Okam.	



“Adam” is also the “*Grandfather*,” in several Inner African languages, as:—

*Atem* and *Atemu*, in Pepul.

*Atemu*, in Bola.

*Atiam*, in Kanyop.

*Atiamu*, in Sarar.

*Etamudide*, in Egbele.

*Itame-noboa* (my grandfather), in Bini.

*Itama-dodede*, in Ibewe.

*Itamangbas*, in Oloma.

*Itemie*, in Eafen.

*Otem*, in Landoma.

*Tampa*, in N'goten.

*Tampa*, in Melon.

A group of the Southern African languages are known as the *Atam* or Adamic tongues. They are peculiarly distinguished by an initial inflection. The people of these tribes are all called *Atams* or *Adams* in Sierra Leone. One form of the name is *Udom*, as in the Assyrian *Udumu*, and Egyptian *Tum*, which is the type-name for Mankind, the human race, as *Created Man*. Thus in Southern Africa we find the race of *Atam* and the family of Adamic languages; whilst the same root in Egyptian indicates those who may have preceded language, the dumb (*Tum*) people in contradistinction to those who are known by name as the *Speakers* in a later stage. An Adamic country is also extant in *Adamawa*, Lat. 8 °, North, 13 30 east, on the way Egypt-ward. A Buddhist saying affirms that those who know not *Adi Buddha* are ignorant of beginnings. And here the ancient race or Totemic name of *Gotama* applied to *Buddha*, to *Durga*, the *Nāga-King*, and others, is identical with that of the Inner African *Adam* (*Kotama*), the elder or oldest one. The Hebrew קדם (*Qdm*), likewise denotes the original one, that which is primitive in place, position, time, and person; the oldest and first one.

The Universal Mother of Beginnings is one on earth, as in heaven, because she was the first form taken by space, and next the first described of a circle, as the sign of time. Making the Circle as a type of the Cycle is the figure of all beginning. *Nen-put* (Eg.) the word for *Never* means more literally *no-circle*, or un-circled, without boundary, boundless because there was no period of time. On the other hand the age, æon or ever (*Heh*), is signified with the circle for its ideograph. This figure being drawn in heaven by the constellations of the Seven Stars, the Great Bear was therefore personified as the genitrix and bringer-forth of the primal birth of Time. The creation was here effected by, in, and as the Circle of the Seven Stars; the creation which appears in the Book of Genesis as the work of *Jehovah-Elohim*.

The Chinese Creation begins with the Circle represent by the ideographic *Tae-Keih*, or the great limit. *Woo-Keih* no limit, or the absence of limit, is their representative of the Kabalist “*En-Soph*,” and the Persian “*Zarvan-Aharana*,” that preceded Time. This circle denoted limit, and included duality expressive of motion and

rest. The Chinese introducer of the Circle, we are told,<sup>1</sup> applied to the figure, the terms “*extreme limit, chaos, primitive existence, and unity.*” “*Tae-Keih*” likewise includes tri-unity as well as duality within the Circle of its power.<sup>2</sup> At first the Circle expressed a limit, and a total of time, in which the Oneness was then divided into the two heavens, or heaven and earth, and the various two-fold forms of the twin principle, expressed as the Yin and the Ying. Yin and Ying are the twin-total, the biune being consisting of the two principles into which the primary oneness everywhere divided to become male and female. Both principles of source, as water and breath, are feminine at first, on the most natural grounds of observation, but when divided and distinguished by personification as the Mother and her Son, Yin is the female, and Ying becomes specifically the male. According to the Chinese accounts, when the circle was divided and became two, there then existing an odd and even number; the odd number being *Yin*, the imperfect nature and lower half of the Circle, but still primary; *the* one of all becoming. Yin for the female represents one of the commonest type-words in the World as in the Sanskrit *Yoni*, and it is Inner Africa in all its variants, as already shown. *Yen*, in Chinese, is to take origin from. *Yun* means to come round, make the round, encircle. This circle and circle-maker was the female *one* who was afterwards reduced to a mere cipher. *Un* (Eg.) is the opening, the cycle or period as *one*, one hour, one round. *Ying* (Ch.) signifies number two, or an even number. *Yen* was the feminine first, who bifurcated into the two Sexes before Ying could exist.

The Celestial Eden, or Gheden (עֵדֵן), is described as a land of delight, on account of the feminine birth-place. But the root word עֵדֵן denotes periodicity and a definite time, especially related to the female. Both demonstrate the human origin of Eden. Eden also means time, to measure a time, or make a round of time, a period, a year. This was first figured above as one turn of the stras in the circumpolar heaven. Thus *Aten* (Eg.) an equivalent for Eden means to make a circle, or a circular formation, a disk. The *Heten* (Eg.) is a ring, the earliest form of which is *Kheten*; the *Khet* (Eg.) being a seal-ring, the type of reproduction; and the word means to shut and seal up; the *Kheten* is a Shut-place, the circle, with the signs of life, of bringing together, embracing, and reproducing. The seal-ring *Khet*, the type of the inclosing and reproducing circle, illustratest eh *Gaethas* of the Avesta.

“*When thou madest the world with its bodies, and gavest them motions and speeches; then Thou, Mazda, hadst created at first, through thy mind the Gaethas or Inclosures.*” This occurs in the “*Gatha Anunavaiti.*” The *Gatha* is divided into the typical *Seven* chapters,

<sup>1</sup> Kidd, *China*, p. 305.

<sup>2</sup> *Ibid.*, pp. 135 and 141.

and in the heading were are told that the Archangels first sang the Gathas. The Archangels are identical with the Stars that sang together in the dawn of creation when all the Sons of *Elohim*<sup>1</sup> shouted for joy. These were the Seven Children of the genitrix, or the Seven Singers of the Seven Gathas, because they were circle-makers. By these Gathas, Haug understood the ancient Settlements of the Iranian Agriculturalists.<sup>2</sup> So in the Muhammedan legends an *Eden* is represented as a place fit for the pasturage of flocks. Unquestionably the *Gaethas* were afterwards applied to agriculture, just as ancient cities were called *Kheti* or Gates. But the primary Khet of mythology is physiological and celestial; it is the circle in space, and cycle in time. This *Khet*, *Kheten* or *Khetam* was formed before the earth was cultivated by Agriculturalists. The Dravidian *Kutam* is an inclosure, as a waterpot. The Arab *Khitmah* is a seal, a ring. *Kati*, Maori, is shut in, inclosed. *Qata* (Fiji) means inclosed. The *Cotha* (Ir.) is an inclosure, *Cuta* (Xosa), to close in; *Godi* (Zulu), a hollow place, a grave; *Kata* a coil; *Kohtu* (Fin.), *Koht* (Esth.), *Kat.* (Eg.), *Kyte* (Scotch), *Kete* (Fijian), *Qiti* (Alem), the womb; *Koti* (Fin.), *Cwt* or *Cyd* (Welsh), *Cot* (English), the dwelling-place. This word is one of the prototypes of all language. Even the Wise men of *Gotham* who went to sea in a bowl were in a form of *Khetam* or *Eden* of the Circular Shape. In Arabic the *Kadah* is a bown or cup. The pail or bucket is a *Kit*, English; *Chad*, Hebrew; *Kad*, Slavonic; *Ghada*, Sanskrit; *Cadus*, Latin. The *Khet* (Eg.) is a port and a ford. The Canoe in Banyun is a *Kiden*. The Welsh *Kadair* or Irish *Cathair* is the Seat or Settlement; *Khet* (Eg.) and *Seat* being identical.

The Inner African *seat* as a bench or a stone is a *Kudun* in Bambara, *Kudun* in Dsalunka, *Getumi* in Nso. *Ketam*, or *Ketanam*, in Sanskrit, is the abode, the symbol of a goddess, a feminine type. Also a form of *Khetam* (*Eden*) exists as the Paradise or Dead Man's Land of the Dahome people, which, Captain Burton says, is called *Kutom*, a name certainly not derived from the Hebrew writings attributed to Moses. The Egyptian *Am* indicates a residence in a park or paradise.

The following list will show how the type-names of *Khet*, *Kedam*, *Gheden* (𐤊𐤍) or *Eden* had been applied to the inclosure, house, home, place of reproduction, in Inner Africa.

<i>Kato</i> , house, Bola.	<i>Hodu</i> , house, Bulanda.	<i>Udumo</i> , farm, Kambali.
<i>Kato</i> ,, Sarar.	<i>Kuta</i> , village, Gugu.	<i>Itama</i> ,, Basa.
<i>Kato</i> ,, Kanyop.	<i>Abodo</i> ,, N'kele.	<i>Otoma</i> ,, Kamuku.
<i>Kata</i> ,, Nupe.	<i>Kademo</i> , farm, Ankaras.	<i>Iteni</i> ,, Penin.
<i>Kati</i> ,, Gugu.	<i>Kademo</i> ,, Wun.	<i>Edume</i> , village, Adampe.
<i>Kata</i> ,, Basu.	<i>Gatama</i> ,, Fulup.	<i>Katun-gbo</i> , farm, Limba.

<sup>1</sup> Job xxxviii. 7.

<sup>2</sup> Haug, *Essays*, West, p. 152.

The Keten, or Eden, wears down into or was derived from the

<i>Tana</i> , village, Soso,	<i>Idon</i> , town or village, Anan,
<i>Tan</i> , town or village, Koama,	<i>Odane</i> , house, Ashante,
<i>Tun</i> ,, ,, Bagblan,	<i>Den</i> ,, Akurakura,
<i>Dan</i> ,, ,, Kiamba,	

and these were continued in the *Etans* of Keltiberia, the *Tuns* of Scandinavia and *Duns* of Britain, which are especially identified as inclosures on the tops of hills, and with the mounds devoted to the dead. The Irish Dun was a royal residence on the height that represented the typical mount above. In Caledonia a whole county is designated as the Duns of the Gael, and its capital is named Dunedin, the Dun with the rampart round.

Another name of Gan-Eden is Paradise. According to M. Renan, the word was borrowed by the Hebrews from the Persians. Max Müller assures us that the name was derived from the Persian through Xenophon into Greek as *paradeisos*, and transferred thence as a foreign word into Hebrew. "This," he says, "is the real history of the word. It is an Aryan word, but it does not exist in Sanskrit."<sup>1</sup> This comes of looking for the old lost Paradise in the shape of a Hebrew garden. Eden signifies pleasure, and the place of pleasure. *Pari-tosha* (Sans.) is complete satisfaction, delight, pleasure, contentment, gratification. *Paradêça* is a region of supreme loveliness. *Pari-dha* is to put round, wrap round, clothe round, surround, encompass, clasp. *Pari-dhi* is a hedge, fence, inclosure, that by which anything is inclosed, a circle or circumference. *Paridhi-stha* is situated on the horizon. *Pari-tas* is around, about, all round, on all sides, the round, and there are twelve *Tushitas*, who are astronomical, and related to the round in the heavens. *Para* (Eg.) means to go round, surround, encircle. *Tesh* is the Nome, the frontier and boundary. Paradise was the *Para-tesh*, or Nome, first mapped out on the Celestial Chart in the circle of the seven stars that revolved about the mount, and thus defined the earliest astro-nome or *Para-tesh*.

*Pardes*, the Armenian paradise, the Persian *pardis*, modern Arabic *firdaus*, applied to park or garden, is too late an application for an interpretation of the beginnings. Human gardens were not inclosed or cultivated when the *Para-tesh* was formed, and the Nome first named in heaven. The *Pairadaeza* in the Avesta is a mound thrown up around a corpse-bearer to isolate the unclean person. "Let the worshipper of Ahura-Mazda raise about the space a *Pairadaeza*," i.e. make an inclosing circle. Paradise, then, is an inclosing circle without defining the nature of the space fenced off and ringed round; that may vary indefinitely. The creation of Paradise or Eden is just the same as the circle-making already described. In the solar creation the circle is zodiacal; the latest of all the series. In the Avesta, Mithra is the preparer of a circle or congregation (as in the

<sup>1</sup> *Chips*, vol. iv.

Egyptian creation of Ra) and this is rendered by Windischmann (Mihr Yasht) he “*who directs the furrows,*” whilst in the Babylonian astronomy the ecliptic is the “*furrow of heaven.*” The first furrow in heaven, however, was made by the constellation afterwards known as the “Plough,” and the old lost Paradise of many lands has to be identified in the circle of the seven stars, the birth-place of all beginning in time. Ketem in Hebrew signifies the beginning of time, and the beginning in Eden, Heten, Keten or Kedam was in heaven because the beginning depended on the formation of a circle of time which was figured by the seven stars revolving in the north about the pole of heaven. In various mythologies and forms of the mythos the birth-place of creation is in the north. It was so in India as in Egypt. There stood the Mount of Meru as the typical centre of the starry revolution. In an Akkadian hymn to Ishtat the goddess is addressed as the *Queen of the Mountain of the World* and *Queen of the land of four rivers of Erech*,<sup>1</sup> that is as the goddess of the mythical mount of the pole and the four rivers of the four quarters which arose in Paradise. The Mountain of the World was the Mount of the north in its primary phase and of the east in the solar mythos.

Language in Inner Africa will tell us where the birth-place in heaven, as well as Adam and Eve, was first named. *Kep* for the front of, the face, and *Khept* for the hinder part of heaven, in Egyptian, are names of heaven as *Gopa* in Mano, and *Gbate* in Sarar, *Keput* in Balu. *Tameri* or *Tamara* is a name of Egypt and in Udso *Tamara* is heaven. The name of *Zulu* signifies heaven. The Khonds of Orissas (India) derive from this primal birth-place, and in the Inner African, Ihewe, Oloma, etc., *orisa* is heaven. Eden or Keten is heaven itself as *Kodan* in Padsade and *Gudana* in Biafada. Here too, we shall also find the famous *Airyana-vatjo* of the Avesta which has caused so much vain search, in common with the Hebrew paradise. In the Vendidad, Fargard I. it is taught that Ahura-Mazda created the home; an Eden of delight, a Paradise of pleasantness where there was no habitable place before. This was at one time considered by the “best authorities” to have been the starting-point of successive and most ancient migrations of the muchly-overlauded (espedally by the Germans) Aryan race.<sup>2</sup> But mythology and its naming preceded general geography. The place of beginning was in heaven, which still preserves its memorial of the time that is immemorial on earth. *Ariyanna* is the Soso name of heaven. *Arianna* is the Timne name of heaven. Also the name of the famous seat of the Aryans in *Aran* or *Iran* appears as

*Eran*, in Paipiah.

*Ren*, in Balu.

*Alen*, in Pati.

*Aran*, in Momenya.

*Ilen*, in Bayon.

*Alen*, in N'goala.

<sup>1</sup> *Records*, vol. v. p. 157.

<sup>2</sup> Haug and Bunsen, *Egypt's Place*, vol. iii. 459-506.

In these languages it means the seat, as SOMETHING TO SIT ON, which preceded the agricultural settlements of the Aryans; as did the seat or chair called "Cader Idris" in Wales. *Aru* is also an Inner Arrican type-name of heaven, as

*Yilu*, in Kabunda.

*Yulu*, in Bahuma.

*Oru*, in Idsesa.

*Yolo*, in Mbamba.

*Aru*, in Oworo.

*Hoelo*, in Mampa.

*Aaru* or *Aalu* is the Egyptian name for Elysium; the heaven mapped out as the fields of the *Aaru*, the *Astro-Nomes*, *Para-tesh* or *Paradise*.

So far from the Aryan name having begun with the so-called Aryan race of Central Asia it is as old as the naming of the gods of the earliest orbit, the brotherhood of the seven stars. The *Ari* in Egyptian are the companions, the watchers who became the seven *Kab-ari*, as the *Ari* of *Kheb* (Egypt), or room *Kab* (Eg.) to revolve together. The *Ari* of *Kheb* or *Heb* would account for the name of the *Iberii* in Africa and Ireland, and for the *Kam-ari*, or *Kymry* of Wales. The *Ari* were *Kamite Blacks* before they were the *Median Arioio* or the *Aryas* of India. *Apuleius* mentions the *Arii* as an African race together with the *Æthiopians* or *Kushites* of the Persian Gulf, and *Egyptians*.<sup>1</sup> The *Ari* are also found as the *Zingari*, the European *Attu-arii*, *Boio-arii*, *Chattu-arii*, *Pettu-arii*, *Ingu-arii*, *Bav-ari*, *Bulg-ari*, and others of this type-name, which was not derived from the Saxon *Ware*, for men. The *Ari* or *Arya* brotherhood had gone out over the world in the earliest times and was carried forth by and as the black people. The *Kaüi-ari* are found among the *Aborigines* of *Brazil* as wild men or monkey-men. The "*Areol*" are a brotherhood of blacks in *New Caledonia*. The *Arii* in *Tahiti* are a class of nobles.

It is noticeable in this connection that the *Mangaian* plural "Pa" also means the *inclosure* and doorway. Another plural is *vaka*, which denotes a "*canoe-full-of*." And such were the *Ari* (*Kabari*), *Hohgates*, *Rishis* or *Ariyas* of the seven stars. The *Kamite* origin of the name for those who associate or *kab* together is shown by an earlier form of the *Ari* as *Rari* or *Reri*, the companions, the children whose mother was *Rerit*, the goddess of the seven stars. The *Kabari* are the seven companions considered to be a brotherhood of sailors through the celestial ocean, and the Aryan *Aryaratha* does not denote the chariot of the Aryans in any other primary sense than the chariot of the seven stars, the seven *Rishis*, often called *Aryas* in the *Vedas*, seven princes of the chariot, seven *Hohgates* of the boat, seven companions (of *Arthur*) in the ark. Now in the original and commentary of the *Pahlavi Vendidad*<sup>2</sup> we learn that *Hapta-Hendu* was the place of those who are the seven *Hindus* (*Hindukan*) and that their *seven Hinduism* consists in the fact that the chief rulers are seven. Yet, says the Commentator, "*I do not say there*

<sup>1</sup> *Metam*, xi.

<sup>2</sup> *Fargard*, i, rendered by *Haug. Essays*, p. 363, West.

*are not seven;*" but he intimates that there is an Avesta text which mentions only *two*, the eastern and the western Hindu.<sup>1</sup> Some reckon by the two (divisions) and others by the seven rulers. Egyptian alone will explain this. *Khebta-Khentu* are the two halves or Egypts into which the celestial heptanomis was divided. The seven rulers were the seven stars or constellations in Khebti. In the Zend or commentary it is said that there are ten months of winter, and two of summer in Airyana Vaejo. Literally interpreted, this must have been a paradise of cold. Another commentary says "*Seven months of summer are there, five months of winter.*" Enough for the present purpose that the division is into summer and winter the length of each does not signify. Summer and winter answer to south and north, upper and lower heaven. These two correspond to Khepta-Khentu, as north and south, or the later (*i.e.* solar) east and west. We learn from the Bundahish that the Persian year was *divided into two seasons, seven months summer, and five months winter.* "*From the auspicious day Ahura-Mazda of the month Fravardin, to the auspicious day Aniran of the month Mitro is the summer of seven months; so from the auspicious day Ahura-Mazda of the month Avan to the auspicious month Spendarmad on to the end of the five supplementary days is the winter five months.*"<sup>2</sup> This then is the *division* of the circle of Airyana Vaêjo into two halves, like the year, and the two halves are *hapta-hendu* as the north and south in the circle of the seven stars. In Airyana Vaêjo we find the first formation or circle by means of which time was born, and the earth and heaven were divided and discreted into Khepta-Khentu (Eg.) or Hapta-Hendu, described as the two-fold region of the seven stars above and below, or north and south. The Vaêjo of the Avesta is the Sanskrit Vik, to divide, separate, and the Egyptian puka or pekh, for the division, answering by name to Pekh, the divided lioness. The first division was into upper and lower, south and north, and afterwards by east and west. The explanation given for this division is that it *was not possible to go so far as from one region to the other except by means of the yazadan* or angels. This statement is repeated in the Bundahish and Minokhiro. The Yazadan is a term applied to the angels and to the gods, like the Elohim in the Hebrew books. The first means of passing from one division to the other were the seven stars or seven constellations; and seven appears to have been the primary number of the yazads. In the Ijashne ceremony the number of recitations depends on the nature of the Ijashne. "*If it be celebrated for Rapithwin, twelve are necessary; if for Hormazd, ten; if for the Frohars eight; if for Sarosh, five; and if for the Yazads, seven.*" Four times these seven (which we have to return to in a later section)

<sup>1</sup> Haug, *Essays*. West, p. 363 and note.

<sup>2</sup> *Bundahish*, ch. xxv. 7; West.

make the twenty-eight Yazads of the moon in the blending of the stellar with the lunar reckonings.<sup>1</sup>

The Egyptian *asat* is a type of time. Egypt itself began with the *Heptanomis*, a first formation of seven provinces with the ten upper and ten lower extending on either hand. This reflects the heptarchy stelled in the earliest heavens, and the ten divisions which led to the mapping of them out into seventy degrees and nations.<sup>2</sup> Egyptian alone shows us *why* Hapta in Pahlavi, and Saptan in Sanskrit came to signify No. 7. Hepti, Greek Hepta, is seven because *Kep* is the hand, as a figure of five; and *ti* is number two. Egypt itself contains that duality and sevenfoldness which are obscurely referred to in the Avesta commentary. Egypt was dual, as north and south in Khebta-Khentu; and Khebti, Kepti, Sebti or Hepti was also the *Heptanomis*.

The beginning, whether applied geographically or to the tribal divisions, is with the number seven among some of the oldest races on earth. Scotland begins with the *Heptanomis*, ruled by the seven brothers who were the seven sons of Alban; and *seachd* in Scotch is number seven. The seven provinces of Dyfed form the first starting-point in Wales.

Sevekh, another Egyptian name for seven, is found in Savaiki (Avaiki) the Mangaian name for the seven islands of the Hervey group. The Quichés say they migrated from *Tulan-Zuiva*, the seven caves, and again *Zuiva* echoes *sevekh* (Eg.) for No. seven. These and other beginnings with the seven are here identified with the first formation of a circle of time that was made in heaven by the revolving sept of seven constellations considered as a companionship, a brotherhood personified as the seven sons of the genitrix who was goddess of Ursa Major. To the polar centre of this celestial circle of the seven, the *Heptanomis* above, we have to look for the Eden of the Genesis, the Paradise Lost of ancient legend, the Airyana Vaëjo of the Avesta. It is not necessary to deny that Hapta-Hendu or Sapta-Sindhu may have also denoted a land of the seven streams. The two waters, four rivers, seven streams, were divisions just as the *burn* and *bourne* are one in the water boundary. "*When Tishtar produced the rain, and the seas (or deluge) arose therefrom, the whole place was converted into seven portions half taken up by water,*"<sup>3</sup> and these were reckoned either as the seven streams, or the seven lands divided by the seven streams. The Kabalists say: "*The source of the water and the water-streams proceeding therefrom to spread itself are two. A reservoir is then forms and is the third. Then the unfathomable deep divides into seven streams resembling seven long vessels. The source, the water-stream, the reservoir and the seven streams together make ten. In this way the cause of causes gave rise to the ten Sephiroth.*"<sup>4</sup> In the same way

<sup>1</sup> Haug, *Essays*, p. 403; West.


<sup>2</sup> See vol. ii. p. 129, *Book of the Beginnings*.

<sup>3</sup> *Bundahish*, ch. xi. 2.

<sup>4</sup> *Sohar*, i. 42. b. xliiia, section Ba. Ginsburg, *Kabalah*.



the Hindus represented the origin of the river Ganges. It is depicted as issuing from the source itself, out of Vishnu's foot, the god having assumed his female form. The water issuing from the goddess falls on the head of a figure seated on a rock below, where it divides as in the Egyptian picture of the one water becoming two. It then dashes itself into seven streams by means of the seven Rishis who receive it as if about to drink of it.<sup>1</sup> Both descriptions of the water dividing in twain and becoming seven are in accordance with the physical facts in Egypt where the one water of Hapi-Mu divided into the Blue and Red river, the water above and the water below, and then into the seven streams and outlets of the river Nile, which were elevated to the planisphere. In the *Odysseys*<sup>2</sup> Homer calls the River Nile *Diipetes* the sky-fallen. The spring which surrounds the sublime mountain is represented by the Akkadian "*Khi-tim-kur-ku*," and this is a personification of the celestial water; that is the heaven called water, which was divided into twin pools, then into four waters, or into seven streams or oceans, identified with seven constellations, as a primitive mode of mapping out the vague vast of infinitude. These water-divisions are alluded to in the statement: Like the streams in the *circle* of heaven I besprinkle the seed of men.<sup>3</sup>

The "abyss" itself which preceded the first act of creation is Kamite by name in the primary form of the word. This was the place of the waters in the lower heaven or the earth, from whence the water-cow ascended periodically to denote the division of upper and lower, and make the circle on which was founded the first creation of time. In Africa, beyond Egypt, so far south that Khepsh (Kush) or Habesh was then the north localized by name as the region of the Bear (Khepsh), the constellation dipped below the horizon, and demonstrated the lower and upper of two where it descended was the abyss or Khepsh (Eg.) which means both the cow and the waters (Sh, ) of the cow. Hence the north (abyss) and the Great Bear have the same name. The Khepsh was the place of the waters of darkness, the mythical abyss of darkness. This was actual in Africa. When farther inland, Kush (*Æthiopia*) was the abyss in the north, then *Habesh* (Abyssinia); next Nubia called Kep-Kep; then Coptus, and lastly lower Egypt or Khept; the abyss or Khepsh being the lower Egypt of the two heavens. In the African Baga language the dense dark forest is called the *âbys* or *âpus*. In Dsuku the lower world or hell is the *âbsiu*. In the Assyrian legend the place of beginning is the Abzu. Damascius says "*the Babylonians like the rest of the barbarians pass over in silence the one principle of the universe, and they constitute two.*" These are represented by the Tavthe and Apason who appear on the tablets as Tiamet and Abzu.

The Tepht and Khepsh are one in locality (Eg.) one also as the

<sup>1</sup> Calmet's *Dictionary*, pl. 76.

<sup>2</sup> iv. 477.

<sup>3</sup> *Records of the Past*, vol. iii. p. 129.

water-cow; but the oneness divides in the two heavens, two hands, two bears (or cows), as the primal act of creation. Thus we are told that in the beginning Belus cut the woman *Omoroka* in two; from one half of her he made the sky above, from the other, the earth beneath. As *Yomuroka*, this would be the elephant a fellow-type with the hippopotamus or bear; and the divided bear would be the two bears; so the division of the Negro Eve is described by the cutting out of her knee-caps to form the *first pair of being*. The water-cow, or Khepsh the hippopotamus, likewise furnished the name for the land-cow as a type of earth and of space which was divided into upper and lower. In the Bundahish the cow is cut in two. This cow in the Avesta is the *Geūsh*<sup>1</sup> Sanskrit *Gaūs* and Greek *Gaea* applied to both the cow and the earth. According to the Gatha Ushtavaiti the creator as maker of the earth is literally the "*Cutter of the Cow*." The cow or rather the ox, as that represents either sex, was the primæval *Geūsh* and *Gayomard* from the division of which in two halves as male and female sprang the whole creation. This can be explained by the beginning with the mother who was divided to form the heaven above and the mother earth below, and who was also represented as masculine in the forepart or south and feminine in the hinder part north. The opening of creation by the one becoming twain is variously typified as an act of cutting in two. Several of these illustrations have been adduced. Here is another. The opening act of creation is the passage out of chaos and vague space into the world of time. The Great Bear is personified as the mother of time. Her first son was *Sevkh-Kronus* of the Dragon or Lesser Bear who represented the child of the genitrix in time. Now, the vague heaven being the water above, this in creation was separated from the water below. *Uranus* is the Egyptian *Urnas* the celestial water, and *the cutting of Uranus by Kronus, or time, is another mode of dividing equivalent to separating the heaven from the earth, the light from the darkness, or of cutting any other type in two as the figure of division*. In the Polynesian story told by Williams, for example, the heaven and earth are said to have been bound closely together with cords and the severance of these cords was effected by myriads of dragon-flies who cut them asunder with their wings. The celestial dragon was *Sevkh-Kronus* the son of *Khepsh*, the true cutter of *Ouranus*, who in the Greek version of the myth was instigated to do it by the mother *Gaea*, who is *Khep (sh)* the ancient *Typhon*.

The Kamite origin of *Ouranus* as the *Urnas* or *Uranus* is shown by the signification of the name which is that of the celestial water out of (nas) which all came at first. In the book of that which is in the lower hemisphere (the *Tuaut*), the *Urnas* or *Uranus* is a river that runs through the fields of the *Aahlu* (*Elysium*) cultivated by the *Osirified* deceased. These were divided into twelve parts with gates

<sup>1</sup> *Yasna*, 29.

like the New Heaven in Revelation. The original feminine nature of the *Urnas* of celestial water was continued in the personification of the Assyrian and Kyprian goddess *Ouraniê*. According to Pausanias *Ouraniê* was first adored by the Assyrians and afterwards by the people of Kyprus, the Phœnicians of Ascalon in Palestine and by the Kythereans.<sup>1</sup> There was also a shrine of Aphrodite *Ouraniê* at Athens. But the Egyptian *Urnas* as the Water of Heaven preceded personification.

The "Heaven" of mythology is no mere undiscreted space or blue sky but a definite creation, a first formation which could be followed by a second and a third according to the length of cycle and size of circle. In one of the cuneiform texts there is a variant reading of the name of *Tavthe* or *Tiamat* in which she is called "*The Divine Mother who has borne the heaven.*"<sup>2</sup> Just as the Egyptian *Tepht* (*Typhon*) is Mother of the *Aahlu* or divided heaven, called the fields of *Elysium*. The "Heaven" was something that could be borne by the mother; be distinguished by the two sisters; be divided into north and south by the twin brothers, facing both ways; be lifted up by *Shu* and brought by *Anhar*; be carried on the backs of the seven giant brothers; be founded on the four quarters by the Lunar God and established finally on the twelve signs, thirty-six crossing stars and seventy-two duodecans of the *sofar* zodiac. "*I beheld the secrets of the heavens and of Paradise (κατ' ἐξοχήν) according to its divisions,*"<sup>3</sup> says *Enoch*; and these divisions extended from the first severance of earth and heaven into lower and upper, the earliest division of the firmamental waters, to the final seventy-two duodecans of the zodiac. And here a couple of hieroglyphics will determine the nature and origin of *the Sword which turned every way* in the region of the Bear or *Khephsh*.<sup>4</sup> As before said the crooked sword or sickle of the Egyptians is called the *Khephsh* and bears the name of the region and the goddess of the bear. The leg of the hippopotamus was its model. The Seven great Stars in *Ursa Major*, called the *Khephsh* or thigh, form a figure not unlike the thigh, leg, and bended knee of the Hippopotamus. The leg or "*Thigh of the Northern Heaven,*" is identified with the Great Bear, in the Ritual. The "*Leg of Gorgô*" or *Typhon*, was also a model for Greek vases,<sup>5</sup> with which may be compared the *Thigh of Typhon*, goddess of the Great Bear. The vase was a type of the womb, and her constellation of the "Thigh," was the *Mesken*, the birthplace in heaven. The *Khephsh* then is both the Great Bear (hinder thigh) constellation and an Egyptian sickle-sword and it has been amply shown how the types will interchange in representing the same thing. Thus the constellation may be the bear, hippopotamus, tortoise, elephant, hinder thigh, a Wain, a pig, a plough

<sup>1</sup> Pausanias, i. xiv. 6.

<sup>2</sup> Boscawan, *Academy*, October, 1877.

<sup>3</sup> Ch. xli. 1.

<sup>4</sup> Clem. Alexr. *Strom.* v.

<sup>5</sup> Birch, *Ancient Pottery*, p. 169.

or the sword fashioned after the shape of the other Khepsh, so that instead of the animal, the plough, or the leg turning round, the word *Khepsh* warrants us in substituting the Khepsh sickle for the Khepsh thigh, and we *recover an image of a sword that turned round in the circumpolar heaven*, corresponding to the flaming sword that turned every way, the Sword of the four quarters; and if the word *Charbu* be rendered sword in the difficult passage<sup>1</sup> instead of *Kherpu* a sufficiency as suggested,<sup>2</sup> the sword is there likewise identified with Behemoth (or Khepsh) the chief of the ways of the creator, the Typhonian goddess of the Great Bear. Moreover the *Khepsh* thigh of the female is called the *Ur-heka*, or great magic power; and it is the type of the birth-place above because it was the birth-place below; hence when we are told that Gan Eden means the *Garden of Pleasure*, we have to read the imagery as physiological according to the sign of the hinder thigh and the Gnosis of the two truths, or the *double* truth. The pleasure-place of reproduction is also called *hedenesh*, delightful, as the birth-place of Zaratusht in the Bundahish. Thus the circle of Eden is further identified by the types of the Khepsh, the Uterus and crooked sword which have one name in the hieroglyphics, and finally, the crooked sickle (scythe of time) formed by *Gaea*, Mother of the Seven Titans, with which Kronus mutilated Uranus, is none other than the crooked *Khepsh* sabre, modelled after the leg of the hippopotamus, the *Khepsh* that turned every way, and by its revolution formed the circle of Eden, or, as it was represented, kept the way of the tree of life, the Pole, where the happy garden was planted as the primary creation which was the home of the primæval pair.

The Arab Paradise, or Eden, is called the Garden of Irem or Arem, "*Hast thou not considered how the Lord dealt with Ad, the people of Irem.*"<sup>3</sup> The city of Irem they say is yet standing in the Deserts of Aden, although invisible. Aden is one with Eden, and the Arab tradition identifies another type-name in *Irem*. This again corresponds with the *Arem* of Mesopotamia, the land of the two streams and the Two Waters, which is called *Rum* in the Huzvareh. The Egyptians called Arem (or Rum) the Nile-Land, Naharina; and another name of the Nile, or its inundation, is Urm, Urem, or Rem. Also Rome, named from Ruma, the river Tiber, is another form of the earthly Paradise under this name—an Inner African type-name for water, out of which life issued and creation came.

<i>Erem</i> , is rain in Anan.	<i>Ng-olem</i> , is water in Tiwi.
<i>Yiramo</i> , is wet in Mano.	<i>Almi</i> ,, ,, Wadai.
<i>Lem</i> , is water in Kiamba.	<i>Yolma</i> , is rainy-season in Legba.
<i>Lem</i> ,, Kaure.	<i>Yolma</i> ,, ,, Kiamba.
<i>Kam</i> ,, Legba.	<i>Yolim</i> ,, ,, Kaure.

The Garden of Eden being founded in a circle, this was figured around the summit of a vast mountain rising up from earth to heaven

<sup>1</sup> Job xl. 19.

<sup>2</sup> *Book of the Beginnings*, vol. ii. p. 52.

<sup>3</sup> *Korân*, ch. 89.

in the north. The earliest geocentric mount would be a figure of station in the midst of the stellar revolution, which became a type of the Pole; and this natural genesis would lead up to the symbolical mountain of Meru, Alborz, or Eden. The gardens and paradise of Indra were placed by the Hindus around the Celestial North Pole, whilst Yama held his court in the opposite and Antarctic Circle, the station of the Asuras, who warred with the Suras, or gods of the firmament. The pole or polar region, is *Meru*. Su-meru is the superior hemisphere; Ku-meru, the hades, in parts intensely hot, and in parts cold.<sup>1</sup> Mount Meru is said to be 84,000 yojanas in height, having the shape of an inverted cone, and being 32,000 yonjanas in diameter at the top, and only 16,000 at the base. It is considered to form the central point of Jambu-Dvipa, the Island of the Rose-Apple Tree, and to be "*like the Seed-Cup of the Lotus of Earth,*" the leaves of which are formed by the various dvipas. For the mount is also described as a lotus rising up out of the waters, the lotus being an early type of emergence from the liquid element. Meru is the garden of the Tree of Life that takes two characters in Eden, and becomes four-fold in the vision of Zaratush when he prayed for immortality.<sup>2</sup> Mount Meru is also the fount of the one water here fablcd to be the Celestial Ganga, that falls from the moon, which now becomes the type of the genitrix, and the source of the water that divided to become fourfold and sevenfold in the seven streams. The mount is circular and yet it has four corners like the quadrangular Kaers of the British Druids. The Vaya compares its summit to a saucer. The Matsya also says the measurement is that of a circular form, but it is considered quadrangular.<sup>3</sup> One of the creations in the Avesta is called Varen, the four-cornered. "*Its quadrangularity is this, that it stands upon four roads; some say that its city has four gates.*" The Circle of Yima is also the lofty, the four-cornered, and four-coloured golden mount, like Meru the Golden, which is four-coloured on its four faces—white to the east, yellow to the south, black to the west, and red to the north. The four corners are also identified with four cities and four climes; *Yamakoti*, in the clime of Bhadrasva; *Romaka* (cf. Rome), in Ketumala; *Lanka*, Bharata, and the city called that of the Perfected in the clime of Kuru. The Puranas, however, say nothing of the four cities in the four climes, or quarters. The four quarters are further indicated by the one water that becomes fourfold as in the Book of Genesis, and in the Assyrian version. The four rivers of Paradise appear in a Hymn to the Goddess Ishtar, who is addressed as the Queen of the land of the four rivers of Erech.<sup>4</sup>

Water, in Egypt, was the first "*Way.*" The water-way was the typical road of the gods. This element, as distinct from air, was

<sup>1</sup> *As. Res.* vol. iii. 299 and *Suryâ Siddhânta*.

<sup>2</sup> *Bahman Yasht*, ch. i. 1.

<sup>3</sup> *Vish. Purana*, p. 167; Wilson.

<sup>4</sup> *Records of the Past*, vol. v. p. 159.

made the sign of the way, and the four ways in the Celestial Chart. In the Avesta the four waters, as sources of life, are also spoken of as the separating of ways, or guides of ways, "*who with long arms lead the body of the world, without creating, without speaking.*"<sup>1</sup> In one system the waters issue from the cow, or from four cows, which represent the Kamite Water-Cow Apt, of the four corners.

The Tibetan mythologists tell us there are four vast rocks from which flow the four sacred streams; close to these there grows the Tree of Immortality. It is where these four rivers run that the Flood is fabled to have burst forth and submerged the Garden of the beginning. In the Persian myth of Eden, four great rivers come from Mount Alborz, two north and two south. And the one fountain is the river Aredviusur, that nourishes the Homa Tree of Immortality. There is a Chinese myth of the waters in the Garden of Paradise which issue from one fountain of Immortality and divide into four streams. In the Circle of Yin and Ying when the golden-coloured heavenly Messenger disappeared, four Genii flew to the spot from different quarters. The first from the north, is son of the essence of water; the second, from the south, is son of the essence of red earth; the third, from the east, is superintendent of wood (Sap); the fourth is the Golden Mother, from a paradisiacal mountain in the west. His "*Imperial Reverence*" and the four then produce from an immense crucible, by chemical process, a male and a female, from whom came, through the essential influence of sun and moon, the race of beings whose descendants gradually filled the earth.<sup>2</sup> These four cardinal sources correspond to the river of Eden which had four heads, Pison, Havilah, Gihon and Euphrates. These correlate likewise with the Four Waters of the Avesta—*Asi*, *Agenayo*, *Dregudaya*, and *Mataras*.<sup>3</sup> *Mataras* ("the Mother,") agrees with the "Golden Mother" of the Chinese four and betokens the seed of Men. *Dregudaya* is the juice of fruit, one with the superintendent of wood, or sap; *Agenayo* is the blood (in the veins) answering to the "son of Red Earth." *Asi* is said to be unintelligible.<sup>4</sup> It is something vile; and *Asi* (Eg.) means vile. It may represent the *Hes* (Eg.) as menstrual excrement, the red earth itself of the mythos which acquired a vile character, more particularly with the Persians. These four elementals belong to the primordial Circle; they are treated as personified principles (or the four waters), and placed at four corners of the Garden on the Mount. The Golden land of Havilah agrees with the Chinese Golden Mother. Also, the Golden Mother as the "*Golden Hathor*" dwelt in a paradisiacal mountain of the west! The four *mythical* waters are not solely geographical; the physiological and celestial interpretation is required; as, for example, in the Vendidad, where it is said of the Water of the West (or of

<sup>1</sup> *Yasna*, 38; Spiegel and Bleeck.

<sup>2</sup> Kidd's *China*, pp. 167. 168.

<sup>3</sup> *Yasna*, xxxviii. 13.

<sup>4</sup> Bleeck, vol. ii. p. 98.

Sataves, a constellation of Venus, and therefore of the Golden Hathor), "*in purification the impurities flow.*"<sup>1</sup>

The Navajos version of the beginning includes the division of the heaven and earth; the Mount of the four corners and four rivers, and the type of the worm taking wings like the dragon-flies in the Polynesian myth. They say that at one time all men dwelt underground in the heart of a mountain near the river San Juan, from which they literally wormed their way upward to the light. The moth-worm was the first to make the passage and emerge from the cave of the underworld. When he got outside of the mountain-top he found himself surrounded with water; all the world was under water. Then four great *arroyos* (water-worn ditches or Wadys), were found to the north, south, east, and west by which all the water flowed away, leaving only mud; and so the earth was formed. The human beings followed. While they lived below they were of one family and spake one tongue. But now they began to speak in many languages.<sup>2</sup> This change of language accompaies the going forth from the original home and birth-place in various lands. The myths belong to the mapping out of the four quarters in the first Circle of time. The name of the Celestial Mount Meru is said by Burnouf and others to signify that "*which has a lake.*" Now the Egyptian lake, the primordial Lake of the Abyss in the north, is the *Meh*, the Water-Girth. *Meh* is likewise the name of the north, as the place of fulfilment and re-birth. The *Ru* is the mouth, gate, place of emanation. *Meh-ru* is the outlet from the Abyss, the out-rance, figured as a Mount, an Ascent of Seven Steps, a Navel-Mound, rising out of the Lake, an especial African type of the waters.

The Abyss is thus spoken of:—"I make the waters and the MEHURA comes into being. I am the maker of heaven and the Mysteries of the Two-fold horizon," which included certain illustrations of the *Two Truths*.<sup>3</sup> This *Meh* was the Lake before the waters in it were designated a sea, and as the Lake it was continued in the name of *Meru* in India. The celestial Ganga of the north discharges itself into *Mānasa-Sārovara*, the "*excellent lake of the spirit,*" in agreement with the Egyptian *Meh-ura* or *Meh-ru*, the lake of the outlet and of primordial matter in the north, and with the lake of spiritual essences or principles in the south.<sup>4</sup> *Meru* (Eg.) also signifies an island, which rises from the water as does the Island Mount. Both the islands and lake were extant in Æthiopia, and in the district of *Meroe*. The island was formed by the Nile and the rivers of Astapus and Astaboras at their two mouths,—*Ast* (Eg.) being a word meaning the periodic. Its capital was likewise called *Meroe*, and tradition will have it that this was the birthplace of the Egyptian priesthood and religion which were derived from India; that is from *Khentu* (Eg.) or still farther south, the earliest India being Inner African.

<sup>1</sup> Fargard, v. 57; Pahlavi.

<sup>2</sup> Bancroft, iii. p. 81.

<sup>3</sup> Papyrus at Turin.

<sup>4</sup> *Ritual*, ch. cix.

Meh-ru, the birthplace and outlet from the abyss, was imaged by the Mount Meru, by the island, the lotus, and the tree, which are its co-types of emanation from the water. The mythical mount represents the pole; and wherever a great mountain or a group of seven hills is found toward the north of any land into which the myths spread, there the mount of the seven stars and the lady of heaven, called *Khepsh*, (Kush), *Reri-t*, *Ri*, *Parvati*, *Kêd*, *Anahita*, *Urt*, *Art*, will also be found, as the mountain of Eden or the Ark; or of both united in one. The seven stars revolved around this figurative mount to make the first circle of time and earliest inclosure in heaven, called Eden, Paradise, Meru, or Airyana in that quarter from whence came the revivifying breath of life to the burning lands of Africa.

The four corners were duplicated in the Celestial octagon, or heaven of eight corners, which is a prominent figure in the typology of the Celestials, as the Chinese call themselves on this ground of beginning above. These eight points of the compass had each its animal, bird or reptile as symbols of the elements and seasons. So in the Chaldean creation it is said of the Maker, "He constructed dwellings for the great gods. He fixed up constellations whose figures were like animals."<sup>1</sup> In the Chinese arrangement we find that water is located north; the mountains, north-east; thunder, east; wind, south-east; fire, south; earth, south-west; ocean, west; and heaven, north-west. This is supposed to be a later arrangement resulting from a re-adjustment of the system of *Fu-hsi*. It is, however, in general agreement with the Egyptian arrangement in which the north is the quarter of the water (hippopotamus = Typhon); the east of wind (ape = Hapi), the south of fire (phoenix = Har) and the west of earth (crocodile = Sevekh). The sub-divisions might also be filled in; for example, across the water of the west or north-west, arose the mount *Manu* as the place of spirits perfected, corresponding to heaven as the eighth and the paradise of the Siddhas; the paradise that the Buddhists of Northern India, still locate in the west, which was an earlier point of beginning than the east.

The Chinese octagonal heaven of the eight points of the compass and eight seasons is also figured by eight different kinds of animals. Thus the eight points are said to represent (1) the strength of a horse; (2) the docility of an ox; (3) the pleasurable-ness of a pheasant; (4) the degradation of a swine; (5) the penetration of a fowl; (6) the influence of a dragon; (7) is said to be pleasing like a lamb; (8) is faithful as a dog.<sup>3</sup> These eight are also portrayed as seven animals and a bird surrounding Orpheus who sits beneath a tree and plays upon his harp or lyre. This representation is given as Egyptian by Count Caylus; and although the art is Græco-Egyptian the animals, such as the Monkey, Lion, Elephant, and Oryx are not Greek but African.

<sup>1</sup> Tablet 5, *Records*, vol. ix. p. 117.

<sup>2</sup> Eitsi, *Feng-Shui*, p. 29.

<sup>3</sup> *Ibid.*



In another example the Ibis, the Kaf-Ape, and the Hippopotamus appear, and these tend to show that the eight types were a survival from the time of the elementaries; which preceded personification in the human likeness. Caylus identifies Orpheus sitting thus amidst the eight with Harpocrates, who is portrayed on an Egyptian or Greek intaglio of black agate, with the various animals around him.<sup>1</sup> Orpheus encircled by the eight figures was reproduced in the Roman catacombs. One of the oldest frescoes in the cemetery of Callixtus exhibits Orpheus with his lyre at the centre of an octagon, within an outer circle containing eight scenes, four of which denote the four seasons. Orpheus is shown to be a continuation of the Child Horus (Harpocrates) in Roman art by his being portrayed in the attitude of pointing with the index finger like the Egyptian Har-pi-Khart.<sup>2</sup> Consequently his origin is Kamite, and the Egyptian language will account for his name which is not directly derived from that of Har, but from the word *Uarp*. Orpheus is always the harper, the charmer with his harp or lyre who enchants the wild beasts and overcomes the powers of Hades. Neither in Greek nor Roman art does he appear without his magical harp or lyre; and *Uarp* (Eg.) which is identical with "harpm" signifies delight, rejoicing, to charm or be charmed. Orpheus is a developed form of the Horus who *charms* the lion, crocodile, scorpion, oryx, serpent, &c. in another mode of magic, *i.e.* a *power of transformation*, represented by the presence of *Bes*, who is *a god of music and dancing and a player on the harp*.

The octagonal heaven was earlier than the hexagonal one which included the nadir and zenith together with the four quarters. The Chinese book of the Yi-king is based on the change from the octagonal heaven in the system of Fu-hsi, founded on the duplicated four quarters, to the hexagonal heaven of King Wan that included the height and depth, which has yet to be described as the creation of Ptah In Egypt.

The *Genesis* has been re-written by Jews and translated by Englishmen and others, who had no true idea of the subject-matter which is amongst the oldest in the world; this can only be recovered by the comparative process and understood in accordance with first principles. The creation of man or of men in the primordial mythos has no relation whatever to human beings, but to the earliest representations of celestial phenomena. It is so common a mode of expression that anthropologists even speak of the "*First Man*, as if he were a reality. We are frequently informed that such an one was the "first man," the "Adam," of this or the other people; as if that explained anything. There is no more a first man in mythology, as a human being, than

<sup>1</sup> Caylus, *Recueil*, tom. iii. pls. 10 and 13; tom. iv. pl. 48.

<sup>2</sup> Bosio, *Rom. Sott.* p. 235.

there is a primal individual parent known to evolution. There never was a first man. That is *there never was time when there was not a whole species of the animal at whatever stage of development*; and the earliest myth-makers did not pretend to know anything about a first man, as a human being. Celsus, as one of these who were versed in mythology, naturally enough ridiculed the story of an Adam who was literally shaped by the hands of God and then inflated like a bladder by having his breath blown into him through his nose.<sup>1</sup> The story of the Australian blacks is far nearer to nature; their God having breathed the breath of life into man through his navel. The Hebrew Adam has been called the man without a navel. The Melbourne blacks also say that Pund-jel made of clay *two males*. This was in long, long ages past; and these two first breathed in a country toward the north-west. He made them in the following manner: With his big knife he cut three large sheets of bark. On one of these he placed a quantity of clay, and worked it into a proper consistence with his knife. When the clay was soft he carried a portion to one of the other pieces of bark, and he commenced to form the clay into a man, beginning at the feet; then he made the legs, then he formed the trunk and the arms and the head. He made a man on each of the two pieces of bark. He was well-pleased with his work, and he looked at the men a long time, and he danced round them. He next took stringy bark from a tree (*Eucalyptus obliqua*) made hair of it and placed it on their heads; on one straight hair, on the other curled hair. Pund-jel again looked at his work much pleased, and once more he danced round about them. To each he gave a name, the man with the straight hair he called Ber-rook-bourn, the curly-haired, Koo-kiu-Ber-rook. After again smoothing with his hands their bodies, from the feet upwards to their heads, he lay upon each of them and blew his breath into their mouths, into their noses, and *into their navels*, and breathing very hard they stirred. He danced round them a third time, he then made them speak, and caused them to get up, and they rose up, and appeared as full-grown young men—not like children.

MQhammedan tradition affirms that the body of Adam was at first a figure of clay that was forty years in drying, and then the Creator endowed it with the breath of life.<sup>2</sup>

In a legend of creation the Kumis of Chittagong say that a certain deity created the world, the trees, and creeping things, and lastly he set to work to make one man and one woman by forming their bodies of clay, but that each night, on the completion of the model, there came a great snake, while the god was sleeping, which devoured the two images.<sup>3</sup> At last the divinity created a *dog* and this animal drove away the snake, and thus the creation of man was completed. This

<sup>1</sup> Origen, *Contra Celsum*.

<sup>2</sup> *Korân*, ch. lv. Comment, Khond Amir. Jallalo'ddin.

<sup>3</sup> Lewin, *Hill Tracts of Chittagong* p. 90.

myth faithfully represents the chaos preceding the time and the creation founded on the cyde of the Seven stars of the mother and her dog. A North American tradition affirms that the deity Kamautowit made the first men of a stone; these he disliked and broke up again. *Then he made another man and woman of a tree*, and these became the parents of all mankind.<sup>1</sup> This legend contains two identifiable types of creation. The human pair formed from one tree are identical with Mashya and Mashyoi in the Bundahish and elsewhere. The stone is one with that of Pundjel and Sut-Anup, the openers. The stone, or knife of flint, that fell or was flung from heaven, is the opener in many of the Aztec, Mexican, and other myths.

The Mexican traditions say there was a god in heaven named Citlalattonac, and a goddess ealled Citlalicue. This goddess gave birth to a *flint knife* Tecpatl. *Her sons, who were living with her in heaven*, on witnessing this extraordinary delivery were alarmed, and flung the flint down to the earth. It fell in a place designated Chicomoztoc, that is to say, the *seven caves*, and there immediately sprang up from it 1,600 gods. The flint knife here corresponds to the Nuter sign of creation by dividing, the type of Sut-Anup, son of the genitrix. And in this act the genitrix brings forth and bifurcates just as *Omoroka* was cut in two to form the heaven and the earth, as the first act of creation in the Babylonian myth. The place of the seven caves is the celestial Khebta, or Egypt, which, when divided in two, becomes the Kebta-Khentu, north and south, in the circle of the Bears. This reading is fully corroborated by what follows, for this, the first act of creation, preceded the existence of the sun, or the establishment of solar time.

“There had been no sun in existence for many years, so the gods being assembled in a place called Teotihuacan, six leagues from Mexico, and gathered at the time round a great fire, told their devotees that he of them who should first cast himself into that fire should have the honour of being transformed into a sun. So one of them called Nanahuatzin—either, as most say, out of pure bravery, or as Sahagun relates, because his life had become a burden to him through a syphilitic disease—flung himself into the fire. Then the gods began to peer through the gloom in all directions for the expected light, and to make bets as to what part of heaven he should first appear in. And some said Here, and some said There; but when the sun rose they were all proved wrong for not one had fixed upon the east.”<sup>2</sup>

The Quiché gods took counsel together and determined to make man. They created one of clay, but they saw the work was not good. The creation was without cohesion or consistence; watery, wersh, unvivified; the face could only look one way, the eyes in one direction, and the head would not wag. He was endowed with speech,

<sup>1</sup> Schoolcraft, vol. i. p. 286.

<sup>2</sup> Bancroft, vol. iii. pp. 59-60.

but had no mind, so he (or it) was run back again to the water.<sup>1</sup> This is the first man, the red, imperfect creation of other myths.

A legend of the Californian Neeshenams says, the first of all created things was the moon. This was a secondary type of the genitrix, in whom Ta-Urt of the earlier creation becomes Hes-taurt or Ashtaroth Karnaim. The moon then created a man, as some say in the shape of a stone, others in the form of a simple, straight, hairless, limbless mass of flesh, like an enormous earth-worm, and from that he was developed into his present shape.<sup>2</sup> This version unites the stone and the worm types of the beginning. The worm was a lowly image of the first formation. The root of all existence in the beginning, at the bottom of the hollow cocoa-nut shell of the Mangaian universe, is a worm-like being, without human shape, named *Te-aka-ia-Roe*. Roe is a small slender worm, the thread-worm. Aka is the root; ia means IT. This primary being, the root of all, is represented by the tiniest of worms. The worm was a type of the earth and the first of the Two Truths in formation, the source of all flesh. "*The worm my mother and my sister,*" Job calls the reptile. The worm *Prif* is the first link in the chain of the British Abred at the primordial point of emanation. The worm, Grub, or Pupa, in taking wings, was a type of the soul of breath. There are few sights more curious (for example) than to watch the dragon-fly crawl up the flag-stalk in the water, burst from the grub condition and float up and away as a winged glory of green and blue! In the first gnostic creation, the man who is formed by "*a certain Company of seven Angels,*" is a mere wriggling worm.<sup>3</sup> In the second phase the worm is winged and becomes a living spirit. Plutarch says—"Matter being convinced by nature that she was imperfect alone, brought forth her first production: for which reason they say that Cripple-deity (Har-pi-Khart) was begotten in the dark, and they call him the Elder Horus. For he was not the world, but a kind of picture, a phantom of the world to be. Whereas this (the second) Horus, the after-birth, is terminate and complete in himself."<sup>4</sup>

The Hawaiians tell us that the first man was made from a red earth *lopo-ula-e-ala-ea*, and *wai-nao* the spittle of the gods; his head being formed of whitish clay—*palolo*—brought from the *four ends of the earth* by Lono. When this image of earth, the red man with a white head, was finished, the triad flew into his nose and bade him rise a living human being. Afterwards the first woman was made from one of his ribs, *lalo puhaka*, whilst he was asleep, and these were the parents of all flesh.<sup>5</sup> Such statements convey the fact that in the first stage the blood-source of flesh was alone recognised, and in the later the seminal essence was included. In the first, man was created the child of the woman; in the second, the woman was

<sup>1</sup> Bancroft, vol. iii. p. 46.

<sup>2</sup> Bancroft, vol. iii. p. 531.

<sup>3</sup> Irenæus, i. 24. 1.

<sup>4</sup> *Of Isis and Osiris*.

<sup>5</sup> Fornander, vol. i. p. 61.

derived from the male begetter. The Tahitians said their first human pair were made by Taaroa, who created man out of *araea*, or red earth; that is, out of the mother substance, the food of Mena, the wet-nurse of the foetus. Out of this the child was embodied. And on this *araea*, they said the “*first men lived until bread was made.*”<sup>1</sup> Blood was the type of one of the Two Truths, the mystical water of life, and bread, corn, *i.e.*, seed, the other. Both, as so often repeated, were at first represented by the genitrix, who gave drink and food, water and *breath* to the being, as Keres; and who was the wet-nurse and the dry-nurse in one, the one alone that was worshipped in the Cult of the Yonias; the male principle was acknowledged later, and finally became supreme.

“*Dost thou not believe in him who created thee of dust and afterwards of seed, and then fashioned thee into a perfect man? But as for me, Alah is my Lord.*”<sup>2</sup> That was the order of the Two Truths; the feminine fleshmaker being the first; she supplied the dust of the earth, the mud of primordial matter, the beginning figured by means of the worm. Simplicius says the Egyptians called matter (symbolically denominated water) the dregs or sediment of the first life—being, as it were, a certain mire or mud.<sup>3</sup> This, when interpreted, is the Mother-matter of the Hebrew Genesis. Sanskrit shows an identity of the menstrual excretion with the dust of the earth. *Vi-rajās* means free from dust, and the same word designates the Woman who has ceased to menstruate. She is free from that dust of the earth of which not only the first Man, but all flesh was and is formed; the dust that is looked upon as soil in a double sense. This was the natural genesis of the Serpent of Dust that is symbolically moralised in the Hebrew Genesis.

Adam, says Josephus, was so-named because he was formed out of red earth, the true *Virgin* earth being of that colour. <sup>4</sup> The dust that man was made of is called Aphar (עפר) or Ghaphar. Af (Eg.) denotes flesh with the blood-drop, and signifies born of. Hence, the Âfar, or Dankali, and the Africans. The Hottentots, who call themselves the Red Men, Ava-Khoin, derive from the red source. Adam, or Dam in Hebrew, and Adamatu in Assyrian, is blood simply; the female source of life. The Rabbins identify Adam as the “Blood of the World,” *i.e.*, the feminine source. The type-name is Inner African.

<i>Damu</i> , is blood, in Swahili.	<i>Didem</i> , is blood, in N'godsini.	<i>Isim</i> , is blood, in Guresa.
<i>Damu</i> ,, Adirar.	<i>Dedam</i> ,, Duai.	<i>Soma</i> ,, Gurma
<i>Dam</i> ,, Beran.	<i>Azema</i> ,, Kiamba.	<i>Zem</i> ,, Mose.
<i>Dam</i> ,, Arabic.	<i>Zeam</i> ,, Dselana.	<i>Zomos</i> , is bloodshed, in Greek
<i>Domi</i> ,, Pika.		

<sup>1</sup> Ellis, *Polynesian Researches*, vol. ii. p. 28.

<sup>2</sup> *Korân*, ch. xviii.; Sale.

<sup>3</sup> In Arist., *Phys.* p. 50.

<sup>4</sup> *Antiq.* b. i. ch. i. 2.

The first man (homo) was made of red earth, the kind of red earth, however, that will also make black flesh or white, red flesh or yellow. It never was supposed that he was made from the actual clay of the earth. The myth-makers were not talking about external clay when they spoke of the primal matter. The material facts of creation were as obvious then as now, that of one blood-substance all men are made, and the soul of breath was first manifested when the gestator quickened, the Mother being the earliest Creator that inspired the breath of life through the navel. The legend of the woman who was created from the rib or bone of the man is the result of assigning the human creation to the male. Bone is the type of foundation, substance, and virility; it was a primitive image of Soul. The flesh-maker from the blood was *seen* to depend on bone for the power of building, and a soul of bone, so to say, was assigned to the masculine source, the horned one. Thus we find a creation in which the woman is typically formed from the bone of the male, when the idea of causation had been associated with the seminal source.

In his description of the Tahitian myth of creation, the missionary Ellis says: "*In connection with this some relate that Ta-aroa one day called for the man by name. When he came he caused him to fall asleep and while the man slept he took out one of his Ivi, or bones, and with it made a woman, whom he gave to the man as his wife, and they became the progenitors of mankind. This,*" says Ellis, "always appeared to me to be a mere recital from the Mosaic account of creation which they had heard from some European; and I never placed any reliance on it, although they repeatedly told me it was a tradition among them before any foreigners arrived."

Some also stated that the woman's name was *Ivi*, which would be pronounced by them as if written *Eve*. "*I am disposed to think that Ivi or Eve is the only aboriginal part of the story so far as it respects the mother of the human race.*"<sup>1</sup> *Ivi*, the Maori *Iwi*, is identical with the Inner African *Ife*, and *Uve*, Bini; *Uvoa*, Oloma; *Ave*, Momenya, &c., for bone or rib, and for the mother. They certainly had more than *Ivi* the bone, for *Ivi* is a native name, as he himself notes, for the *Widow*, who is a survival of the genitrix *Eve* or *Kefa*, as she existed before the time of the fatherhood. *Ivi*, the bone or essential support, represents the Egyptian *Kefa* for strength, force, potency, of which bone was one type, and *Kefa* the hippopotamus another.

The Polynesians also knew the mystery of the woman being made from the man. In the first creation man was made of the red earth; in the second the substance was derived from the male.

The mixing of the blood and bone is shown in the Mexican

<sup>1</sup> *Polynesian Researches*, vol. ii. p. 38. The good missionary was once the neighbour and friend of the present writer, who can personally vouch for that devout man's profound perplexity in this and other matters of the Polynesian mythology.

creation of the primal pair. The Great Mother of the gods gives them instructions. "*Go beg of Mictlanteuctli, Lord of Hades, that he may give you a bone or some ashes of the dead that are with him; which having received you shall sacrifice over it, sprinkling blood from your own bodies.*" Having consulted together, they sent one of their number, called Xolotl, down to Hades as their mother had advised. He succeeded in getting a bone six feet long from Mictlanteuctli; and started off with it at full speed. Wroth at this, the infernal chief gave chase; causing Xolotl a hasty fall in which the bone was broken in pieces. The messenger gathered up what he could in all haste, and despite his stumble made his escape. Reaching the earth, he put the fragments of bone into a basin, and all the gods drew blood from their bodies and sprinkled it into the vessel. On the fourth day there was a movement among the wetted bones, and a boy lay there before all, and in four days more, the blood-letting and sprinkling being still kept up, a girl came to life.<sup>1</sup> In this version the bone is identified with the soul or enduring substance of the dead.

In the Targum of Palestine we read: "*The Lord God created man in two formations. and took dust from the place of the House of the Sanctuary on Mount Moriah.*" Rabbi Moses Gerundensis alleges that the creator in addressing the earth, and calling upon her to flourish her portion for the bodying forth of man, said he would furnish his part, which is spiritual. Here the spiritual takes the place of the bone, the white clay, and the spittle of the earlier myths, as the principle of the male-maker.

According to the gnostic doctrines of Saturninus and Basilides the world and all things therein were made by a certain company of Seven Angels<sup>2</sup> who said, "*Let us make man in our image and likeness.*" These seven are the Elohim of Genesis, the Egyptian seven spirits of the Bear, identified by the seven Jewish names. The seven are also found with the Great Mother constituting the Hebdomad of the Sethites and Ophites in which the Mother—so says Irenæus—takes the eighth place<sup>3</sup> (cf. the eight-rayed star of Ishtar).

In the first account man was formed, but remained unable to stand erect. He writhed and wriggled on the ground like a worm, the seven workmen being unable to inspire him with a soul. Then the "*power above*" took pity on him, seeing the creature was formed in his likeness, and shot forth a spark of life which enabled him to rise erect and made him live.

In the other, the seven, headed by Ialdabaoth, say; "*Come, let us make man after our image,*" and the mother having furnished them with the idea of a man, just as did the goddess Citlalicue, they formed a being of immense size, but he too could only crawl along the ground until the Father had breathed into him the breath of life.

<sup>1</sup> Bancroft, vol. iii.

<sup>2</sup> Irenæus, b. i. ch. xxiv. 1.

<sup>3</sup> *Ibid.*, b. i. ch. xxx. 5.

In the "*Divine Pymander*"<sup>1</sup> it is said: "*This is the Mystery that to this day is hidden and kept secret; for Nature being mingled with man brought forth a wonder most wonderful; for he having the nature of the harmony of the seven (the seven governors, also called the seven workmen, those who became the seven pigmy assistants of Ptah in a solar myth, and who were the seven Kabiri and seven Rishis) from him of whom I told thee the fire and the spirit, Nature continued not, but forthwith brought forth seven men, all male and female, and sublime or on high according to the natures of the seven governors.*" The first creators were those of the inferior hebdomad; the next are the seven time-keepers of the superior hebdomad, who culminated as the Seven Planetary gods.

The doctrine of an imperfect creation preceding the more perfect one was continued by the Jewish Kabalists into the creation of worlds. They assert that an abortive creation preceding the present order of things is indicated by the Kings of Edom, or the old kings who are said to have reigned before the monarchs of Israel.<sup>2</sup> "*Before the Aged of the Aged, the Concealed of the Concealed, expanded into the form of King, the Crown of Crowns, he hewed and incised forms and figures into it (the Crown) he spread before him a cover and carved thereon kings (or worlds) and marked out their limits and forms; but they could not preserve themselves.*" These were imperfect; he therefore removed them, and let them vanish.

It is asked why these primordial worlds were destroyed or dissolved. And the answer is "*because the man represented by the Ten Sephiroth, was not yet created. The human form contains every thing and as it did not then exist, the worlds were destroyed. Still, when it is said they perished it is only meant that they lacked the true form. Hence though the scripture ascribes death to the kings of Edom, it only denotes a sinking down from their dignity.*" That is, the worlds or creations up to that time did not answer to the divine idea, since they had not as yet the perfect form of which they were capable. The doctrine simply relates to the earliest attempts at reckoning time, especially the time of the Seven which preceded the division by ten and seventy; and the failure of the first formations. The supposed destruction of worlds, like the "Destruction of Mankind" preceding the new creation by Ra, is but a false inference of those who were not in possession of the gnosis.<sup>3</sup>

The circle out of which all came is variously represented by other figures, such as the calabash, cocoa-nut, and the egg. An Hawaiian legend relates the beginning in this wise. "*Papa, the wife of Wakea, begat a calabash (Ipu) including bowl and cover. Wakea threw the cover upward, and it became heaven. From the seeds inside Wakea made*

<sup>1</sup> B. ii. 29. [= CH I. 16.]

<sup>2</sup> Gen. xxxvi. 31-41.

<sup>3</sup> Idra Rabba, Sohar, iii. 135 b.; Ginsburgh, *Kabalah*.



*the sun, moon, stars, and sky; from the juice he made the rain; from the bowl the land and sea.*"<sup>1</sup> The calabash is another form of the circle and egg which were divided in the beginning.

In the Mangaian myth the circle of the earliest creation is imaged by the cocoa-nut instead of a calabash. The egg was another type of the beginning. In the British mythology, *Kreirwy*, the lady of the underworld, and daughter of Kêd, was called the token of the egg. This was represented as the *Ovum anguinum* of the Druids, which according to Pliny, who did not understand the typology, had the power of "*swimming against the stream*," that being the test of a real serpent's egg.

It is reported on good evidence that the natives of Hawaii have the tradition of the primæval egg. They say an egg of vast size was laid on the waters; this soon divided, and from it was produced the Island of Hawaii. Shortly after the egg burst, there came a woman and a man with a hog and a dog and a pair of fowls in a canoe.<sup>2</sup>

The missionaries did not include a knowledge of the hog *Rerit*, a type of the Great Bear constellation, and the dog is not to be derived from the Hebrew Bible. The two fowls answer for the *Sut-Horus* with two birds' heads on one body. Hog and dog are the Great Bear and Dragon, or the Two Bears; the two birds reproduce the twin-son of the Typhonian genitrix; altogether this is one of the most perfect forms of the Kamite myth recoverable.

The Hindus tell us that "In the egg the Great Power sat inactive a whole year, at the close of which by his thought alone he caused the egg to divide itself; and from the two divisions he framed the heaven and the earth, in the midst the subtle ether, the *eight regions* and the permanent receptacle of the waters."<sup>3</sup> "This vast egg, O Sage, compounded of the elements and resting on the waters, was the excellent, natural abode of Vishnu, and there Vishnu, the lord of the universe, whose essence is inscrutable, assumed a perceptible form. Its womb was vast as the mountain *Meru*." And this egg was externally invested by seven natural envelopes.<sup>4</sup> The seven are called "*Water, air, fire, ether, ahankâra, intelligence, and the indiscrete principle*." The egg is termed the golden, and it was the golden egg laid by the goose or duck of the beginning.

Sanchoniathon describes the beginning with a chaos of black mud, turbid as *Erebus*, and a dark, condensed, windy air, a breeze of dark air. These are just the primordial matter of the lake and the breath; mystically the blood and breath of the primitive biology, the Egyptian *Sen-Sen*; but when the physiological beginning is swamped in an unscientific cosmology we are apt to lose the clue altogether. The

<sup>1</sup> Fornander, vol. i. p. 211.

<sup>2</sup> *Ibid.*, vol. i. p. 211.

<sup>3</sup> *Laws of Menu*, Sir W. Jones' Works, vol. iii. 66.

<sup>4</sup> *Vishnu Purana*, p. 18; Wilson.

mud of the Phœnician creation is also called *Ilus*, which agrees with the Egyptian *Aaru* for fæces; the Tahitian *Aarea*; the first fæces being the matter of the motherhood, whence the oneness of Mater and Matter. The external illustration of this doctrine so peculiar to Egypt as the alluvial land, has given the look of world-making to the mythos. The Egyptian word for chaos is *Hat*, which means the essential beginning and the determinative is the sign of marsh-land or land recovered from the waters; the same that is worn by *Kahi*, the land of Egypt personified as chaos, or the land created from the inundation. Therefore it is unnecessary to repeat much of the Phœnician "Cosmologies"; they are too late and too vague in their report.

It is said that from the embrace of chaos (primordial matter) with the wind was generated Môt (or Mokh as some read) which takes the shape of the egg of the beginning. The egg here applied to the heavens, or the heaven and earth is identical with the calabash of other mythologies. Chaos or darkness was said to produce the egg, which afterwards divided into two parts.<sup>1</sup> As the Phœnician mythology and cosmogonies are admittedly derived from the "Cosmogony of Taautus," who was the Egyptian divinity of the writings prior to his becoming a man in Phœnicia, the true interpretation of these things is thereby handed over to Egypt.

The duality of the egg-type is shown in the hieroglyphics where it is the sign of the genitrix and reads Su for the son. The Two Truths were contained in the egg. Time or Seb is the egg of the goose which he carries on his head and the goose is *Apt*, the most ancient genitrix of time, and producer of the primal egg or circle which divided. The "*Tzophi ha-shamayim*" or *zophasemim* of Sanchoniathon's account are said to have been egg-shaped. They also were types of time or Seb. Mut or Mat is an Egyptian name of time and for the mother, who first laid the egg. The egg of Mut preserves its name as—

*Muttei*, in Tamil.

*Motte*, in Kota.

*Motte*, in Karnataka.

*Mutte*, in Tuluva.

*Motte*, in Kurumba.

*Mutta*, in Malayalma.

*Motte*, in Badage.

*Motte*, in Irula.

*Muttei*, in Malabar.

*Motte*, in Toda.

*Mutta*, in Yerukala.

*Mitta*, in Gadaba.

And in Africa the egg is *Moke* in Isuwu; *Meikoi* in Kandin. In a Chinese myth, reported by Kidd,<sup>2</sup> celestial visitant to the "*Imperial Reverence*" (the Majesty and Glory, the Soul or Nous in other myths) of the Primal Pair tells how the whole universe was produced from the egg in, or discreted from, the water, and how the heaven was divided from the earth, the light from the darkness; how from the principles of *Yin* and *Ying*, the moisture and heat, the being was formed that was afterwards sexualised as the male and female, and

<sup>1</sup> Damascius, *de Origin.* Gale, *Opusc. Myth.* p. 179.

<sup>2</sup> Kidd, *China*, pp. 167, 168.

how the two-fold. one was followed by four other beings who were created at the four cardinal points.

The "beginning" with the Barddas is in *Abred*, the primal circle which contains all corporeal, earthy, dead existences. It is the circle of commencement from below. In the circle of Abred is the least of all animation and thence a beginning; the material of all things and thence increase, which cannot take place in any other state; and the formation of all things out of the dead things, hence the diversity of existence. In Abred all things by nature are derived from death;<sup>1</sup> death that is in the sence of Mut (Mute) the name of the mother, which also signifies death in Egyptian and various other languages. When a wicked man dies, his soul is described as re-entering the circles of being as a worm in Abred. The worm *Prif* is the first link in the chain of Abred, a type of the earth earthy, and of the red source or primordial matter. But the worm or grub transforms into the winged and soaring being of breath and air; the water changes into vapour, the darkness turns into light. So the red circle of Abred passes into the white circle of *Gwynvid*, the two corresponding perfectly to the red and white circles or the double-crown in Egypt, which typify the virgin Neith and the-genitrix Seti; also the double Horus. In *Gwynvid* the breathing-place of the second principle, "*The living is stronger than the dead, and every principle of existence is derived from the living and the life.*"<sup>2</sup> The indefiniteness in stating some of these early doctrines arises from the dual beginning with the female nature, before the soul was attributed to the male.

The literal account of the dividing of heaven and earth in the Maori form of the mythos is, that Tane-Mahuta, the fourth of those who made the attempt (the four of the four corners), "*Propped up the heaven; the great heaven. Stood apart the watery heaven, stood apart the earth, the winds whistled betwee tne two; the sky was made bright; the world was made light; the night was made definite; the day distinct, and Tane was the separator of the dark from the day, the creator of the clear space, the day, the great day, the long day, the day driving away night, making everything distinct, making everything bright.*"<sup>3</sup> The fragment of a Polynesian myth was recovered by De Bovis,<sup>4</sup> which tells us that in the beginning there was nought but the god *Iho-Iho*. Afterwards an expanse of waters covered the abyss and the god Tino-Taata floated on the surface. M. de Bovis renders *Iho-Iho* as the void, empty space. Tino-Taata, he translates the "*divine type or source of mankind.*" *Iho* in Maori and Mangaian is not only the divinity, the heart of all; it means to cut and divide. It also signifies above and below. *Iho-Iho* is literally the vault above aud void below, a figure akin to that of the divided egg, cocoa-nut, or calabash of other myths and thus *Iho-Iho* denotes heaven that was divided and duplicated.

<sup>1</sup> Barddas, vol. i. pp. 171-73.

<sup>2</sup> *Ibid.*, vol. i. p. 189.

<sup>3</sup> *Te Iká a Maui*.

<sup>4</sup> *État de a Société Taitienne à l'arrivée des Européens*, 1855.

Tino-Taata floats on the surface of the waters like the creative spirit in the Hebrew genesis, and represents the quickening of creation.

“In the Quiché myth of the beginning the heaven was formed and all the signs thereof set in their angle and alignment, and its boundaries fixed towards the four winds by the Creator and Former, the Mother and Father of Life and existence. Behold the first word and the first discourse. There was as yet no man, nor any animal, nor bird, nor fish, nor crawfish, nor any pit, nor ravine, nor green herb, nor any tree; nothing was but the firmament. The face of the earth had not yet appeared,—only the peaceful sea and all the space of heaven. There was nothing yet joined together, nothing that clung to anything else; nothing that balanced itself, that made the least rustling, that made a sound in the heaven. There was nothing that stood up; nothing but the quiet water, but the sea, calm and alone in its boundaries; nothing existed; nothing but immobility and silence, in the darkness, in the night. Alone also the Creator, the Former, the Dominator, the Feathered Serpent,—those that engender, those that give being, they are upon the water, like a growing light. They are enveloped in green and blue; and therefore their name is Gucumatz. Lo, now how the heavens exist, how exists also the Heart of Heaven. And they spake; they consulted together and meditated: they mingled their words and their opinion. And the creation was verily after this wise; Earth, they said, and on the instant it was formed; like a cloud or a fog was its beginning. Then the mountains rose over the water like great lobsters; in an instant the mountains and the plains were visible, and the cypress and the pine appeared. Then was the Gucumatz filled with joy, crying out: Blessed be thy coming, O Heart of Heaven, Hurakan, Thunderbolt. Our work and our labour has accomplished its end.”<sup>1</sup>

The beginning is thus described in a Carpathian Song:—

“ Once there was neither heaven nor earth,  
 Heaven nor earth, but only blue sea,  
 And in the midst of the sea two oaks.  
 There sat there two pigeons,  
 Two pigeons on the two oaks,  
 And began to take counsel among themselves,  
 To take counsel and to say,  
 ’How can we create the world?  
 Let us go to the bottom of the sea,  
 Let us bring thence fine sand,  
 Fine sand and blue stone,  
 We will sow the fine sand,  
 We will breathe on the blue stone;  
 From the fine sand, the black earth,  
 The cool waters, the green grass.  
 From the blue stone, the blue heavens,  
 The blue heavens, the bright sun,  
 The bright sun, the clear moon,  
 The clear moon and all the stars.’ ”<sup>2</sup>

We have identified the tree of the two truths in the Pool of Persea (in An) the locality of all beginning; the two trees in the Sycamores of the north and of the south. The two birds answer to the Sut-Horus with the two birds-heads, one black, the bird of Darkness; one golden, the bird of Light, the dual manifestor of the genitrix. Also the Egyptian heaven was blue stone, the lapis lazuli.

Our Missionaries who report these simplicities of the earliest time and denounce them as inadequate conceptions of creation, when compared with the Hebrew Genesis do not recognise that they are all

<sup>1</sup> Quoted from Bancroft, v. iii. p. 46.

<sup>2</sup> Afanasief, *P. V. S.* ii. 466. Ralston, *Songs of the Russian People*, p. 194.

one, and that the more primitive are the most important for a study of the beginnings. The Hebrew "Genesis" as it stands is not a creation from Chaos but the creation of Chaos. The same may be said of the cuneiform versions which render the myths in the language of history and romance, according to the literary mode of reproducing the *ancient myths*. The matter was scientific in its way because matter-of-fact, but when it has been poetized, theosophized, spiritualized, Semitized, and euhemerized, it is neither poetry, nor history; science, nor mythology. This is how the Hindu poet has subtilized the subject.

A hymn in the *Rig-Veda* begins:—

"There was neither non-entity nor entity, no atmosphere nor sky above that enveloped. Where? In the receptacle of what? Was it water, the profound abyss? Death was not then, nor immortality. There was no distinction of day or night. That One breathed calmly, self-supported; there was nothing different from or above it. In the beginning darkness existed enveloped in darkness. All this was undistinguished water, that One which lay void and wrapped in nothingness, was developed by the power of fervour. Desire first arose in it, which was the primal germ of Mind; (and which) Sages searching with their intellect have discovered in their heart to be the bond which connects entity with non-entity. The ray (or chord), which stretches across thence, was it below or was it above? There were there impregnating powers and mighty forces, a self-supporting principle beneath, and energy aloft. Who knows, who here can declare, whence has spring, whence this creation? The gods are subsequent to the development of this. Who then knows whence it arose and whether (any one) made it or not? He who is in the highest heaven is its ruler, he verily knows, or (een) he does not know."<sup>1</sup>

The ancient Egyptian would agree with the modern positivist in considering that description *smudge*.

In the Berosian account:—

"There was a time in which there was nothing but darkness, and an abyss of waters, wherein resided most hideous beings, which were produced to a two-fold principle. Men appeared with two wings, some with four wings and two faces. They had one body but two heads, the one of a man the other of a female. They were likewise, in their several organs, both male and female. Other human figures were to be seen with the legs and horns of goats. Some had horse-feet; others had the limbs of a horse behind but before were fashioned like men, resembling hippocentaurs. Bulls, likewise, bred there with the heads of men; and dogs with four-fold bodies, and the tails of fishes. Also horses with the heads of dogs; men too, and other animals with the heads and bodies of horses and the tails of fishes. In short, there were creatures with the limbs of every species of animals. Add to these fishes, reptiles, serpents, with other wonderful animals, which assumed each other's shape and countenance. Of all these were preserved delineations in the temple of Belus at Babylon. The person who was supposed to have presided over them was a woman named Omoroka; which in the Chaldee language is Thalath; which in Greek is interpreted Thalassa, the sea; but according to the most true computation it is equivalent to Selene, the moon. All things being in this situation, Belus came, and cut the woman asunder; and, out of one half of her he formed the earth, and of the other half the heavens; and at the same time he destroyed the animals in the abyss. All this he (Berosus) says was an allegorical description of nature. For the whole universe consisting of moisture, and animals being continually generated therein, the deity (Belus) above-mentioned, cut off his own head; upon which the other gods mixed the blood, as it gushed out, with the earth; and from thence men were formed. On this account it is that men are rational and partake of divine knowledge. This Belus, whom men call Dis (or Pluto), divided the darkness, and separated the heavens from the earth, and reduced

<sup>1</sup> *Rig-Veda*, b. x. hymn 129. Muir, *Sans. Texts*, vol. v. p. 356.

the universe to order. But the animals so recently created, not being able to bear the prevalence of light, died. Belus upon this, seeing a vast space quite uninhabited, though by nature very fruitful, ordered one of the gods to take off his head; and when it was taken off, they were to mix the blood with the soil of the earth, and from thence to form other men and animals which should be capable of bearing the light; Belus also formed the stars, and the sun, and the moon, together with the five planets."

The value of this consists in its being a general representation of the pictographs and ideographs that were figured on the temple walls in Babylon. Also the first beginning is with *Omoroka* the woman of the celestial water, not the external sea merely, as the reference to Selene shows. She is a form of the old water-horse (Typhon), and Belus, who is divided or becomes twain, is identical with her son Bar, who duplicates in Sut-Horus. The transformation of Belus, who afterwards became a Solar God, is identical with the suicide of Nanahuatzin who re-rose as the Sun.

The following is M. Oppert's rendering of the creation tablets:—

- " 1. Formerly, that which was up above was not called heaven.  
 2. And that which is on earth below had no name.  
 3. An infinite abyss was their generator.  
 4. A chaos, the sea, was the mother who gave birth to this universe.  
 5. The waters which they contained flowed together.  
 6. There was darkness without a ray of light; a hurricane without a calm.  
 7. Formerly the gods had no existence.  
 8. A name was not named, no fate was fixed.  
 9. The gods Lahmu and Lahamu were created first.
- " 1. He distributed the mansions, seven in number, for the great gods.  
 2. And designated the stars which should be the abode of the seven lumasi (spheres?)  
 3. He created the revolution of the year and divided it into decades (misrat).  
 4. And for each of the twelve months he appointed three stars.  
 5. From the day when the year begins until the end.  
 6. He assigned a mansion to the god Niber in order that the days should renew within their limits.  
 7. In order that they should not be shortened nor interrupted.  
 8. He placed by the side of the latter the mansion of Bel and of Hea."<sup>1</sup>

The Brobdignagian Norse creation is almost unfeatured and dislimned by the vastness of its size. But it contains the division into north and south, the two regions of heat and water, or fire and vapour. The heat and water (although frozen) are mingled in producing Ymir the giant-man, who is also called the "*Wet-clay-mass*" of primordial matter. Ymir was fed by the cow *Audhumbla* the "*Treasure of Moisture*," and a form of the old suckler, the water-cow. "*Four streams of milk ran from her teats*,"<sup>2</sup> which shows that she was the cow of the four corners, represented in the Hindu mythos by the cow from which issued the four-fold stream; also by the Arg Roud or red cow that rests on the summit of Mount Alborz, and the African cow associated with the Rock Tabora on the Gold Coast. The original of all being Apt (Eg.), the *water-cow* of the four corners who was the earlier Kheb

<sup>1</sup> M. Oppert, in the *Histoire de Israel* of M. Ledraïne.

<sup>2</sup> The Prose Edda.

or Khephsh of the north, in Egypt. Thus the cow which had been cut in twain as a symbol of the first division was turned into a figure of four, and from her four teats the four streams or waters issued forth. The Hindu cow is called *Chatur-bila*, because the udder has four outlets. The four teats furnish another reason for the figure of four being quadrupedal.

The cow Audhumbla bore a child, *Buri*, whose name denotes the origin, source, forth-bringer,<sup>1</sup> and who has a son *Bor*, the *born* one. These two are perfect representatives of Sut-Horus, one of whose names is *Bar*. Also, one only of the two—as with the two, Horuses—was the *born* one.<sup>2</sup> The physical foundation of this duality lies in the child who *precedes*, and the boy or man who follows the period of pubescence; the first produced was always the child, the Sut; the second was *born* on the horizon of the resurrection as the pubescent Sut-Horus, or later Solar-Horus.

The myths of the earliest creation have now been collected and correlated. Speaking generally the creations are stellar, lunar and solar; the series corresponds to that of the heavenly bodies which in the Avesta, for instance, is in variably given in the order of *stars, moon, and sun*, where we should say *sun, moon, and stars*. That which was latest with the earlier men becomes first with the later, and thus we have been *grounded in non-evolution* as a mode of education; consequently, much of our current explanation of the backward past in history, religion, mythology, and theology, is akin to that which accounted for the fossils found on mountain-tops by supposing that pilgrims in passing from land to land had dropped their cockle-shells. Of the mythical Mount Alborz it is said, that it grew up to completion in eight hundred years. *Two hundred years up to the star-station; two hundred years to the moon-station; two hundred years to the sun-station, and two hundred years to the endless light.*<sup>3</sup> Such was the order of development in the Kronian creations, which began with the stars and ended physically with the sun; these being preceded by the elementaries of Chaos and followed finally by the recognition of the cause beyond visible phenomena. In the solar stage when the sun-god had become supreme, it is said in the texts, that it was he who had established the eight elementaries (the children of inertness) upon the summit of *Am-Smen*, when there was as yet no solar firmament uplifted.<sup>4</sup> *Am-Smen* is the place of the eight gods; and as the *Am* is also the paradise in Egyptian, *Am-Smen* is verily the paradise of the eight, who were at first the genitrix and her progeny of the seven elementary powers. In the second stage the constellations were assigned to these seven (eight with the mother), and they became the Kronidæ or time-keepers in the earliest year; the Ili who are called

<sup>1</sup> So rendered by Thrope.

<sup>2</sup> The Prose Edda.

<sup>3</sup> *Bundahish*, ch. xii. 1.

<sup>4</sup> Naville, *Zeitschrift*, 1874, p. 57.

Auxiliaries of Kronus by Sanchoniathon; the Elohim of the Hebrew Genesis who are identified by the Kabbalah with the seven sons of Sophia, or Jehovah-genitrix. These are the Ogdoad that ruled in space over Chaos and then in the primary sphere of Time, where they first became intelligent instead of mere blind forces. In the lunar stage we learn that Taht the moon-god had superseded Sut-Typhon and been appointed lord of the eight in Hermopolis (or Smen); the *octonary* of the Divine Pymander.<sup>1</sup> Hathor the lunar genitrix is likewise the goddess of the eighth region or region of the eight, represented on the mount of the seven stars, constellations, steps or stairs now described as *reaching to the moon* according to the method of ascending heavenward. In the Persian account of the creation or building up of the Mazdayasnian heaven, it is declared of Mount Alborz as a solar type, that "*around the world and Mount Terak, which is in the middle of the world, the revolution of the sun is like a moat around the world; it turns back in a circuit owing to the inclosure (Var) of Mount Alborz around Terak. And it is said that it is the Terak of Alborz from behind which, my sun, and moon, and stars, return again. For there are a hundred and eighty apertures in the east, and a hundred and eighty in the west, through Alborz; and the sun every day, comes in through the aperture, and the whole connection and motion of the moon, and constellations, and planets is with it: every day it always illumines (or warms) three regions (Keshvars) and a half, as is evident to the eyesight. And twice in every year the day and night are equal, for on the original attack (of the evil one) when it (the sun) went forth from its first degree, the day and night were equal, it was the season of spring.*"<sup>2</sup> The mount had here become a type of solar time; with 360 apertures representing 360 days of the year.

This series of stellar, lunar, and solar myths may be found in the Chinese Divine Dynasties. It should be premised, as it will yet be proved, that the nature of a deluge in mythology depends on the celestial waters, the blue heaven having been first described as the water above. The establishing of certain cycles of time was portrayed as putting a limit and boundary to the waters; and when time was not correctly kept this was described as letting in the flood, because it was a return to the state of chaos which preceded that of limit and law. The heads of the first three Chinese dynasties in the Annals of the Bamboo Books are each designated a Lord and Regulator of the Deluge, or the celestial waters called the "Ho." Of Hwang-ti, the first, it is said that by means of the heavenly lady Pa, he put a stop to the extraordinary rains caused by the Enemy, and thus settled the Empire on a stable foundation. The second was Yaou. He likewise assuaged the flood of the waters, and then attributed the merits of the performance to Shun, in whose favour he wished to resign. He thereupon purified himself and fasted, built

<sup>1</sup> B. vii. 58. [= CH XIII, 15.]

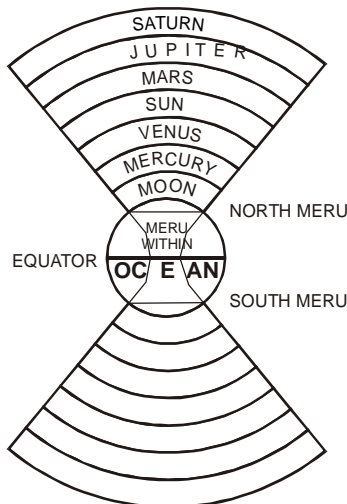


altars near the Ho and the Lō, chose a good day, and conducted Shun and others up Mount Show. Among the islets of the Ho, there were five old men, walking about, who were the spirits of the five planets. They said to one another, "*The river scheme will come and tell the Emperor of the time;—He who knows us is the double-pupilled yellow Yaou.*" The five old men on this flew away like flowing stars, and ascended into the constellation Maou. In the second month, on the Sin-chow day, between the dark and light, the ceremonies were all prepared; and when the day began to decline, a glorious light came forth from the Ho, and beautiful vapours filled all the horizon; white clouds rose up, and returning winds blew all about. Then a dragon-horse appeared, bearing in his mouth a scaly cuirass, with red lines on a green ground, ascended the altar, laid down the scheme, and went away. The cuirass was like a tortoise-shell, nine cubits broad. The scheme contained a tally of white gem, in a casket of red gem, covered with yellow gold, and bound with a green string. On the tally were the words, "*With pleased countenance given to the Emperor Shun.*"<sup>1</sup> It said also that Yu and Hēa should receive the appointment of heaven. Yu, the head of the third dynasty, is the great hero who lives in legend as the Chinese Noah. But, in the Bamboo Books he is, like his predecessor, only "the Regulator of the Ho," called the waters, or a more correct, because later, keeper of the chronology. As the time came for Yu to take up the tallies and become ruler, he was one day looking at the Ho, when a tall man with a white face and a fish's body came up out of the deep and said "*I am the spirit of the Ho.*" He thereupon called Yu and said he was to regulate the waters. Having thus spoken he gave Yu a chart of the Ho, which contained all instructions necessary for regulating the waters, and then returned into the deep. These three correspond to the stellar, lunar, and solar dynasties of the time-keepers in mythology. We are told that a kind of grass grew on each side of the palace stairs of the Emperor Yaou. On the first day of the month it produced one pod, and so on every day a pod, to the fifteenth; while on the sixteenth one pod fell off, and so on, every day a pod, to the last day of the month; and if the month was a short one (of twenty-nine days,) one pod shrivelled up, without falling. It was called the felicitous bean, and the calendar bean. Which shows the regulation of Yaou related to the luni-solar month of thirty days.

But, we must return to the mount of the seven stars on the summit of which was placed the paradise of the Eight Great Gods when it hardly reached to the moon. This Mount, as the Hindu Meru, was continued upward and conjoined *with a mount of the Seven Planets*. As expounded in the Sūrya Siddhānta, and the Puranas, there are

<sup>1</sup> Legge, *Chinese Classics*, vol. iii. part i. prolog. pp. 108, 113, 117.

two systems of the mount interfused and blended in one total figure. The twofold erection of the mount is proved by the two different places of the perfected, one of these being located *beneath the moon*, and another on the summit of the Planetary Seven, showing that *an earlier form of the Sevenfold Mount had ended when that of the seven planetary circles began*. We read in the *Sūrya Siddhānta*<sup>1</sup> that Saturn, Jupiter, Mars, the Sun, Venus, Mercury, and the Moon, *revolve above; and below, in succession, the Siddha, the possessors of Knowledge*. These belong to Meru the lower, or within. At this stage of the Ascent the prayer of the Aspirant that his soul might *rise to heaven in the disk of the moon*<sup>2</sup> was measurably applicable, as the moon had now become the typical abode of departed souls, the locality of a visible renewal. In the House of Osiris there are seven halls corresponding to the seven regions, Keshvars, Dvipas, and other forms of the celestial Heptanomis. There are also seven chief staircases, as if these were the seven planetary pathways. The Osirian in the Ritual exclaims: "*Hail, Keepers of the Seven Chief Staircases made the staircases of Osiris, guarding their halls. The Osiris knows you, he knows your names; Born-in-Rusta, when the Gods passed, making adorations to the Lord of the horizon,*" etc. The Rusta is the place of passage, and the first passage was made by the seven revolvers round the heaven, not the seven planets of the seven stairways. These seven staircases agree with the seven steps of Meru founded on the seven spheres or hollow crystalline globes of the ancient astronomy that arched dome-like overhead and formed seven corresponding staircases below the horizon, thus—



We may be sure the double Mount Meru was not reared up merely to become a subject of ghastly derision for the ignorance of European missionaries; the Men of one Book. It is the type of the celestial creations from the beginning, containing the Mount of the Seven Stars; the garden with the tree of the Two Truths; the pool of the

<sup>1</sup> B. xii. 31.

<sup>2</sup> *Book of the Second Breath*, "Sen-Sen." *Records of the Past*, vol. iv. p. 121.

Two Waters, Four Rivers, or Seven Streams; the four half-moon-shaped quarters of the Tetrapolis. above; the mountain of the world that was described as reaching to the moon where the "*Meru Within*" was continued by Meru Without in the planetary series or the seven orbit lines. The God of Amos is "*He that buildeth his stories (ascensions or spheres) in the heaven.*"<sup>1</sup> These ended with the seventh, the stairway of Saturn, as the steps of his throne. They constituted the creation completed by the Superior Hebdomad of the Gnostics, called the Holy Hebdomad of the Seven Planets.<sup>2</sup> The Inferior Hebdomad, with their mother, were then superseded by the Superior Hebdomad, as it is said by Asoka in the Rupnath Inscription (B.C. 221), those gods who were considered to have been true of old in Jambudvipa have now been discarded and abjured. Jambudvipa was the tree and mount in one and the place of the lost paradise of earth.<sup>3</sup>

Some of the Christian Fathers entertained the idea that paradise was some inaccessible mountain of the world which formed the summit of transition to the upper world. And this is identical with the Towering Tree of Paradise up which the Guaranis were to climb in reaching the higher life; the Mount, the Tree, the Pyramid or Pillar that represented the pole which pointed to the place of peace at the centre of all the starry motion; the circle of Eden at the summit of the world. The lower Elysium of two was the El-Lizzat (Alizuth) of the Arabs, which was *under the moon*, but constituted the highest heaven for the vulgar, whereas the superior spirits soared to a heaven beyond the planetary seven. Champollion thought there were eight regions between the earth and moon where the soul tarried after death.<sup>4</sup> But the series is that of the seven-stepped mount which led up to the moon and the region of the eight where the planetary series commenced. The Chinese also have a "former heaven" (Sien Thien) represented by the octagon, the figure of which was suggested to Fu-hsi by the dragon-horse that issued from the river Mang. A plural paradise, which is also of a sevenfold nature, is known to the Kabalists. Menasseh Ben Israel says those who are experienced in the Kabbalah affirm that there are two paradises—the earthly and the heavenly,—and they speak truly. They say there is an upper and a lower paradise, and the upper is known by seven names. In like manner there is a paradise below that also has seven names. This is the earthly paradise, the Garden of Eden and of delight, the top of attainment, which corresponds to the Sevenfold Mount of the Seven Stars. In each of these two paradises there are seven divisions intended as Abodes of the Blessed for the reward of the righteous. The two are united by a fixed pillar called the strength of the hill Zion, somewhat like the colossal pillar Irmiusul which bears up the

<sup>1</sup> Ch. ix. 6.

<sup>2</sup> Irenæus, B. i. ch. xxx. 9

<sup>3</sup> Bühler, *Three New Edicts of Asoka*, p. 29.

<sup>4</sup> Panthéon, p. 30.

heaven. The souls that enter the dwellings of the lower paradise are permitted to ascend by this pillar every Seventh day to spend their Sabbath in glancing at the divine majesty and sunning themselves in the double glory preparatory to bearing it every day.<sup>1</sup> These heavens are undoubtedly built on the same foundations as the two systems of Meru, including the mount of the seven divisions and the seven circles of the planets. Of the two paradises it is said that the lower one was formed 1365 years before the world was created, whereas the upper was formed on the second day of creation, which is in accordance with the two systems figured by the twofold Meru. So in the Hindu system, the place of the Siddhas, called the possessors of knowledge and the magnificent perfected, is immediately beneath the moon. The mount of seven steps and the seven stars was also represented by seven hills and seven pyramids. The Ancient Great Mother is described in Revelation as sitting on the Seven Hills. These are found in various localities, in Mexico, Britain, China and Inner Africa, as well as at Rome. Wherever identified they represent the seven hills of heaven, the seven forms of the celestial mount corresponding to the seven branches of the typical tree. In the Bamboo Books the four quarters are four mountains as figures of station; and seven mountains or hills on earth stand for seven constellations in heaven. The seven wicked spirits that revolted and fell are portrayed in the "Book of Enoch" as *Seven Mountains*, whilst, in "Revelation" the seven mountains are identified with the seven heads of the dragon. A constellation having been assigned to each of the seven elementary powers in their second but pre-planetary phase, the mother of these is described as sitting on their seven mountains or eminences for her throne. This was as Typhon, the Goddess of the Seven Stars and Seven clusters of stars, figured as the seven mountains. It is said in the Bundahish: "*Seven Chieftains of the Planets have come unto the seven chieftains of the constellations.*"<sup>2</sup> These constitute the two hebdomads of the gnostics; the inferior First being the seven rulers of constellations, the superior and later seven being planetary. Now the seven mountains or the seven pyramids which interchange with the symbolical seven hills are also represented by the mount with seven steps as they were in Mount Meru; a sevenfold formation, that preceded the Tower of Seven Stages of the planetary heavens. The seven hills were associated with the name of the British goddess Kêd at Great Grimsby; and it has now to be suggested that Silbury Hill was a form of the mount of the seven stars or constellations, the British Meru. For this reason. The first form of the sevenfold ascent terminated below the moon, it was pre-solar, pre-lunar, and pre-planetary; and Silbury Hill is

<sup>1</sup> *Nishmath Chajim*, i. 25. c. ii; i. 26, c. i.; i. 27, c. i. *Yalkot Chadash*, f. 57, c. ii. Stehelin, vol. ii. pp. 2, 3, 5, 8, 25,

<sup>2</sup> Ch. v. i.

undoubtedly older by far than Stonehenge. Also, according to Stukeley's measurement, the top of the cone of earth was 165 feet in diameter, or *the exact diameter of the temple at Stonehenge*. So that the size of the soli-lunar or planetary erection commences just where the Mount of the Pole and the seven stars comes to an end! This would be in perfect keeping with the mode of building the seven planetary heavens above the mount or cone of earth belonging to the primary formation. First, then, we have to figure an imaginary Mount of the Pole round which the seven stars and seven constellations revolved, with the earth for a dial-plate. This reached to the moon, where it became a mount of the four quarters. Over the top of this vast cone the seven planets cross in their courses or staircases ranging from that of the moon to that of Saturn. The order of these as given downwards in the Sûrya-Siddhânta is Saturn, Jupiter, Mars, the Sun, Venus, Mercury, and the Moon; this depends on their actual distance from the earth.<sup>1</sup> These seven circles widening in their upward range will form a figure answering somewhat to that of Meru the upper, which is described as being an inverted cone, on the top of the upright cone, or the inner Meru of the diagram.

It is not improbable that some Astronomer in the future who masters the Mythological Astronomy of the Past, will discover that one form of the imaginary Meru, the inverted cone or sugar-loaf, the "lotus of Immensity" as it was called, is finally *a figure of the Circle of Precession*; the reversed cone or sugar-loaf shape which is described in space by the axis or pole of the earth in the course of 25,868 years.<sup>2</sup>

Meru is also described as being *intersected by six parallel ranges running east and west*. In the Puranas, Meru or Jambu-Dvipa is encompassed about by six other Dvipas and seven oceans. In like manner the Chinese "posterior heaven" assigned to King Wan was represented by the hexagonal figure; the Hebrew *שש קצוות* or space in six directions. The Yî King, *i.e.* the "Book of Changes," consisting of sixty-four hexagrams, is related to this change. Such figures may have become mere arithmetical puzzles where their primary significance has been lost, but they did not originate as intentional enigmas. These six parallel ranges across Meru the present writer taken to represent the *six divisions through which the planets were considered to file, seven as six* (Cf. the seven-headed dragon that became six-headed). In the language of Astrology, which was the ancient

<sup>1</sup> Book xii. 31.

<sup>2</sup> The figure of this movement, one aspect of Precession, may be realised by taking an orange for the earth, and sticking a long knitting-needle through it as an Axis, which will project a long way. Let the Axis lean—as it *does* in relation to the plane of the Ecliptic. Take a solid sugar-loaf and rest the point of it on the orange close to the needle (it should be at the centre, but this will do). Keep the sugar-loaf steady, and move the orange so that the needle grazes the sugar-loaf all the way around. Thus the top of the needle will make a complete circle—the Circle of Precession made by the Earth's Axis or Pole.

astronomy, each of the Seven had one house on either side of the Zodiac, excepting the sun and moon; these were the male and female of light, now reckoned as two aspects of the biune one. Thus—

Aquarius	Capricornus.	Sagittarius.	Scorpio.	Libra.	Virgo.
[Saturn.]	[Jupiter.]	[Mars.]	[Venus.]	[Mercury.]	[Sun.]
WINTER SOLSTICE.			SUMMER SOLSTICE.		
[Saturn.]	[Jupiter.]	[Mars.]	[Venus.]	[Mercury.]	[Moon.]
Pisces.	Aries.	Taurus.	Gemini.	Cancer.	Leo.

Among the Egyptian coins of Antoninus Pius there is a series of twelve belonging to the eighth year of his reign (A.D. 146), which shows that the house of the sun was then in the sign of the Lion and that of the moon in the Crab; Mercury's double-house was in the Twins and Virgin; that of Venus in the Bull and Scales; Mars in the Ram and Scorpion; Jupiter in the Fishes and Archer; Saturn in the Sea-goat and Aquarius, thus—

Seagoat.	Archer.	Scorpion.	Scales.	Virgin.	Lion.
[Saturn.]	[Jupiter.]	[Mars.]	[Venus.]	[Mercury.]	[Sun.]
WINTER SOLSTICE.			SUMMER SOLSTICE.		
[Saturn.]	[Jupiter.]	[Mars.]	[Venus.]	[Mercury.]	[Moon.]
Waterman.	Fishes.	Ram.	Bull.	Twins.	Crab.

The sign of the solstice had changed. For these coins were struck at the end of a sothic cycle when the reckonings of the vague year were once more readjusted to the fixed year.<sup>1</sup>

In this combination the seven planets are thrown into six double-houses. Six also is the number of the luni-solar month of thirty days, with its six divisions of five days each, in the year of 360 days, founded long before the establishment of perfect solar time, when the sun-god was made supreme as the first one or representative of the seven.

Proclus (in *Timæus*) speaking in the later phase of thought, says; "*The Framers made the heavens six in number, and for the seventh he cast into the midst the fire of the sun.*"

The combination of the seven with the six. may be variously illustrated. There are seven manifestations of light and only six days of creation, seven circles to Meru, and six parallel ridges across it. It may be that this reading will supply a clue to the building with six compartments. In the grand temple at Abydos there are six vaulted chambers, and the pictures relate to ceremonies which the king, who personifies the Sun, ought to perform. The same number of compartments are round in the Temple of the Sphinx, dedicated to Har-Makhu, god of the mystery of the *double horizon*, and probably of the system of the dual houses of the heavens. The Mangaian cocoa-nut is likewise divided into six compartments which merge into the seven of Savaiki (Sevekh, No. 7, Eg.), as the seven

<sup>1</sup> Sharpe, *Egypt Under the Romans*, p. 76.

Hervey Isles. These six divisions correspond to the six of Meru and the six seasons completed in the luni-solar division of time by the month of thirty ( $6 \times 5$ ) days. The Hawaiians have the six days of creation in relation to a month; the first and last of seven days were held to be the sacred days. These two days also answer to the luni-solar combination of the seven planets in the six double-houses in which the sun and moon are paired together as one.

The Aztecs have left it on record that they migrated from Tulan Zuiva, the land of the seven (whether caves or a canoe), before the sun had arisen or was created, and they were witnesses to the solar creation. In the Mexican picture-drawings we are shown the migration in the act of setting forth from Aztlan, or Tulan. The starting-point is represented by an island-inclosure with a temple in it, and in the temple there are the six compartments as in the Mangaian cocconut and the ridges of Meru. In the ideographic house there are two human figures, one of whom wears the long garment in which the "Wisdom of Solomon" declares is the "*whole world.*" The other figure carries a looking-glass, a feminine emblem of reproduction. From the sacred inclosure an individual paddles forth over the waters. This represents the migration.<sup>1</sup> Here the two figures in the sixfold temple correspond to the sun and moon in the sixfold double-house of the heavens.

The blending of the seven with the six now to be identified as the passage of the seven planets through the six double-houses of the zodiac was celebrated by the British in the mysteries of Kaer-Sidi (Stonehenge). The passage of the seven through the six Kaers is again and again the subject of the Barddas, and Kaer-Sidi represents the zodiacal circle as the inclosure of the seven. In this inclosure, which is also called a prison, the six double-houses take the shape of six Kaers. The guides are Pwyll and Pryderi (previously identified with the two characters of Kepheus, the lawgiver of the solstices). The six Kaers of the circle of Sidi, or the seven planets, are enumerated in Taliesin's *Spoils of the Deep* (*Preiddeu Annwn*) which celebrates the escape of the seven with Arthur from the mythical deluge of the astronomical allegory. "*Thrice the number that would have filled Prydwen* (Arthur's shield or ship), *we entered into the deep. Excepting seven, none have returned from Kaer-Sidei.*"

The six inclosures are:—

*Kaer-Bediwyd* (Ark of the World. Cf. House of Sun and Moon).

*Kaer-Mediwyd* (the Perfect Ones. Cf. House of Mercury).

*Kaer-Rigor* (Royal Assembly. Cf. House of Venus).

*Kaer-Golur* (gloomy inclosure. Cf. House of Mars).

*Kaer-Vaudwy* (resting on the height. Cf. House of Jupiter).

*Kaer-Ochren* (whose side produced life. Cf. House of Saturn).<sup>2</sup>

<sup>1</sup> Schoolcraft, plates 1 and 2.

<sup>2</sup> Davies, *Mythology*. Skene, *Four Ancient Books of Wales*.

There were three primary heavens in the Babylonian astronomy; the heaven of fire, of æther, and the planetary heaven. These answer to the star-station, the lunar station, and the solar station of the Persians. And *after the lapse of three cycles* Ahura-Mazda created the world in six periods. The Egyptian series and sequence will enable us to fill in, rectify, and complete these imperfect versions. For these creations and periods were matters of fact in the science of mythology, which was treasured up and taught in the Mysteries, the Kabbalah, and Gnosis, of various races; and the science, although more limited in range, was as really founded in observed and classified phenomena as is that of the moderns.

The astronomical typology of the ancients and all the mysteries of their hidden "Wisdom" are commonly looked upon by the moderns as history written falsely, or very foolishly. But that which they have registered in sacred books has now to be interpreted by what the earliest traditions have to *say* of the beginnings. Various myths, the Chinese, Polynesian, Mexican, Persian, Hebrew, and Greek, agree in stating that man (Adam) was created on the sixth day, or that he was the sixth in the order and series of creation. Orpheus says, "In the sixth creation closes the order of song."<sup>1</sup> This is identical with the sixth and last day of creation, in Genesis.<sup>2</sup> Of Ahura-Mazda's creatures of the world, the first was the sky; the second, water; the third, earth; the fourth plants; the fifth, animals; the *sixth*, mankind.<sup>3</sup> "It says in Revelation, thus:—'The creatures of the world were created by me in three hundred and sixty-five days,' that is the six periods of the Gahanbars which were completed in a year."<sup>4</sup> In this account of creation the year of 365 days is completed in six seasons, periods, or creations, that were finally perfected in the year of 365 days. They held a belief that their god *rested during five days after each of the six seasons of creation*; and they celebrated a great six days' feast, beginning on the 1st of March (Fravardin), or Ormuzd's day, and ending on the sixth day, as the greatest holy day, because, in this the sixth season, Ahura-Mazda had created the most superior things.<sup>5</sup>

These six festivals distinctly mark the six creations. According to an ancient Hawaiian legend the creation commenced on the 26th of the month, on the day of *Kane*, and was continued during the days named *Lono*, *Manli*, *Maku*, *Hilo*, and *Hoaka*. In six days the creation was completed. The seventh day, the day of *Ku*, became the first *Kapu*-day. The first and the last of these seven days in each month have been kept *Kapu* ever since by all generations of Hawaiians. In this we have the six days of creation with the day of rest on the seventh, and the first and seventh days held sacred. Yet the Polynesians generally did not observe a weekly sabbath, and had no week

<sup>1</sup> Plato, *Philebus*, 66.

<sup>2</sup> i. 26, 31.

<sup>3</sup> *Bundahish*, ch. i.; West.

<sup>4</sup> *Ibid.*, ch. xxv. 1.

<sup>5</sup> Spigel on the Avesta.



of seven days. This makes the account of the seven days all the more valuable.<sup>1</sup>

The Irish Druids possessed some great secret veiled under the name of Mor-Seislor, the Great Six, which was the number that was not to be spoken; this agrees with the Assyrian *Sesr*, applied to Anu, who was the One-Six; and the six-sided *Ses*, cube, and cylinder, of the Egyptians. But there was also a more mystical secret connected with the number six and the typology of time. The common traditions of mythology can be related once again to the phenomenal origins by means of the divine dynasties of Egypt; not always in accordance with later or local reports, but in strict keeping with the fundamental facts.

The earliest creation of the primordial Creator in whom alone can be found the initial point of unity and the line of descent is that of the genitrix of gods and men, who was personified in heaven as the goddess of the Polar centre of motion, and called the mother of the revolutions, the mistress of the birthplace, the bringer-forth of the Child. The Great Mother as the tower-crowned Ephesia, for example, comprises a building of the heavens in her own image.

The First Heaven was that of Dark and Light; or Silence and the Word, one type of which was the Sut-Horus, the child of the mother in his two phases. The Second Heaven was that of the Celestial Water, divided into Water and Breath, one type of which was the male and female Twins, Tefnut and Shu. On the third day of the creation, according to *Esdras*, there is a, sevenfold division, and this answers to the seven elementaries (eight with the Genitrix), who were represented by Zoötypes before the firmament of Ra, the sun, was uplifted by Shu as a star-god. The Zoötypes passed into the Kronotypes, the time-keepers of seven constellations, the "Inferior Hebdomad," of what we may look upon as the Third Heaven (the stellar heaven, the star-station) in the total series.

Fourthly, Taht built the temple or ark of lunar-time, founded on the four corners symbolled by the Tat pillar-cross. Plutarch observes that "amongst all the numbers the fourth is peculiarly sacred to Mercury,<sup>2</sup> because as some say, the god was born on the fourth day of the month. Mercury, as the context shows, is the Ibis-beadrl Taht, the lunar messenger, who followed or superseded Sut-Anup, of the dog-star, and the moon, as the chief time-reckoner. The duplicated four quarters formed the Octonary.

Seb, whose name signifies No. 5, was lord of the fifth creation. He is a star-god and yet is expressly called the god of earth, but the reason is unknown to Egyptologists. Seb is frequently figured lying down on the ground, all his limbs being covered with leaves. He is designated Lord of Nutriment, who symbolises the fecundity of the

<sup>1</sup> Fornander, vol. i. p. 121.

<sup>2</sup> *Symp.* b. viii.; *Quæes.* iii.

soil, and is an ithyphallic form of vegetation. Here we may get help from the Chinese, who, like the British Druids, recognise "the five" planets, with which they associate five elements. Mercury (Chui-Sing), is the planet of water, he dwells in the north; Mars (Ho-Sing), is the planet of fire, he dwells in the south; Venus (Kin-Sing), is the planet of metal, and she dwells in the west; Saturn (Tu-Sing), is the planet of earth, who rules at midsummer; and Jupiter (Mu-Sing), is the planet of wood, who reigns in the east and rules in the vernal season.<sup>1</sup> Jupiter is Seb in his planetary character. Wood was the fifth element and Jupiter is the fifth of the planets in the series of seven. Seb, covered with foliage corresponds to Jupiter represented by wood. The relation of the fifth element, wood, to Zeus, the Greek Jupiter, is shown by the oak and its edible fruit together with the cornucopia of plenty being sacred to him.

Now the Egyptian Saturn was Sevekh-Kronus, who was an earlier form of Seb; and Sevekh, the crocodile, was a type of earth. Thus if Sevekh had kept his place Seb would have been lord of wood and vegetation rather than of earth, the earlier element. In the fifth creation there are four quarters, four islands or insular climes and a middle earth. *The first elements (following the four) are said to be the elements of the world.* Plato at one time asserts that "*the heavens consist of the four elements bound together by analogy, and that the whole world is constituted from these; but shortly after he fashions the five figures and calls them five worlds.*"<sup>2</sup> "*Theologists terminate the progressions of the highest gods in that place; and the Pythagoreans call the middle the tower of Jupiter.*"<sup>3</sup> This mid-region or middle-earth, the fifth, with the element of wood, leaves, and fruit, was the mid-earth assigned to Seb, the earth that was vegetative, food-producing, central. Every degree of advance was registered in mythology. The name of Seb also signifies soul, but this has two characters. In one Seb is the vivifying soul of the earth, expressed seminally by the phallic type. Thus Proclus says "*Plato places soul in the middle, but not THE soul.*"<sup>4</sup> This was the soul of Seb in its mundane phase; mere sap of wood, and soul of leafy life. Seb acquired his starry soul as Jupiter, god of the mid-region, a morning and evening star. In the Neo-Platonist stage of evaporizing the mythical into the metaphysical we find Proclus expatiating thus:—"*With respect to the middle position of the soul, different interpreters explain it differently. Some say that the middle is the centre of the earth; others, that the moon is in the middle; others that it is the equinoctial, as bounding the breadth of the world. Against all these, however, Porphyry and Jamblichus write, blaming them for (so) understanding the middle locality. Of these divine men likewise, Porphyry indeed assuming this to be the soul of the universe,*

<sup>1</sup> Amiot, *Mémoires concernant les Chinois*, tom. ii. p. 167; Eitel, *Feng-Shui*, pp. 15, 17.

<sup>2</sup> Proclus in *Timæus*, b. iii.

<sup>3</sup> *Ibid.*

<sup>4</sup> *Ibid.*

*interprets the middle according the psychical essence;*<sup>1</sup> the Kronotypes having now become Psychotheistic.

Ptah built the temple of luni-solar time, founded on the four quarters, together with the Zenith and Nadir, which we may therefore term the sixfold heaven, or the sixth in the series of celestial creations. This is represented in China by the Hexagram of King-Wan, the "posterior heaven" that followed the celestial octagon of Fu-hsi. Ptah is a solar god who precedes the sun in his first sovereignty as Atum-Ra; and this creator of the egg or cycle of the sun and moon is characterised as the *founder of hell, the mythical abyss*, first established when it became known that the earth was a rotating globe. It is asked in the Rig-Veda, "*Who has seen the primordial at the time of his being born? What is that endowed with substance which the unsubstantial sustains; from the earth are the breath and blood, but where is the soul? What is that one alone who has upheld these six spheres in the shape of the unborn?*" or, more literally, the boneless one sustaining that which is bone. This was the god under his solar type who was at last made the base and support of the six spheres, because when the solar image of virile power, the fire that vivifies, was adopted in place of Seb and Sut, it supplied a new type of soul as Sol. This, in the Egyptian system was impersonated as Ptah, the solar opener of the earth; the *unborn* one in the shape of an embryo who transformed to re-produce himself. The *unborn one* then is the solar god in the Ament, the Af-Ra of the deep, sometimes called the Demiurgus. Both Ptah and Num-Ra were represented as the Unborn God by the embryo, in the image of which the Begotten performed the act of couvade.<sup>2</sup> The sun in the Ament typifies the hidden god who manifests in the sun on the horizon, and who was made as it were *to undermine all the rest in the endeavour to delve beyond visible phenomena*. Thus the hidden and unborn god became the foundation and support of the whole creation, including that of the seven stars and those of the six spheres, or six divisions of time and space.

The Egyptian statements are entirely true and trustworthy when we can read the typology in which they are expressed. As, for example, when the moon-god Taht says, "*I am the Great Workman who made the ark of Seker (Ptah) on the stocks*"; or, in other words he laid down the lunar zodiac which preceded the solar, to become the ark or the circle of the sun. Thus when Ptah is called the *creator of the egg of the sun and moon* and we know the egg to be an image of the cycle, this type at once identifies the god with the luni-solar cycle of six periods which constituted the sixth creation. The beetle Khepr assigned chiefly to the solar god, was also a lunar type of transformation. It represented the luni-solar creation. Hor-Apollo says the

<sup>1</sup> Proclus in *Timæus*, b. iii.; Taylor.

<sup>2</sup> Pierret, *Panthéon Égyptien*, pp. 72, 73.

lunar Scarabæus digs a hole and deposits its ball of seed in the earth, “for the space of twenty-eight days (for in so many days the moon passes through the twelve signs of the zodiac). Upon the nine and twentieth day, after having opened the ball, it casts it into the water, for it is aware that upon this day the conjunction of the moon and sun takes place, as well as the creation (or generation) of the world.”<sup>1</sup> The world here signified, then, is the luni-solar circle or month in which the time of the moon (twenty-nine and a half days) was combined with that of the sun in establishing the month of thirty days, and the division into six parts which coincides with the six days, six Rita and the sixth creation of mythology. In the time of the “fifth creation,” that of Seb. there were but two heavens, or heaven and earth, the upper and lower of two; and Seb is the god of the lower of these two, which is the earth. *The abyss was not yet formed as the third of three divisions.* In the sixth creation, that of Ptah, the abyss is first opened by a solar god; the zenith and nadir are added to the four quarters and the total of six is the number of this new creation, or the hexagonal heaven. Ptah, as previously explained, is a solar god, but not the sun-god as a time-keeper. The first form of a solar deity was one of the elementaries, the god of solar fire; the Har, who preceded the Ra. Ptah represented the element later as the shaper by means of fire; the potter, brick-maker, and metallurgist. Ptah is also one of the measurers of space; he maps out a new heaven in conjunction with the goddess Ma, the True Measurer, his co-worker in building the temple of solar time. When Nigidius, the Roman philosopher, returned from Greece (B.C. 60) he taught that the world *rotated like a potter’s wheel* and was in consequence nick-named *Figulus*; so Ptah shaping his egg or vase in the character of Figulus the Potter shows us that at the time of the sixth creation they had discovered that the world turned round and was a rotating globe. There is monumental evidence, found in the papyri at Berlin. to show that the Egyptians were acquainted with the earth’s movement in space. The fact is familiar in the time of Neb-Ka-Ra, or Ka-Neb-Ra, of the fourth dynasty,<sup>2</sup> when a common peasant calls the Pharaoh 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. This was some six thousand years ago, and nobody knows how many centuries earlier the knowledge was extant. Ptah is identified with the number six by the *cube-stone* on which he is placed, for a pedestal, that has six ascending steps. The cube is a solid figure of 6, corresponding to the Chinese hexagram of the “posterior heaven,” which followed that of the four quarters and eight corners.

The nadir and zenith were added to the four quarters when it was known that the sun got clear round (so to speak) and there was open space, or, as the Egyptians figured it, the firmamental water below as

<sup>1</sup> B. i. 10.      <sup>2</sup> Zeitschrift, p. 97, 1864; Brugsch, *Histoire d’Égypte*, pl. iv. fig. 17.

well as above. This water was really divided into upper and lower for the first time in Ptah's creation, when they had made out their north-west passage for the sun. It is stated in the great Harris papyrus<sup>1</sup> that Ptah the opener *formed the abyss of the underworld so that the sun could pass through as the revivifier of the dead*; that he also *encircled* the earth with the firmamental sea, on which the sun as sovereign ruler might *ride all round*, or as M. Lieblien renders the passage, he is the founder of "the earth *circulating* in the great ocean of Heaven."

The "*day of establishing the earth and completing the earth*" was kept as the "*burial of Osiris*," the sun in the underworld, who is celebrated at the festival as the "*traverser of the eternal path*" and the road-maker of the resurrection for the dead; the who first made the passage and carried the souls of the dead on board the solar bark.<sup>2</sup> In the "*Chapter of vivifying the soul for ever*"<sup>3</sup> the boat of the sun goes along "*sounding the heaven at the great place*," i.e. in the northern quarter, the abyss, and we read "*The Heaven is open, the Earth opens, the South opens, the North opens, the West opens, the East opens, the Southern Zenith opens, the Northern Nadir opens.*" This describes the six-fold heaven which followed that of the four quarters, and the new figure was registered and represented in manifold ways. For instance, Sekhet, the Consort of Ptah and Mother of Atum-Ra, she who, as the genitrix of the gods, is designated the "Only One," and who was divided into the "Two Sisters," is now called "*the Mother in the horizon of heaven*," and "*Regent of the upper and lower world*" of the three regions.<sup>4</sup> Also, the Two Halls of Heaven (that of Nut) and Earth (that of Seb) are united in the Two-fold Hall of Mâ Goddess of the Double Truth (and co-worker with Ptah), that was now *established in the Nether World*, this being the "Hall of Justice" in which the hidden Sun-God became the Judge of quick and dead. The third region is also the place of the third and lowermost root of the Norse tree Yggdrasil. "*The third root of the Ash is in heaven under the holy Urdar-fountain.*" 'Tis here the Gods assemble and sit in judgment. To this Court of Council they ride every day over the Æsir bridge, Bi-frost; but Thor has to wade through the waters, there being no bridge for him, as he fares to the Doomstead under Yggdrasil, in the region of the Abyss. This Judgment-Seat, the Fount, the Tree, are identical with the Judgment-Hall of Mâ, the Tree and the Pool of Persea, or the Ash (Eg.), only instead of the Hall of the *Double Justice*, or *twin* dooms of the Good and the Evil, the Fates have become Three, in keeping with the Triple division. "*Near the fountain which is beneath the Ash stands a very beautiful dwelling out of which go three maidens named Urd, Vurdandi, and Skuld,*" or Was, Is, and Shall be. Urd is one with Urt (Eg.), the oldest,

<sup>1</sup> Plate 44, lines 4, 5, 6.

<sup>2</sup> *Rit*, ch. xvii.

<sup>3</sup> *Ibid.*, cxxx.

<sup>4</sup> *Ibid.*, ch. clxv., Supplement, Birch.

the ancient Mother.<sup>1</sup> The Norse typology is later, and dependent on the making out of the three regions of space, represented by the tree of three roots which reaches up through the nine worlds.

The change of type from the dual to the triple form might be illustrated in various ways. Thus the earlier Dog or Jackal was double-headed as watcher over the two way and two worlds, but three-headed as Kerberus, the keeper of the entrance to the third, the added nether-world. Egypt, Upper and Lower, was based on the Two Heavens or Heaven and Earth, but *Tyre* and *Tripolis* were founded on the three worlds. The earliest division, according to the Two Truths of Light and Shade, may be found figured on the Chess-board; Playing-Cards are based on the four Quarters, and Dice upon the Cube of Ptah. Again, there were six mystical words said to be written in an unknown tongue on the waist and the feet of the great statue of Diana of Ephesus, Ephesia-Polymastos. The inscription was probably hieroglyphical and bi-lingual. The six words were employed as spells, repeated for incantations at the funeral pyre, and worn on the heels of wrestlers. It is reported that when Milesius and Ephesus wrestled together the latter could not be overthrown while the six magical words were fastened to his foot. This is symbolical of the six-fold foundation, which followed that of the four corners. The words as given by Hesychius are *Askion*, *Kataskion*, *Lix*, *Tetrax*, *Damnameneus*, and *Aision*. According to Androkydes, the Pythagorean, the total was a symbol denoting that *divine things had been arranged in harmonious order*, such as *the sun to the year*, and he interprets *Askion* by darkness, *Kataskion*, light; *Lix*, earth; *Tetrax*, the year; *Damnameneus*, the sun, and *Ta-aisia*, the True Voice.<sup>2</sup> The True Voice was an amulet or charm put on by Isis when she found herself *enceinte*.<sup>3</sup> Also *True Voice* is the literal rendering of Ma-kheru, a title of the solar god of completed time. *Damnamenus* appears on a Gnostic amulet,<sup>4</sup> a mummy enfolded by a serpent, the type of renewal. This serves to identify the sun of the Abraxas stones, the *Sesr* who, as Anu, is the founder, the god based on the six-fold foundation; the True Voice, or one god.

Plutarch calls the first cube Neptune, the Egyptian Khnef, Lord of the inundation—the Chnubis of the cube-stone—and says it refers to the statues set up in the temples, and to things therein acted, ay, and pictured too, by Jove!<sup>5</sup>

Ptah is personified and named the opener, from Put, to open and divide. Put also signifies the number 9. Now there were but eight elementaries, mother and children, in the Typhonian pleroma of powers. In the lunar phase there were only eight, because That, the

<sup>1</sup> The Prose Edda.


<sup>2</sup> Clement Alex., strom. v. 8; Suidas, *Ephesia Grammata*.

<sup>3</sup> Plutarch, *Of Isis and Osiris*.

<sup>4</sup> King, *The Gnostics*.

<sup>5</sup> *Of Isis and Osiris*.

moon-god, was held by the orthodox (or the innovators?) to have superseded Sut. But with Putah, the opener of the Put-circle, there are nine gods in the pleroma instead of the earlier eight and the Put circle of gods are called the "*Holy Nine, dwelling on the waters.*"<sup>1</sup> In the inscription of Shabaka it is said of the Maker, "*A blessing was pronounced upon all things in the day when he bade them exist, and before he had yet caused gods to be made for Ptah.*"<sup>2</sup> In a later form of the mythos, after Ptah had been locally exalted to supremacy the primordial eight are called his children. In an inscription at Edfou they are referred to as "*The eight gods, the very great who have been from the beginning, Children of Ptah, created before the gods, begotten by him; arising through him to have possession of the north and south, to create in the Thebiad and fashion in the land of Memphis. When they arose the stream flowed out of the young waters; the child of the lotus-flower rose up in his boat, beautiful, making earth bright with his rays.*"<sup>3</sup> But the eight had existed in *Am-Smen* before the firmament of Ra was lifted by Shu. The sons of Ptah also appear as the Seven Pigmy Builders, the Kabiri, who were the Seven Spirits of the Great Bear. Such displacement and re-adjustment of relationships naturally cause great conflict and confusion, and increase the necessity of our holding on hard and fast to the fundamental facts. Ptah was not one of the eight either in *Am-Smen* or *Sessenu*, and when he is created the eight are called his children.<sup>4</sup>

This sixth creation must be incalculably ancient, although late in the total series. Various figures of the Put circle of the nine gods, or the heaven of nine divisions over-arching the abyss that was hollowed out below by Ptah can be distinguished. The Put are the nine that sat upon the waters of the quarter at present occupied by the three water-signs. The image of the Put circle and sign of the number 9,  is a circle three-fourths filled in and one fourth hollow. Now, Diodorus Siculus tells us that the Chaldees *figured the earth as a round boat turned upside down, with the hollow underneath.*<sup>5</sup> The boat or Kufa still in use on the rivers Euphrates and Tigris is somewhat like a bee-hive with considerable bulge in the middle. This figure of the earth corresponds to the Egyptian Put-sign with its hollow underneath. The hollow, however, was the abyss that was founded or opened by Ptah for the sun to pass through the celestial waters and circumnavigate the globe. Various types of this formation of "the world" are extant, in addition to the Put-circle and the inverted boat or bee-hive. The horse-shoe figure is one. Hence its mystical value as a symbol of superstition. The *head-dress* of Hathor has the shape of the horse-shoe. The letter Omega  $\Omega$  is another form of the same sign. Nine stones arranged horse-shoe shape on the edge of the water, as at the "Nine

<sup>1</sup> *Decree of Rameses*, ii. 2.

<sup>2</sup> *Book of the Beginnings*, vol. ii. p. 125.

<sup>3</sup> Lepsisu, on the gods of the Four Elements.

<sup>4</sup> *Decree of Rameses*, ii. 2.

<sup>5</sup> B. ii. 31.

Stane Rig," where stood the "headless cross," formed another. The "Headless Cross," or Tau, is also an image of the three quarters, the fourth being the crossing, the abyss. A Chinese ideographic symbol of a Tau or letter T is the sign of "Above," or that which is over. Also *Tee* in Burmese is a name of the sacred Umbrella, a mystical sign of *over*.

One type of this new creation was the pool or well with a tree standing in it, instead of the headless cross beside the burn. This tree of the four quarters is sometimes depicted with three great branches above and the root below the waters, as the Hindu tree of life and knowledge.<sup>1</sup> At others the three branches (quarters) are sub-divided into nine. The Ash-Tree Yggdrasil stands in the well of the Urdar fountain, and its branches tower up through the nine worlds to the summit where ranges the highest or heaven itself.<sup>2</sup> Here the nine worlds are identical with the nine branches (and the three quarters) rising out of the water.

The tree of nine branches is pictured on the Scottish stones with two human figures under it, supported by two serpents, head to tail.<sup>3</sup> A cross found on a monument at Singanfu, Kenjanfu, or as it was anciently called, Changgan, is a rare form of the tree with nine branches above.<sup>4</sup> An Irish legend relates that in very early times there was a certain mystical fountain called "*Counla's Well*," supposed to be localised in Lower Ormond. It was regarded by the Irish poets as another Helicon, the seat of the nine!

"Over this well there grew, according to the legend, nine beautiful mystical hazel trees, which annually sent forth their blossoms and fruits simultaneously. The nuts were of the richest crimson colour, and teemed with the knowledge of all that was refined in literature, poetry, and art. No sooner, however, were the beautiful nuts produced on the trees, than they always dropped into the WELL, raising by their fall a succession of shining red bubbles. During this time the water was always full of salmon; and no sooner did the bubbles appear than these salmon darted to the surface and ate the nuts, after which they made their way to the river. The eating of the nuts produced crimson spots on their bellies, and to catch and eat these salmon became an object of more than mere gastronomic interest among those who were anxious to become distinguished in the arts and in literature, without being at the pains and delay of long study; for the fish were supposed to have become filled with the knowledge which was contained in the nuts, and this, it was believed, would be transferred in full to those who had the good fortune to catch and eat them. Such a salmon was on that account called '*Eo Feasa*' or '*Salmon of Knowledge*;' and it is to such a salmon that we sometimes meet a reference among our old poets, where, when speaking of objects which they pretend to be above description, they say, 'unless they had eaten of the salmon of knowledge they could not do it justice.'

"Now, according to legendary tradition there were *seven secret streams of knowledge* flowing from Counla's sacred fountain. It was forbidden to women to come within the precincts of Counla's wonderful well, but the beautiful lady Sinaun, who possessed above every maiden of the time all the accomplishments of her sex, longed to have also those more solid and masculine acquirements which were accessible at Counla's well to the other sex only. To possess herself of these she went secretly to the mystical fountain; but as soon as she approached its brink

<sup>1</sup> Lundy, fig. 19.

<sup>2</sup> The Prose Edda.

<sup>3</sup> Pl. 86, v. i.; Stuart.

<sup>4</sup> *Book of Ser Marco Polo*, vol. ii. p. 93; Yule.



the waters rose up violently, burst forth over its banks, and rushed towards the great river now called the Shannon, overwhelming the lady Sinaun in their course, whose dead body was carried down by the torrent and at last cast up on the land at the confluence of the *two streams*. After this the well became dry for ever.<sup>1</sup>

The value of this legend, which represents the end of that creation typified by the well (the abyss of the three water-signs) and the tree of nine branches, will become more apparent in connection with the deluge mythos. The legend contains the Lady of Beginnings in person, the Tree of Knowledge with its nine branches, the Well of the Abyss, the Seven Streams, the Pool of the Two Waters and Two Truths, all in one. The Nine Muses, daughters of Memory, that danced around the violet-hued fountain of Parnassus, and the nine damsels who warmed the cauldron of Kêd with their breath, and caused it to boil once a year, were representatives of the nine branches on this Tree of Knowledge. The Well was the fount of knowledge and wisdom. Helicon was learning's Well. Mimir's was the Well possessing Knowledge. Hea, the God of Wisdom, was the Fish of Knowledge, and Lord of the Well or Deep. According to the Hebrew fragment of the mythos, the Well was first dug by the Princes, the Seven of the Hebrew chariot, hence it was called the Well of the Seven, because the Seven Stars had first dipped down to dig it. But Ptah turned it into a passage for the Sun below the horizon. Lajard copied from an antique baked cylinder a Mithraic figure of a tree with nine branches. This he calls the Persian mystic ladder and considers that it represents the eighth degree in the mysteries of Mithra. But he knew nothing of the typology of the tree, or the heaven of nine signs completed by the abyss at the root of the tree in the hollow of the earth.<sup>2</sup> In various North American Indian traditions the natives of some fore-world now passed away are said to have climbed up from it by means of the root of a tree, or a grape-vine. Some ascended into the upper world while the rest remained beneath.<sup>3</sup> In one instance the Indians represented the locality of those who were left on the earth below by *Nine villages*.<sup>4</sup>

These foolish-looking myths are full of facts concerning the pre-historic past. Here, too, we find the tree of the nine divisions that preceded the twelve; the nine villages stand for the nine branches, nine hazels, nine islands, nine stones, in other versions of one original. In the Algic researches we read of Mudjekewis and his nine *brothers* who *conquered the mammoth bear*, and won the belt of wampum.<sup>5</sup> The number of the same brothers in an Ojibwa legend is twelve. Getube is the parent of two children of whom Mudjeke'is is the eldest,<sup>6</sup> which is a parallel to the tree of nine branches growing into the tree

<sup>1</sup> O'Currey's *Manners and Customs of the Ancient Irish*, pp. 143, 144, vol. ii.

<sup>2</sup> Lajard, *Mithra*, pl. 61, fig. 6.

<sup>3</sup> Lewis and Clarke, p. 139.

<sup>4</sup> Schoolcraft, pt. i. pp. 14-17.

<sup>5</sup> *Ibid.*, vol. ii. p. 214.

<sup>6</sup> *Ibid.*, *Indian Tribes*, ii. 136.

of twelve, where we can identify it as zodiacal. Kircher has reproduced a remarkable Chinese image called Manipe, which was worshipped in the kingdom of Tangut. This comprises two representations. When looked at one way it exhibits nine heads; the lowest three of which have crowns upon them. Looked at the other way the image shows a naked woman in a sitting posture.<sup>1</sup> The heaven of nine divisions is also Chinese. It was established by Yu after a deluge. The nine divisions take the place of the previous three quarters, here indicated by the three crowned heads which, with the woman that sitteth upon the waters, make up the four, who kept the four quarters of an earlier creation as the genitrix and the three males. The woman was the primordial Great Mother out of which all issued at first, and the three quarters sub-divide into nine, as did the hazel into nine trees and the three quarters into nine non-water signs. In the Avesta<sup>2</sup> there is a creation by Airyama (the Aryaman of the Vedas, who is commonly invoked along with Varuna and Mithra) who brought to the *mount nine withies*, or the means of forming and founding nine circles in which nine kinds of cattle were inclosed and protected. Such was the symbolical mode of tying up time.

Modern students of Buddhism, who are also Masons have found the most striking likenesses between the rites of Buddhism and Masonry; not because Free-Masonry is a direct Survival of Indian Buddhism, but on account of their common Kamite origin. "*Who knows not Adi-Buddha*" knows nothing of the beginning of Buddhism in India. Possibly the first Buddha, called Hermias, may be traced back as far as Sut-Anup, the Egyptian Mercury, or Hermanubis, but the Buddha is especially like the Putha (Ptah) by name and number. The consort of Ptah is Mâ (the earlier Maka or Menka, the Measurer with the Vase) and the Consort or Mother of Buddha is Maya. Putha (Ptah) is the opener, and Buddha was worshipped expressly as the opener; the open flower, the lotus of his eyes, being one of his types. In Buddhism this opening has passed into later and less material phases of phenomena. Nevertheless the opening is at the root of all the awakening, expanding, unfolding of the mind. Our English word *Bud*, applied to the blossom and flowering; the Zend *Bud*, to awake; Lithuanic, *Budeti*, Russian, *Bdju*, depend on the opening, whether of the flower, the eyes, or the Put circle. The train of thought runs into a region of more abstract meanings, where the Buddha, whose mind and inner sense have been opened and expanded into full flower, becomes the Enlightened, the Wise, Sage or Saint. In the peculiar system of Buddhism existing in Tibet it is said, "*He who does not know the first Buddha knows not the circle of time.*" This identifies the Buddha with the circle; Buddha also wears the nine-headed Naga serpent,<sup>3</sup> and one of his types is the tree with nine branches

<sup>1</sup> *China*, p. 72.    <sup>2</sup> *Vendidad*, Fargard 22.    <sup>3</sup> Moor's *Hindu Pantheon*, pl. 75.

rising out of the water. A gilt bronze Buddha in the possession of the author of *Monumental Christianity*, obtained from a British officer who captured it from a Burmese temple, represents the Buddha beneath a tree, which has three branches, and these three divisions are sub-divided so that the tree has nine branches in all.<sup>1</sup> The Buddha is seated on a bell, the pattern upon which is the Yoni. Thus the bell is feminine and identical with the well or abyss of waters in which the tree of the three quarters and the nine branches stands.

Buddha was also portrayed standing within the horse-shoe figure that is thus shown to be a type equivalent to the tree of nine branches under which he sits. The horse-shoe symbol of good luck is thus connected with the nine months' period of gestation.<sup>2</sup>

The Hindu Golden City of the Gods, also called the 8-leaved Lotus, has eight Circles and *Nine Gates*, in agreement with the eight-fold Amsmen and Sesennu (Eg.) which passed into, or were followed by the Put-circle of the Nine. It is said the initiates knew *that living Being which resides in the Lotus with Nine Gates with Three spokes and triple supports*.<sup>3</sup> Thus the Lotus of Nine Gates rests on a three-fold rootage in the Waters, which is equivalent to the three water-signs. Also in a Hindu representation of paradise previously described there is a silver bell with nine precious stones surrounding the square of the four quarters. It comes to this at last. The four quarters represented by the Put circle, the tree and well or tree and bell are identical with the ankh-cross ♀, in a reversed position thus ♂, with the feminine Ru below and masculine Tau above; and from this form of the figure was derived the well-known cross and circle or Imperial Globe as a symbol of world-wide supremacy. The legends relate that Gautama Buddha was re-born under the tree in the ninth incarnation of Vishnu, and that it was by means of the tree that he attained Nirvana, or passed into the divine circle of the gods, called the Put pleroma in the Kamite mythos. Here also the number identifies the name of Buddha with the Egyptian Put, for number 9, the circle of the nine, and with Putah, the founder of this circle of the nine gods. Buddha in China is Yu, Fo, Fot, or Boud, whose great work was the dividing of the land into nine parts after the deluge, which is identical with the work of Ptah, who founded the Put circle of nine gods upon the waters that were thus limited to one quarter of the four.<sup>4</sup>

The Put pleroma of Nine Gods was likewise extant in China. In the third of the divine dynasties there was a company of Nine Brothers, who were the ruling powers and during their reign, as in the time of Yu, the earth, the mountains, and the waters were separated into 9 Divisions. Pure customs then prevailed, good government was established, human beings occupied one territory,

<sup>1</sup> Lundy, *Monumental Christianity*, fig. 120.    <sup>2</sup> Inman, [*Anct. Faiths*, vol. ii.] fig. 33.

<sup>3</sup> See *Texts*, Muir, vol. v. p. 377.

<sup>4</sup> Lundy, *Monumental Christianity*, p. 274.

and Males and Females originated food and drink.<sup>1</sup> The Chinese have a Sacred Cap, exclusively consecrated to the emperor, styled "*the orbicular Cloudy Court Cap of Nine Seams*," whereas the empress wears one called Seven Gems, or the White Water Lily.<sup>2</sup>

According to Lawson the Congaree Indian of South Carolina buried their embalmed dead beneath a pyramid or earth which had a kind of umbrella on the top supported by *nine* small posts or stakes.<sup>3</sup> Here, also, the number is significant of re-birth, as were the nine Bubu-Beads and the horse-shoe shaped headdress worn by the genitrix.

The Put circle, then, established by Ptah, we have to look upon as a sort of zodiac of nine signs, imaged by the nine stones, nine branches, nine bridges, or other forms of the nine, and representing the nine months which, together with an inundation, made up the earliest solar year, the fourth quarter being typified by the abyss (our three water signs) that the sun navigated in the passage fabled to have been created by Ptah.

The "Creation by Ra" which has been called the "*Destruction of Mankind*"<sup>4</sup> shows conclusively how the sun-god, the divinity of the latest creation, was elevated to the primacy by his worshippers as "*God by himself*." The *Destruction* is but the ending or superseding of an earlier creation, which is also represented by the deluge or overthrow of a tower in other myths. The god *being by himself after he has been established as king of men and the gods together*, he summons the old gods Shu, That, Seb, Nun, and others. He speaks "*in the presence of his Father, of the Elder Gods, of the Creators of Men and wise beings*."<sup>5</sup> Through the discovery of correct solar time it has been found out that the men of an earlier creation are false and rebellious against the sun, and have to be destroyed. Precisely the same meaning is intended to be conveyed when the Targum of Palestine relates that the moon was once equal to the sun in glory, but the moon *published a false report* concerning the sun and thenceforth she diminished and the sun became the greater light. Ra resolved to be "lifted up" and raised to supremacy in the new tabernacle of time in the heavens in which Shu becomes his son, and Taht his lunar light is to be under his dominion, and Seb with his serpents, types of the time-cycles, are made subservient to the solar deity. These serpents or time-keepers are to be told by Seb that "*for a long time*" it was the sun-god himself who has "*been giving them light*." This is the new revelation communicated by Ra, who is now established as the god by himself, in the completed creation in which star-time, planetary time, lunar, luni-solar, and solar time are perfected,

<sup>1</sup> Kidd, *China*, p. 101.    <sup>2</sup> *Ibid*, p. 284-5.    <sup>3</sup> Schoolcraft, part iv. p. 155.

<sup>4</sup> "La Destruction des Hommes, par lex Dieux," par Edouard Naville, *Biblical Archæology*, vol. iv. pt. i. *Book of Beginnings*, vol. ii., given at length.

<sup>5</sup> Line 7.

and God the Father as a sun-god, is enthroned in heaven in *the person of Atum-Ra* who was the solar god "in his first sovereignty." Yet so ancient was this creation that it was pre-monumental; the sun-god *Tum*, who was the Egyptian Father in heaven, may be recognised as the god *Tamoi* of the Guaranis of Paraguay, the lord of paradise, the ancient of heaven, the divine father and the ancestor of mankind;<sup>1</sup> and as the patron deity of the Caribs named *Tamu* or *Itamoulou*, whom they called great father, grandfather and old man of the sky, and who was of a red complexion; the god *Tum* being the red sun, the red man of the celestial creations. *Tum* also reappears by name in *Tomaoteot* (the god *Toma*) who was adored by the Nicaraguans as the great god, whose son, *Teotbilche*,<sup>2</sup> was sent down to save mankind. *Tamoi* is the sun in Daurai (Carib group); *Temet*, in Kij; *Temet*, Netela; *Tamit*, Cahuilla; thus we find the sun and the sun-god, who was the father in heaven under the same name as in Egypt.

We are now able to see why *Atum-Ra* who was the son of *Ptah*, and is denominated "Ra in his first sovereignty," should be termed the "*Lord of Peten*," the heaven that is related to the number nine; the heaven or zodiac of nine dry signs and the wet quarter. *Peten* or *Putten* is from *Pet* or (earlier) *Put*. Yet the heaven of the *Put* circle is so ancient that it reappears by name in the sacred lake *Peten* in Centra! America. In this there was an island, and its chief temple formed a kind of pyramid having nine steps or tiers. It was on this island, in lake *Peten*, that the Spanish conquerors found twenty-one stone temples with stone roofs belonging to the *Itzas*. The images were so numerous there, that it took over a hundred men a whole day to destroy them.<sup>3</sup> Pyramid Lake in Nevada also contains nine islands. Nine islands standing out of the water would offer another figure of the Egyptian nine dry months, or the *Put* circle of the nine gods: and if the astronomical mythology of *Kam* was carried into Nevada, we shall be sure to hear of the great serpent lurking in the waters of Lake Pyramid; one with the *Apophis* of the north and dragon of the deep. Accordingly we find the *Piutes* believing that the *Apophis*, their devil-snake, lies in wait under the lake just as the lurking devourer does in the Egyptian Ritual.<sup>4</sup>

Dr. de Plongeon the Mexican *savant* and explorer of the ruins of *Uxmal* asserts that he has exhumed antiquities which bear the most striking resemblance to those found at *Heliopolis* in Egypt. This was the place of the great temple of *Atum* the "*Lord of Peten*." *Peten*, the heaven of the nine divisions and of *Atum* the father-god, is also the possible original of the Assyrian *Pitan*, a name of *Telassar* mentioned as a city inhabited by the children of *Eden*.<sup>5</sup>

<sup>1</sup> D'Orbigny, *L'Homme Américain*, vol. ii. p. 319.

<sup>2</sup> Cf. Bilge, who was invoked as the Saviour in the Akkadian Magical Hymns.

<sup>3</sup> Bancroft, vol. iii. p. 485.

<sup>4</sup> *Ibid*, vol. iii. p. 135.

<sup>5</sup> 2 Kings xix. 12; Isaiah xxxvii. xii. Inscription of Esarhaddon, col. x., 22-3, 4, 5, 6.

These different Creations and starting-points which are verifiable in phenomena, will account naturally for the moon being in existence before the sun, and light before either, which impossible postulates have called forth the naivest reflections on the ignorance of the early men. It is said of Taht the lunar god, in a Turin Papyrus, "*He hath made all all that the world contains, and hath given it light when all was darkness and there was as yet no sun;*" that is, no sun as a representative of time. In the Babylonian account of the creation the moon is produced before the sun, as one writer points out:—"in reverse order to that in Genesis, and evidently the Babylonians considered the moon the principal body, while the Book of Genesis makes the sun the greater light. Here it becomes evident that Genesis is truer to nature than the Chaldean Text!"<sup>1</sup> The uninspired Babylonians did not know the sun was the larger light! The Babylonians were not talking about creation in the modern sense at all, but about the mythical beginnings. And in these the observations and mapping out of the lunar course came first. So the Mexicans held the star Venus to have been created before the sun. It was earlier than the moon, and properly the first light that appeared in the world.<sup>2</sup> "*Truer to nature*" can have no meaning for an account which makes the creation of light prior to that of the heavenly bodies. The seven revolving stars and Sothis were extant as time-tellers before men could reckon by moon and sun.

When the ruling powers of nature or gods of the elements were represented by the Beast, Bird, Fish, and Reptile, it followed that if they were accredited with a creation of man, the human race would appear in their likeness or under their names, as in the totemic system. Hence the Ape-men, the Dogs, Bears, Wolves, Jackals, Snakes, Crocodiles, Hawks, and others. The Ape-men are described as a first creation, and a failure. Mythology being the mirror of sociology, we see in this that the first men were created in the likeness of the mother alone; and as she was represented by the beast the earliest children were created in the image of the beast, as the men with tails. The various phases of the mythos are reflected all through in the traditions of the human creations, from that of the mother alone in the beginning, to that of the fatherhood of Atum, the Hebrew Adam, in the end. The Blacks being the primordial race, they preserve the oldest human traditions. It is the blacks whether in Africa or Australia who were the *No*-people, the *A-Mānusha*, as the black *Dasyus* of India are still called; or they were the people . sometimes described as having no knee-caps, and at others as going upon one leg; these being two modes of describing the mass who were as yet undivided into the first two castes. It is the blacks who

<sup>1</sup> Smith, *Chaldean Genesis*, p. 75.

<sup>2</sup> Kingsborough, *Cod. Telleriano Remensis*, vi. 126.

first divided in the likeness of the Sut-Horus as the people of dark and light; they who have continued the two primary castes of the twin-brotherhood, as well as the dual motherhood of the two sisters to this day; they who still name themselves from the earliest elements which were the pre-human children of the ancient mother; and who are, therefore, born in the likeness of the zoötypes of mythology.

The ape was one of the primary types as the Ben (or *Bun* Eg.) and the Kaf. Now the wild, hairy, monkey men of India are still known as the *Bun-manus*, *i.e.* Bun-men who are identified with or as the apes.<sup>1</sup> The Brazilians designate a certain savage tribe by the name of the *Kaüiari*. Also, there is a species of ape, the big black *Simia Paniscus* called the *Kuata* or *Koata*. This name has been applied in contempt to Aborigines. Here the *Kaü* or *Kuâta* agrees by name with the black Kaf (or *Kaû*) of Africa. The *Gbe* people of Africa bear the name of the dog (Gbe) in their own language. The dog would, therefore, be their type, ideograph, or, if it came to heraldry and drawings, their totemic sign. The earliest human creation was afterwards recognised as the monkey-men, long-tails, goat-noses, black bastards, sons of the bitch, born without souls because they descended from the mother alone, before the individual fatherhood was known. It was not that primitive man recognised himself in the mirror of the monkey or reconstructed his past on the evolutionary theory. The very earliest operation of the human consciousness depended upon man's distinguishing himself from the ape, amongst other surroundings; and at every step of the ascent he would look down more and more on his poor relation.

When the Greek tradition relates that birds were the first of created beings, we can read the statement by the bird-type of Sut-Horus, a dual image of the men who were first divided to be distinguished; the human race who are described in the Babylonian legend as "*Warriors with the bodies of birds of the desert (birds of prey) and men with the faces of ravens*"; the people of the west and east, or the two horizons of darkness and light which Sut and Horus represented, who were earlier than the foundations and the races of the four quarters. In the description of the four races, the solar god Atum-Ra repudiates the creation of the Nahsi or negroes! The others, the "*superior men*" were *wept* by him from his eye, but the blacks came into being some other way; because they were pre-solar.<sup>2</sup> The Ruti had become almost red in the image of Atum, the Hebrew Adam; and they turned round on the Nahsi, scorned them and wrote their name with the foul black bird (the Nab) of Sut-Typhon. They of the later race and lighter complexion in all lands, despised the earlier as the Dasyus, the "people that grew in darkness," the black skins, the "enemies of the gods" of light, the Nagas, Typhonians, dogs and monkey-men. Esdras, in his account of the six creations called the

<sup>1</sup> Gladwin, *Ayeen Akbaree*.

<sup>2</sup> *Trans. Soc. Bib. Arch.* vol. iv. p. i.

six days of creation, says "After these Adam also (was created), whom Thou madest lord of all the creatures; of him come we all, and the people also whom Thou hast chosen. All this I have spoken before Thee O Lord, because Thou madest the world for our sakes. As for the other people, which also come of Adam, thou hast said they are nothing, but be like spittle." "And now, O Lord, behold these heathen, which have even been reputed as nothing have begun to be lords over us, and to devour us. But we Thy people whom Thou hast called Thy first-born, Thy only begotten, and Thy fervent love, are given into their hands. If the world now made be made for our sakes, why do we not possess an inheritance with the world."<sup>1</sup> The writer was doing exactly the same that is done in the Hindu writings, *i.e.*, he was making an ethnological application of the celestial allegory. It is declared in the Mababharata, that the colour of the Brahmans is white. They are the children of light and the sons of the solar god, in opposition to the children of darkness who were begotten of the Asuras, or rather spawned by them when there was no fatherhood yet made personal. The "coarse ancestral spirits and beings without intelligence," that are worshipped by the Chinese amongst other civilised races, are faithful reflectors of a status once natural. In these the primates are sacredly preserved, and by these the ancestral spirits may be traced back to the elementaries or the pre-human and Totemic types.

The fatherhood was not distinctly individualized in Egyptian mythology until the creation of Seb, who is then proclaimed to be the "Father of the gods" and who at the same time is the "youngest of the gods." He is hailed as the "Lord of the gods," in consequence of this new character. The egg previously assigned to the genitrix is now said to be "prepared for the earth" by Seb.<sup>2</sup> There is what seems to be a touching reference to this new found fatherhood in a certain passage of the Ritual where Seb is spoken of as the god *who reveals, makes known to the children in the next life their fathers whom they may not have known in this world.* It is said that "Seb rejoices, letting the children, know their fathers. They pray to see them."<sup>3</sup> Seb, however, was of the earth, earthy, the father-god of earth, a priapic representation of the seminal source, the masculine tree of life. He was not altogether a monogamist either. Ptah was also a creator, but his creation was chiefly one of clay or red earth—hence he was figured as the potter—although he was a worker in fire as well.

The true father of individual souls was first recognised in Atum his son, who succeeded the sixth creation and the institution of a higher law. As the father of souls he is called the Eye of the gods. This had previously been the emblem of the motherhood, and the reproducer earliest acknowledged. At this stage of development the deceased can boast that he is the lord over time, a lord of the limitless age, an eternal substance; he is Atum, created for ever; he has shared in the

<sup>1</sup> B. ii. ch. vi.

<sup>2</sup> Rit. ch. liv.

<sup>3</sup> *Ibid.*, ch. cliii.



soul of the fatherhood.<sup>1</sup> He says, "Written are the words of my father *Tum* in my mouth. He throws down the wife and the concubine of Seb." The children of Seb now give up their crowns to those who belong to the solar birthplace in Annu<sup>2</sup> and the deceased rejoices in being united to *Atum-Ra*. Atum who followed the sixth creation then is the product of Ptah, and is called his son. Now in the second account of the creation or formation of Adam, the word used is *Jatzar* (יצר) which shows the creator in the character of the potter, the Phœnician יצר, and this in the monuments is the creator personated by Ptah, in the form of the potter sitting at his wheel and shaping an egg or a vase—two types of the circle—the "egg of the sun and moon" (or luni-solar circle) as it is designated. Adam is formed by this potter, and Atum who is designated the "Sun (Ra) in his first sovereignty," i.e., of the solar fatherhood, is the son of Ptah the potter. It is here we find the unity of Adam the red man with Atum the red sun. Adam was created on the sixth day, or sprang from the sixth in the order and series of the creations; and Atum the first father as the solar god belongs to the sixth creation, and is its product as the son of Ptah.

The creation of Adam follows the six days or six creations just as the creation of Atum, the first form of the solar father in heaven followed the luni-solar creation of Ptah, which was the sixth of the series, and this explains their identity. It is also in keeping that *Tum* (Eg.) should be the name of mankind as the race of *created* persons. The completed year of 365 days is shown in the Bundahish to include the six periods of creation. When it says "the creatures of the world were created by me IN 365 days" it does not mean *during* a period of 365 days, any more than it meant the six days of the Hebrew mis-rendering of the matter, but that the sixth and concluding creation culminated in a year of 365 days. When Ptah had made the passage of the Waters below, his son Atum (or other representative of Ra) became the Sun in the Third Region, the Amenti, known as the Af-Ra; and just as the 12 Signs followed the Nine Divisions, so the Sun-God now appears in his Bark with the Serpent twined round him in *twelve loops*, i.e., a figure of 12, equivalent to the twelve signs of the final Zodiac.<sup>3</sup>

The Kabalists are right in affirming that there were various pre-Adamic creations, of which they possess some scattered remains, but have published no true explanations. Also the father Atum in Egypt was preceded by the female Atum, who is the mother-goddess of time, the genitrix alone being the giver of birth to the beginnings. Jehovah-Elohim represents the earliest gods who were the elementaries as the mother and her seven-fold progeny. Chavvach and Seth are identkal with Kefa (Kep) and Sut (or Anup).

<sup>1</sup> *Rit.* ch. lxii.

<sup>2</sup> *Ibid.* ch. lxxxii.

<sup>3</sup> "Le dieu Af dans sa Barque," figures p. 67. *Le Panthéon Égyptien*, par Paul Pierret.

Seth follows the seven patriarchs of one version, and is the first son of Adam in the list of the ten patriarchs. In this list Adam is both male and female under one name which resolves at last into the red or female source; the mother of all flesh.

In the Rabbinical legends Cain is held to be son of the tempter Samael; and other children were attributed to Eve which were not of Adam's paternity; they were born before Adam begot his own likeness. Eve's pre-Adamite children were held to be pre-human. They are the offspring of the great mother, extant before the establishment of the fatherhood in mythology, who was represented in one character as Lilith (Rerit, Eg.) and in the other as Eve (Kep, Eg.). The total matter has been mixed up in the *réchauffe* of the writings following the captivity in Babylon and the consequent acquaintance with the Persian "*revelation*."

The heavens are a vast reflector to the earth of pre-historic times. We see in them the beginning with the mother, the African's *Mama*, and the line of descent on the mother's side; the two mothers of the Kamilaroi (*i.e.*, the mother in her two phases of mother and sister). The male twins follow the great mother as the dual Sut-Horus or Gayomard and the brilliant youth. Next Shu and his sister are the twins of two sexes that were placed in the zodiac as the Gemini, who became the first human pair.

In the Bundahish the first created being is typified by the ox Gayomard which divided in twain. At the advent of Soshyans, the promised Saviour, the resurrection or general rising is to occur in the order of the creations, and first the bones of Gayomard are roused up, then those of Mashya and Mashyoi, then the rest of mankind.<sup>1</sup> This will show that Gayomard of the first creation preceded Mashya and Mashyoi who belong to the second creation in the Persian system; the third according to the present reckoning of the total series, the first of which was omitted by the Babylonians as recorded by Damascius. On getting the fragments adjusted we shall see that from the first creation which was that of Geūshuran and Gayomard (the ox being a dual type of both sexes) there sprang seven races of men answering to the *seven* of the book or Genesis, and from the Mashya and Mashyoi of a following creation there sprang *ten* races of men corresponding to the ten patriarchs of the second list, and the ten kings that preceded the deluge in Berosus. Seven varieties of men are described in the Bundahish (1) *those of the earth* (2) *those of the water* (3) *the breast-eared* (4) *the breast-eyed* (5) *the one-legged* (6) *those who have wings like a bat* (7) *those of the forest with tails, and who have hair on the body*.<sup>2</sup> These are they who were created in the likeness of the Seven Elementaries, and amongst them are the tailed and hairy men; the one-legged men, the bird-men, earth-men and the rest that sprang from Gayomard, the cow (or ox) who corresponds to the earlier water-

<sup>1</sup> Ch. xxx. 7.

<sup>2</sup> Ch. xv. 31.

cow, the Typhonian genitrix. In a Parsee MS. the seven are extended into the ten, just as they are in the second list of the patriarchs. According to Totemic phraseology *the names of the ten species of men are the breast-eyed, the three-eyed, the breast-eared, the elephant-eared, the one-legged, the web-footed, the leopard-headed, the lion-headed, the camel-headed and the dog-headed.* These as explained in the earlier volumes are to be found in the chart of the heavens ranging from the first divisions of day and dark to the celestial Heptanomis of the seven brothers which being followed with the subdivision by ten led to the heaven of 70 divisions. The seven survived in the Kabala, the Rishis, Hohgates, sons of Alban, sons of Mitzraim, and the *seven* patriarchs. The ten are in the second list of patriarchs, the ten kings of Babylonia, the ten tribes which preceded the twelve in Israel.

In the physiological phase the primary creation was also reckoned from the mother alone, the mother source, which was *common to the ape.* The twins, Mashya and Mashyoi, have merely the masculine and feminine forms of the same name.<sup>1</sup> Mashya, the "mortal" is a later meaning. These things have to be determined by phenomena. When identified, they belong to the celestial creations, and relate to the gods, not to human beings, or mortals, who never did and never could spring from a plant or a tree, a fish, bear, or water-cow.

The second (or third) creation, that of *Ma-Shu*, is also extant among the Canadian Indians, who relate that a new earth was formed by the *second* creator, named *Messou*,<sup>2</sup> who is identical by name and by position with *Ma-Shu* (in Egypt), who followed *Sut-Horus*, and was a determiner of the two Solstices in the circle of the year.

In the Tezeucan account of creation the beginning or opening was made with the flint-stone; then man, consisting only of head and arms, ascended from a hole in the earth. This was evidently the male, imaged as the forepart. Afterwards the woman came up out of the hole, obviously figured as the feminine hinder-part, as *Mendieta* considered the details too indelicate to describe. The first man was called *Aculmaitl*, or Hand and Shoulder,<sup>3</sup> *i.e.*, forepart, just as he might be called *The Horn* or *Bahu*. So the Hebrew primal pair are described *organically*; "*Zakar and N'qebah* created he them."

In a Miztec myth the being that divides or is divided appears under the type of a deer. "*In the year and in the day of obscurity and darkness, yea, even before the days or the years were, when the world was in a great darkness and chaos, when the earth was covered with water and there was nothing but mud and slime on all the face of it, behold, a god became visible; and his name was the Deer; his surname the Lion-Snake. There appeared also a very beautiful goddess called the Deer, surnamed the Tiger-Snake.*"<sup>4</sup> These have the look of the

<sup>1</sup> Parsee MS. of *Miscellaneous Texts*, m. vii. fol. 120, West.

<sup>2</sup> Hazard, p. 437.

<sup>3</sup> Bancroft, iii. p. 63.

<sup>4</sup> *Ibid.*, v. iii. p. 70.

double lion of Shu and his sister, or Ma-Shu, but the point here is the double deer. An Ephesian coin shows the stag cut asunder for the sign of the division (equinox) the place of renewal, proved by the palm-tree springing beside the severed stag.<sup>1</sup> The stag was an Egyptian emblem of renewal, because of the animal shooting its horns.

We divide the heaven by the equinox or solstice, whereas the early man cut the type in two; thus Omoroka was cut in two; the Cow, the Lioness, the Deer, or the Dragon, was cut in two to mark the place of division. Hor-Apollo says for a part of the world the Egyptians depict half a serpent.<sup>2</sup>

Before what may be termed the Persian "Fall" and the coming of the evil one, Aharman, the shadow of whose presence brought eclipse upon the whole good creation, it is said that Ahura-Mazda "*brought forth a sweat upon Gayomard, the sole created bull so long that one might recite a prayer of one stanza, and formed that sweat into the youthful body of a man (or being) of fifteen years, radiant and tall. When Gayomard issued from that sweat he saw the world dark as night*" in the overcoming shadow of the Evil mind.<sup>3</sup>

The sweat of Gayomard, and the formation of the human being from it, is paralleled by the swoon into which Adam was cast. Whether we take this being, or the Genitrix-Soul Gosurvan, it does not matter; there is a second distinct being formed from the ox corresponding to the formation of Eve out of the side of Adam. The formation or creation of the woman from the man was an Egyptian mystery. It is alluded to in some versions of the Ritual.<sup>4</sup>

Atum-Ra says: "*When the circumference of the darkness was opened I was as one among you. I know how the woman was made from the man.*" This is said by the sun-god, the Father of Souls, and it proves that the derivation of the Woman from the man can be explained by that founding of the fatherhood which it follows.

Now we may see where the Persian influence is recognizable in the Book of Genesis, and how it mingles with the Egyptian or keeps its own current in the double stream. *The story of Adam and Eve in the second chapter is told according to the Bundahish history of Mashya and Mashyoi, who became the typical human pair.* As gods they belonged to the second Persian creation, the third Egyptian, but as human beings, in the Genesis, they are a product of the six days, six seasons, or the sixth creation.

With the completion of solar time the cycles of the seven planets were established, and we have the seven heavens following the sixth creation. When planetary time had been made out, a planet was assigned to each of the older gods of constellations. We read in the

<sup>1</sup> Smith's *Mythological Dict.* p. 289.

<sup>2</sup> B. i. 63.

<sup>3</sup> *Bundahish*, ch. iii. 19, 20.

<sup>4</sup> Ch. cxv.

Bundahish how the five were distributed among the keepers of the four quarters, and a great constellation of the middle sky, the name of which has been read *Gurg-Kihar* or "progeny of the wolf."<sup>1</sup>

"*Seven chieftains of the planets have come unto the seven chieftains of the constellations as the planet Mercury (Tir) unto Tishat (Dogstar); the planeter Mars (Vahram) unto Haptoringa (Great Bear); the planet Jupiter (Ahura-Mazda) unto Vanand (Fomalhaut); the planet Venus (Anahid) unto Sataves (Antares?); the planet Saturn (Kevan) unto the Great One of the middle of the sky, Gôkihar.*"<sup>2</sup> This version at least identifies Mercury as the planet of Sothis, Mars (*i.e.* Shu) as the planet of the Great Bear; and Jupiter with the Persian Father God, and therefore with Seb in the Egyptian system. It follows that Saturn, who was the "Dragon of life" was combined with an ancient constellation of Sevekh-Kronus—but this must be reserved for the following section.

Seb, as before said, was the earlier Sevekh, the first god in the Kronian mythos; the crocodile-headed or dragon-god, a *pre-planetary form* of Saturn-Kronus. Sevekh, as God of the No. 7, is identical with Sut or Sebti. In the Kabalist work, *Jetzira*, Saturn is called Sabtai, that is the Egyptian Sebti or Suti by name. According to the Kabbalah the angel of the planet Saturn is Zaphkiel, and the Spirit of it is Sabathiel.<sup>3</sup> Both names are derived from Sevekh and Sebti, which denote the Seventh in Egyptian. A chasm opened in Egypt between the cult of Seb, the stellar Father-God, and Sevekh, the son of the genitrix. Sevekh was continued into the solar mythos as a form of Ra, but was still considered to be the son of the mother who became her consort, as did Sutekh, Adar, Duzi, and others. At Ombos Sevekh was worshipped as the son of Typhon; her boy.

A story told by Diodorus Siculus contains a blotted page of Egyptian history. He relates how Rhea, the primordial genitrix (who was Typhon as consort of Sevekh, and Nupe as wife of Seb) forsook her husband Ammon, and returned to her brethren the Titans, *taking one of them named Saturn to husband*, whom she persuaded to make war upon Ammon, when, by the assistance of the Titans, Saturn was victor, so that Ammon was constrained through famine to fly into Crete. This is the other side of the same religious warfare represented in the conflict between Jupiter and the Titans, and the overthrow of Saturn. This reconquest by Sut-Typhon was historical in Egypt at the end of the twelfth dynasty when Typhon took Sevekh for her husband, he who was the chief one of the seven elementaries, here called the Titans, to whom the seventh planet was at last assigned as Saturn.

The mother of the beginning and her two-faced son, her opener and shutter, Sut-Horus or Sut-Nub, were continued to the end by the

<sup>1</sup> Windischmann.

<sup>2</sup> *Bundahish*, ch. v. i.

<sup>3</sup> Kircher, *Œdipus Judaicus* [qy. *Œdipus Ægyptiacus*], vol. ii, p. 210.

Typhonians. The Sut-Horus who had represented dark and light, water and fire, impubescence and pubescence, the dual lunation, the star or constellation of the double horizon, still served as the type of the Black Saturn and the Golden Sun in Sut-Nubti and the *Iao-Chnuphis* of the Gnostics, the Egyptian Sebek-Ra.

Fuerst and other Hebraists render the name of שְׁבַתִּי (from שְׁבַתִּיהָ, or Jah is Saturn), by "he who is worshipped as Saturn;" and according to Cedrenus the deity worshipped by the Chaldeans and Gnostics (those of the stones) known as the  $\text{IA}\Omega$  the divinity whose name was ineffable, and whose secret was never to be uttered, was a divinity compounded of the sun, moon, and Saturn.<sup>1</sup> The moon here represents the genitrix who was the earlier goddess of the seven stars. The compound deity is the God of the Seven Rays, the Heptaktis, and the trilateral secret is that the divinity includes the Great Mother of the Seven, whose own especial son in a soli-stellar character was the Sun and Saturn or Sebek-Ra united with the genitrix as a form of the compound deity Iao. The unity of Chnubis-Iao is expressed by the Egyptian Nub, which means the Laby, the Lord, the All. These were combined in the god Sut-Nub, and the Gnostic solar dragon of life.

According to Eustathius<sup>2</sup> Iao was identified with Baal, (that is, Bar-Typhon in Egypt), whose image was worshipped by Manasseh, one form of whom was Baal of the seventh heaven, or Saturn. This was the son of the woman always opposed to the son of the father in bringing on the origins. If the fatherhood had been introduced these three would have made a trinity of father, mother, and son, but the peculiarity of the cult was the absence of the fatherhood. The son sustaining two characters all along as the suckling child and the pubescent lad who produced himself as the son of the eternally virgin mother.

The sun and Saturn both became the lord of the seventh day, the Sabbath, the day of rest or peace, which is *Hept* (Eg.) the name for number seven, whence *Heptaktis*. But, in this particular cult of Sebek, who was the original of that solar Sabazius, the son of the genitrix Kubeb or Kubelê, the sun and Saturn were combined as Sabat, Sabaoth, or Sapt, which read as Sebti (Eg.) shows the dual form of Seb, for the sun and Saturn; the solar Sebek, son of Typhon, being compounded with his planet, and both, according to the statement of Cedrenus, with the planet, (the moon) of her who had been goddess of the Seven Stars. Sabazius was reported to have been torn into seven parts by the Titans, corresponding to the seven days of the week and the seven planets to which they were dedicated. It is particularly noticeable that in Montfauçon's collection of the *Abraxas* stones the seven stars also appear as well as the seven-rayed sun and the moon.

<sup>1</sup> Cedrenus, i. 296.    <sup>2</sup> Munter, *der Karth*, p. 40; Suidas *sub voce* Μανασσης.

An ass-headed form of the *Iao*-Abraxas shows his relationship to the cult of Sut-Typhon.<sup>1</sup> Epiphanius says: "According to some the Gnostic Sabaoth has the face of an ass."<sup>2</sup> And *Iu* (Eg.) is a name of the ass.

This god, who was founded on the sonship and virgin motherhood, was the deity of the *Saboi*, who, in their religious phrenzy, emasculated themselves to assume the likeness of the god *Iao*, who was neither male nor female; and became *Sebau* (Eg.) Or eunuchs, those who unsexed themselves to save their souls, on grounds to be hereafter specified. In Egyptian, *Seba*, to worship, is the name of the eunuch. Such worshippers were especial and favourite servants of the God of Isaiah. "For thus saith the Lord unto the eunuchs that keep my Sabbaths, and choose the things that please me, and take hold of my covenants, even unto them will I give in mine house and within ym walls a place and a name better than that of sons and daughters" (they who were the sexless for heaven's sake). "I will give them an everlasting name that shall NOT BE CUT OFF;" as their virility had been.<sup>3</sup> This kind of circumcision is up-held in the gospel according to Matthew. "there are eunuch, which made themselves eunuchs for the kingdom of heaven's sake, he that is able to receive it (the doctrine) let him receive it." This is followed by the passage concerning the little children and the statement that "of such is the kingdom of heaven."<sup>4</sup> By castration the *Saboi* were converted and became as little children.

What a history of religion is that which no one will ever dare to write! It was by the aid of the woman, the great mother of mythology, that the sexual instinct was trained into the right way in the Mysteries. Through her, Nature was made a lure to a cleanly life, when humanity was but just emerging from the promiscuous condition of the beasts. *Standing in presence of the door of life* the initiates were sworn in as reproducers and taught how to keep the covenant of cleanliness. Only the evolutionist or a Pegan queen can apprehend the need and the value of such primitive teaching. When the daughters of Babylon devoted themselves to the procreant goddess, it was in token of their willingness to be "bowsome" reproducers.

At a very late period in the Mysteries Apuleius presents a portrait of the supreme goddess as she was unveiled to the initiates. The mother-earth flower-crowned with her bounteous-bosomed body, full of fruit. The mother-heaven in her black mantle lustrous with moon and stars; a radiant reality of the divinest dreaming unveiled in human form; a visible revelation of the bringer-forth as "women wish to be who love their lords;" the most worshipful shape presented by woman according to a certain sense both natural and masculine.<sup>5</sup>

<sup>1</sup> King, *Antique Gems*, vol. ii.

<sup>2</sup> *Adv. Hæres*, 26.

<sup>3</sup> Isaiah lvi. 4, 5.

<sup>4</sup> Matthew xix. 12; cf. ch. xviii. 3.

<sup>5</sup> The primitive type of female beauty was the deep-bosomed woman, of full-wombed cow; the beauty of pregnancy and plenty. Hence the belle is still the

And then, when the strangest rites had been made religious and the early simplicity was lost, and human nature ran riot, and the reaction came, it looked as if the true religion must be non-sexual, and so in the cult of Sabazius men were to be neither male nor female in conforming to the image of the biune being, the Iao-Sabazius, the Iao-Sabaoth of the Jews, the Sut-Nub, the Sebek-Ra of Egypt, or the Child-Christ of Rome.

Sebek, then, was a god of the *seventh creation*, as the sun combined with Saturn; the lord, therefore, of the seventh day and the seventh planet, in conjunction with the genitrix.

The Kabalah enables us to identify and distinguish the Hebrew Jehovah-Elohim from Iao-Sabaoth. It shows that the eighth of the Sephiroth represented the former, whereas it associates the seventh with Iao-Sabaoth.<sup>1</sup> We have now the means of absolutely demonstrating the phenomenal origin and relationship of both. Jehovah-Elohim was the genitrix of the seven elementary gods who became Kronian as representatives of the seven constellations. Iao-Sabaoth was the supreme divinity of the seven planetary heavens, who is especially connected with the No. 7, as was Sevekh (or Sebti), whose name is that of the number seven. Both types are apparently alluded to in the following passages. "*Give a portion to Seven and also to Eight, for thou knowest not what evil shall be upon the earth.*"<sup>3</sup> "*And this shall be the Peace when the Assyrian shall come into our land; and when he shall tread in our palaces, then shall he raise against him seven shepherds and eight principal men.*" Peace, in Egyptian is Hept, another name of No. 7.

Also, when the Fijians send a present to a Chief, it is accompanied by a herald, whose salutation is "*O! Aa!*" When this messenger has delivered his long set speech, and is ready to hand over the gifts, the Mata who receives them says "*Seven,*" and the messenger responds with "*Eight.*" This inexplicable formula is entirely independent of the number of things offered.<sup>3</sup> May it be explained by the fact that Seven (Hepti, Eg.) is synonymous with peace, plenty, welcome, good luck, and that the messenger was manifestor of the seven as it was in mythology.

In Assyria, the Great Gods are reckoned as seven in number, but there is a symbolical eight-rayed star which is the sign of the genitrix Ishtar, and also of the son as Assur. In the one case the star is the figure of her who produced the primary hebdomad of powers, the mother of the Pleroma; and in the latter it typifies the Manifestor

beauty. To bellify is to beautify. To belle is to swell, or to belly out, and the belle and swell met in one image as the *great* Mother. Primitive men did not admire wasp-waisted women. The Greek Venus retains traces of this early type and taste, like the Akkadian Dammal, who was broad and bowerly.

<sup>1</sup> Ginsburg, *Kabalah*, p. 11; *The Sohar*.

<sup>2</sup> Ecc. xi. 2.

<sup>3</sup> Williams, *Fiji*, vol. i. pp. 153, 154.



of the later planetary seven, the eight-rayed Star of the Pleroma, as was the Gnostic Christ.

The various Heavens of the different Creations were represented on earth as the House, Tabernacle, or Temple of the Gods, ranging from that of the typical Mount to that of the Astronomical Dome or Heaven indoors. The Tabernacle of the wilderness was made according to the pattern seen in the Mount with its Cherubim (the Two Bears), its Tree of Seven Branches, and other celestial symbols. The Kaaba of Mecca (*Makha* (Eg.) denotes the equipoise or Equinox) is the Quadrangle of the four Quarters. With the addition of the height and depth (the well) this would be identical with the Hexagram or Cube of Ptah. The Kaaba was fabled to have been first let down from Heaven to Adam, and to have been remodelled by Seth, Abraham, and others. A knowledge of these things, celestial and chronological, including the Seven of the Chariot (the Kabiri), the *Keb* (Eg.) of the Mount and the Four Corners, *i.e.* the Kaaba, etc.; constituted the true, the primary Kabalah, not the mongrel so-called nowadays, just as they *are* the Mysteries in the Egyptian Ritual.

It is affirmed that our Freemasons conceal, among other secret arts, what they term the "*faculty of Abrac*," which is obviously a reduced form of the word Abraxas,<sup>1</sup> the six-sided stone (Sas or Kas, Eg.) of the *Ab-ra* or *Af-ra* (Eg.) the Chnubis sun. The Abraxas stone with six sides is the foundation stone of the Masonic degree of R.A.M. This stone was fabled to have been brought by Adam out of the lost Paradise or a fore-world, and was passed on until Solomon used it as the foundation stone for *his* temple.

The seal of Solomon is a double triangle, looking like a six-pointed star. It is sometimes called the shield of David. The Hindu *Sri Yantra* contains the same figure, which is also found in ancient English churches, where the builders have made a Masonic mark.

This figure is a symbolic part of the Royal Masonic Arch; and the seal of Solomon or shield of David is an extant illustration of the lunar character of David (the Egyptian Taht), and of the solilunar origin of Solomon the son. The double triangle of the sixfold one was also continued in a form of the divine nimbus worn by God the Father, which is represented in a fresco at Mount Athos, and upon an "Epigonation" worn by a great image of St. Nicholas in the chief convent of Meteora in Thessaly, near Triccala.<sup>2</sup> Building the temple of the heavens is the great mystery of Masonry, and they retain the chief figures accordingly. The numbex 5, for example, in which the first planetary heaven was completed, is one of the sacreds. This five runs into the six in the "*Five Orders*," of what are termed the "*Six Periods, the Grand Architects*"; which expression is used

<sup>1</sup> *A Lexicon of Freemasonry*, by Albert G. Mackey, and other sources.

<sup>2</sup> Didron, fig. 21.

to designate the six days of the creation. Their mysteries reveal the same system as mythology. The building of the temple is one of the Masonic mysteries. Masons who know nothing of the mythical, that is Astronomical, origin of these mysteries think this was the temple of an historical Solomon. But the mystic Sen (Eg.) or brotherhood of *Mâ* is indefinitely older than the times of the supposed Solomon. Universal symbols found in all forms of the mysteries did not originate with the Jews a few centuries before the present era. Besides which, the "Venerable Mah" of the Masons is one with the Hebrew *Chokmah* (חכמה), the personification of wisdom, or Sophia, who acts the part of the builder in creation that *Mâ* does in the creation with Taht and Ptah. *Chokmah* was the "founder of the earth."<sup>1</sup> When the heavens were prepared and a circle was set on the face of the deep, and the decree was given that the waters should not pass their appointed, limit, *Chokmah* was there.<sup>2</sup> She was the builder from the beginning, who first builded the *House of the Seven Pillars*, and, therefore, like *Mâ*, can be traced back to the Goddess of the Seven Stars, the first measurer and maker of a circle in heaven. *Chokmah* denotes the skill of an artificer, but personified, she is the feminine artificer. One mode of creating is described as checking the waters. This, in Egyptian, is *khekh*, to expel, turn back, or check. In the cuneiform description of creation, as part of the process, the waters were gathered into one place, where they are yet, in the three water-signs of the zodiac, and in the *Meh* of the north. The words on the Babylonian tablet are *mi*, *istinish*, *ikhique*. *Mi*, is waters; *istinish*, one place; and *ikhique* answers to the Hebrew *chaq* (חק), a defined and appointed limit. *Chig*, in Phœnician, means encompassing. *Kiki*, Maori, is confined. *Kuku*, Fiji, to hold. *Ciko*, Zulu, is the woman's word for a stopper; as we have it in *stop-cock*. To *cag*, English, is to bind, limit, imprison. *Kakhya*, in Sanskrit, denotes inclosure; *Kachcha*, shores; *Ciug*, Irish, the circle; *Kac*, Breton, inclosure, whence the *Kay*. One *Khekh* (Eg.) sign was a collar with nine beads which, as the collar of Isis, signified the nine months of gestation and breath (or the Put-circle of the nine gods). The nine dry months of the *khekh*, and the inundation, represented by the three water-signs, made a year, in the figure of which the waters were checked, limited, and confined to the *Meh*, the abyss and water-girth of the northern quarter. On this the earth described by the Hebrew writers and Diodorus was founded in the nine dry signs, the antithesis of the waters. On this abyss of the waters was established the *Put*-circle of the nine gods, the creation of *Ptah* who wrought in conjunction with *Mâ*, the Hebrew *Chokmah*, the Masonic "Venerable Mah." It is the mythical origin alone that affords any solution in such a case as this where the historical becomes fraudulent. Solomon, the Prince of Peace, was but a form of the solar or luni-solar

<sup>1</sup> Prov. iii. 19.

<sup>2</sup> Prov. viii. 22-29.

manifestor. The Demiurgic Ptah, the architect who built the temple of the heavens in conjunction with *Mâ*, according to one of the particular patterns, of which there were several, stellar, lunar, and solar, has a son who takes the nature of Iu-em-hept, the bringer of peace. This was the Egyptian Solomon, the Ecclesiasticus or *Iu-su*, the coming son of the "Apocrypha" that was brought out of Egypt. He who comes with peace or fulfilment is the Solomon by name. The Egyptian Solomon was the typical builder and designer, the original, *i.e.* divine, modeller of the celestial temple. It is said in an inscription that the Temple of Edfou was "*restored as it is in the book of the model of the temple composed by Prince Iu-em-hept, eldest son of Ptah.*"<sup>1</sup> Prince Iu-em-hept is the prince who comes with peace, and is the Solomon who became the typical architect and healer in Israel.

This establishes the link with the god Ptah, the solar architect whose assistants, the seven Khnemu, are the fraternity of the seven builders of mythology. The sovereignty of Sebek (or Atum-Ra) as the seventh was founded on the six previous creations typified by the Ab-ra-xas stone; and the fact of the year having been established on those six creations and the luni-solar six divisions and then completed in 365 days, was conveyed by the "*faculty of Abraxas*" in the number of the name, after the mode of the mysteries. This name is Abraxas in Latin and Αβραράξ in Greek,

A	b	r	a	x	a	s	=	365
I	2	100	I	60	I	200		

Such being the numeral value of the letters in Greek and Coptic, and therefore, still earlier, in Egyptian. Theophilus, Bishop of Antioch, affirmed that Orpheus composed a poem of 365 gods; one for every day of the- year.<sup>2</sup> Justin Martyr puts the number at 360. Both are numbers of the year, and both show the phenomenal foundations in the time reckonings. The Gnostics, says Irenæus, make out the local positions of 365 heavens. They hold that their chief is *Abraxas*, and on this account the word contains in itself the numbers amounting to 365.<sup>3</sup> Lastly, the legends show that man was created in the likeness of the types belonging to the mythos at various stages of its evolution; and as, according to the Targum of Palestine, the Adamic man was *created in the image of the Lord, with 365 nerves*, the divine image was the solar god of the complete year of 365 days or divistons described as nerves. That is, Adam was formed in the likeness of Atum-Ra and of the Af-Ra, the sun of the three realms, the sixfold division of heaven and of the perfected year of solar time. This was not a primary but almost the final creation.

Here is another link with the Masonic six, the great *seisor* of the Irish Druids. *Acacian* is a title signifying a Mason, but not because ἀκακία

<sup>1</sup> *Book of the Beginnings*, vol. ii. p. 101.

<sup>2</sup> Autol. lib. iii. c. ii.

<sup>3</sup> B. i. ch. xxiv. 7.

means innocence. The Acacia (*Mimosa Nilotica* of Linnæus) is the Masonic typical tree, the Nile name of which is *Sas* (Ses, or sesso wood), the same as the number 6 and the division of time by six. The cube *sas* or *xas* was squared in Acacia wood, as well as stone, on account of its hardness, as a figure of the sixfold foundation. In "*passing the veils*" in the Masonic mysteries the candidate proceeds from the figure of six, the double triangle and at the figure of nine—the triple triangle—the word is communicated by the companions. The Masonic North is the Void or Abyss. It appears to me that their temple or the heavens ranges from the heaven of the seven stars to that of the seven planets.

The *sanctum sanctorum* is a place of the seven, which are typified by a Candlestick with seven branches. Here the initiate is shown the Ark of the Seven and of the Covenant; "*the Ark to build, the Covenant to Keep.*" It is the same Ark of the Seven as that of the Seven Rishis, the Seven Hohgates, the Seven Companions of Arthur, the Seven Stars of the earliest circle and covenant made in heaven. Synesius observes that the Egyptian Hierophants had *κομαιοτήρια*, which are arks concealing, as they say, the spheres. The later planetary seven are illustrated by the seven steps and seven degrees of ascent. There are seven steps in the Scottish ritual of the degree called the "*Knight of Kadosh*," the names of which are chiefly Hebrew. Also, the ladder of seven rounds ascends from the Red Room, Red being the colour of the goddess *Mâ*, and of the Nocturnal Sun. *Ne plus ultra* is written at the foot of the ladder. This is considered the highest mystery. It was the top of attainment in relation to the later and superior ogdoad of gods consisting of the Seven Planetary gods and their Manifestor, the "*Star (eight-rayed) of the Pleroma.*" Both systems are combined in the account given by Celsus, preserved by Origen, who says:

"After this, Celsus, desiring to exhibit his learning in his treatise against us, quotes also certain Persian mysteries, where he observes:—"*These things are obscurely hinted at in the accounts of the Persians, and especially in the mysteries of Mithras, which are celebrated amongst them. For in the latter there is a representation of the two heavenly revolutions of this movement, viz., of the fixed stars, and of that which takes place among the planets, and of the passage of the soul through these.* The representation is of the following nature:—There is a ladder with lofty gates, and on the top of it an eighth gate. The first gate consists of lead, the second of tin, the third of copper, the fourth of iron, the fifth of a mixture of metals, the sixth of silver and the seventh of gold. The first gate they assign to Saturn, indicating, by the "lead," the slowness of this star; the second to Venus, comparing her to the splendour and softness of tin; the third to Jupiter, being firm and solid; the fourth to Mercury, for both mercury and iron are fit to inclose all things, and

are money-making and laborious; the fifth to Mars, because, being composed of a mixture of metals, it is varied and unequal; the sixth of silver, to the Moon; the seventh or gold, to the Sun; thus imitating the different colours of the two latter.' He next proceeds to examine the reasons of the stars being arranged in this order, which is symbolised by the names of the rest of matter. *Musical reasons, moreover, are added and quoted by the Persian theology;* and to these, again, he strives to add a second explanation connected also with musical considerations."<sup>1</sup>

There are data, then, in all the different creations and points of departure which range from the motherhood of the Seven Elementaries to the final fatherhood established on earth and in heaven, as it was under Atum-Ra, or in the second Gnostic "*Hebdomad which surrounds the Father,*"<sup>2</sup> the Planetary Seven represented by Iao-Sabaoth. The development, changes, and re-adjustments can all be traced according to the data yet extant. This was preserved by the Gnostics, amongst others of those who knew, the men who were supposed, by the Christian *Idiotes*, to be mere plagiarists and heretics that sprang up in the second century of the present era.

The Gnostics and Neo-Platonists brought on the whole matter with the connecting links. They have the primary ogdoad consisting of the Mother Sophia and the "Inferior Hebdomad" of the Seven Elementaries who dwelt upon the mount of Am-Smen. "*This Mother they (the Gnostics) also call Ogdoad, Sophia, Terra, Jerusalem, Holy Spirit, and, with a masculine reference, Lord.*"<sup>3</sup> Proclus also says: "*The Goddess Rhea is a Monad, Duad, and Heptad, comprehending in herself all the Tittannidæ.*"<sup>4</sup> Valentinus main mined that the power of the seven who gave life to this world after the likeness of the first hebdomad was represented by *Arrhetos*, whose name is composed of *seven* letters (with one duplicate) to indicate the Sevenfold nature of the one. *Arrhetos*, the Sevenfold, answers to *Sebti* (or *Sut*) and *Sevekh*) both of which names contain the number Seven. There was a certain Dyad, or twofold being, he said, who is inexpressible by any name, of whom one part should be called *Arrhetos* (that is ineffable), and the other *Sige* (Silence); this was the source of the Ogdoad.

Irenæus, in his account of the theory of creation held by the Marcosians, says that "*Creation itself was formed through the mother by the Deurge (as it were without his knowledge).*" Next, "*The maintain that first of all the four elements, fire, water, earth, and air were produced after the image of the primary tetrad above, and that then if we add their operations, namely, heat, cold, dryness, and humidity, an exact likeness of the ogdoad is presented.*"<sup>5</sup> The Gnostics also had the "Superior Hebdomad" identified as the *Seven Planetary*

<sup>1</sup> Origin, *Cont. Celsum*. b. vi. ch. xxii.

<sup>2</sup> Irenæus, b. i. ch. xxx. 5, 8.

<sup>3</sup> *Ibid.* b. i. ch. v. 3.

<sup>4</sup> Proclus in *Timæus*, b. iii.

<sup>5</sup> Irenæus, b. i. ch xvii.

Gods of the Seven Heavens or the god Iao, who, “on this account they termed Hebdomas,” and his mother “Ogdoas,” because she “preserved the number of the first begotten and primary Ogdoad of the Pleroma.”<sup>1</sup> “They affirm, moreover, that these seven heavens are intelligent, and speak of them as being angels;” and therefore they are superior to the non-intelligences of Space and Chaos, or the seven superseded Gods of Constellations. They taught that Ialdabaoth, the chief of the first hebdomad, who held his mother in contempt, became puffed up and boasted “*I am Father and God, and there is no one above me.*” His mother, bearing him speak thus, cried out to him, “*Do not lie, Ialdabaoth, for the Father of all, the first Anthropos (Man), is above thee, and so is Anthropos, the Son of Anthropos.*”<sup>4</sup> That is, the deity who was imaged in hEaven as the masculine father, had superseded those gods who were born as children of the mother only, like Ialdabaoth and his fellows of the first hebdomad. The Son of Man, even on earth, was higher than the Child of the divine genitrix. The Gnostics identified Jesus with the Horus of the hexagonal heaven, and said his name of Six letters was arithmetically symbolical, and of a nature that was known to those who belonged to the Called.<sup>3</sup> *Christos* being a name of eight letters indicated the ogdoad, the elements of which were all contained in him.

For they had an eighth creation both divine and human. Irenæus says, “They affirm that man was formed on the eighth day. Sometimes they assert that he was made on the sixth day, and at others on the eighth; unless perchance they mean that his earthly part was formed on the sixth day and his fleshly part on the eighth day; these two being distinguished by them,”<sup>4</sup> Plutarch, writing of the civil wars between Marius and Sulla, tells us that the Tuscan Sages *reckoned Eight several kinds of Men whose total time or lives was limited by the circuit of the Great Year.*<sup>5</sup> These Eight kinds of Men correspond to the Eight Creations, and each had its animal or human type that culminated in the highest, called the Christ of the Superior (Planetary) Hebdomad, and the crown of all. This was the Gnostic Jesus of the Eighth Creation, the 8-rayed Star of all the rest, who gathered together all things in himself, he who was the New Adam of the Eighth day of Creation, or of the Eighth Creation. There is evidence of this octave being attained in Egypt when the Seventy show it was in *Eight* days that God created the world! This reckoning was continued by the Gnostics, whose divine man is the Eighth in the series. “The Eighth day,” says Barnabas, “*is the beginning of the other world. For which cause we observe the Eighth day with gladness, in which Jesus rose from the dead.*”<sup>6</sup> This was the New Man of the Eighth day, Eighth creation, eight letters in his name, and Eight rays to his Star,

<sup>1</sup> Irenæus, b. i. ch. v. 2.

<sup>3</sup> *Ibid.* b. i. ch. xiv. 4; ch. xv. 2.

<sup>5</sup> *Life of Sulla.*

<sup>2</sup> *Ibid.* b. i. ch. xxx. 6.

<sup>4</sup> *Ibid.* b. i. ch. xviii. 2.

<sup>6</sup> Epistle of Barnabas, 15.

who as the Gnostics show, was the outcome and fulfilment of the Superior Seven; the "full-grown Man" of Paul, who had the "*measure of the stature of the fulness of Christ.*"<sup>1</sup> The eight-rayed star that was the symbol of Assur in Assyria and Buddha in India is likewise the sign of Christ in the catacombs.<sup>2</sup> This was the sign of the youthful manifestor, the "Star of the Pleroma" as the Gnostics called their mythical Christ. They explain the numeral value of the Eight-rayed Star which is the figure of the Christ because he was the manifestor of the seven spirits who each contributed to produce the perfect star of the god-head; the Horus, whose name in Egyptian means to go forth as a spirit, to emanate and manifest. Hence the Christ was designated the All, the *Totum*. The Christ of the Gnostics was what the Horus had become in Egypt ages on ages earlier; a manifestor in the realm of mind, the medium of a spiritual communication to men, the Christ of a power *conceived* to be intellectual beyond a mortal type. This *conception* followed the earlier observation of more palpable phenomena and the more primitive perception of power.

Further, Iremæus says of the Gnostics;

They next reckon up ten powers in the following manner:--There are seven globular bodies, which they also call heavens; then that globular body which contains these, which also they name the eighth heaven; and, in addition to these, the sun and moon." (Here there is an error apparently, as the spheres of the sun and moon were two of the seven.) "These, being ten in number, they declare to be types of the invisible Decad, which proceeded from Logos and Zoe. As to the duodecad, it is indicated by the zodiacal circle, as it is called; for they affirm that the twelve signs do most manifestly shadow forth the Duodecad, the daughter of Anthropos and Ecclesia; and since the highest heaven, beating upon the very sphere (of the seventh heaven), has been linked with the most rapid precession of the whole system, as a check, and balancing that system with its own gravity, so that it completes the cycle from sign to sign in thirty years,—they say that this is an image of Horus, encircling their thirty-named mother. And then, again, as the moon travels through her allotted space of heaven in thirty days, they hold, that by these days she expresses the number of the thirty æons. The sun also, who runs through his orbit in twelve months, and then returns to the same point in the circle, makes the Duodecad manifest by these twelve months; and the days as being measured by twelve hours, are a type of the invisible Duodecad. Moreover, they declare that the hour, which is the twelfth part of the day, is adorned with thirty parts, in order to set forth the image of the Triacontad. Also the circumference of the zodiacal circle itself contains 360 (for each of its signs comprises thirty); and thus also they affirm, that by means of this circle an image is preserved of that connection which exists between the twelve and the thirty."<sup>3</sup>

They maintained that the Apostles were nothing more than a type of their own Twelve Æons produced by Anthropos in conjunction with Ecclesia.<sup>4</sup> This statement is corroborated by "Revelation," in which the Son of Man establishes the new temple of the heavens in conjunction with the twelve Apostles of the Lamb (or Ram); or the new heaven that is seen descending as "the Bride, the Lamb's Wife";<sup>5</sup> which twelve apostles were founded some 2,400 years before the time supposed.

<sup>1</sup> Eph. iv. 13.

<sup>2</sup> Bosio, *Rom. Sott.* plate 1.

<sup>3</sup> Irenæus, b. i. ch. xvii. 1. Ante-Nicene Library.

<sup>4</sup> *Ibidi.* b. ii. ch. xxi. 1.

<sup>5</sup> Rev. ch. xxi. 14.

The two systems were combined in the double Meru of the Hindus, the first form of which is immediately beneath the moon. This in the early pre-planetary time was the region of the Siddhas or the Perfected. *Sidh* in Sanskrit means to be accomplished, fulfilled, effected, perfected, *Sata* (Eg.) denotes the perfect. But the moon was the first step in the ladder above the Mount; this became the Siddhi-Sopana, of the Buddhists; the ladder of completion and success, at the summit of which is to be found the upper paradise attainable by those who are in possession of the eight Siddhas or potencies of the Adept. In the divine Pymander there are seven zones of the soul's ascent, and then "*being naked of all the operations of harmony, it cometh to the eighth nature, having its proper power, and singeth praises to the Father with the things that are. It heareth also the powers that are above the eighth nature, singing praises to god in a certain voice that is peculiar to them.*"<sup>1</sup> This is the summit of attainment for those who know how to be deified. "*Then in order they return unto the father and themselves deliver themselves to the powers, and becoming powers they are in god.*" This Heaven of the Eight (and the height) is also spoken of when Tat says he would fain hear the Hymn of the Powers, that was uttered when he was "*in the Octonary.*" The reply is that, "*as Pymander said by way of oracle to the Octonary, thou dost well, O son, to desire the solution of the Tabernacle, for thou art purified.*" Tat was the lunar divinity in Egypt and Lord of Sesennu, the eighth region, or region of the eight, here called the *Octonary*. In this reduced phase Tat is addressed as if he were one of the initiated in the later mysteries, one of the perfected (the Siddhas), to whom the celestial allegory was made known in the eighth region at the top of attainment.<sup>2</sup> The Tower of Babel (*i.e.* the Babilu) was a form of the planetary ladder erected on a lofty base or pedestal which stood for the lower mount, and thus the dual Meru was represented by one erection. This mode of climbing the heavens was enacted in the Mithraic and other mysteries.

According to the present interpretation the cone of Silbury Hill was a form of the mount of earth, the lower Meru, and where it terminated was the beginning of Stonehenge as the planetarium. Hence the combination of the Sun, Moon, and Saturn found in the temple of Sidi or Suti, as shown by the nineteen stones of the luni-solar cycle and the thirty stones of Saturn's cycle. The Arab astrologers make the eighth sphere to be that of the fixed stars. Over all they locate the seven seas of light, which are only another form of the seven divisions of the Nun (Eg.) or primordial water. In the Ptolemaic system the earth was central in the universe, it took the place of the mount; the planets ranged round at their respective heights in the same order as that of the Hindus. The stars were fixed in a "sphere"; so was each planet; they were sphere within

<sup>1</sup> B. ii. 61-68 [CH I. 26]      <sup>2</sup> B. vii. 58, 59 [CH XIII. 15]. *Book of Beginnings*, vol. ii., p. 100.



sphere like the coats of an onion; you could see right through to the outer one because they were "crystalline"; each was moved by the friction of those beyond it; the *ninth was said to cause the precession of the equinoxes*; its axis being that of the ecliptic. A tenth was then added called the *Primum Mobile*; its axis being the equator and its extremities the poles of the heavens. The Chinese have a system of Ten heavens, the ninth being the *primum mobile*, which carries with it the eight inferior strata; these are again surrounded by the tenth, called, by Choo-foo-tze, the *hard-shell heaven*;<sup>1</sup> and they also say the Gods are Ten, eternally tranquil and unmoved. The followers of Ptolemy ran the spheres up to the eleventh, called the imperial sphere, of which Calliope sings:—

" Only to this Imperial sphere belong  
 The gods of Truth; for Saturn, Janus, I,  
 Jove and his Juno, are a fabled throng.  
 A mortal figment, mythic phantasy;  
 Only to deck the poet's sprightly song  
 We served; and thus if more humanity  
 We gained of man, 'twas that his wit had given  
 Our names and natures to the stars of heaven."<sup>2</sup>

The Mount Meru, with its seven steps, the Babel Tower of seven tiers; the Pyramid of Sakkarah, with its seven stages of ascent, was each in its way a form of the "great World's Altar-Stairs," by which men climbed heaven-ward; and the natural origin of the Buddhist Nirvana has to be sought by means of this series of ascents and succeeding steps in the physical heavens. Nirvana was not the *conception* of Buddha or anybody else; it is not identifiable as any one's idea or doctrine, but belongs to the mythical origins about which the modern student of religious dogmas and ideas literally *knows* nothing, who *begins* with this or the omer "*Buddhist conception*" unwitting that it is an ultimate deposit, the last result in an extended series of pre-historic developments of primitive thought. All other methods of explaining the past in the present will soon be superseded by the evolutionary one, and those who cannot show us how the extant results of the past were led up to, must now retire as teachers who have had their day. Everything has been led up to, Nirvana included. When described as a locality this top of attainment is said to soar beyond the heaven of the Tushitas and others that were built on the physical foothold; which sufficiently identifies the nature of the ascent with the stairways and ranges of the various creations already traced. It was not, as some have asserted, the mere orbits of bodies in space that gave rise to the doctrine of the transmigration of souls, but this process of building up the heavens step by step according to the succeeding cycles of time; hence the highest heaven as the seventh was that of Saturn; hence also the various stages of

<sup>1</sup> Morrison, *Chinese Dict.* part iii. pp. 204-5.

<sup>2</sup> Camoens, *The Luniads*, canto x. 82; Burton.

progression and attainment, and the series of migratory existences leading to the final place of rest, for the spiritually perfected, to be found in Nirvana. The eight stages leading up to Buddhahood and the eight stages of progress which conducted the Essenes up to their state of Elijahhood were likewise an outcome of this physical foundation, still determinable according to the gnosis of Numbers. Migration and ceaseless revolution are the constant conditions of existence short of Nirvana, because the ascent was made from one stage or phase to a higher in a universe that is for ever turning round to form the various cycles of time and circles of being; and Nirvana is the antithesis of the migratory existences and rotatory turnings, as the region and the reign of rest upon the anti-cyclic summit. In the Egyptian Ritual the Osirified deceased expresses the supreme felicity of his condition beyond death with the exclamation "*I exist!*" "*I revolve!*" It is said of Brahma, that being established within the Egg, "*he himself then revolves, causing existence,*" as a viable manifestation.<sup>1</sup> The Buddhist Nirvana is a condition of rest without revolution; non-cyclic because it is above the region of visible change, the orbits and limitations, the births and deaths, and continual renewals of time. This top of attainment is the condition of being eternal; and, in relation to the visible spheres of ever-moving, never-resting life, its point of culmination is akin to the motion of the Top that is perfected in an appearance of standing still. But the physical mould of Nirvana can be recovered; and only by the natural genesis can we interpret either the type or the doctrine. In a Mangaian Chant it is said,—

*"Ina has reached No-land-at-all;  
A sacred stop attained by few!"*

That was a primitive mode of expressing Nirvana which was modified but continued in India. In the legendary life of Gautama, Buddha is described as having to pass over the celestial water to reach Nirvana which is the land of the bodhi-tree of life and knowledge. He was unable to cross from one bank to the other, but the spirit of the bodhi-tree stretched out its arms to him and helped him over in safety. By aid of this tree he attained the summit of wisdom and immortal life. It is the same tree of the Pole and of Paradise, all mythology through. The tree of the Guarani garden, the Hebrew Eden, the Hindu Jambudvipa is likewise the: tree of Nirvana. This final application of the imagery proves its origin. The realm of rest was first *seen* at the polar centre of the revolving stars. It was in that region the Chinese placed the thirty-six *Thien-Kong-Sin* or celestial spirits, who are the messengers of the supreme being; the region round which the seven stars revolve as the Egyptian Ark of Souls, the Hepti—Hepti also signifying peace and the No. 7. By

<sup>1</sup> *Sūrya Siddhānta*, B. xii. 21.

aid of the Mount, the Tree, the Ark, the early thought made its first ascent toward the heavenly country; and step by step the climbing was continued as the planetary heavens were established on the different cycles of time. Then, just as the celestial dome was taken indoors to become the astronomical ceiling of the ancient temple, so the imagery of heaven was made a part of the mental furniture, and Nirvana became subjective, abstract and indefinite. We can best restore the lost link between things sensible and the later thought, if instead of contemplating the Buddhist recluse sitting on the summit of his adeptship at the top of this life's attainment yearning for the vague Nirvana, the "extinction of desire" or "annihilation," we think of him as turning to the one fixed centre and visible place of repose amid all the revolutions of time and change, and longing for the light and life pre-figured by that spot of calm "dim-pinnacled in the intense inane," as one of the Eternal, where the weary spirit shall be no more bound or broken on the wheel of birth, of time and material existence, having attained that which is unchanging, untransitory, non-cyclical, therefore eternal; where, being prepared by its sheddings of the old human, elementary, egoistic or other forms of self-hood, it passes through the opened gates of Nom, of exit, of no return, to be finally absorbed in the *not-self* of a nature that is perfect in purity and permanent in peace,—

*"Where, at the centre of the Wheel, the Blest  
Dwell in the place of everlasting rest."*<sup>1</sup>

Such are the unsubtilised matters of fact, the sum and substance of the Kronian mythology; whilst astrology, theosophy, theology, eschatology, metaphysics, all originated in the astronomical allegory, not in any vague concept of the Infinite. The most consummate flower of their doctrinal developments can be traced back either to this rootage in physical phenomena or to the *join* where a new idea was grafted on the old stock, to grow an off-shoot at a fresh point of departure. The various gods were created or impersonated as the heavens were built and the succeeding cycles of time were measured. In the theosophy of the past we find the "One God" as the Mother who takes a second character in the Sister. A twofold god in the male Sut-Horus; also in the male-and-female twins (the latter being the third in series); a fourfold god of the four quarters; a fivefold god, Seb, of the fifth element and planet; a sixfold god in Ptah, in Anu, and Horus of the Hexagon; a sevenfold god in Sevekh, or Heptaktis; an eightfold god in the youthfu; manifestor, the eight-rayed star of the pleroma; a ninefold circle of gods in the Put; to these may be added the Ten Sephiroth of the Jewish Kabbalah. And

<sup>1</sup> "Motionless Heart is thy name!" is said in a Hymn to the God Horus. *Sharpe*, 118. 3.

these Kronidæ were preceded by the primordial eight elementaries of chaos in space. Lastly, the phenomena are one in all the great primal phases. The typology is one in all the principal myths. The same celestial imagery may be seen to overshadow the chief high-places of the earth. The root of the matter is identical in all the mysteries or the scriptures, and therefore the inference of a common origin cannot be attributed to the mere desire of youth which seeks an over-hasty consummation in a premature unity. We find that each of the great types, with others, such as the fish and stone, not traced separately, is an essential part of a total system of mythology. The identity of the subject-matter is indisputable, and the question of origin resolves itself into one of unity from the mould of the beginnings or of unity attained in the end. The non-evolutionist may seek to explain this universality of the mythical types in accordance with his favourite doctrine of coincidence, and try to derive their final unity from endless diversity of origin, by means of the supposed *psychical identity* of the human race, and the *sameness of external phenomena*; but the laws of evolution teach us that an embryonic unity alone can account for universality of likeness. Moreover, Evolution keeps its own record and shows the original unity in the different stages of development from the beginning to the end.

## SECTION X.

### NATURAL GENESIS AND TYPOLOGY OF THE FALL IN HEAVEN AND ON EARTH.

*They are Seven! they are Seven! Who were Watchers once in heaven,  
They are Seven! they are Seven! Who have never wooed nor wiven,  
They are Seven! they are Seven! Into sex they were uncleaven,  
They are Seven! they are Seven! In the Deep that has no haven,  
They are Seven! they are Seven! Death and Hell to them are given,  
They are Seven! they are Seven! Ever driving, ever driven,  
They are Seven! they are Seven! In the Storm-clouds thunder-riven,  
They are Seven! they are Seven! And their laughter is the levin.  
They are Seven! they are Seven! Lo! they rush to blind and deafen,  
They are Seven! they are Seven! Ruthless all to the bereaven,  
They are Seven! they are Seven! Grim destroyers never grieven,  
They are Seven! they are Seven! Who were Watchers one in heaven.*

It has been shown that the “gods” of mythology in general are of two classes or types, namely; those of the elementary forces of nature which dominated in Chaos, and the Kronidæ, or keepers of the time-cycles, who afterwards became the ruling powers in Creation. The various “creations” are identical with the establishment of the circles and cycles of time; and the gods who have souls in distinction to the earlier elementaries are intelligencers to men as the demonstrators, watchers, and keepers of their several periods of time. The goddess of the Great Bear was the mother of these continued from Chaos. She brought forth her progeny on the summit of Am-smen, the paradise of the eight gods. She is the mother-goddess of time, the “*Mother of the Revolutions*” who was the “*regent of the birth-place*” in heaven; the “*Mother of the fields of the Aah-en-ru*” (Aahru), the divisions in the celestial circle. Her first-born in this new phase of time was Sevekh the Dragon or Crocodile, the earliest form of Saturn-Kronus in heaven. These two, as mother and son, Great Bear and Lesser (including the dragon), were the primal pair in the circumpolar heavens. They are a form of the typical Sut-Typhon of Egypt; Sutekh and Astarte (in a pre-lunar phase), Saturn and Gaea, the primæval Dyad in mythology that were humanised as the first parents of our race who were placed in the

Garden of Eden, on the mount where stood the tree of the pole. Six other gods of constellations were associated with these two, and the genitrix was represented as being mother of the same number in the sphere of time as she had been in the previous phase of Chaos or limitlessness; the seven elementaries having now become seven keepers of time and period. The various Mythical Creations then were the result of establishing certain periods of time and season, and the "*Fall*" was a consequence of the failure in keeping time faithfully, and of observing periodicity sacredly; this being also mystically applied in a human phase.

The Kabalists relate that after the fall of Adam the angels communicated to him the doctrines of the Kabbalah as the means whereby he might recover the lost paradise of his pristine condition. Kircher also quotes an Arabian doctor, who relates how Adam, one day after his fall, was meditating on the heaven he had lost, and the state of felicity from which he had lapsed, and he prayed to God for some alleviation of his misery. On the third day after his supplication the angel Rasiel came to him with a book that shone like white flame; in this there were letters traced by which Adam could understand all the events that ever had been or ever were to be; "*all the secrets of the heavens and their manifestations, the motions of the sun, moon, and stars, and their natures, together with all things by which the world is regulated.*"<sup>1</sup> The constellations of the Two Bears, with which we identify the primal pair, figure in the Kabbalah as the two chariots. The Lesser Bear in Arabic is named Rakubah. These chariots were looked upon as bearers of the most hidden wisdom. Also the Buddhists have two classes of tradition, divided into the Mahâyana and Hinayana, which are distinguished as Sûtras of the great and the lesser chariot. Now, the paradise that could be recovered by the Kabbalah and the true keeping of the time cycles had been lost through those that were untrue and untrustworthy. Time is that which is true, and the word *true* answers to the Egyptian *teru* for time, measure, and limit. Time is that which is measured truly. Tema or Tsema (whence the variant Sema) signifies the making true or accomplishing the truth.<sup>2</sup> "*Har-Tema*" is a title of the maker-true, whether as the star-god Shu, or as the Solar Horus, in the sense of the true time-keeper. Hence he is the warrior enemy, and conquerer of the Typhonian powers of evil, who would disturb the established order of things and break up the harmony of creation. These began with the darkness impersonated as the Dragon, the Akhekh or Apophis Serpent, the

<sup>1</sup> *Fabric. Cod. Pseud. Vet. Test.* i. 18. Bartoloc, *Bib. Rab.*, tom. i. p. 15.

<sup>2</sup> Pierret, *Panthéon*, p. 18. "*Par substitution d'un impulsif à un autre, Tma égale Sma dans le sens de faire la vérité.*" But M. Pierret omits the fundamental motive for keeping time as the object called the True, the true measure, the truth. *Tem* and *Sem* both denote a total of two halves, the two times or *teriu*, such as those of the two solstices, or equinoxes.

opponent, the swallower of the sun or its eye, and the natural antithesis of light and life. When the sun sets it enters the dark valley, where lurks the Kamite Apollyon waiting to attack, and twine round, and strangle the sun-god during the twelve hours of night. The winter sun growing weaker and diminishing daily is under this malign influence. Ra says of his evil opponents, "*Beware of those enchanters whose mouth is subtle, through whom I am enchanted myself. I cannot preserve myself because of my old age.*"<sup>1</sup> Hence the need of Har-Tema, his supported in this perilous passage, as his avenger on the powers of darkness. Through his aid the sun *comes to time* in the morning, and keeps time annually.

The earliest *intelligence* manifested in heaven above to man below, which made the primal appeal to his apprehension, was shown in periodic recurrence; the intelligence of the starry serpent annually crawling round; and mythology proper begins with the founding of time on the cyclic movements of the heavenly bodies. The twin beings of the Avesta, who are the Two Truths of light and dark personified, are yet considered to be *sons of time* without bounds, who became the demonstrators of time within the primary bounds of night and day; the twins of twilight. It was by drinking the Amrit juice of immortality that the dragon of darkness, as Rahu, was transformed into one of the keepers of time, and figured in heaven at the place where he had been cut in two. By drinking of this juice he had got "*time in his body,*" and thenceforth could not be destroyed. The elementaries acquired their souls as time-keepers; the soul and time being synonymous as *Seb* (Eg.). Rahu became one of the Kronotypes as the dragon of the annual eclipse, because he now possessed a soul, or way fabled to have drunk of the immortal juice.

It is one of the Kronian gods who is described in the Books of Enoch and Daniel as the "*Ancient of Days.*" Also the typology of parent and offspring or father and son applied to Deity, was founded on the series and sequence of the time-cycles, as a human mode of expressing known phenomena, and not under a pretence of revealing the unknown. The god, whether stellar, lunar, or solar, was born of the cycle of time. Hence it is said of Amen-Ra, one of the latest because solar divinities, in the Temple of El-Kharjeh, "*He has not come out of a womb, he has come out of cycles.*" The first figure of formation is a circle, the image of a cycle. Hermes speaks of "*Every soul being in flesh (or embodied) by the wonderful working of the gods in circles.*"<sup>2</sup> When the gods are discussing their plans of battle after the Assyrian fall, it is said, "*In a circle may they sit.*" They were founded on the circle because they were born of cycles of time, even as men are born of nine solar months. The antithesis of the circle was Chaos, the deluge, and timelessness. In the Ritual, the goddess Renen, the gestator, is said to receive the breaths (or spirits) of the departed,

<sup>1</sup> *Records*, vol. vi. p. 110.

<sup>2</sup> B. iii. 9.

those belonging to her, and to turn them into time, "*She has made each time of the breath, the time of the*" \*\*\* (lacuna), as a mode of continuity in a future life. The mummy of the dead is figured as the bull of Renen, and she reproduces his spirit just as Keridwen reproduced Taliesin in nine months. Being reproduced millions of times is the Kamite expression for eternity.<sup>1</sup> "*My soul is from the beginning—from the reckoning of years,*" says the Osirified deceased in the Ritual;<sup>2</sup> and such was the origin of the Kronian deities. The gods in heaven prepare their cycles of time according to the respective lengths assigned to them by their human creators on earth, ranging from the "*chiefs preparing moments*"<sup>3</sup> up to Atum the solar lord of millions of years, or an eternity that is Æonian.

In Egyptian the oath and covenant are also synonymous with true time-keeping. The word *Ark* denotes the thirtieth day, the end of a month, and to make the circle, inclose, tie up, take an oath, keep the covenant. Time and truth were founded on this covenant of the Ark, or in *Arke*. In the Book of Enoch<sup>4</sup> we are told that the Most High established the oath of Akæ "*by the instrumentality of the holy Michael. These are the secrets of this oath, and by it were they confirmed. Heaven was suspended by it before the world was made for ever. By it has the earth been founded upon the flood. By this oath the sun and moon complete their progress, never swerving from the command given to them for ever and ever. By this the stars complete their progress, and when their names are called they return an answer for ever and ever.*" Such was the nature of the "Ark and Covenant;" the "Ark to build, the Covenant to keep;" and such the oath taken by the time-keepers and appointed watchers of the heavens, as unfolded in the "*third parable of Enoch.*"

To comprehend the Egyptian idea of Truth and Justice impersonated, we must know the types; the straight inflexible rule-measure; the scales at perfect poise, which could be turned by a feather; the tongue of their balance being a vase named FULL, as the type of absolute equilibrium. Truth was geometrical, the truth of the stone-squarers and the Masons, whose emblems are the square, the level, the compasses; the straight line of plumb-rule. When the true heart is weighed in the Judgment Scales it is described as balancing itself by its own bearing or deportment; that being a figure for uprightness. Such, and not abstract conceptions, is the base of all their building in the realm of Thought. More abstract ideas were gradually evolved in later stages of development. The Kronian deity being born of the cycle, the truth was established and the covenant fulfilled by the true time-keeper; and the eternal of mythology was evolved by a process of selection from the various cycle-makers, the goddess of the Great Bear and Sothis;

<sup>1</sup> *Ritual*, ch. cix; Birch.

<sup>2</sup> Ch. xcii.

<sup>3</sup> *Ritual*, ch. lxxxiv.

<sup>4</sup> Ch. lxxviii. 22-25. Cf. Akh (Eg.), to suspend, adjust, revolve.



Sut-Horus; Shu and Seb the star-gods; Sut-Anup, Taht and Khunsu the lunar, and lastly the solar gods, ending with the survival of the fittest in the final Sun-god. For the foundations of the eternal were based on that which was ultimately true in time, the order of things established by calculation, measure, and reckoning of the various gods, the sun at last became the perfected type of the true keeper of time or, what the Egyptians harped on incessantly, the *maker of truth*. This stage had been attained in Egypt before the time of Menes in the cult of the Solar Horus, and in that of Atum-Ra; the sun had consequently become the truest god. As soon as the sun rises the reign of Truth begins, with the god upon his throne; Truth is united with his glory; he establishes Truth in his bark; he becomes the producer and bringer forth of Truth; he makes Truth; and Truth becomes identical with the god.<sup>1</sup> The sun who overthrows his enemies by his *Word*, does so through that Word being made or making Truth, and he re-arises from the underworld as Har-Ma-Kheru, who is the True Word, the Word that makes Truth or the Word made Truth.<sup>2</sup> The Word of Horus is Truth. The Word is Truth against the enemies of the sun or the souls who are overthrown by the truth of the Word, or the Word made Truth, as it was in the divine Ma-Kheru.

Shu and Har Tema, the supporters of the Sun in his weakness, were the *makers of truth*. Taht is Master of the Truth; he *makes the truth*; he is the "*fecundator of the truth*,"<sup>3</sup> as he who constitutes the World, the established order of things, that is, as the reckoner and the keeper of the register of time and period. The antithesis of this is found in the "*Lying Speech*" of the Avesta. When Yima forsook the True Word or Voice for "*Lying Speech*," he fell. All who suggest evil thoughts, or who do bad deeds, are termed the "*Mithra Liars*," those who are false to Mithra. The origin of this lying speech is traced to Anra-Mainyus (Aharman, in the Bundahish), the Dark Mind, or devil of the dark, who is the reverse image of the good deity, his likeness in shadow, a dark silhouette of the Lord of Light.

Periodical time was so profoundly important a subject of the early thought, and the orbs of heaven were demonstrators so august and glorious, that no conception of unfaithfulness, of failing in duty, of being treacherous to all trust, could have been embodied in more appealing or appalling imagery than this of the stars, the eternal Watchers in Heaven proving false to the Watchers on earth, who had trusted them for their periodic time; the luminaries themselves breaking the law of light and siding with the Dragon of darkness, the Akhekh Monster of Eclipse, the primal cause of all obstruction, disorder, and confusion in external phenomena! When this was first observed, it must have seemed as if they had lost their one firm bit of solid foothold in the infinite; as if the uniformity on which they had based the stability of

<sup>1</sup> Pierret, *Panthéon*, p. 19.

<sup>2</sup> *Rit.*, ch. xviii.

<sup>3</sup> Pierret, *Panthéon*, p. 11.

the universe were found to be failing them. At least this is the impression made by the Mythos.

The Persian "Revelation," as the Parsee writings are termed, contains some of the most valuable and definite matter extant for the understanding of the story of the Fall. In these scriptures the first Creation is emphatically the birth of Time itself. For "*Three thousand years the creatures were possessed of bodies, and (had) not (been) walking on their navels. The sun, moon, and stars stood still. In the mischievous incursion at the end of the period, Ahura-Mazda observed thus: "What advantage is their from the creation of a creature although thirstless, which is unmoving or mischievous?" And in aid of the celestial sphere he produced the creature Time, and Time is unrestricted, so that he made the creatures of Ahura-Mazda moving, distinct from the motion of Aharman's creatures, for the shedders of perfume were standing one opposite to the other while emitting it. And, observantly of the end, he brought forward to Aharman a means out of himself, the property of darkness, with which the extreme limits of Time were connected by him, an envelope of the black-pated and ash-coloured kind.*"<sup>1</sup>

The Creatures of Aharman (here described as preceding time) that were unmoving and mischievous, are identical by nature with the Elementaries of Egypt, the children of laziness, inertness, and revolt, who ruled in Chaos as the progeny of the evil Typhon. The ancient phraseology makes the matter seem remote, but it relates to the establishment of day and night, light and dark, and the limits of the grey twilight, in which the two powers met to mingle as co-partners in the production of time as a day and night, the time of the Asvins, or Sut and Horus. The Evil Spirit Aharman, the opponent of the Spirit of Light, in the Bundahish, is identical with the Apophis of the Ritual, the eternal enemy of the sun. Ahura-Mazda lives in a region of limitless light; Aharman dwells in a domain that is endlessly dark. Then the Evil Spirit arose from the abyss and came in unto the Light which he saw,<sup>2</sup> and rushed forward to destroy.

*"Aharman came from accompanying Time out to the front, out to the Star-Station [...] And having darkness with himself he brought it into the sky, and left the sky so to gloom that the internal deficiency in the sky extends as much as one-third over the Star-Station."*<sup>3</sup>

So, in the Bundahish, the Evil Spirit rushed towards the luminaries. *"He stood upon one-third of the inside of the sky, and he sprang like a Snake out of the sky down to the earth."*<sup>3</sup> It is also said that his shadow covered one-third of the base of the sky in a downward direction, and that darkness, without an eyelid, was brought on by him. The same measure of darkness over-spreading the sky is employed in John's Revelation:—"And there appeared a Dragon in

<sup>1</sup> [Selections of Zâd-Sparam, I. 22-25; West.]    <sup>2</sup> Bundahish, ch. i.; West.

<sup>3</sup> Selections of Zâd-Sparam, [I. 27, 28.]

<sup>4</sup> Bundahish, ch. iii. 11.

heaven having seven heads, and his tail drew a third part of the Stars of Heaven and did cast them to the earth. And there was war in Heaven." "And the great Dragon was cast out into the Earth, and his angels were cast out with him."<sup>1</sup>

The attack of Aharman is not limited to indefinite darkness. It takes form in an eclipse, and the exact time of an assault on the celestial luminaries is given. "In the month Fravardin and the day of Ahura-Mazda (that is at the time of the Ve:rnat Equinox), he rushed in at noon, and thereby the sky was as shattered and frightened as a sheep is by a wolf."<sup>2</sup> The time identifies this manifestation of the Evil One with the Dragon of eclipse, this being the season of lunar eclipses, and the period of re-birth for the young sun-god.<sup>3</sup>

The first demon named as an assistant of the Evil One is the wicked Gêh, who is a personification of the impurity of menstruation. The Dark Mind or Devil, Aharman, is represented as powerless, and unable to make a breach in the good Creation until the coming of Gêh at the completion of the three thousand years<sup>4</sup> of confusion that followed the first vain assault made by Darkness upon the Light. Thus Menstruation, the dark shadow of periodic time, the solution of Continuity, is here represented as an equivalent in one domain of nature to the dark break in the Circle of light caused by Aharman's eclipse in the other. So when Ahura-Mazda had created Hapta-Hendu, the opposition of the dark deity was shown in producing irregular menstruation.<sup>5</sup> These, then, are *two periodic breaches made in continuity, or time, considered to be the shadow projected on Creation by the Evil Mind, the Dragon of eclipse.*

The next assault is described as having been made on the primæval ox called Gayomard, who is now to be identified with the Star Sothis and Haptoringa, the Seven Bears—two stellar types north and south of her who was set in heaven as the Mother-Goddess of time. The Primæval Ox, the Sole-Created, is distinctly stated in the *Selections of Zad-Sparam*<sup>6</sup> to have been female at first. "It was a female white and brilliant as the moon." This agrees with the Egyptian form of Sothis described as the female bull which was originally the cow (or the Water-Cow). From the ox there were produced for Airyana-Vaêjo, a pair of oxen, male and female. This likewise agrees with the Egyptian beginning. The Cow (or Water-Cow) is female in the north, and has a masculine character as Sothis in the south, the fore-part being male.

As Plutarch says, "The souls of the Gods are stars shining in Heaven. The soul of Isis is called the Dog by the Greeks, but by the Egyptians Sothis; that of Horus Orion; and that of Typhon the Bear."<sup>7</sup> The soul of Isis (Genitrix) was said to dwell in the Dog-Star. So Gôshurvan,

<sup>1</sup> Rev. xii. 3.

<sup>2</sup> *Bundahish*, ch. iii. 12.

<sup>3</sup> *Ibid*, ch. xxv. 7.

<sup>4</sup> *Ibid.*, ch. iii.

<sup>5</sup> *Vendidad*, Fargard I, 71.

<sup>6</sup> Ch. ii.

<sup>7</sup> *Of Isis and Osiris.*

as the soul of the primæval ox Gayomard, is a female. She comes forth from the ox as its soul, after its fall, and asks the Creator where is the promised seed, the man of whom it was said by Ahura-Mazda, "*I will produce him so that he may preach carefulness*" against another fall. And Ahura-Mazda, said, "*You are made ill, O Gôshurvan! you have the illness which the evil spirit brough on* (the Gêh). *Forth Gôshurvan walked to the Star-Station and cried in the same manner, and forth to the Moon-Station and cried in the same manner, and forth to the Sun-Station, and then the Guardian Spirit of Zaratusht was exhibited to her, and Ahura-Mazda said thus: 'I will produce for the world him who will preach carefulness.'* Contented became the spirit Gôshurvan, and asserted thus: '*I will nourish the creatures,*' that is, she became again consenting to a worldly creation in the world."<sup>1</sup> This was when the Adversary had prevailed over Gayomard, or as may be illustrated, if not interpreted, *when Sothis was discovered to be lapsing and losing time, and the true, the solar time-keeper is promised to be brought forth by the ancient genitrix. Gayomard, as the Ox (male), repeats the Bull of the Seven Cows, or Seven Stars, in the Egyptian Ritual. Before the coming of Aharman, Ahura-Mazda had "brought forth a sweat upon Gayomard so long as he might recite a prayer of one stanza. Moreover, Ahura-Mazda formed that sweat into the youthful body of a man of fifteen years, radiant and tall. When Gayomard issued from that sweat he saw the world dark as night. . . . the celestial sphere was in revolution, the sun and moon remained in motion; the world's struggle, owing to the clamour of the Mazinikan demons, was with the constellations."*<sup>2</sup>

This duplicating of Gayomard by a Second creation is in agreement with the formation of the dual-headed Sut-Horus, or Sut-Anubis. Anup like Horus is a typical youth. "*His Majesty was like a young Anup.*"<sup>3</sup> Now Sothis (Sirius) is known to be the Star Tishtar.

"*The star Tistrya, the shining, majestic, we praise, who brings hither the circling years of time.*"<sup>4</sup> The Bull was one of the types of Tishtar, who, in the Vendidad,<sup>5</sup> is expressly invoked as the golden Bull. That is as Sut-Anta (Eg.). Also the female Companions of Tishtar are invoked in the Khordah Avesta.<sup>6</sup> "*Tistrya praise we, the female companions of Tishtar praise we, the first (Star) praise we, the female companions of the first Star praise we; I praise the Stars Hapto-ringa for resisting the sorcerers and parikas.*" These are the Seven Bears which as the Seven Cows in the Ritual are the Seven female Companions of the Bull. They are also the Sevenfold Soul or the Bull or Sothis. This Gayomard and the genitrix, who is called the Soul of the Bull (the giver of breath, or inspirer of life as the mother), are the same dyad, now identified

<sup>1</sup> *Bundahish*, ch. iv. 1-4.

<sup>2</sup> *Ibid.*, ch. iii. 19, 20.

<sup>3</sup> *Dream of Tahtmes*, iv. 4.

<sup>4</sup> *Tishtar Yasht*, viii. 36.

<sup>5</sup> *Fargard* xix. 126.

<sup>6</sup> *Tishtar Yasht*, vi. 12.

by the celestial phenomena, as the good Sut-Typhon. In the appointment of Time at first it was decreed that the period of Gayomard-Tishtar should be thirty years, the time of the Egyptian Sut-Heb, a Sothic Festival. A reason is given for the failure or fall of Gayomard-Sothis, who came under the influence of the Dark Mind, the evil Aharman, the author of discord and dissolution, the antithesis of time and the law of light.

*“In the Beginning it was so appointed that the Star Jupiter (Planet of Ahura-Mazda), was life towards the Creatures, not through its own nature, but on account of its being within the control (band) of the luminaries, (especially the Signs of the Zodiac, to whose protection the Good Creation was committed), and Saturn was death towards the Creatures. Both were in their supremacy at the beginning of the Creation, as Jupiter was in Cancer on rising, that which is called Givan (living), for it is the place in which life is bestowed on it. And Saturn was in Libra, in the great Subterranean, so that its own venom and deadliness became more evident and dominant thereby. And it was when both shall (should) not be supreme that Gayomard was to commence his own life, which is the thirty years, (during which) Saturn came not again to supremacy, that is to Libra.”* And *“at the time when Saturn came into Libra, Jupiter was in Capricornus.”* That is while Saturn performed one revolution about the Sun, Jupiter performed two and a half, his cycle consisting of eleven years and three hundred and fifteen days, so that when Saturn was again supreme, the reviving influence of Jupiter was at its minimum power, on account of the small altitude of Capricorn. Cancer and Capricorn were the two signs in which the end of a world was fabled to occur by a conflagration and a deluge. In consequence of this victory of Saturn over Jupiter, *“Gayomard suffered through these very defects which came and are to continue advancing, the continuance of that disfigurement which Aharman can bring upon the Creatures of Ahura-Mazda.”*<sup>1</sup>

Here it occurs to me, that the same mode of reckoning and adjusting the reckonings is described on the Cuneiform Tablet, when “Bel goes to Elam.” *“At last, after thirty years the Smitten are restored, the Great Gods return with them.”*<sup>2</sup> This appears to refer to the cycle of thirty years, the Egyptian *Heb-Sut* or festival of the Triakontaeteridæ, which was probably regulated by or in relation to Saturn’s revolution, and thirty years of three hundred and sixty days. The restoration of the Smitten, and the return of the Great Gods to their Supremacy would then be a metaphorical mode of describing the re-adjustment of the year, and the reckoning according to the fixed rules.

The deviation of Sothis from the true Solar time—in its heliacal

<sup>1</sup> Zad-Sparam, ch. iv. 7-10.

<sup>2</sup> “Astronomical Tablets,” *Records*, vol. i. p. 162.

rising—which was allowed for annually, and rectified every 1460 years, was considered to be the work of the opposing powers of disorder, falsehood, and chaos; these were depicted as gaining thus much ground according to the typical mode of representation, and such seems to be the meaning of this restoration of the Smitten and the return of the Great Gods at the end of thirty years. The attack was made on Gayomard and Gôshurvan by the evil Power, the enemy of true Periodicity, and he who had been brilliant as the Sun, now waned in the Shadow of Eclipse. When he issued from his Sweat or Swoon in which the Youth was formed out of him, the whole world was dark as night, and swarming with all kinds of noxious creatures of Aharman. And it was at the “*Coming of a planetary star into planetary conjunction, and the moon and planets all at Sixes and Sevens; (literally in fours and fives), that many dark forms with the face and curls of Azi-Dahak suffered punishment.*”<sup>1</sup>

The Planetary Star of Sothis was Mercury, who is Sut-Anubis under his Planetary type; but there was also a lunar Mercury or Hermanubis. When Ahura-Mazda’s creatures *had been disfigured, then through the same deterioration his own great glory was exhibited; for he came within the sky like an intrepid Warrior, who has put on metal armour; and the Sky in its fortress (burgo, which also means the Zodiacal Signs), spoke these hasty deceitful words to Aharman, thus:*

“*Now, when thou shalt have come in, I will not let thee back;” and it obstructed him until Ahura-Mazda prepared another rampart that is stronger around the sky, which is called “righteous understanding.” And he arranged the guardian Spirits of the righteous who are Warriors around that rampart, mounted on horses and spear in hand, in such a manner, as the hair on the head (or thick as hairs on the head); and they acquired the appearance of prison guards who watch a prison from outside, and would not surrender the outer boundaries to an enemy descended from the inside. Immediately Aharman endeavours that he may go back to his own complete darkness, but he found no passage; and he recapitulated, with seeming misgiving, his fears of the worthiness which is to arise at the appearance of the renovation (of the universe) at the end of the nine thousand years. This was the first contest, that of the Sky, with Aharman.*”<sup>2</sup>

Thus, it is said, “*Both Spirits (the Dark and the Light) have come to the body of Gayomard,*”<sup>2</sup> which statement may be illustrated by the type of Sut-Horus or Sut Nub-ti with the double head, one black, one bright, denoting the dark and light Spirits, the two representatives of time, as true and untrue, of order and disorder, of upper and lower, of heaven and earth, the horizon of darkness and death, and the horizon of the resurrection. The meaning is this Sothis was

<sup>1</sup> *Selections of Zad-Sparam*, ch. ii. 10.

<sup>2</sup> *Zad Sparam*, ch. v. 1, 3, 5.

<sup>3</sup> *Ibid.*, ch. v. 4.

discovered to be losing time—in its heliacal rising—it lost one whole year every 1460 years; and the lunar Hermes-Anubis (described later) came to the assistance of the lagging time-keeper, the two being compounded as Sut-Anup the Golden Dog of Sothis.

The first time-keepers were Constellations, not the Planets, but the Stars of fixed Station, which turned round with the Sphere as do the Bears, Kepheus, Orion, Hydra, the Eagle or Vulture, and the rest. Next the Planets were added and combined with these.

“*All the original Creations residing in the World*” are committed to the keeping of the Constellations which have especial charge of the welfare of Creation: “*So that when the Destroyer arrives, they overcome the Adversary and their own persecution and the creatures are saved from their Adversaries,*” and “*As a specimen of a warlike Army, which is destined for battle, they have ordained every single Constellation of those 6480 thousand small stars as assistants, and among these Constellations ‘four Chieftains,’ appointed on the four sides, are Leaders.*” On the recommendation of these four Chieftains, the unnumbered Stars were assigned to the various quarters and places. “*It is said that Tishtar is the Chieftain of the east, Sataves the Chieftain of the west, Vanand the Chieftain of the south, and Hapto-ringa the Chieftain of the north.*” Hapto-ringa is the Constellation of Ursa Major or the Seven Bears.

Tishtar is identified with Sirius, the other two are less certain, but most probably Antares in Scorpio and Fomalhaut in Pisces Australis are intended. Also the Four are certain to be the Gods of the Four Quarters who are found in so many mythologies. In the *Avesta* these Watchers in the four quarters of the heavens are called *Tistrya* in the east; *Satavaesa* in the west; *Vanand* in the south. and *Hapto-ringa* (the Seven Bears) in the north. Furthermore, the *Bundahish*<sup>1</sup> says, “*Seven Chieftains of the planets have come in the Seven Chieftains of the Constellations. The planet Mercury (Tir) unto Tishtar; the planet Mars unto Hapto-ring (the Seven Bears, the female companions of Tishtar); the planet Jupiter (Ahura-Mazda) unto Vanand; the planet Venus (Anahid) unto Sataves; the planet Saturn unto the great (one) of the middle of the sky, Gôkihar;<sup>2</sup> and the thievish Muspar (or Mus-parika), provided with tails, unto the Sun, Moon, and Stars.*”<sup>3</sup>

The main point here, however, is that Mercury is the servant of Sothis,—its messenger, its dog, who became its bright and better half in the reckoning of time, the period of the one being corrected and kept by the other. Plutarch suggested that the horizon immediately before the rising and immediately after the setting of the sun was symbolized by Anubis.<sup>4</sup> Renouf says, “*I believe that he represents the twilight or dusk immediately following the*

<sup>1</sup> Ch. v. i.    <sup>2</sup> Gôkihar. Windishmann would read Gurgkihar, wolf-progeny.

<sup>3</sup> *Bundahish*, ch. v. 1, 2.

<sup>4</sup> *Of Isis and Osiris*.

*disappearance of the Sun.*"<sup>1</sup> But Anubis is the guide of ways, the guide of Isis, and of Sothis, the discoverer of the Sun, the conductor of souls. He was typified by the Jackal that came out at dusk, and was painted with a black head, as guide of the Western land, and the Jackal was the *Golden Dog*, as the guide to the horizon of the resurrection.

What is needed here here is a star of the dusk, that is a guide to the sun. This is to be found in the planet Mercury which is sometimes a morning and at others an evening star. This planet was given to Sothis as her guide and assistant, hence Anup accompanies Isis the genitrix in her search for the lost Osiris and is the guide of souls through the underworld of the dead, and was like Nebo the keeper of the morning and evening Gate of Souls, as well as of the sun, because he was the god of the morning and evening star. As evening star he presided over the burial of the sun, and was made the deity of embalmment and burial. As star of morning he restored the Eye of the Sun at the dawn of day; not merely as the dusk or twilight, but as the herald light, the guide of ways, and conductor of the solar orb. Mercury watched at dusk over the closing grave of sunset, and at dawn he rose and preceded the resurrection of the sun. Sut-Anubis was Hermes-Anubis, who preceded Taht, in his lunar phase (yet to be described), and Mercury in his planetary character.

Moreover, there are Seven Spirits associated with the Great Bear. Anup *makes their places*, and stations them for the protection of the Coffin of Osiris, *i.e.* the constellation of Ursa Major. The Seven Spirits are the gods of the seven constellations that preceded the seven planets and were finally superseded by them or compounded with them. There are eight altogether, considered as the genitrix and her progeny. The seven furnished a type which was continued in the lunar and solar phases of the mythos. They were Typhonian at first, and Sut (Sevekh) was the chief of the seven. When lunar time had been established, Taht was made the manifestor, word or speech. When Ptah, a solar god, although not the sun, was created, the seven as the Khnemu are called his sons. And the eight-rayed star remained a type of the solar manifestor of the final pleroma of the godhead.<sup>2</sup> The eight are included under the type of the female dragon and her seven heads in the Akkadian legends. The original eight were elementaries in Egypt who had been represented under zoological types. These were afterwards more or less humanized when they became watchers and timekeepers, and personification had succeeded the earlier mode of representation. This is mentioned in passing because the change of type to the human form may have a bearing on the marriage of the sons of God who saw the daughters of men were fair, and took them wives from the women

<sup>1</sup> *Hibbert Lectures*, p. 112.

<sup>2</sup> *Ritual*, ch. xcix., and ch. xvii.



of earth, who are charged with leading them astray in order that they might salute them.<sup>1</sup> In their second phase the seven (eight with the mother) became the watchers in heaven that failed to keep the true time; the *Betsh* party who were degraded as the Children of inertness, laziness, and revolt, and the sluggish "Animals of Satan," the standers-still, the "Fools" and "Sleepers" of later legends; they who, like Orion, were discovered to be bound in heaven and held to be fools and blind: or, as we say, they were fixed stars, that only turned with the sphere, not movers of themselves. Moreover, they were discovered to be losing time all together in the course of precession, and so they were fabled to have been lifeless laggards, or, it was said they had fallen in love with the women of earth and were of the earth earthy—not true celestial beings, nor trustworthy watchers.

Hence the mythos of the fall in heaven. The fallen ogdoad survived in the Mussulman traditions as the "seven sleepers and their dog Al-Rakim." In the Koran<sup>2</sup> it is asked, "*Dost thou consider that the companions of the cave, and Al-Rakim, were one of our signs and a great miracle?*" In this version Al-Rakim takes the place of the dog, the companion of the Seven Sleepers of Ephesus. The companions of the cave are here said to have been *struck with deafness and to have slept undisturbed for a long time, and then the Lord awoke them that he might know "which of two parties was the more exact in computing the time that the sleepers had remained there?"* according to which statement they were of the nature of time-keepers, and therefore belong to the astronomical allegory. "*Some say the sleepers were three, and their dog was the fourth,*" as was the opinion of Al-Seyid, a Jacobite Christian of Najrán. "*Others say they were seven, and their dog was the eighth.*" "*And this was the true opinion.*" The four can be identified with the Genii of the four corners, who are four of the seven spirits of the bear and the dog. The time of their waking is that of the final resurrection of souls and the renovation of all things. There was a tradition at Ephesus that St. John was not dead, but sleeping there until the consummation or end of the world should come; and this points to the seven churches of Asia as having been founded on the seven constellations in the celestial heptanomis, the seven spirits of which appear "before the throne" in the Book of Revelation just as they do in the Egyptian *Ritual*.<sup>3</sup>

It was in the time of the Nephilim (נפילים), as described in the Book of Genesis, that certain transactions occurred which led to a deluge. The Nephilim, called the giants, are the fallen ones. נפל means to fall down, to fall down from heaven, to be overthrow, to be abortive, or an untimely birth. These fallen ones correspond to the celestial giants of the primary world or cycle of time who failed and

<sup>1</sup> *Book of Enoch*, ch. xix. 2.

<sup>2</sup> Ch. xviii.

<sup>3</sup> Ch. xvii.

fell. In their time it is said the sons of God saw the daughters of men that they were fair, and they cohabited with them.<sup>1</sup> The legend is developed at length in the *Book of Enoch* where they appear as the "Watchers" of heaven. In this version of the mythos they are the celestial watchers in the astronomical sense, the disposers and timekeepers; recognized as seven in number. The language is not to be understood apart from the total typology of the subject. The crime charged against Samyaza, Azazel, and their fallen fellows is that they have known and taught a reprobated or unworthy mystery;<sup>2</sup> this they have "*related to women in the hardness of their hearts;*" and by that mystery, they have "*multiplied evils upon the earth.*" They "*have associated with women, that they might be polluted with all their impurity.*" They have discovered crimes to them. It is said to them, "*You being spiritual, and possessing a life which is eternal, have polluted yourselves with women, have coupled in carnal blood, have lusted in the blood of men.*" "*They have disclosed to the world all the secret things which are done in the heavens.*" "*Enoch, scribe of righteousness, go tell the watchers of heaven, who have deserted the lofty sky and their holy, everlasting station, who have been polluted with women, and done as the sons of men do, and who have greatly corrupted the earth, they shall never obtain peace or remission of sin, they shall not rejoice in their offspring, they shall behold the slaughter of their beloved, they shalt lament for the destruction of their sons.*"<sup>3</sup> This doomed offspring is emphatically described in the Clementine *Homilies*<sup>4</sup> as "*bastards,*" *begotten of the "fire of angels and the blood of women."* The language is typical, the imagery physiological. The offspring are giants, that is types of Typhonian powers which were lawless, and existed before the establishment of time and period, hence the non-respect to female periodicity in the figures employed! Hence also it is said, "*The souls of those who are dead cry out and complain even to the gate of heaven,*"<sup>5</sup> a these are the souls that should have been human, waiting to be born, and frustrated in fulfilling their earthly existence, because of this non-natural relationship which has filled the earth with iniquity and corruption. The language of the myth has the same basis in physics as that of the eating of the forbidden fruit and consequent fall of man. The watchers are tempted like the Adamic pair to eat of the carnal tree; and as in the one fable the act brings death into the world, in the other the earth is deprived of her children that should have been born but were abortions. Indeed, one of the watchers, Gadrel, he who discovered every stroke of death to the children of men, is singled out and said to have been the seducer of Eve.<sup>6</sup>

How the physiological origin dominated the figurative expression may be judged by the exclamation of Esdras for the climax of

<sup>1</sup> Gen. vi.

<sup>2</sup> Ch. xvi. 3, 4.

<sup>3</sup> Ch. xii.

<sup>4</sup> viii. 18.

<sup>5</sup> *Book of Enoch*, ch. ix.

<sup>6</sup> Ch. lxix.

confusion, "*and menstruous women shall bring forth monsters!*"—the monsters and giants of the mythos, which relate to the keeping of time and period, first in the human domain, next in the celestial, and lastly in the spiritual sense. The fallen stars then are period-breakers, and the mode of expressing this is in relation to the feminine periodicity. They are spoken of as guardians of time who have proved unfaithful to their trust. They are "*Stars which transgressed the commandment of God before their time arrived, for they came not in their proper season, therefore was he offended with them, and bound them until the period of the consummation of their crimes.*"<sup>1</sup> Enoch is carried to the summit of a mountain which reached to the top of heaven and is there shown the seven deposed stars or constellations, which appear "*like great blazing mountains, and like spirits entreating me.*" The seven are the watchers who in the beginning were high in heaven, but who together with their fellows failed to keep time, and were cast out until the end of the secret or great year of precession, when the heavens were to be renewed. They are seen by Enoch, bound in a desolate place "*in which nothing was completed, and there I beheld neither the tremendous workmanship of an exalted heaven, nor of an established earth.*"<sup>2</sup> They who first emerged from chaos had here returned to chaos; for in that place there was neither the "tremendous workmanship of an exalted heaven, nor of an established earth"; nothing but desolation. The seven appear as mountains because the mountain had been a figure of station and of the constellations; hence the seven mountains which represented them on earth. In like manner, the tree was not only imaged by seven branches, as it is on the Assyrian monuments, but also by the seven trees. The tree (vine) in the planisphere has seven branches,<sup>3</sup> and this in the *Codex Nazareus* takes the form of seven vines.<sup>4</sup> So the staff of the twin brothers Kabil and Habil grew up into the seven trees. The total number of the stars that fell, leaders and followers together, who are described as alighting on Ardis, the summit of Mount Armon, was two hundred,<sup>5</sup> and this is the exact number given in a Tongan tradition of creation which tells that when the islands were made, but before they were inhabited by reasonable beings, two hundred of the gods, male and female, took a great boat to go and see the earth which had been fished up from the sea by the god Tangaloa. So delighted were they with the new-found land that they broke up their big boat, intending to make smaller ones in which they should return. But after a time some of them died, and one of them, being divinely inspired, told them that since they had come to Tonga, breathed its air and eaten its fruits, they should be mortal, and people the world with mortals. Then they were sad and

<sup>1</sup> Enoch, ch. xviii.

<sup>3</sup> Plate in previous vol.

<sup>5</sup> Ch. vi. 6.

<sup>2</sup> Ch. xxi. 1, 2.

<sup>4</sup> *Codex Nas.* vol. iii. pp. 60, 61.

sorry that they had broken up their big boat. They set to work to build another, and went to sea hoping to reach Bolutu, the heaven they had left, but failing to find it they returned regretfully to Tonga.<sup>1</sup> Their great boat was the ark of the sphere in which the seven Kabiri had first sailed on their annual voyage through the celestial sea in the earliest cycle of time. The seven constellations may have included 200 stars.

It was as the seven that the Hobgates sailed in their boat when they were borne on and on to the edge of a vast cataract, and when about to disappear down the waterfall they were caught up to heaven and set there as the Seven Stars. An inverted way of identifying the seven that fell.

In the Norse Edda the temptation and fall are caused by the seducing women who came out of Jotunheim. Gangler asks, "*What did All-Father do after Asgard was made?*" and Har replies:— "*In the beginning he appointed rulers, and bade them judge with him the fate of men, and regulate the government of the celestial city. They met for this purpose in a place called Idavoll, which is in the centre of the divine abode. Their first work was to erect a court or hall, wherein are twelve seats for themselves, besides the throne which is occupied by All-Father. This hall is the largest and most magnificent in the universe, being resplendent on all sides, both without and within, with the finest gold. Its name is Gladsheim. Hence that age was named the Golden Age. This was the age that lasted until the arrival of women out of Jotunheim who corrupted it.*"<sup>2</sup>

One version of this mythos of the fallen angels has it that "*the mortals becoming proud and insolent married the daughters of Kronus and Taut.*" This reverses the statement that the sons of God fell in love with the daughters of men, but agrees with the Norse account of the women who came out of Jotunheim to seduce mankind. As Kronus is time, and Taut is the lunar god, the reckoner, measurer, and recorder of time, the daughters of these must be the representatives of cycles and periods of time, and are equally illustrative of the typical fall from heaven. After the casting out of the unfaithful stars which in the Book of Enoch are primarily seven in number, and in Egypt were reckoned as the eight of Am-Smen (including the mother), they were merged with the evil powers of darkness, eclipse and death, so that Sut-Typhon, whether considered as the mate Sut or the female Typhon, was held to be synonymous with the Akhekh serpent, the Apophis dragon and devil of the deep. In this way it is possible to identify the Leviathan and Behemoth of the *Book of Enoch*. We learn that a great day of judgment is coming, a day of covenant for the elect, and of final confusion for the wicked. "*In that day shall be distributed (for food) two monsters, a female monster*

<sup>1</sup> Quoted by Farrer, *Primitive Manners and Customs*, p. 14.

<sup>2</sup> *The Prose Edda*, Mallet.

*whose name is Leviathan, dwelling in the depths of the sea, above the springs of waters, and a male whose name is Behemoth, which possesses the invisible wilderness. His name was Dendayen in the garden eastward, where the elect and the righteous will dwell, when he received it from my ancestor who was man—from Adam the first of men.*"<sup>1</sup>

Here the Sexes have been changed. Leviathan represents the dragon or crocodile, the son of Behemoth (the Egyptian Bekhmut, the hippopotamus), called by Job "the beginning of the ways of God."<sup>2</sup> The two are the Bear and Dragon. Behemoth was not only in Eden, for the garden was in the circle that Behemoth formed in the beginning of the celestial ways. These types revert to their earlier status as the evil forces of physical phenomena. The same fusion occurs in the Akkadian form of the mythos. In this the Dragon of Darkness and the Abyss of Chaos is confounded with *Tiamat*, who was the bringer-forth of the primitive creation, she who was said to have "brought the heaven," just as Typhon was designated the mother of the fields of heaven, or *Aahru*.

It is related in the Rabbinical legends that Lilith, who was Adam's first wife, beguiled the serpent at the gate of Eden to lend her its form for the time and the purpose of temptation. The serpent, being a type of the Two Truths, has two aspects, and that Lilith represented both of these may be gathered from the tradition preserved by Comestor, that while the serpent remained erect it had a Virgin's head. The serpent and Lilith were types of the Virgin Mother in mythology. Lilith, as already shown, was the Egyptian *Rerit*, the Goddess of the Seven Stars; who was represented by *Rerit* the Sow, the Suckler named *Ta-Ur-neb-hept*,<sup>3</sup> the enceinte bearer, who was the good lady; also by the hippopotamus or rhinoceros, another type of *Rerit* or *Lelit*. the Rabbinical Lilith. But *Rerit* is also the snake as well as the suckler, and this explains the serpent form of *Rerit* or *Lilith*.

When *Tiamat* is confounded with the indefinite monster of chaos, disorder, and distraction, her fall has taken place, and she has then been identified with the dragon of darkness, the *Akhekh* of eclipse, the devourer *Death*, the gape of the greedy grave, exactly as it was with the most ancient genitrix in Egypt, who was turned into the evil *Typhon*, the female *Satan* and Egyptian *Hefa*, her name supplying that of *Tepi* for the typical devourer. These types of commencement did not begin in India to be continued in Akkadia, and to end in Egypt, as *Typhon* the genitrix of the seven stars who was the first in heaven—first by name and nature. This process of derivation and development has to be reversed before we can reach the origines.

The Akkadian Seven, as Watchers, were founded on seven constellations of primordial time. These were the Watchers in heaven that were found unfaithful and were cast out. They are called the

<sup>1</sup> Ch. lx. 7, 8

<sup>2</sup> Ch. xl. 19.

<sup>3</sup> Pap. 3148, Louvre. Pierret.

"*Rebellious Genii,*" the "*Wicked Gods,*" who, in "*the beginning,*" had been "*formed in the interior of heaven.*" They are especially described as the Seven in the service of Anu their King, just as the Seven Spirits in the Ritual are said to be "*the Seven Great Spirits who are in the service of their Lord.*"<sup>1</sup> They had been the first openers of heaven. "*That which had no exit they opened,*" and "*the heaven like a vault, the extended,*" or hollowed out. In another version we are told that "*unto heaven that which was not seen they raised.*" It was they who exalted on high the mighty God, the "*first-born Supreme.*" Like the Seven Great Stars in the *Book of Enoch*, they once were Watchers in heaven, for it is written, "*In watching (was) their office,*" but "*among the stars of heaven their watch they kept not.*" They failed and fell. This was one form of their phenomenal origin then, as "*Watchers among the Stars of heaven,*" not merely as seven storm-clouds and Typhonian winds, as the translator of the tablet seems to think. A group of seven storm-winds never watched in earth or heaven, whereas a group of seven stars or Constellations are the Watchers who were cast out as unfaithful to their trust, and were then associated with seven forms of phenomena, or elements, because the seven types had originated in these as the primary powers of Nature.

The Seven likewise appear in the fragment of a Babylonian Legend of the Creation, in which we read of those "*Spirits who drank turbid waters, and pure waters did not drink,*" and of the Seven brethren who are called Seven Kings, the foremost of whom is the Thunderbolt. A state of chaos is alluded to, and the "*evil curse which in blood he raised,*" is mentioned. Following the disorder and bloodshed, the holy ordinances, or statutes, are said to be established. "*Seven against seven in breadth I arranged them.*"<sup>2</sup> It is somewhat like the Sevens entering the Ark against the Deluge. But, according to the present interpretation it refers to the appointment of the Seven good spirits that were the opposite to the Seven evil ones of chaos.

The Seven elementaries in Egypt were translated into Seven Spirits of Constellations, and continued by Conversion. In Babylon, Akkad, and India, they were superseded by the creation of the seven stellar timekeepers who passed on into the final planetary seven. The fragment does not show whether the "Seven against Seven" belong to the seven constellations or planets, as in the two Sevens of Meru, but it does relate to the Seven who fell in the so-called "*Revolt in heaven,*" found on a cuneiform tablet. The harmony of the established order of things is portrayed by a concert of the celestial beings; a festival of praise is proceeding, when suddenly there is defection amongst the heavenly host, and a rebellion breaks out in the midst of the music. With a loud cry of contempt the children of revolt and discord broke up the sacred song, "spoiling, con-

<sup>1</sup> Ch. xvii.

<sup>2</sup> *Records of the Past*, vol. xi. pp. 111-113.

fusing, confounding" the hymn of praise. Then the God of the bright Crown, with a wish to summon his adherents, sounded a trumpet blast which might wake the dead, and which prohibited return to those rebel angels. He stopped their service, and sent them to the Gods who were his enemies.<sup>1</sup>

Powers of evil are here postulated as being in existence before the revolt, and the rebels are sent to join them in eternal darkness. So the natural enemies of the sun-god are held to have been pre-extant in the Egyptian myth: "*My enemies,*" they are called by Ra; "*let us smite the enemies;*" also they are the "*followers whom my heart hates.*" Of the same evil powers it is said in the *Ritual*:<sup>2</sup> "*The time when he made the heaven, creating the earth, creating all the accursed generation, cannot be found out.*" This evil race, called the rebels in the Egyptian mythos, "*utter words against the majesty of Ra,*" and in the Assyrian revolt they break up the holy song with a loud cry of contempt; spoiling, confusing, confounding the hymn of praise. In both, the destruction follows, and there is a new creation.

*"In their room he created mankind.*

*"The first who received life dwelt along with him.*

*"May he give them strength never to neglect his word, following the serpent's voice, whom his hands have made.*

*"And may the god of divine speech expel from his five thousand that wicked thousand who in the midst of his heavenly song had shouted evil blasphemies.*

*"The god Assur, who had seen the malice of those gods that deserted their allegiance to raise a rebellion, refused to go forth with them."*

We are told that the God then created mankind to fill the room of the fallen spirits, or celestial types. This mythos, like so many more, was continued by the Romish Church, which in the Middle Ages held the doctrine that mankind were created to fill the vacant place of the rebel angels who sinned and were cast out of heaven. The Assyriologist, Talbot, says, "*A friend has supplied me with some striking evidence that the Mediæval Church also held the opinion,* though it was never elevated to the rank of an authorized doctrine."<sup>3</sup> This was a pre-Adamic Fall. Both can be explained by the astronomical allegory, with its series of creations, and in no other way. The serpent that raised the voice of the tempter in the Assyrian, appears as the "enchanters" in the Egyptian revolt. In establishing the order of creation anew, Ra says to Seb, the god of planetary time, "*Beware of those enchanters whose speech is subtle, through whom I am enchanted myself.*" These are spoken of as the serpents of the old time now superseded by the new. The serpents are simply types of time. Seb is both time and a serpent. Seb is called the father of these serpents, and the sun-god says to him, "*Be the guardian of their*

<sup>1</sup> Talbot, *Records*, vol. vii. p. 127.

<sup>2</sup> Ch. xlii.

<sup>3</sup> *Records*, vol. vii., p. 127, note.

children, for the hearts of their elders are perverted; through their intelligence they do what thy like on the whole earth, through the charms which they have in their bodies." Taht, also, the moon-god, is called upon to become the guard over those who do evil. Seb is to write in all the abodes of his serpents, saying, "Beware to take hold of anything," that is, they are to move in their circles unceasingly without pause, so that time may be correctly kept, and not become perverted like their elders and predecessors.<sup>1</sup>

The seven evil spirits of the Akkadian mythos, who attack the moon when it is eclipsed, and who are also identified with, or are led by, the Dragon of the Deep named Tiamat, are regarded as the allies of the incubus and nightmare which in the Hebrew tradition, is personified as Lilith, Egyptian Rerit, the Typhonian Mother of the Seven.

The lunar eclipse is portrayed as the act of the seven spirits of darkness who make war upon the moon. "Against high heaven they plotted evil and had none to withstand them!" "When those seven evil spirits rushed upon the face of heaven, and close in front of the moon with fiery weapons advanced, then the noble Sun and Im the warrior side by side stood firm." The seven ringleaders of the demons are mentioned in the *Bundahish*,<sup>2</sup> where they have been confused with the seven planets; which furnishes an additional reason for suspecting a continuation of the particular chapter by a later hand.<sup>3</sup> The *seven planets never were denounced and superseded as demons*, and this evidently is a misreading for the seven stars that were degraded. The passage runs thus: "Various new demons arise from the various new sins which the creatures may commit, and are produced for such purposes; who make even those planets<sup>4</sup> rush on which are in the celestial sphere. Their ringleaders are those seven; the head and tail of Gôkihar, and Mûshpar provided with a tail, which make ten." Mushpar or Mushparika is the comet, and the head and tail of Gôkihar point to the severed dragon Rahu and Ketu whose head and tail represented the lunar nodes upon which eclipses depend—as the dragon of eclipse. For Gôkihar is related to the moon and is recognized as being its especial disturber. "As Gôkihar falls in the celestial sphere from a moonbeam to the earth, the distress of the earth becomes such-like as that of a sheep when a wolf falls on it," distinctly expresses the nature of a lunar eclipse.<sup>5</sup> Moreover, it is probable that one passage referring to the end of things quotes Gôkihar as the: serpent or dragon who is to be consumed in smolten metal.<sup>6</sup> These ten represent the seven evil spirits who assault the moon in her period of eclipse, with the addition of the dragon (head and tail) and the comet. Therefore the planetary

<sup>1</sup> *Destruction of Mankind*, pl. b. 57-70. *Records*, vol. vi. p. 105.

<sup>2</sup> Ch. xxviii. 43, 44.

<sup>3</sup> West, note, p. 113.

<sup>4</sup> Planets rendered doubtfully. *West*.

<sup>5</sup> *Bundahish*, ch. xxx. 18.

<sup>6</sup> *Ibid.*, ch. xxx. 31.



seven are mistaken for the Typhonian seven of the Great Bear cycle, who were previously the seven elementaries; or the addition and reapplication has been made by an A-Gnostic.

Now, the Book of Revelation is mainly Mithraic, as will be sufficiently demonstrated, and these ten are identical with the ten horns of the beast with seven heads which rose up from the pit. "*The ten horns receive power as kings one hour with the beast,*"<sup>1</sup> and there is nothing in natural phenomena answering to that like the period of eclipse. It was at the vernal equinox that the young sun-god was annually re-born, and this is the time of the lunar eclipse. Plutarch says, "*There are some that will have the shadow of the earth upon which they believe the moon to fall when edipsed, to be called Typhon.*" Also, "*The Egyptians believe and relate that Typhon at one time smote the eye of Horus, and blinded him, indicating by the blinding of him the lunar eclipse. This the sun cures again presently by shining on it, as soon as it hath escaped from the shadow of the earth.*"<sup>2</sup> "*And there appeared a great wonder in Heaven, a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars, and she being with child cried, travailing in birth, and pained to be delivered. And there appeared another wonder in heaven, and behold a great red dragon, having seven heads and ten horns, . . . stood before the woman which was ready to be delivered, for to devour her child as soon as it was born. And she brought forth a man-child, who was to rule all nations with a rod of iron.*"<sup>3</sup> This was the later luni-solar genitrix who brought forth the young sun-god, the *Deo Soli*, in the heaven of the twelve zodiacal signs, called her crown of twelve stars. She is represented, in the pangs of travail and the shadow of eclipse, as opposed by the whole powers of evil, impersonated by the dragon with seven heads and ten horns. Tiamat (or Typhon) was the dragon with seven heads; the ancient genitrix and her seven elementaries of chaos who made war on the moon, here represented as the mother in labour. Three horns or powers have been added to the seven which the *Bundahish* enables us to explain. The ten horns, ten powers or ten kings, "which receive power as kings one hour with the beast," denote the seven evil powers of Typhon (the seven who were also outcast constellations in their secondary phase) together with the head and tail of the dragon of eclipse; and Mushpar (provided with a tail) is the comet, who has to be taken charge of by the sun<sup>4</sup> to prevent it from working harm. This identification of Gōkihar with the head and tail of the dragon is further corroborated by the "*great one in the middle of the sky,*" being the constellation into which Saturn is said to come. The seven heads of the beast in Revelation were the seven mountains on which the woman sat, and the seven mountains were the seven outcast constellations shown to Enoch. Thus, the beast with the ten horns typifies the

<sup>1</sup> Rev. xvii. 12.

<sup>2</sup> *Of Isis and Osiris.*

<sup>3</sup> Rev. xii. 1-5.

<sup>4</sup> *Bundahish*, ch. v. 1.

Typhonian totality of ten opposing forces that worked with the beast in unity for "one hour" of eclipse, whilst opposing the re-birth of the young god of light, the *deo soli invicti* of the Mithraic cult, who as Osiris in the Egyptian was re-born of the Moon.

The beast with the ten horns also appears in the vision of Daniel. This follows the beasts of the four quarters that rise up out of the sea,—one like a bear, one like a lion, one like a leopard, and the fourth corresponding to the crocodile or dragon,—the ancient Typhon, whose types were the crocodile, Kaf, bear (hippopotamus), and lion—the four beasts of the four quarters. It was the fourth (or fourfold) beast that had the ten horns.<sup>1</sup> The imagery is identical in Daniel, in Revelation, and in the Persian Scriptures, and it can only be interpreted by the astronomical allegory of that "*original creation*" which gives its name to the *Bundahish*. In neither case would it profit us to pursue the *tag* of interpretation which has been appended to the celestial allegory, with some local application looked upon by the A-Gnostics as "*Prophecy*."

The outcast seven became the seven devils or demons of various myths. In the oldest of these, however, the seven are not the outcasts of the stellar stage, but of the earlier elementary phase which preceded the astronomical. The Karen believes in seven evil dæmons that roam about seeking his life.

The primary seven are the Maruts and Asuras of India, who were elementaries at first and afterwards became Kronotypes, as the gods who were once considered to have been true in Jambudvipa, of whom the Hindu poet speaks, when he says, "the other gods were sent adrift like wizened old men, and Indra became the supreme." But the seven deposed Asuras of the Rig-Veda are identical with the seven supreme Ahuras or Lords of the Persians, as shown by the seven Metres used in the Yajurveda which are marked by the title of *Asuri*.<sup>2</sup> The Gnostics held that there were seven mundane dæmons which they term the *inferior hebdomad*; the superior and "holy hebdomad" being the "*seven stars which they call planets*." "*They declare that these are the seven mundane dæmons who always oppose and resist the human race, because it was on their account that their father was cast down to this lower world.*"<sup>3</sup> The Gnostics not only identify the Typhonian seven that were cast out from heaven to become devils on earth, and distinguish them from the planetary seven, they likewise show them by name to have been the seven Elohim of the Hebrews. For the inferior hebdomad consists of Ialdabaoth, Iao, Oreus, Astanphœus, Sabaoth, Adoneus, and Eloeus, who were born of the mother alone, Jehovah-genitrix, the Gnostic Sophia.

The seven good spirits or superior hebdomad are also the "*seven*

<sup>1</sup> Daniel ch. vii.

<sup>2</sup> Haug, *Essays*, p. 271; West. Weber, *White Yajurveda*, vol. i. p. 60.

<sup>3</sup> Irenæus, b. i. ch. xxx. 5, 8, 9.

*white spirits*" in the Book of Enoch. The Ancient of days, or eternal keeper of time, commands these seven to bring before him for judgment the seven which fell down first of all, and were followed by the seventy. This shows us the seven against seven as in the Babylonian legend. In the Gnostic remains the superior seven are known as seven powers, intelligences, angels, or heavens of the planetary series. These are also represented by the seven letters or vowel-sounds previously described. According to Marcus seven powers do glorify the word, the *IAO* of the hebdomad. "The first heaven pronounces *Alpha*, the next *Epsilon*, the third *Eta*, the fourth—which is midmost of the seven—utters the sound of *Iota*, the fifth *Omicron*, the sixth *Upsilon*, the seventh, which is also fourth from the middle, utters the element *Omega*."<sup>1</sup> These powers are now said to sound forth the glory of him by whom they were produced.

In the Popul Vuh the revolt and war in heaven, the fall of a race of beings called men, and the deluge are all combined in one great catastrophe. In this version, the serpent of the Hebrew genesis is personated by *Thevetat*, the dragon-king whose tempting tongue seduced the people of Atlan, and led them to become a wicked race of sorcerers. The war in heaven began, and Atlantis or Atlan was submerged beneath the waters. Here it is noticeable that the *Tepht* (Eg.) is the abyss of source, the place of the Kamite dragon.

In the Hawaiian legends relating to a fall of man and the bringing of death into the world, the gods had created a multitude of spirits—"IKINI *Akhua*"—who were not made as man was from the red moist soil of earth, but from the spittle of the gods—"i-Kuha-ia"—to be their messengers. A number of these disobeyed and revolted because they were denied the Ava or Kava, a sacrificial offering and sign of worship. The war in heaven followed, and they were conquered by Kane who thrust them down into uttermost darkness. The chief of these was Milu or Kanaloa, ruler of Po, the evil one.<sup>2</sup>

A Russian legend relates that when Adam and Eve were first placed in Eden the dog was given to keep guard and watch over them. On no account was he to admit the Evil One. But the Evil One came to the gates of Paradise and tempted the dog with a bit of bread (or a fur tippet in another version), and the dog let in the devil.<sup>3</sup> This may be explained by the lapse of Sothis, the dog-star, which was overcome by Aharman, the devil of darkness and disorder. But another Russian folk tale affirms that it is owing to the dog that any of God's corn was left growing in the world at all. For Ilya (Elijah) was so angry at the base use to which a woman turned God's corn, that he began to destroy all the corn in the earth. At the dog's entreaty, however, Ilya left a few ears for seed. On this account ought mankind to cherish the dog. In another story a woman curses "God's corn."<sup>4</sup>

<sup>1</sup> Irenæus, b. i. ch. xiv. 7, 8.

<sup>2</sup> Fornander, vol. i. p. 84.

<sup>3</sup> Ralston, *Russian Folk Tales*, p. 326.

<sup>4</sup> *Ibid.*, p. 328/

The woman was the genitrix of the seven stars for whom there was no recovery or restoration in heaven as there was for the dog who as Sothis or Sut-Anup, the lunar Mercury, was continued as a time-keeper of the Sothic year; and who as Assur did not join in the revolt with the seven. The dog as guard of Eden is illustrated by an old planisphere,<sup>1</sup> in which the dog-star is figured watching in the tree constellation near to Virgo, and the place of beginning in the Egyptian solstitial year. According to the Kamite legend related by Diodorus, Osiris and Isis lived together in Nysa or Paradise. Here there was a garden wherein the deathless dwelt. Here Osiris discovered the vine and Isis the wheat, and they lived in perfect happiness until Osiris was seized with the desire to drink the water of immortality. Then he went forth in search of it and fell.<sup>2</sup> This region of corn and wine has left some of the imagery at the place of commencement in the Egyptian year. The vine is still there in the decans of Virgo, and Virgo as Isis carries the corn in seven ears.<sup>3</sup> But an earlier couple than Osiris and Isis was Sut-Typhon or Sevekh and Ta-Urt, who as the two constellations of the seven stars revolving round the tree or pole, were the primæval pair in paradise, she as the bear and he as her dog or dragon.

In an Iroquois myth the great mother lost heaven through being tempted with bear's grease. The first men lived alone, and feared for the extinction of their race. On hearing that a woman dwelt somewhere in the heavens they sent a messenger in search of her. He was borne aloft on the wings of many birds. He waited and watched at the foot of a tree until the woman came forth to draw water from the well. So in the Christian legend the angel Gabriel met the Virgin Mary as she went to the spring. Such meetings at the well are manifold in mythology. As she approached him he offered her the fat of bears, and then seduced her.<sup>4</sup> On seeing her shame the deity thrust her out of heaven and she fell. The tortoise, however, caught her on his back; then the fish of the sea brought clay from the depths to build up an island, and upon this floating island the Iroquois Latona brought forth her twins.<sup>5</sup> In this version the Typhonian goddess of the bear is identified by the bear's grease and the tortoise. Her name of UR (Ta-Urt) also means grease or ointment. In the Parsee ritual the kidneys and their fat are sacredly consecrated to the Bear or to Haptoringa, the seven bears. A myth of the Warau tribe of Guiana teaches that in reply to the supplications of his creatures the Great Spirit created the waters which they were permitted to drink. but were forbidden to bathe in or evil would befall them. This injunction is disregarded by two wilful maidens who are sisters, and who venture into the prohibited pool. In the centre of- this water

<sup>1</sup> In previous vol.

<sup>2</sup> Diod. Siculus, b. i. 14.

<sup>3</sup> Egyptian planisphere in previous vol.

<sup>4</sup> Schoolcraft, vol. i. 16, 17.

<sup>5</sup> Lafitau, *Mœurs des Sauvages Américains*, vol. i. p. 93.

there is a pole or tree which must on no account be touched. The two women represent the two divine sisters into which the mother divides as Isis and Nephthys, the beginning and ending ones. The pole in the water stands for the tree in the pool of Persea. The boldest of the two sisters shakes the pole or tree and the spirit of the pool rises and seizes her. The transgression is followed by the threatened woe. The result is the birth of evil in the shape of a serpent-child. The monster when attacked by the brothers of the two sisters always takes refuge in the mother's embrace. In like manner Isis was fabled to protect Typhon against Horus-Tema the avenger.<sup>1</sup>

The Hebrew legend of the "fall" in the third chapter of Genesis is in particular accordance with that of the Persian scriptures; the title of the book being identical with the *Bundahish* or "original creation."

When the primal pair as Mashya and Mashyoi are created, Ahura-Mazda spoke thus:—"You are homo, you are the ancestry of the world, and you are created perfect in devotion by me. Perform devotedly the duty of the law, think good thoughts, speak good words, do good deeds, and worship no demons.

*"Both of them first thought this: that one of them should please the other, as he is a man for him; and the first deed done by them was this. And the first words spoken by them were these: that Ahura-Mazda created the water and earth, plants and animals, the stars, moon, and sun, and all prosperity whose origin and effect are from the manifestations of righteousness.*

*"And afterwards antagonism rushed into their minds, and their minds were thoroughly corrupted, and they exclaimed that the evil spirit created the wafer and earth, plants and animals, and the other things. That false speech was spoken through the will of the demons, and the evi; spirit possessed himself of this first enjoyment from them. Through that false speech they both became wicked, and their souls are in hell until the future existence.*

*"And they had gone thirty days without food (or drinking water), covered with clothing of herbage; and after the thirty days they went forth into the wilderness, came to a white-haired goat, and milked the milk from the udder into their mouths. When they had devoured the milk Mashya said to Mashyoi thus: 'My delight was owing to it when I had not devoured the milk, and my delight is more delightful now when it is devoured by my vile body.'*

*"That second false speech enhanced the power of the demons, and the taste of the food was taken away by them, so that out of a hundred parts one part (only) remained. Afterwards, in another thirty days and nights, they came to a sheep, fat and white-jawed, and they slaughtered it. And fire was extracted by them out of tlu wood of the lote-plum (the Kunar, a thorn-tree) and box-tree, through the guidance of the heavenly angels, since both woods were most productive of*

<sup>1</sup> Brett, *Tribes of Guiana*, pp. 390-392. Plutarch, *Of Isis and Osiris*.

fire for them, and the fire was stimulated by their mouths; and the first fuel kindled by them was dry grass, kendar, loto, date-palm leaves, and myrtle. And they made a roast sheep. And they dropped three handfuls of the meat into the fire and said, 'This is the share of the fire.' One piece of the rest they tossed to the sky and said, 'This is the share of the angels.' A bird, the vulture, advanced and carried some of it away from before them, as a dog ate the first meat.

"And first a clothing of skins covered them, afterwards. it is said, woven garments were prepared from a cloth woven in the wilderness. And they dug out a pit in the earth, and iron was obtained by them and beaten out with a stone, and without a forge they beat out a cutting edge from it; and they cut wood with it, and prepared a wooden shelter from the sun. Owing to the gracelessness which they practised, the demons became more oppressive, and they themselves carried on unnatural malice between themselves; they advanced one against the other, and smote and tore their hair and cheeks (or tore their hair bare). Then the demons shouted out of the darkness thus: 'You are man; worship the demons, so that your demon of malice may repose.' Mashya went forth, and milked a cow's milk, and poured it out towards the northern quarter.<sup>1</sup> Through that the demons became more powerful, and owing to them they both became so dry-backed that in fifty winters they had no desire for intercourse, and though they had had intercourse they would have had no children.

"And on the completion of fifty years, the source of desire arose, first in Mashya and then in Mashyoi, for Mashya said to Masyoi thus: 'When I see thy shame my desires arise. Then Mashyoi spoke thus: 'Brother Mashya, when I see thy great desire I also am agitated.'

"Afterwards it became their mutual wish that the satisfaction of their desire should be accomplished, as they reflected thus: 'Our duty, even for those fifty years, was this.' From them was born in nine months a pair, male and female: and owing to tenderness for offspring the mother devoured one and the father one. And afterwards, Ahura-Mazda took tenderness for offspring away from them, so that one may nourish a child and the child may remain."<sup>2</sup>

This legend of the first parents who devoured their offspring also appears in a *Pahlavi Rivayat*. It needs to be interpreted by the comparative process. In the Avesta,<sup>3</sup> Yima speaks of the evil mind having taught men to "eat flesh in morsels" as a mode of leading them astray. The stanza is admitted to be utterly unintelligible to the translators. But the "flesh in morsels" is to be read as a form of the forbidden fruit. Blood is liquid flesh, and on account of its typical nature the eating of it was prohibited to the Jews. The text, however, contains a metaphorical allusion to a certain manner of living in unclean intercourse which is equivalent to devouring the offspring.

<sup>1</sup> Vide Plate, *Œdipus Judaicus*; Drummond.

<sup>2</sup> *Bundhish*, ch. xv. 6-22.

<sup>3</sup> *Yasna*, xxxii. 8.

Epiphanius has bequeathed a few fragments of the Gospel of *Eve*, a book of the Ophite sect who revered the serpent as the inductor of the primal pair into the mysteries of wisdom. These passages show that the *Gospel of Eve*, that is of the woman, instead of the seed, her son, contained the allegory of the fall in all its naked nearness to nature.

One quotation relates to the plucking of the fruit.

*“Being on a very high mountain, I beheld a man of lofty stature. There was another who had been mutilated. Then I heard a voice as of thunder, and as I drew near, he spake unto me thus: I am thou; thou art me, and wheresoever thou art, thou am I. I am dispersed throughout all, and thou canst gather me wheresoever thou wilt, but in plucking me, thou gatherest thine own self.”*<sup>1</sup>

The man mutilated is introduced as emblematic of this self-gathering against which the voice of thunder protested. The tree itself appears in the second passage with its meaning truly interpreted. *“I saw a tree bearing twelve fruits (one) every month, and he said to me, this is the Wood of Life.”* This, says Epiphanius, they *allegorise into the monthly-produced feminine flowers*. That is, they retained the actual meaning of the allegory in its biological aspect. He further states that *“they forbid child-making by mixing one with another, for not unto child-making is the deflowered one courted amongst them, but for the gratification of lust.”* The suggestion is that they practise the crime which the allegory of Eve’s Gospel condemns by the intimation, *“In plucking me, thou gatherest thyself.”* That is probably a Christian calumny, for, says Ephraem, *“they shamelessly boast of their Gospel of Eve,”* and they may have had no reason to be ashamed. The object of the teaching in this instance was moral. Likely enough they may have continued the primitive practices of the Sakti Puja and the Yonias in their mysteries, and illustrated the creative chemistry by “mixing one with another” in a manner totally different to the one supposed. These practices are strange and revolting to us, but originally they were physiological demonstrations and eucharistic rites, intended to teach obedience to human law and bind to fealty by sacred covenants. They knew what the typical serpent was that beguiled the woman, and the true nature of the “seed,” which is what their malignant opponents never have known.<sup>2</sup>

The lament of Lamech, when read by the Rabbinical gloss, can likewise be understood. *“Lamech said unto his wives Adah and Zillah, Hear my voice, ye wives, harken unto my speech, for I have slain a man (שׂוֹן) to my wounding and a young man to my hurt. If Cain shall be avenged seven-fold, truly Lamech seventy and seven-fold.”*<sup>3</sup>

The word שׂוֹן (Aish) has more than one meaning. It also denotes male-essence, the life. Ash (Eg.) is liquid and the tree of life. The

<sup>1</sup> Epiphanius. *Hæres*, xxvi. 3.

<sup>2</sup> Epiphanius, *Hæres.*, xxvi. 2, 3, 5.

<sup>3</sup> Gen. iv. 18-24.

Book of Jasher affirms that in those days men did not desire to have children, and they gave the women potions to keep them sterile, which, if not the whole truth, contains a hint of it.

The great sin of the fallen angel Kasyade was that he discovered to the children of men the wicked stroke of the embryo in the womb, and how to cause abortion, and the wicked stroke of the spirit by the bite of the serpent.<sup>1</sup>

In Philo's version of the allegories contained in the Book of Genesis he says the "Sacred Writer" is not speaking of any actual river "Phison" but of the *correction of manners* in relation to periodicity.<sup>2</sup> He tells us the name "*being interpreted*," or rendered mystically, means the change in the month, or the monthly change. Phison in Hebrew denotes the flowing, and there is but one form of the flowing or of monthly change in nature which can be connected with the *correction of manners*, that of the periodic purification and the teacher of purity.

The Gentoo code of Hindu laws asserts that the earliest men lost their primitive innocence through debauchery and iniquity, and by assuming the licentiousness of eating forbidden things.<sup>3</sup> The Fall is characterised in the A V\$.tta as the departure from purity.

According to the Clementine Gospel, the Christ, in healing the man<sup>4</sup> who was born blind, is represented as saying that his blindness was the result of his parents having disregarded the *New Moons* and *Sabbaths*, not wilfully, but through ignorance. *Parvagami* is the Hindu epithet applied to one who cohabits with his wife during the prohibited period. The first day of the New and the Full Moon are also *parvas* days as they were with the Jews; and these had been disregarded.

The title of the Kabalistic Book Sohar signifies the *Glory*. According to this work, the primal pair were instructed by a voice from on high. So long as they attended to this, they were guided by the wisdom from above, and, like Yima, they wore the glory or garb of celestial light. The supernatural visitant, or Holy One, is also said to abide with man whilst the male principle is properly united with the female principle. Here, as elsewhere, an improper connection is the cause of the fall from paradise, and the loss of the glory.

It is said in Hesiod that an apple must not be eaten on New Year's Day, or it will produce an abscess; a mode of memorizing which goes right to the root of the Typical Apple-Tree! Other symbolic representations of this kind might be adduced and explained.

"Look not on the wine when it is red, when it giveth his colour in the cup," says the Proverb, in connection with the Strange Woman.<sup>5</sup> Various fables, amongst the Greeks were derived from this origin.

<sup>1</sup> *Book of Enoch*, ch. lxix. 12.

<sup>3</sup> Halhed, *Gentoo Code*.

<sup>5</sup> Proverbs xxiii. 27-31.

<sup>2</sup> *Allegories*, par. 27.

<sup>4</sup> John ix. 1-3.



Erymanthus, the son of Apollo, was said to have been struck blind because he had looked on Venus when she was bathing. A rainbow, says Legge,<sup>1</sup> is regarded in China as the result of an improper connection between the *Yang* and the *Yin*; the Light and the Dark, the Fire and the Water. The sun shining during the shower is thus made emblematic of improper intercourse between the male and female. The Chinese say, "*Foo yin yuē king lae she keaou hō yin yang*"—"To have sexual intercourse during the menses will cause disease." Hence the rainbow was a sign and symbol of keeping the covenant, on account of NOT keeping it. Because the rainbow typified the improper, therefore impure, intercourse of the Yang and the Yin, it is a sign of disease, and there is a good and bad rainbow or Geni connected with the phenomenon. An old Namaqua told Dr. Hahn that Gaunab, their Evil One, who deceives people, would lead them into the fire of the rainbow, and there they die, and are then called "*devil-dying people*."<sup>2</sup> The Zulus assert that the rainbow IS disease. If it rests on a man, something bad will happen to him.<sup>3</sup> If a man meets the rainbow coming out of the water, they declare it will poison him and cause eruptions. If it catches a man in the pool where it lives and drinks, it will devour him. The Karens of Burmah assert that the rainbow is a devourer of men; it devours their *Ka-la* or spirit. In some myths it is identified with the serpent. The Zulus affirm that it dwells where the snake is. The rainbow in a Maori myth plays the part of the Serpent that gnaws at the Tree of Life in others; and in the battle of the Tempest and Forest it is said to have placed its mouth close to Tane-Mahuta, the father of trees, and continued to assault him till the trunk was snapped in two.<sup>4</sup>

Such legends and superstitious beliefs were the result of the rainbow being a symbol of keeping the covenant; one of the nature-types made use of in the primitive object-teaching.

A great sin obscurely stated in the Avesta, partly through the decay of tradition, partly because translators have not penetrated the subject matter, is described as "*Knowingly approaching the the golden boiling waters as if speaking the truth whilst lying to Mithra*."<sup>5</sup> In the Gujerat version this is rendered as "*He who gives impure waters of various kinds, as of miscarriage or menstruation, and says it is Pure Water*." This is nearer to the original. Haug takes it to refer to a solemn ordeal used as a test of the truth.<sup>6</sup> But the rite would be founded on a primary meaning, the religious typology having had a natural genesis, as in the case of the symbolic rainbow. Whoever knowingly cohabits with a menstruous woman, says the Avesta,<sup>7</sup> shall "*furnish a thousand young cattle and offer the fat of the kidneys*

<sup>1</sup> *Chinese Classics*, v. iv. pp. 1, 83.

<sup>3</sup> Callaway, *Zulu Tales*, vol. i. p. 294.

<sup>5</sup> *Vendidad*, Fargard 4.

<sup>7</sup> *Vendidad*, Fargard 18.

<sup>2</sup> Hahn, *Tsuni-Goam*, p. 74.

<sup>4</sup> Taylor, *New Zealand*, p. 265.

<sup>6</sup> Haug, *Essays*, West, p. 322.

of all these cattle to the priest for the fire, and he should offer it to the Good Waters," as the antithesis of the bad waters. The fat of the kidneys was typical of fertility, hence opposed to the infertile act.

Among the Assyrian fragments Smith found an allusion to one who was a lord of the upper region and of the lower region, and who drank turbid waters, and pure waters did not drink and who is spoken of as *that man*.<sup>1</sup> Drinking the impure waters had become a metaphorical mode of describing the act of those who did not keep true to the covenant. The story of Atys is likewise linked to the mythos of the Fall. Rhea, or Kubele, was worshipped in two characters. She was adored in Phrygia as Idaia-Mater, the Mother of Knowledge, and held in her hand the pomegranate sign of her own full-wombed fruitfulness; a type also of the seed within herself. The sin of Atys was said to consist of an undue love for a nymph whose fate depended on a tree, and his passion for this nymph who was Kubele herself in her other character, was an offence to the Great Mother.<sup>3</sup> The nymph represents the Virgin Motherhood, and Kubele, the *Great Mother*. The tree is identical with that on which grew the forbidden fruit, the Tree of Knowledge.

In the Hebrew Genesis, when the man has eaten unlawfully of the Tree of Knowledge he is turned out of the Garden, now guarded by the fiery sword lest he put forth his hand and take also of the Tree of Life. This did Atysin the masculine sense. He ate of the Tree of Knowledge by cohabiting with the nymph, and then offered her the fruit of the Tree of Life by unsexing himself. The Virgin of the mythos represented the first of the two feminine characters, variously called the Virgin, the Witch, Parika, enchantress, and even the fiend, "Gêh," or the insane woman. This was the Lilith of Rabbinical tradition, who was Adam's *first* wife. The character of Lilith did not originate in any "weird conception" of poetic imagination. The types of mythology represent facts, not fancies. She was the first wife of two, because the female has the two phases, menstrual and gestational. She was the Serpent-Woman, because the serpent typified the first form of feminine periodicity. This, in a later stage of thought, was portrayed as negational, evil; and at enmity with the Good Mind of the Persian Scriptures. Hence Lilith was the Witch-Woman; the Seducing Serpent who strangled souls in her embrace or with the cincture of one single magical hair. She was then personified as the destroyer of infancy, because those who cohabited with the Lilith were non-procreators. She was only the mother of death—Eve being the mother of life—on account of her negational character. Hence it was fabled that Lilith assumed the serpent-form on purpose to enter Paradise, and induce the man, by means of the woman, to eat of the forbidden fruit with which she tempted him. According to the tradition,

<sup>1</sup> Smith, *Chaldean Genesis*, p. 102. See *Recrods*, vol. ii. p. 109.

<sup>3</sup> Ovid, *Fasti*, lib. iv.

it was in the power of Lilith to destroy children whenever she pleased, but this primarily depended on the human lover accompanying with her, like Atys with the nymph, which was a sin against the genitrix herself in her character as mother of life.<sup>1</sup>

Stealing the flower was one form of the myth analogous to eating the prohibited fruit. And strange as it may appear, the little blue Forget-me-not growing in the water retains, in its typical name, the ancient appeal for purity of life in relation to the mystical waters. This is shown by the part assigned to it as the Luck-flower in folklore. This and the flower of the Water-flag, the purple Iris, once uttered their mystical message to men in Britain, as the blue lotus did in Egypt.

One of the Mabinogi relates that there was, in ancient times, an island in the centre of a lake near Brecknock, with a door in the rock only found open on May-day. The place was invisible to all who stood on the margin of the lake, and no bird would fly over its waters. A secret passage led to the island and its enchanted garden, full of fruits and flowers. This concealed Eden was the dwelling-place of the "fair, or fairy family," called the Tylwyth-Teg, who presented their visitors with the choicest growths of the garden. All was given freely to those who pleased them, but nothing must be taken away.

One day some sacrilegious person stole a flower and put it into his pocket. As soon as he landed from the island he lost his senses and the flower vanished. The door of the secret passage closed never to open again. Paradise was once more lost through stealing the forbidden thing" in this legend a flower.<sup>2</sup>

In the *Rig-Veda*<sup>3</sup> there is a cow too sacred to be milked, that must remain intact, untouched. This was the red cow of the Rabbins, the mystery of which was only known to Moses and Akiba.<sup>4</sup> The crime of "killing the cow" for which the Brahmans say there is no pardon, originates in the same simple mystery, and the cow is not killed for food to-day because of its typical significance. The cow imaged the genitrix and the Catamists were killers of the cow.

The *Mithra-lying-men* in the Avesta are those who make the cow (or the genitrix) *go the wrong way*. She is called the "Good Cow," the "Well-Created Cow," whom "Ahura-Mazda wishes to be active or furnished with fodder for the *furtherance* of the world."<sup>5</sup> But the followers of Aeshma, the demon of lust, do not supply this fodder to the creative cow. What the maker of the cow *said* (that is made) pure they unmake by means of their impurities. "*This Manthra of*

<sup>1</sup> Bartik, tom. i. pp. 69-72. Buxtorf, *Synag. Jud.* c. iv. p. 81.

<sup>2</sup> Davies, *Mythology*, pp. 155, 156.

<sup>3</sup> viii. xix. 15.

<sup>4</sup> The Akiba here acknowledged to be one of the most favoured keepers of secret tradition was the successor of Gamaliel the teacher of Paul. He was one of the authorities for the interpretation of the law in accordance with the secret wisdom, being one of the "*Tanaim*," or teachers of tradition.

<sup>5</sup> *Yasna*, 49. Bleck, v. ii p. 113.

increase Ahura-Mazda created in agreement with Asha for the cow, and milk for those enjoying according to holy commands." Whilst, "unto these has Mazda announced evil, to them who slay the soul of the cow with friendly speech (or, by maintaining that good will come of slaying the cow), to whom morsels are dearer than purity."<sup>1</sup> "Horrible are the dwellings," says the Avesta "the abodes not blessed with offspring in which dwell the Mithra-liars, the wicked who openly slay the pure. In a horrible manner goes the cow—walking on hoof the wrong way, who has crawled into the narrow fastness of the Mithra-lying men." "Yatu" is the sin of uncleanness in relation to the menstrual period, which is dimly alluded to in the Parsee description of it as "the infliction of a wound that cannot be healed in five days,"<sup>2</sup> as the other might be. It was a figurative form of murder, a passing of the seed through the fire of Moloch, a sin against the sun, the light, the hom-tree, or the glorious Haetumat.

According to Hor-Apollo<sup>3</sup> the figure of Khem or Ptah with the "*penis manu compressus*" denotes *restraint* and *continence* in a man. The whip sign is accepted by Egyptologists as emblematic of stimulating. In the portrait of Khem, the phallic god, the flagellum is suspended above with one hand reaching up towards it. Stephanus of Byzantium describes the deity of Panopolis as being imaged by a great statue, with the priapus exposed, holding in the right hand the flagellum *directed towards the moon*. He says they call it the figure of Pan. Herodotus identifies the Egyptian Pan as the goat-god, "*who did violence to his mother*." Now if we take the whip as the sign of stimulating the moon, then we can read the figure of Ptah-Sekari when portrayed with the *penis manu compressa* and with one hand reaching toward the suspended whip. Sekar means to be silent, inactive, inert, assenting to quiescence; and the figure of Ptah-Sekari as the restrainer of the male whilst pointing to the moon evidently refers to continence during the lunar phase of feminine periodicity, and the god figured as the goat who did violence to his mother was the type of uncleanness denounced as Typhonian. But, if this be the true reading for Ptah, it is possible the image of Khem conveyed the same lesson, and was a *warning* against doing violence to the mother.

In Egypt the portrait of the soul was painted of a blue colour. The mummy image called the Shebti or double, the type of a second life, was made of red clay, which denoted the flesh, and glazed with a vitreous varnish that was blue, the colour sacred to the soul. This is the complexion of the deceased who has spiritualized. The soul is likewise painted blue in the act of leaving its red body behind. This colour is the symbol of human immortality. Blue is also the robe of wisdom whose bands are purple lace.<sup>4</sup> The Targum of Palestine

<sup>1</sup> *Yasna*, 32. Bleek, v. ii. p. 90.

<sup>2</sup> Spiegel and Bleek, v. i. p. 8.

<sup>3</sup> B. ii. 7.

<sup>4</sup> Eccl. vi. 30.

says, after the fall, "*the eyes of both were enlightened, and they knew that they were naked, divested of the purple robe in which they had been created. And they saw the sight of their shame.*" Losing the purple robe then was a losing of the soul by the act which occasioned the fall. This was equivalent to offering the seed to Moloch. The act was one of non-procreation described as making naked in the book of Genesis. After the pair had found themselves to be naked in their fallen condition, it is said, "*Unto Adam also and to his wife did the Lord God make coats of skins and clothed them.*" The skin is a type of clothing. and this is the language of the *Ritual*. In the chapter of "*Not letting the body flow away as the water,*" at the *place of dissolution for the wicked*, the spirit who has just been re-embodied, says to the god Amen-Generator, "*Thou makest to me a skin.*" "*I make to thee a skin, my soul.*"<sup>1</sup> That is the synonym of being embodied, or re-embodied. Also it is said to Amen-Ra, on his entering the Tuaut, or feminine receptacle, "*Thou hast joined a new skin, thy mother has been embraced,*" and "*Each god has assumed thy skin; without shape is their type compared to thy form. Thou art the majesty.*"<sup>2</sup> . . . Here the clothing with skin may be compared with the symbolical nature of the nakedness.

According to the second recension of the Targum Jerushalmi, God is said to have clothed the pair with the slough of the serpent; he made them a garment of honour from the serpent's skin. This typified periodic renewal; and it was the means of renewal which they had lost by the sin that caused their nakedness. On account of its sloughing, the serpent was also a symbol of healing. Another Rabbinical tradition records the belief that the nails of the human body are the sole remains of Adam's coat or clothing which he wore previous to the "Fall." This, too, shows the Fall is related to the loss of virility and manhood of which the nail is a type. In Sanskrit, for example, the nail, *unguis*, is named Kamankasa, the same as the male member. Blue, as the colour of soul or virile force, is the origin of the blue ribbon being the symbol of an Order. The first Order of the blue ribbon was instituted by "Wisdom," who recovered mankind from the fall in which they lost the blue robe or other form of covering. "*Her bands are blue (purple) lace.*"<sup>3</sup> This Order of the blue ribbon was an ancient institution with the Jews. "*Speak unto the children of Israel, and bid them that they make fringes in the borders of their garmmts throughout their generations, and that they put upon the fringe of the borders a riband of blue, that ye may look upon it, and remember all the commandments of Javeh, and do them, and that ye seek not after your own heart and your own eyes, after which ye used to go a-whoring.*" Blue, the symbolic colour of the soul or spirit in Egypt, is identical with the French "*Cordon Bleu,*"

<sup>1</sup> Ch. clxvi.

<sup>2</sup> Inscript. of "El-Khareh," lines 18-25. *Records*, vol. viii. 139.

<sup>3</sup> Ecclesiasticus vi. 30.

the order of the Holy Spirit, which was at one time the highest order in France. It is exceedingly likely that the English Blue Ribbon of the Garter had the same typical origin, and that the story told of *Joan*, Countess of Salisbury, has picked up a dropped fragment of the ancient meaning. Many of our later legends have to be referred back for an explanation. In its latest form, the blue ribbon is still the sign of temperance or of total abstinence. It would be idle and vain for us to pursue subjects like the present unless we are prepared to probe and penetrate to the root of the matter. It is only at the root that we can demonstrate the unity of origin, and it demands the most plodding penetration to reach the root. Also, it should be borne in mind that the "*Natural Genesis*" is not a book written for fools.

*A readaptation or reapplication of the same original types to express the later, the extended, and lastly the more abstract ideas constitutes the history of mythology.* The fall of the untrue timekeepers in heaven entered a kind of doctrinal phase relating to the human fall, in the teachings of primitive physiology. It has been pointed out how the so-called human creation reflects the various phases of the mythical. In the *Bundahish*,<sup>1</sup> for instance, we are told that in the reign of Azi-Dahak, "a young woman was admitted to a demon and a young man was admitted to a Parika (witch), and on seeing them, they had intercourse." From this intercourse arose the race of black-skins, the Dasyus of India. The Azi-Dahak in the *Avesta* is the most powerful *Druj* brought forth by the dark mind for the destruction of purity in the corporeal world,<sup>2</sup> the serpent that seeks to make the Seven Kareshvares empty of men.<sup>3</sup> Also, "on the nature of the Ape and the Bear, they say that Yima, when reason had departed from him (or when his glory forsook him), for fear of the demons, took a demoness as wife, and gave Yimak, who was his sister, to a demon as wife; and from them originated the tailed ape and bear, and other species of degeneracy." The ape and bear are two of the Typhonian and elementary types in whose likeness certain Totemic tribes were created, and in later times considered the accursed of the earth. The Yima and Yimak, or Brother and Sister of the *Avesta* and other Persian forms of the myth are one with the Mashya and Mashyoi of the *Bundahish*. These likewise lost the "*Glory*" when they fell, as it is related in the account of their creation and fall.

"On the nature of men, it says in *Revelation* that Gayomard, in passing away, gave forth seed; that seed was thoroughly purified by the motion of the light of the Sun and Neryosang (the angel who is said to be Ahura-Mazda's usual messenger to mankind) kept charge of two portions, and Spendarmad (the female archangel who has special

<sup>1</sup> Ch. xxiii. 1, 2.

<sup>2</sup> *Yasna*, ix. 27.

<sup>3</sup> *Khordah-Avesta*, xxi. 8. Spiegel and Bleek.

charge of the earth) received one portion. And in forty years, with the shape of a one-stemmed Rivas-plant (this plant is allied to the rhubarb; the shoots of it supply an acid juice, used by the Persians for acidulating drinks and preserves), and the fifteen years of its fifteen leaves, Mashya and Mashyoi grew up from the earth in such a manner that their arms rested on their shoulders, and one joined to the other; they were connected together and both alike. And the waists of both of them were brought close, and so connected together that it was not clear which is the male and which the female, and which is the one whose living soul (nismô) of Ahura-Mazda is not away (or which of the two represented the creative power or soul). And both of them changed from the shape of a plant into the shape of man (or the human shape), and the breath (nismô) went spiritually into them, which is the soul (ruban), and now, moreover, in that similitude a tree had grown up whose fruit was ten varieties of man."

In Zad-Sparam's version of this we are told that: "Spendarmad received the gold (seed, cf. hiranya) of the dead Gayomard, and it was forty years in the earth. At the end of forty years, in the manner of a Rivas-plant Mashya and Mashyoi came up, and one joined to the other, were of like stature and mutually adapted; and its middle, on which a 'glory' came, through their mutual connection (or like stature) was such that it was not clear which is the male and which the female. And afterwards they changed from the shape of a plant into the shape of a man, and the 'glory' went spiritually into them."<sup>1</sup>

This denotes the creation of races of men with souls in them; that followed the Seven born in the likeness of the elementaries, which were unintelligent. With the personification in a human image, the "glory" entered creation, and distinguished the one sex from the other at puberty. The glory, then, is a form of what we term the soul. That is certain, because in the *Avesta* this glory is the essential for the resurrection of the dead at the end of the world; it is that which makes the dead to rise again. But we have to distinguish which type of the soul, as there were several. Here it is the soul that entered the human being at puberty, when the tree or stem is divided—just as it was split in two by Tiri.

In Egyptian, this "glory" is the *Peh-peh*, *pehti*, or *Pekti*, generally rendered the *double force*. In relation to pubescence it is the *duplicative force*, which could be reckoned female as well as male, because both sexes are divided and doubled at puberty.

The *Majesty*, the *Glory*, and the *Power* are early forms of the soul, the principle of a future life, the second of the Two Truths, or the doubled force. The masculine soul begins with the Gold of Gayomard, the seminal seed, the mere seed of the animal or sap of the tree.

At this stage were created the men of the ape, bear, bull, and

<sup>1</sup> Zad-Sparam, ch. v. 3-6.

dog types of the first time, and of the primordial imagery set in the planisphere. Hence the Monkey-Men, Dog-Men, Bear-Men, Bull-Men who are still extant among the outcast, that is the oldest of the decaying races of the world, like the hairy Ainos and others. In Central America the monkeys are held to have once been a human race. A Potowatomi myth shows how the Mannikins of the first creation, which is so frequently and variously depicted as a failure, only attained the status of monkeys. In South-Eastern Africa the apes are yet recognised as the pre-Human people, the first form of men and women.

The Mbocobis of South America have a tradition of a great forest conflagration, in which mankind were consumed, all but one man and woman, who climbed a tree for safety, but in doing so were caught and singed by the flames, so that they were changed into apes, which contains matter of the same mythos as Yima's connection with the ape and the bear. The Zulu Kaffirs relate how the Amafene people were an idle race, who would not work but tried to live on the labour of others, saying, "*We shall live, although we do not dig, if we eat the food of those who cultivate the soil.*" They were transformed into baboons, (*Fene* (Zulu), a Baboon, *Ben* (Eg.), the Great Ape), and now they carry their hoes behind them, turned into tails.<sup>1</sup>

The ape is a primæval type. It is one of four in the compound Goddess of the Great Bear; and was continued as a type of Shu (Ma-Shu), who is the Kamite original of both Yima and Mashya. The statement that when Yima lost his reason he took a demoness to wife and begat the ape, is but a mode of representing him as becoming like the ape in practices connected with the fall of man. The bear and ape were first as Totemic types, and this is a return to those types as a means of accounting for the fall of Yima and his sister, who had followed the Typhonian powers of evil and been tempted to their fall.

The moral of the myth in relation to the apes may be read in the Jewish or Moslem legend related by Weil, of the men who would go a-fishing on the sabbath day. A certain Jewish city stood beside a river that was full of fish which kept out of sight during the six working days and on the seventh came freely into view. This tempted the Jews to go a-fishing, whereupon they were transformed into apes as a punishment. They became ape-men through non-observance of *Tapu*, like those who were so named in earlier times, because their actions were ape-like.

A most significant illustration of the motive for extracting, filing, or breaking the teeth is recorded by Bastian. This was given by the Penangs of Burmah, who declared they *broke their front teeth in order*

<sup>1</sup> Callaway, *Zulu Tales*, v. i. p. 177. Burton, *Footsteps in East Africa*, p. 274. Dos Santos, *Æthiopia Oriental*, Evora, 1609, pt. i. ch. ix. Schoolcraft, pt. i. p. 320.



that they might not resemble apes.<sup>1</sup> We know the practice was related to young-man-making and the rites of puberty when the males were sworn in as procreators and instructed in the ways of a manly life. One of the teachings was intended to distinguish the human being from the ape, who made no distinction of season in his sexual relationship. This sign of the broken tooth was intended to show that they were not as the apes, and therefore did not resemble or look like that indiscriminating animal. Such a mode of manifesting anxiety to distinguish themselves from the beast is indescribably pathetic.

The story of Yima's fall through begetting or becoming an ape is evidently related to Ma-Shu in the Kamite mythos, who is now claimed to be the original of Mashya. Shu was a lion-god of the solstice, who transformed into the ape Kafi, and became a *Kehkeh*. The word denotes an ape, also a crazy man, an obstinate mad fool. There is an allusion to this transformation of the lion-god in the Magic Papyrus, where it is said, "*Thou didst stake the form of a monkey (Kafi) and afterwards of a crazy man*" (*Kehkeh*). He is called the "*Ape of Seven Cubits*," and is said to dwell in a "*Shrine of Seven Cubits*," from which he is transferred to a "*Shrine of Eight Cubits*."<sup>2</sup>

As Kafi or Kepheus, Shu was the son of Kūsh (Khepsh). His planetary type is Mars, and this planet in the Bundahish is assigned to the Bear; the Shrine of Seven Cubits may therefore represent the heptanomis of the first time which was followed by the octonary. Moreover, two types of the old genitrix, the ape and lioness, were continued in Shu and his sister, Tefnut, who, so far, *were* the ape and the bear in person. And where Shu became the crazy man or ape, Yima is said to lose his reason or the glory and to marry a demoness and to beget apes, bears, and other Typhonian progeny. Kafi-Shu or Ma-Shu is the ape in Egypt. Yima is identified with the ape in the *Bundahish*. Nor is the ape-type missing from the Hebrew mythos. For the Rabbins assert that Adam was created with a tail in the likeness of an orang-outang, which was afterwards excised. As they were not evolutionists this shows the survival of the Kamite typology.<sup>3</sup>

According to the Parsee tradition, Yima had maintained immortality in the world, so long as he lived the life of purity. His purity is symbolled by the *çifra*, a fan or winnower,<sup>4</sup> which is identical with the Khu (or Khekh), Fan of Horus and the Christ, "*whose fan is in his hand*." This was a sign of spirit or the masculine seed, in contradistinction to the *Aut* emblem of matter.

Immortality was continuity, which was first maintained by pure and proper procreation. Hence the typical *Hom* Tree, called the healing and undefiled, the renewer of the world and producer of-

<sup>1</sup> Bastian, *Oestl. Aziem.* vol. i. p. 128.

<sup>2</sup> *Records*, vol. v. p. 153.

<sup>3</sup> Bartol. *Bib. Rab.* tom. i. pp. 66-69.

<sup>4</sup> *Vendidād*, Fargard ii., 18.

immortality, was a type of the masculine source. When Yima fell, it was in consequence of the ape-like impurity which was destructive to the soul, conceived as the seminal essence. Then the glory departed, and he was figuratively said to fall and lose his immortality.

According to the natural genesis of the doctrine of salvation, the first mode of saving or winning souls was by insuring their propagation, which was looked upon as rescuing them from the clutch of the destroying powers of darkness that were opposed to life and light; and the teacher of propagation or human cultivation in purity was the Saviour, who recovered mankind from "the fall," whether called Wisdom or the Christ. Hence it is said, "*The fruit of the righteous is a tree of life, and he that winneth souls is wise.*"<sup>1</sup>

The glory lost by Yima at the fall was fabled to be worn upon his face, during the golden age, in his heaven of the four corners, or the circle which he made. It was by this glory that he maintained immortality for the world; the mighty glory peculiar to the *Kavis* or Iranian chiefs of old, before the times of Zoroaster. It was said to have been created by Ahura-Mazda when he produced all that was good, bright, shining, and employed in propagating life. The glory is precisely the same in the symbolical language of Hosea. "*As for Ephraim, their glory shall fly away like a bird, from the birth, and from the womb, and from the conception. Ephraim is planted in a pleasing place, but Ephraim shall bring forth his children to the murderer. Give them, O Lord, a miscarrying womb and dry breasts!*"<sup>2</sup>

The heroes of antiquity or of mythology performed their great deeds by aid of this Glory or Majesty which was the soul of their manhood. Hence the hair, as of Samson, was an interchangeable type of potency. In several letters of the Popes addressed to Kings of England, "Your Glory" is used as an expression synonymous with "Your Majesty."<sup>3</sup> When the primitive or archaic men had discovered the soul in the begetting source, they made much of it, and invested it with a halo of glory. At first it was possessed in common with the animals, and next it was held to persist in death and to be the means of rising again. It was the preserving and saving source; the glory and the majesty, and the power of the male creator found out on the physical plane below, and then exalted to the heavens above, and personified there as the begetter of souls. and the re-begetter in death. In the *Rig-Veda*, the deceased is spoken of as putting on his *Tann*, a body or outward appearance in which he becomes glorified. In Egypt the *Tahn* had various representatives. In one form it was resin with which the corpse was *preserved* or *tanned*, as we say in making the skin more lasting as leather. The "glory" was another type of preservation in death, and it is yet represented by the "extreme unction" applied to the dying. The "oil of the eye" or "oil of the face" of Horus was one of these

<sup>1</sup> Prov. xi. 30.

<sup>2</sup> Ch. ix. II, 13, 14, 15.

<sup>3</sup> Sharon Turner, *Hist. of the Anglo-Saxons*, vol. iii. p. 170.

types. And here the African glory of grease attained a curious consummation in Egyptian mythology. In the fierce heat of Inner Africa fat or grease is a *preservative* for the skin, and it was continued as a type of *preservation* in the oil of the face of Horus, the anointed son of the father. The Christ or Karast (the embalmed and anointed mummy) is the greased, and the glory of the anointed was represented as the grease or oil upon his face. In fact, the divinity of Horus *consisted in the preservation of the sacred oil that was always visibly shining on his face*. Thus oil or grease, as a preservative and means of saving, became typical of the anointed one who was the Saviour. We read in the texts "*I have anointed thy head (that of the god) with the oil of the face of Horus;*" "*I have filled the eye of Horus with oil.*" If the oil be destroyed, the glory, the divinity, vanishes. This glory of the god, represented by oil or שמן was the glory worn on his face by Yima.

Certain of the eastern Christians are accustomed to eat the typical ointment. *Tahn* is a Turkish name of an oily paste which is still used by these Christians as food, to be eaten during Lent. This corresponds to the *Tahn* or ointment of Horus, which was used in the Egyptian rite of glorifying the god. Also the eye of Horus, or the *Tahn*, is a constellation placed in the planisphere on the colure of the vernal equinox at the place of resurrection.<sup>1</sup>

From the unity or rather the bifurcation of Yin and Ying in the Chinese shape of the mythos, the female and male of source, the moisture and heat, the water and the breath, operated on each other and produced an intelligent being, or intelligence, who as he gazed up to heaven saw a gold blaze of light dart from a star and all to earth. As he approached the phenomenon he perceived a creature in the likeness of himself, who is styled his Imperial Reverence by the messenger, whose coming with wings is connected with the primary manifestation of the procreative principle, *i.e.* the glory, the majesty, of Yima; the same that was attributed to Horus the Kherp. The majesty or glory passed away from Yima, first to Mithra; secondly, to Thraetaona, who slew the snake Azi-Dahak, the cutter-to-pieces of Yima; thirdly, to Keresaspa, because he was manly courage personified. Then the imperishable majesty was seized and preserved by the "*Navel of the waters*" in the depths of the Sea Vouru-Kasha, from which the future Saviour, Saoshyans, was to rise. "*There is the kingly majesty,*" the Persian Christ, the last of the messengers, prophets, or messiahs and announcers of time, who was to be the bringer of immortality as the: perfect type of the eternal.<sup>2</sup>

The soul which the mother inspires into the child as the quickening breath of life, supplied a primary type that survived with the Yonias and certain Gnostic sects, from the time when the genitrix was the

<sup>1</sup> Denderah, *Book of the Beginnings*, vol. ii. Plate I.

<sup>2</sup> *Zamyad-Yasht*, vii. 8-10.

only known parent, and still survives in the cult of the divine virgin mother. Irenæus says of the Gnostics, "*Thy declare those souls which have received seed from the mother to be superior to all the rest.*"<sup>1</sup> In other sects, the soul of breath had been superseded by the soul derived from the fatherhood.

A curious study is afforded by the contention between the two, the soul of the mother and seed of the male. The first hebdomad of divinities derived from the mother alone, and when they tried to make man in their own image they only succeeded in fonning a soulless, worm-like creature that could not stand erect, but only writhed and wriggled like a worm. They were not masculine begettors, because they were themselves created in the feminine mould without the fatherhood. In the Osirian cult the divine child was first produced by the mother alone as Har-si-hesi, Horus, the son of Isis; and the adult Horus, the anointed one, was reproduced in the likeness of the father, with the unction derived from the masculine source; the oil of the Tree of Life. This was the glory of the seminal soul as physically portrayed in the Egyptian scenes, where the re-generator of the dead is their begetter for another life. Here the mode in which the mortal or the dead Osirian "*puts on immortality,*" proves that the masculine principle *had* become the recognized source of a living soul, the "man from heaven," who quickened the matter of the motherhood, and transformed the earthly Adam, the being of mere flesh, and blood, and breath, into a spiritual creation by the incarnation of an essence conceived to be enduring and divine. The glory of the father was represented by the oil on the face of Horus, his anointed soul who as the *Christ* was one with the *greased*. Hereafter it will be argued that the doctrine of John and Paul is identical with the Osirian; at present the comparison is limited to the imagery and language. According to the Egyptian view the splendour shining in the face of Horus reflected the father's glory, and this was typified by the holy oil which never disappeared from his face. Horus was raised from the dead through the glory of Osiris, without which, in the form of the oil, the divinity was said to be destroyed. So in the language of Paul, "*Christ is raised from the dead through thee glory of the Father.*"<sup>2</sup> He also describes this glory as the "*Glory of God in the face of Jesus Christ.*"<sup>3</sup> In the first chapter of John's Gospel it is said, the "*Word became flesh and dwelt among us.*" It is then added in an obvious parenthesis. "And we beheld his glory—*Glory as of an only begotten FROM A FATHER!*" Not the child of the virgin or seed of Sophia alone, but the representative of God the Father, the masculine re-begetter of souls in the later likeness or creative source. The *Tahn* or glory of Horus was also representative of the solar effluence; rays of *Tahn* are said to emanate from the setting sun.<sup>4</sup> This was that "*effulgence of his glory and the very*

<sup>1</sup> Book ii. xix. 7.

<sup>2</sup> Romans, vi. 4.

<sup>3</sup> 2 Cor. iv. 6.

<sup>4</sup> Chabas, who quotes Renouf, *Études*, &c., p. 34, Paris, 1873.

*image of his substance*" which was impersonated in Horus the son, exactly as it is described in the Epistle to the Hebrews.

The two Adams employed as types by Paul are the two images of humanity that have been broadly distinguished in the two creations of mythology, one of which belongs to the motherhood, the other to the fatherhood. The symbolical relation between the first and second Adam is based upon the one being the man of the red earth, derived from the matter of the motherhood, the other being the heavenly Man, represented by the Kabalist Adam Kedmon, derived from the "*father of the spirit of all flesh.*" One bore the image of the earthly, the other the image of the heavenly, on grounds that were simply physiological at first.

The "imperishable seed" by which man is born again in the later sense or the First Epistle of Peter had its far earlier phase as the ancestral seed of life and re-birth. The seed whereby man was reproduced physically supplied a type that was continued to indicate the spiritual re-birth. The earliest gods were not Intelligences, and therefore were not credited with the creation of mind or Nous in their human likeness. They were fatherless, and therefore did not represent the fatherhood. Thus, when Ialdabaoth, as chief of the fatherless hebdomad, boasted that he was primus, he was God the Father, his mother Sophia told him the father of allm *Anthropos*, was above him; "*and so is Anthropos, the son of Anthropos.*"<sup>1</sup> The gnostic *Anthropos* is identical with the "Son of Man" in the Gospel of Matthew. The divine or doctrinal *Anthropos* is the representative of a god who is the father and begetter of souls. The dogma is comprehensible when interpreted on the physical plane of thought; and not only are the metaphors and figures of the later religious language drawn from the primary physics, but these supplied the foundations of the doctrines also. For example, it has to be, and will be shown, that the natural genesis of the "Anointed" son, or the Christ, can be traced to the transformation of the male child at the time of puberty.

The Gnostics knew and proclaimed, as is set forth by Irenæus, that the great and profoundest mystery was concealed in the fact that the propator of the whole hierarchy of the heavens was *Anthropos*, the god first formed in the human image as a begetting father. "*This is the great and abstruse mystery. namely, that the power which is above all others, and contains them all in his embrace, is termed Anthropos; hence does the Saviour style himself the 'Son of Man.'*"<sup>2</sup>

The "Anointed" Christ was *Anthropos* because the type set forth the begetter by means of the begotten, and *Anthropos* was the sower of the seed of the fatherhood; hence the saying: "*He that soweth the good seeds is the Son of Man.*"<sup>3</sup> We are told that the Christ of the Gospels only spoke in parables; and these parables are just the

<sup>1</sup> Irenæus, b. i. ch. xxx. 6.

<sup>2</sup> *Ibid.* ch. xvii. 4.

<sup>3</sup> Matt. xiii. 37.

shape in which the ancient wisdom had been formulated and stereotyped. *Anthropos* did not become the sower of seed until he had attained the adulthood of Horns at thirty years of age. Previously he was the child of the virgin alone, the unanointed one just as he had been in Egypt.

The doctrine of the Incarnation is physiological in its origin. The mother-matter of the first Adam being held to be inert, soulless, and altogether corruptible, the masculine source was personified as the Saviour who commences as a phallic Soter, according to imagery still extant, a kind of redeemer in the flesh who revealed the earliest likeness of immortal life. Here the first spiritual substance was seminal, and the Gnostics describe such substance as being the "salt" and "light" of the world. This was the primitive saving source, that saved in the sole sense in which men could be said to have been lost by the "fall"; and this, the representative of a visible fatherhood on earth, was the original type of an invisible fatherhood of human souls, or the "spirits of all flesh." The doctrine of salvation can only be interpreted when we have ascertained the genuine nature of the "fall."

Paul must have been familiar with the Gnosis here unfolded. He affirms, Jew-like, that the woman beguiled Adam. and was the cause of the falling into transgression, but says: "*She shall be saved through her childbearing,*" if the sexes "*continue in faith and love and sanctification with sobriety.*"<sup>1</sup> The salvation of woman through her childbearing is the exact antithesis of the fall that was caused by practices inimical to the propagation of human kind. Paul's charge might perhaps be more appropriately brought against the woman in the present time; it is a calumny against the natural woman of the prehistoric past.

After the Fall in Genesis it is written that the desire of the woman is to be subject to the male for the purpose of procreation. The same "moral" under a mask may be detected even in the doom of childbearing which is to become her curse; even as the thorns and thistles are to be the curse of the earth for Adam.

The salvation of womankind that comes of childbearing cannot be divorced from a saviour who was first made flesh as the generator, the bringer of immortality to light, the personified source of creative life in the most physical phase of the type, which preceded the spiritual or the religious sense. The original type of the Saviour of the world as ΣΩΤΗΡ ΚΟΣΜΟΥ may be seen portrayed in Payne Knight's work on the generative powers;<sup>2</sup> the Saviour by procreation who saves in accordance with the doctrine of Paul. This proves the brute nature, of the beginnings that underlie the doctrinal gloss. On this ground the father-god was the begetter, the son was his begotten, and only the natural genesis can explain the type according to the very primitive revelation.

<sup>1</sup> i. Tim. ii. 13.      <sup>2</sup> [*Discourse on the Worship of Priapus*, pl. II fig. 3]

But to return. "When he (Yima) untrue, began to love lying speech, then flew away visibly from him the Majesty, with the body of a Bird. When the ruler, Yima, the Shining, with good congregation, no longer saw the Majesty, then Yima, displeased, staggered away to evil thoughts, he fell affrighted on the earth."<sup>1</sup> he returned to the beast condition, so far as he represented the human being, and, ape-like, disregarded the period. He cohabited with a demoness. It is a Parsee doctrine very prominent in the *Avesta* and other writings, that anyone who commits certain acts of - uncleanness fornicates with a demon, the female Drukhs, who boasts that such an one is her lover, and that she conceives by him as women do with men.<sup>2</sup>

As before said, the first demon created by Anra-Mainyus, the Persian Satan or Evil Mind, is the wicked *Gêh*. Her creation is like a scene in Milton's *Paradise Lost*. In the conflict between the powers of good and evil the *Gêh* is represented as being an active agent of hell. She shouts to Aharman, chief of the dark host: "Rise up, thou Fathrt of us! for I will cause that conflict in the world, wherefrom the distress and injury of Ahura-Mazda and the Archangels will arise." "In that confluct I will hed thus (so) much vexation<sup>3</sup> (or venom) on the righteous man and the labouring ox, that through my deeds life will not be wanted, and I will destroy their living souls." She then recounts her bad deeds, and the evil spirit is so delighted that he springs up and kisses the *Gêh*, whereupon "the pollution which they call menstruation became apparent in *Gêh*."<sup>4</sup> Such is the nature of one of the female demons, who is foremost in relation to the fall and consequent loss of the "glory" as destroyer of souls.

"A fiend so violent is that fiend of menstruation" that "where another fiend does not smite anything with a look (akhsh) it smites with a look," so that "the sun and other luminaries are not to be looked at by her (the sick woman), and conversation with a righteous man is not to be held by her. She must not look on fire, and a fire must not be kindled in the same house that she is in."<sup>5</sup>

To take three diverse races, the Persians, Ahts of North America, and the Fijians, we find that with each of them the menstruating female must not be seen by the sun; and so strictly was she confined during the period that not one ray of sunlight was allowed to penetrate her darkened chamber. But no people were more rabid in their righteousness on this subject than the Persians. The flow was looked upon as the Azi-damp by which the devil desired to extinguish the fire that Zarathustra brought from heaven.<sup>6</sup> The preseat writer has

<sup>1</sup> *Kordak-Avesta, Zamyad-Yasht*, vii. 34.

<sup>2</sup> *Avesta, Vendidad*, Fargard 18.

<sup>3</sup> The word thus rendered is *Vêsh* or *Vîsh*, which stands either for *Vêsh*, distress, vexation, or for *Vish*, poison. Cf. *Besh* (Eg.) for menstruating, and *Pesh*, to sting.

<sup>4</sup> *Bundahish*, ch. iii. 3-7.

<sup>5</sup> *Shayast La-Shayast*, ch. iii. 29, 30.

<sup>6</sup> Wilson, *The Parsi Religion*, p. 224. Pahlavi MS. quoted by Max Müller, *Academy*, February 6, 1875.

collected evidence that shows the evil eye and the witch may both be traced to this origin in phenomena. The Witch or Lilith is an enemy to procreation of souls on this ground. Also fire and sun are still recognized as opposed to the witch and the evil eye, as in the charm of turning a coal of the fire when the witch is in the house.<sup>1</sup>

According to the Vendidad the sin of pæderastism, one of the evil creations of Anra-Mainyus, is inexpiable.<sup>2</sup> This is also described in the Minokhird as the greatest of all sins; masturbation and catamy come next. Those who commit that are devas (devils) before death. This is the unatonable and unpardonable sin, for which there is neither punishment nor purification; it is inexpiable for ever. In the Persian rules of what is proper and improper, *Shayast La-Shayast*, it is laid down that a child which is begotten at the wrong time, that is in violation of the feminine period, is a demon procreated by demons, and will be extinguished like the demons—all the creatures of evil being finally doomed to destruction. Also, the soul of him who commits sodomy will be annihilated, or, as it is phrased, the souls of such are not restored in the resurrection of the dead; there is no second life for them. This shows the natural genesis of certain theological doctrines was physiological. The Persian teaching respecting the seminal soul, and the sins against it, was continued in the Gospel according to Matthew. "*Wherefore I say unto you, All manner of sin and blasphemy shall be forgiven unto men: but the blasphemy (against) the Spirit shall not be forgiven unto men,*<sup>3</sup> *neither in this world, neither in the (world) to come.*" This doctrine was adopted by the Christians with no knowledge whatever of its real foundations. Nor can they explain it. No theologian has ever been able to tell the world what constitutes the sin against the Holy Ghost, or the ghost. And yet the ghost in the Christian scheme is identified with procreation and begettal. Mary was with child of the Holy Ghost.<sup>4</sup> Baptism is a rite of re-generation, and the Christ was baptized by the Holy Ghost in the form of a dove—an emblem of the soul. He also baptized by means of the Holy Ghost and with fire,<sup>5</sup> with the fan in his hand. Fire is another type of the soul, and the fan is borne in the hand of Yima and of Khem-Harus the re-generator.

Breath was the first representative of the soul or spirit. The seminal source was another, and the sin against this, as already described, was not only unpardonable, it was destructive for eternity—the eschatological reflex of the human phase—which alone explains *how* the sin was unforgiven in the next world by non-restoration to life. That is, those who destroyed the primitive soul in the embrace of Lilith, the Gêh, Parika, or demoness, or by an ape-like practice,

<sup>1</sup> Brand on Witches. The *Shayast La-Shayast* on the fire.

<sup>2</sup> Fargard i, 44; cf. Gujerat Version.

<sup>3</sup> Matt. xii. 31, 32.

<sup>4</sup> Matt. i. 18.

<sup>5</sup> Matt. iii. 11.



or lost the glory like Yima, or the blue robe like Adam, through non-procreation, were not to be reproduced themselves for another life. This reading of the nature of the sin against the Holy Spirit is appropriately supported in the verse following with its image of fructifying. *“Either make the tree good, and his fruit good, or else make the tree corrupt and the fruit corrupt; for the tree is known by his fruit.”* The tree is known by fruit! The sin against the spirit was *non-fructification* through corrupt manners; this was the sin of Yima, Mashya, and of Adam, represented as being the cause of the Fall of Man. Paul taught the same doctrine. *“I forewarn you, even as I did forewarn you (previously), that they which practise such things shall not inherit the kingdom of God.”*<sup>1</sup> The seminal soul, the source of procreative power, was held to be the physical basis of the future being, and those who destroyed it here are thus threatened with death by non-reproduction hereafter.

When the genitrix complains of the triumph of the evil mind over the bull, and the want of fodder and pure tillage, Zarathustra is proclaimed as the future announcer of the law; and after the fall of Yima Zarathustra was born as the pure true Word, the Egyptian *Ma-Kheru*. At his birth and growth all the creatures created by the holy one cried *“Hail.”* He is said to have *“thought the good, spoken the good, and done the good, to the first priest, the first warrior, the first husbandman, who is active, who first made the wheel run forwards from the Dæva of the Cold Man, who first of the corporeal world praised purity, annihilating the Dævas.”*<sup>2</sup> Zarathustra represents the solar god who frequently appears in mythology as the instructor of mankind in the art of tillage. He is denominated the *“Prophet of agriculture and civilization.”* In the *Avesta* tillage is the natural antithesis to Dæva-worship.<sup>3</sup> Osiris is called the inventor of agriculture. Hu, the sun-god, is said to have taught the Britons the proper use of seed-corn. The Guarnnis of Brazil worshipped their beneficent deity *Tamoi*, as the ancient of heaven, the creator and ancestor of mankind, and the lord of the celestial paradise. *Tamoi*, the great father, was reputed to have dwelt with them and *taught them how to cultivate the soil*. He was said to have risen to heaven in the east, and he had promised that when they died he would carry them from the sacred tree (planted in the garden which he had taught them how to till) into the higher life.<sup>4</sup>

They say that Osiris, when he was king of Egypt, drew them (the people) off from a beggarly and beastly way of living, *by showing them the use of grain*, and by making them laws.<sup>5</sup> That is, it was under the solar *régime* especially, this being the latest established, that the evils of the earlier ignorance began to be abominated and

<sup>1</sup> Gal. v. 21.

<sup>2</sup> *Fravardin-Yasht*, xxiv. 88, 89.

<sup>3</sup> *Yasna*, xxxi. 7.

<sup>4</sup> D'Oribgay, *L'Homme Américain*, v. ii. p. 319.

<sup>5</sup> Plutarch, *Of Isis and Osiris*.

conquered. The human advance from the darkness of the remotest past is reflected in the mirror of mythology by the stellar, lunar, and solar degrees of light, and succession of the three dynasties of deities. Naturally some of the most bestial habits were primal, when the human being was most like the beast and unconscious of his condition. The efforts of the more enlightened to let in light for the mass of their fellowmen have for me the most appealing and pathetic interest howsoever few may share it. The most important aspect of mythology is the anthropological. It is related in an Iroquois myth that when the greater light dawned on the dark world, the monsters were displeased and hid themselves in the depths. This is repeated in other of the myths. So when man was emerging from the night-side of nature we see him trying to hide his sores, or get rid of his sins which were revealed to him; and the larger light of the solar mythos without becomes a kind of gauge of the dawning consciousness within. When it is proclaimed in the Vedas that Indra "*conquered the Black Skin,*" the conquest is that of the solar god over the mythical beings with which the darkness of night had been peopled in the negroid image of humanity. Later, the same typology was applied to the dark and degraded races of India by the solarites who claimed to be the children of light. Indra subjected the Black Skin to Manu, or the Aryan man. He disclosed the light to the Arya, the Dasyu was placed on the left side. The fire-tongued gods of light made the Aryan man superior to the Dāsa.<sup>1</sup> So in the Egyptian Ritual it is said of Osiris, "*Give ye Glory to him as to the sun, he is the chief, the only one ever coming from the body, the head of those who belong to the race of the sun,*"<sup>2</sup> Abominable practices are *permitted* among certain of the uncivilized races, African and Australian, up to the time of swearing-in of the boys; they are not looked upon as sins because they are not committed against the covenant. Initiation, or young-man-making, marks the new era, and the recognition of sin against the law which was established for the procreation and preservation of the race. Every one knows the story of the Peguan queen and her naïve contrivance for insuring cleanliness of living.<sup>3</sup> When men had discovered the value of the seminal essence, and invested it with the "*glory,*" they sought and strove in every way to protect it by hallowing it. As observed by Hor-Apollo, the star which bears the name of the father-god Seb signifies amongst other things, *the soul of a male man* or a virile adult.<sup>4</sup> "This is the star of soul," they said, "*let us try to keep it pure and bright and shining star-like.*" In the Yasna<sup>5</sup> mankind are called upon to unite *with the stars* as creatures, in common, of the light-god, to maintain the world of purity. They argued, "*This is the sun within us, the seminal source of*

<sup>1</sup> Vide Muir, vol. v. p. 113.

<sup>2</sup> Rit. cxxxiii.

<sup>3</sup> Montaigne, *On Some Verses of Virgil.*

<sup>4</sup> B. ii. 1.

<sup>5</sup> lvii. 18.

*life, do not dim its lustre or cause it to suffer eclipse. Save your soul (seminal), and do not sin against the sun of light."*

There is plenty of evidence to show that the origin of syphilis, and other venereal forms of disease was attributed to the non-observance of periodicity; and some of the ways in which the fact was implied are startling indeed. One of the strangest figures in the Mexican mythology is a *syphilitic Saviour*. Not one who saves but who suffers from syphilis;—the only likeness to so grotesque a creation is a modern one, the supposed saviour from small-pox, who is reported to be a syphilitic saviour. The Mexican divinity was a pre-solar one, a god before sunrise, a deity of the dark, who leaps into the fire and is consumed to be reborn as the sun.<sup>1</sup> He was one of the earlier star-gods, belonging to the night of the past through which the world has darkly groped its way, when men not knowing better engendered disease as the evil which was the projected shadow of their own ignorance; and *the god who bore their image is in this case darkned with their disease*. This deity had not been a true timekeeper like the sun. He was one of the slow, lazy, grovelling "Betch party," of the Typhonian darkness, which preceded the dawn and the supremacy of the later gods of light. By non-observance of the period disease had been brought into the world, and the untrue timekeeper was typified accordingly. Syphilis was one form of the divine disease; leprosy was another. Leprosy is mystically said to be a result of drinking the sow's milk; that is the sow Rerit (Eg.), or Lilith, the multimammalian suckler. Amongst the Persians, leprosy was spoken of as the result of *an offence committed against the sun*. The inhabitants of Delos ascribed the white leprosy, with which they were fearfully afflicted, to the anger of Apollo. The existence of the lepers in Egypt was declared to be displeasing to the sun and they were cast out in consequence.<sup>2</sup> These were the *Aatiu* the accursed, the people of the hinder part, the north, in which the *Aat* as place was tamed into the later Hades. The reappearance of the god as the sun in the orient denotes the same transformation as in the creation of Ra. The sun being the crowned representative of consummated time, and perfected type of Kronus, a disease that was traceable to such an unclean cause as the violation of female periodicity, was an especial form of offending the divinized representative of the highest truth, the judge of quick and dead, which the sun was that saw by night, when hidden with the dead in the dark of the underworld. On the tomb of Seti, there is a group of criminals in Ra's great hall (the world), who are described as "*those who have insulted Ra on earth, those who have cursed that which is in the egg,*" "*those who have uttered blasphemies against Khuti,*" the sun of the resurrection, and future life.<sup>3</sup>

In the Hebrew laws of clean and unclean we read:—"The soul which

<sup>1</sup> Bancroft, vol. iii.

<sup>2</sup> Josephus, *Against Apion*, 34.

<sup>3</sup> *Records*, vol. x. p. 92.

*hath touched any such thing shall be unclean until evening. And when the sun is down he shall be clean.*"<sup>1</sup> Which shows the sin against the sun in whose presence the criminal was considered unclean; the sun that became the judge of men, the *Dayan-Nisi* in the underworld, as the seer unseen.

The legendary lore of the "Fall" is frequently found to be mixed up with the subject of tillage and agriculture. So prevalent is this, that one writer derives the myth of the Fall from the natural distaste of the nomad for farming.<sup>2</sup> The subject was related to agriculture but of the human kind, as is especially made manifest in the Persian scriptures. In them the natural opponent and conqueror of the Devi, the Drukhs, Gêh, or Lilith, is the procreator and husbandman. In a Russian legend the propagator of human life, an old man, twice as young in appearance as his own grandson, is represented as having preserved the primæval seed of the earth, each grain of which is the size of a sparrow's egg, because, as he explains, he has lived according to the law of the Lord, and did not grasp at what belonged to another.<sup>3</sup> Some of the Rabbins, as well as the Mussulman, relate that wheat was the forbidden fruit which Adam ate. Wheat is the symbol of seed. The first seed, however, was assigned to the great mother. Keres was the producer of corn; the mother of all seeds except the bean. Isis carries the seed-corn in her hand.

The Latin *Semen* for seed in the masculine form is preceded by the Hebrew *Shmen* and Egyptian *Semen*, earlier *Hesmen*, the menstrual substance. This was the food of the first physiology, the food of the flesh. Hermes Trismegistus<sup>4</sup> says, "*Some have thought the soul to be the blood, being deceived by nature.*" We are told that "*Adam at the moment when he tasted wheat received the seed for the propagation of mankind. From the grain which he ate sprang up a tree; life in me and in thee is its fruit.*"<sup>5</sup> The Dog-rib Indians near the Polar Sea told Sir John Franklin that the first parent (Chapewee) gave his children two sorts of fruit, one white, the other black, and commanded them to eat the white and not touch the black. Then he started on a journey to fetch the sun to enlighten the world. Whilst he was gone, they ate of the white fruit only. Then he went on a second journey to fetch the moon, and during his absence they ate of the black fruit. On his return he cursed the ground and said it should henceforth bear the black fruit only, and bring sickness and death. Afterwards, indeed, when his family lamented that men should have been made mortal for eating the black fruit, Chapewee granted that those who dreamt certain dreams should have the power of curing sickness and so of prolonging human life; but that was the full extent to which Chapewee

<sup>1</sup> Lev. xiii.

<sup>2</sup> Goldziher, p. 89; Martineau.

<sup>3</sup> Ralston, *Russian Folk Tales*, p. 329.

<sup>4</sup> B. iv. 48. [*CH X*, 13]

<sup>5</sup> Shea and Troyer, *Dabistan*, v. ii. p. 338.

relented.<sup>1</sup> This goes back to the time of the primitive ignorance before the sun and moon were the established period-keepers, or time and season were observed in the sexual relationship. The poor isolated Dog-ribs were in possession of the Two Truths. In its way the legend tells us that they belonged to a race that was older than the creation of Ra or Taht the moon-god, and who dwelt under the reign of the ancient star-gods just as the Aztecs and others claim to come from the seven caves, and afterwards to have been witnesses to the creation of the sun. Bastian recovered a remarkable version of the Fall from old Calabar.<sup>2</sup> The myth has been slightly confused, but it rectifies itself. In place of the fruit forbidden in the Hebrew Genesis they have it that *the soil was not to be tilled and men were not to propagate*. That is a misapprehension of the mystical meaning. The rest is perfect. It is said that the primal pair were summoned to their meals with a bell which was rung in heaven for them by the god Abasi.

The bell is a type of periodic announcement, and this is a most touching mode of conveying the significance of being divinely called at meal-time! But the tempter was there in the shape of a female familiar, a friend of the woman. The woman's friend in scores of languages is the inundation that prepares the soil for the seed. *This tempter supplies the means of tillage, and the consequent agriculture is the curse*. The female familiar and friend at a time when only one woman is supposed to exist cannot be mistaken! *The prohibition was against agriculture in the wrong season*. The seed was to be sown when the inundation had prepared the soil. It is easy to see how the legend directed the curse against tillage of the soil in general. There is the same perversion of the myth in the Hebrew Genesis. The only soil accursed or prohibited was that which could but bring forth thorns and thistles if it were cultivated in the wrong season. The myth of cultivation is connected with the "Fall" because it taught the primary tillage, before the earth had been ploughed and sown by man; the later language of the mythos having become agricultural. We read in the *Avesta*: "*When there are crops, the devils hiss; when there are shoots, the devils cough; when there are stalks, the devils weep; when there are thick ears of corn, the devils fly. The devils are most smitten in the dwelling where the ears of corn are found. To hell they go, melting like glowing ice.*"<sup>3</sup> But in the Gujerat version<sup>4</sup> to be employed in cultivation is rendered "*to beget children.*"

In the Clementine Gospel the Christ is portrayed in the character of the sun-god, the latest teacher of human tillage in the garden of earth, as the power of God which healeth the sins of ignorance in the case of the man who was born blind because his parents had not

<sup>1</sup> Quoted in *Primitive Manners and Customs*, J. A. Farrer, p. 12.

<sup>2</sup> Quoted by Goldziher; Martineau.

<sup>3</sup> *Vendidād*, Fargard, iii. 105-110.

<sup>4</sup> Line 114.

sacredly kept the law of *Tabu* respecting the new moons, the sabbaths, and the fast-days.<sup>1</sup> In John's version the man is said to be born blind as the result of parental ignorance, so that the works of God should be made manifest in him; and He, the Christ, has come to heal the sins of ignorance. He says, "*I must work the works of Him that sent me, while it is day: the night cometh when no man can work. When I am in the world, I am the light of the world.*"<sup>2</sup> There could be no more express declaration of the solar god.

Mythology affords a panoramic representation, if not a history, of mental development, which shows the ascent of man, and his gradual evolution of a soul, or the consciousness of one. Having attained that summit, the process was reversed, according to the representations in the later mysteries, and a descent of the soul into matter was postulated, the typology of the Fall being applied to this fresh point of departure downwards. The "Fallen Angels" of the time-cycles were translated into the moral sphere or spiritual phase, and treated as celestial beings that descend into matter to work out their redemption, or increase in evil until they suffer final extinction: the sons of God, for example, who are charged with having cohabited with menstruous women because this was a mode of describing the period-breakers. When the idea had been evolved that the soul of man was an enduring essence, his most permanent part, that lived *beyond* the world and the cycles of time into which it had to be born, then its birth in time and the sphere of matter might be represented as an imprisonment, the result of a fall, from spirit-world. Next the earth was said to be a prison-house of fallen spirits created as such on account of the Fall, as it is in the Avesta. In the Divine *Pyramid* the Creation and Fall have been sublimated and subtilized in a way that establishes a Græco-Egypto-Gnostic link between the mythology of Egypt and the metaphysics of India and Greece.

There may be a germ of the doctrine in the Ritual, where the soul enters the egg of Seb to be imprisoned in the human mould and born into the world of time (Seb). But the Egyptians did not look upon matter as corrupt and depraved by nature, or the body as impure, until it turned to worms. It was not considered as evil in itself, or the cause of evil. On the contrary, its preservation after death was almost as important as saving the soul. This later development was especially Persian, Brahmanical, and Greek. In the *Pyramid* we learn that:—<sup>3</sup>

"The Father of all things brought forth Man like unto himself, whom he loved as his proper birth; for he was all-beauteous, having the image of his Father. For indeed God was exceedingly enamoured of his own form or shape, and delivered

<sup>1</sup> Homily xix. 22; cf. Hom. ix. 27.

<sup>2</sup> John ix. 1-6.

<sup>3</sup> "*Pyramid*" is traditionally known as the Shepherd; and *Men-t* (Eg.) means a shepherd.

unto it all his own workmanship. But he, seeing and undentanding the creation of the workman in the whole, would needs also himself fall to work, and so was separated from the Father, being in the sphere of Generation or Operation. Having all power, he considered the operations or workmanships of the Seven; but they loved him, and every one made him partaker of his own order. And he learned diligently, and understanding their essence, and partaking their nature, resolved to pierce and break through the Circumference of the Circles, and to understand the power of him that sits upon the Fire. And having already all power of mortal things, of the Living, and of the unreasonable Creatures of the world, stooped down and peeped through the Harmony, and breaking through the strength of the Circles, so showed and made manifest the downward-borne nature, the fair and beautiful shape or form of God. Which when he saw, having in itself the insatiable beauty, and all the operation of the Seven Governors, and the form or shape of God, he smiled for love, as if he had seen the shape or likeness in the water, or the shadow upon the earth of the fairest human form. And seeing in the water a shape, a shape like unto himself, in himself he loved it, and would cohabit with it;<sup>1</sup> and immediately upon the resolution ensued the operation, and brought forth the unreasonable image or shape. Nature presently laying hold of what is so much loved, did wholly wrap herself about it; and they were mingled, for they loved one another. And for this cause, Man above all things that live upon Earth is double; mortal because of his body, and immortal because of the substantial man. For being immortal and having power of all things, he yet suffers mortal things, and such as are subject to Fate or Destiny. And therefore being above all Harmony, he is made and becomes a servant to Harmony. And being Hermaphrodite, or Male and Female, and watcheful, he is governed by, and subject to a Father that is both Male and Female, and watchful. This is the mystery that to thls day is hidden and kept secret; for Nature being mingled with Man brought forth a wonder most wonderful; for he having the nature of the Harmony of the Seven, from him of whom I told thee, the Fire and the Spirit, Nature continued not, but forthwith brought forth Seven Men all Males and Females (cf, the Seven Races), and sublime or on high, according to the natures of the Seven Governors. The generation therefore of these Seven was after this manner: The air being Feminine and the water desirous of copulation, took from the Fire its ripeness, and from the æther Spirit; and so Nature produced bodies after the species and shape of men. When that period was fulfilled, the bond of all things was loosed and untied by the will of God; for all living Creature being Hermaphroditical, or Male and Female, were loosed and untied together with Man, and so the Males were apart by themselves, and the Females likewise. And straightway God said to the Holy Word: Increase in increasing, and multiply in multitudes all you my Creatures and workmanships. And let him that is endued with mind know himself to be immortal; and that the cause of death is the love of the body, and let him lenrn all things that are. Providence by Fate and Hannony made the mixtures and established the generations, and all things were multiplied according to their kind; and he that knew himself, came at length to the Superstantial of every way substantial good. But he that through the error of love, loved the body, abideth, wandering in darkness, sensible, suffering the things of death.”

Hermes asks: “*But why do they that are ignorant sin so much that they should be deprived of immortality?*” The answer is: “*Because there goeth a sad and dismal darkness before its body: of which darkness is the moist nature; of which moist nature, the body consisteth in the sensible world, from whence death is derived.*”<sup>2</sup> This contains a doctrine of the “Fall” in an abstract phase of thought; and, whereas the natural fall was the result of improper mixture of the twin sources, male and female, the male source or creative soul is here represented as falling in love with matter which was its means of embodiment. An immortal soul is postulated as pre-existent or pre-human; the

<sup>1</sup> This suggests the fable of Narcissus.

<sup>2</sup> Hermes Trismegistus, b. ii. 18-46 [= CH I, 12-20].

*Word* that became flesh; the sons of God that fell in love with the daughters of earth. The descent into matter, as described by Hermes, was set forth by Plato, and elaborated by the Neo-Platonists as a sort of fall of the soul from a paradisiacal condition, by which teaching a mental mist was engendered, that multitudes have mistaken for a very mystery of Wisdom and occult lore.

The teaching of the primitive physiology was directed against the mingling of live soul (seminal), with dead matter (menstrual), as that was a quenching of the spirit of life, that brought death or non-production into the world. That was consorting with the demon Gêh, the impure Lilith, the Witch, or other mythical character. Dead matter then came to be represented as the female principle, the woman of earth in opposition to the male principle now elevated to the status of an immortal, as the man from heaven. Next it was said the male  $\nu\omicron\delta\zeta$ , the intellectual spirit, suffered degradation in the union of soul with body, or matter as represented by the woman, the source of corruption and death. The doctrine is common to Hermes, the Brahmans, Philo, Plato, and the Neo-Platonists. Plotinus depicts the soul as descending from its pure estate into generation by immersion in matter, to be entirely submerged in which is nothing more than to fall into dark mire. To be immersed in matter is the death of the soul, and true life consists in getting out of it; for to be plunged into matter is to descend into Hades and then fall asleep. Others, as Philo. have said the body was a prison in which the soul suffered its punishment.<sup>1</sup> These supposed abstruse doctrines cannot be fathomed, except in their physical beginnings.

In the *Phædo* Plato "*venerates with a becoming silence the assertion delivered in the Arcane discourses, that men are placed in a body as in a certain prison, secured by a guard, and testifies, according to the mystic ceremonies, the different allotments of pure and impure souls in Hades, their habits, and the triple path arising from their essences, and this according to paternal and sacred institutions: all of which are full of a symbolical theory and of the poetical descriptions concerning the ascent and descent of souls, of Dionysiacal signs, the punishment of the Titans, the trivia and wanderings in Hades, and everything of a similar kind.*"<sup>2</sup> Plato also represented matter or the body as a kind of Circean cup, which held the drug of oblivion that enchanted the soul with its deadly drink of Lethe and forgetfulness, but for which she might have remembered all the glory of her former unfallen condition which she awakens to in dreams. In this he poetized and perfected the metaphysic of primitive man *probably supplemented with some knowledge of the mysterious duality of consciousness, and, apparently, of personality exhibited at times by those who manifest the abnormal phenomena of trance.*

<sup>1</sup> Plotinus, *Ennead* I. viii. § 13. Clem. Alex. *Strom.* iii.

<sup>2</sup> Taylor on the *Eleusinian and Bacchic Mysteries*, pp. 3, 4.



The legend as related by Esdras will also help to show the transformation of mythical doctrine into religious dogma. In this is described a fall from a former state of being, and a world of larger liberties.<sup>1</sup> "*The entrances of the elder world were wide and sure, and brought immortal fruit.*" But "*when Adam transgressed my statutes, then was decreed that which now is done. Then were the entrances of this world made narrow, full of sorrow and travail; they are but few and evil, full of perils and very painful.*" "*If then they that live labour not to enter*" these straight and narrow ways, "*they can never receive those that are laid up for them,*" or re-attain the wide entrances of that lost paradise which had been transferred from the sphere of time, and made a type of an eternal world in the eschatological phase of the mythos of the Fall. Philo saw in the Hebrew "Fall" a history of the lapse and descent of the soul from some primitive pristine condition into the sphere of matter and the toils of sense. Eve was the sense, or matter personified, and Adam was the pure unfallen and perfect soul, the *Nous*, the God

Job asks in a similar sense, "*How can a man be clean that is born of a woman?*"<sup>2</sup> That is the Adamic man who was born of flesh and blood; "*man that is a worm*" on the ground of the feminine origin of matter which came to be degraded and despised in the later, solar stage of thought, when the sun represented the paternal source of soul—in the presence of which even the stars were not pure, and the moon had no lustre of its own.<sup>3</sup> Certain teachings of the Totemic Mysteries were well-intended as a deterrent from unclean and vicious practices, but one result of the later doctrines was to establish a system of saving up the soul by not squandering or even producing with the seminal source, which was considered to form a basis of the next life as well as of this.

The followers of Saturninus, according to Irenæus, held that marriage and generation were from Satan.<sup>3</sup> The Valentinians, however, held that whosoever was in the world and did not so love a woman as to obtain possession of her, were not of the truth, nor could they attain to the truth. But whilst they were in the world they claimed to be not of the world, as were the non-spiritual or animal men.<sup>4</sup> When, in the *Gospel of the Egyptians* the Lord is made to say: "I am come to tdestroy tlu works of the woman; of the woman that is of concupisance, whose works are generation and death,"<sup>5</sup> the doctrine is identical with that of the Shakers and the seminal salvation of the Celibates. It was this saving up of the spermatic soul as the seed of an immortal life that led to the establishment of the Ascetics, who abstained from sexual intercourse, and were considered all the more sacred in consequence. When the doctrine

<sup>1</sup> 2 Esdras, vii. 11-14.

<sup>2</sup> Job xxv. 4-6.

<sup>3</sup> Irenæus, b. i. ch. xxiv. 2.

<sup>4</sup> *Ibid.* b. i. ch. vi. 4.

<sup>5</sup> Clem. Alex. *Strom.* iii. 9. [This is not the "Egyptian Gospel" found at Nag Hammadi]

was developed to the extremity, it led to the devotees who became eunuchs for heaven's sake, the creators of soul for the life hereafter, instead of creating souls for this.

Many sought salvation by unsexing themselves (to make it sure), so as not to expend the soul, their super-substantial, on womankind; and others, being crazed with their ascetic conceit and aversion to "moist nature," sought to become perfect by abstaining from meat and marriage, and went forth into the desert to get desiccated, or as they thought, to secrete the jewel of spirit for their own immortal wear. The physical origin of such doctrines has only to be made known to explode their spiritual pretensions. There may be more vital relationship to the source of life in creating a life than in all the asceticism of those who are still unconsciously seeking to save their soul as a spermatic essence, a Light of the World that may be typified by a wax candle, as it was by the oil of Horus the Anointed. It is in giving that we receive. It is in action rather than contemplation that we can plumb the dark profound and touch bottom or obtain response. The abnormal has its side glimpses, but the natural is the true, the unconscious way to the conscious source of all.

The doctrine of the "Two Truths" culminated at last in a creed which held the masculine soul to be of heaven, heavenly, the seed of salvation; and the female, the matter or mater principle, of the earth, earthy; whence all that are of woman born are created in corruption, and are by nature depraved, damned, and what the Persian Revelation calls "*Stinking*"; in direct need of the Saviour, the saving source impersonated, the salt of soul that saved matter from its rot of annihilation; the Second Adam, who was to rescue mankind from the fall occasioned by the first.

This was an extension, development, and perversion of the primitive teaching, and a subtilization of its simplicity that makes one feel all woman in branding the doctrine as an imbecile blasphemy against nature. The value of such "*spiritual*" doctrine, or rather its consummate worthlessness, can only be estimated by tracing it home to its ultimate elements, the physics from which it was falsely filched. Only in the physics of mythology can we reach the rootage and detect the perversions of theosophy, metaphysics, and theology, those foundlings of the mental world who are ignorant of their own natural progenitors. As George Eliot says, "*Science, whose soul is explanation, halts with hostile front at mystery.*" And no wonder, for there has been so much manufactured mystery, the result of misinterpreting the primitive thought of the past, that it is not surprising if science should class the false and true together under one ban, until all has been found out afresh.

The Kabalists relate that two angels, Aza and Azael, complained to the deity of the creation of man and foretold his fall. "You also,

O angels," said the Lord, "would sin were you to enter the lower world." They were sent on earth, where they sinned by eating the prohibited fruit. After their sin, bodies of flesh were given to them, for an angel who spends seven days on earth becomes opaque and is substantialized. From these sprang the giants, born of earth, the red source, or flesh.

The Siamese tell a similar tale of the *Rupa* and *Zian*, a superior sort of beings who descended to earth after the production of a new world, or the renewed world, lured by the smell and taste of butter: As they ate this exudation they assumed the human shape, still living on this preternatural food. But being seized with the lust of possession the ambmsia disappeared, and their bodies lost their transparency and radiance and became opaque and darkened.<sup>1</sup>

The Singhalese say that the Brahmas inhabiting the upper regions of the air were in the enjoyment of perfect felicity, but it came to pass that one of them at length beheld the earth and said to himself "What thing is this?" One of his fingers having touched earth, he put it to the tip of his tongue and tasted it. The taste was deliciously sweet, and from that time thenceforth all the Brahmas became eaters of the sweet earth, and remained so for the space of 60,000 years. Hence their spiritual nature was changed, they communicated carnally with one another, and consequently lost their pristine glory.<sup>2</sup>

In the Nepaulese account of the source of sin, "*Originally*," says one of their Tantras, "*the earth was uninhabited. In those early times the inhabitants of Abhaswara, one of the mansions of Brahma, used to visit the earth. These beings who came and went were half males and half females, but had never yet noticed their sexual unlikeness or felt the sexual desire, until Adi-Buddha suddenly created in them an intense longing to eat of the earth. This they ate, and it had the taste of almonds. By eating of this they lost the power of flying back to their Bhavana, and so were contrained to remain on earth.*"<sup>3</sup>

The Buddhist legend of the Fall of the "*Tingheris*" tells how the first inhabitants of this world fell from another. They were primarily the people of the seventh heaven, but they quarrelled and fought with each other. At the beginning of their earth life the Tingheris preserved their divine nature. They lived for 80,000 years, were of luminous aspect, possessed wings, and needed no food. But there appeared on earth a certain fruit named *Shime*, which was as white as sugar. As soon as the Tingheris tasted this they lost their original brightness, and other qualities of perfection; they shed their wings and began to need nourishment; their lives were shortened to 10,000 years, and became shorter and shorter as their sins increased. Ultimately, says the Lamaic Apocalypse, "*Men will once more become virtuous, and their age will again extend to 80,000 years, on the*

<sup>1</sup> As. Res. vol. vi. p. 246.

<sup>2</sup> Upham, *Sacred Books of Ceylon*, iii. 156.

<sup>3</sup> Hodgson, *Buddhism*, p. 63.

*appearance of a holy Burkhan Maidairin of wonderful stature and ineffable beauty.* All men will then be converted, become equally perfect, and be “born again.”<sup>1</sup>

The British *Barddas* also taught that all living beings were made in the circle of Gwynvyd at one breath, but they would attempt to traverse the circle of Keuguant. This they could not do, and in failing they fell down into Annwn, which unites with death and earth, and where, in the extremest depths, is the beginning of all living owners of terrestrial bodies. That is, it is further explained, “*living beings knew not how to distinguish evil from good, and therefore they fell into evil and went into Abred, which they had to traverse until they came back into the circle of Gwynvyd.*”<sup>2</sup> This is attributed to their ignorance, on account of their not knowing good from evil. The later interpretation found in the Hebrew Genesis has been read into this, the true rendering of the myth, and they are charged with also falling from a wilful determination to be as gods and traverse the circle of the gods.

Their fall of man was back again into Abred, the circle of negation and of “dead existence” (figured in the *Ritual* as the place of dissolution in the Lake of Primordial Matter) “*after his original progression to the species and state of humanity in Gwynvyd.*”<sup>3</sup>

It is arguable, of course, that cause is spiritual, and that physical evolution is but a process and a result, and that evolution reveals the procession of Mind through Matter. This the present writer is not concerned to deny, “*Howbeit that is not first (observed) which is spiritual, but that which is natural; then that which is spiritual.*”<sup>4</sup> The perception of causation as spiritual evolution is of necessity late, not primary; it does not belong to the natural genesis of mythology. The soul, supposed to have fallen in its descent to earth, was not even postulated as an immortal principle of sequential life possessed in common by man and woman, it was only the “Man from heaven” that *fell* in love with the woman of earth who was to derive her immortality from the male, and obtain her salvation by bearing children, just as the Mother Achamoth was purified, established, and saved by Horus, whom she bore as her own child, and from whom she received an afflatus of incorruption, an odour of immortality.

There was more than one fall in heaven, or from it. Two have been especially described, and the type has been shown to serve for various purposes, all relating to periodicity and the true keeping of time, or the non-keeping of it. The first fall was that of the seven outcast zoötypes, who, when promoted from space into time as watchers in beaven, had failed, and given place to the planetary hebdomad.

<sup>1</sup> *Journal of the Anthropological Institute*, vol. i. p. 409.

<sup>2</sup> *Barddas*, vol. ii. p. 263.

<sup>3</sup> *Ibid.*, vol. i. p. 189.

<sup>4</sup> I Cor. xv. 46.

These seven belong to a pre-Adamite fall. They are earlier than the pair who were personified as human beings. They became the typical "seven devils" of theology, whose number determines their origin. There is no reason known to any form of spiritualism why demons good or bad should form a company of seven, or infest and obsess the human being as a group of seven conspirators. These are the Typhonian Sami; they are the seven wicked spirits of the Akkadians, the seven demons of the Karens, the seven devils of the Christian gospels. The Great Mother gave birth to seven devils, which were cast out by the solar god, and seven devils are likewise cast out of Mary Magdalene by the Christ.<sup>1</sup>

The Akkadian magical chants show the belief that seven evil spirits at once might enter a man. In one of these we read: "*The God shall stand by his bedside, those seven evil spirits he shall root out, and shall expel them from his (the sick man's) body, and those seven shall never return to the sick man again.*"<sup>2</sup> These seven outcasts are described in an Akkadian hymn:

- " 1. They are Seven! they are Seven!  
 2. In the depths of ocean they are Seven!  
 3. In the heights of heaven they are Seven!  
 4. In the ocean stream in a palace they were born.  
 5. Male they are not! Female they are not!  
 6. Wives they have not! Children are not born to them!  
 7. Rule they have not! Government they know not!  
 8. Prayers they hear not!  
 9. They are Seven! they are Seven! Twice over-they are Seven."<sup>3</sup>

The fallen Seven will account for the type of Seven chief Powers of Evil, the Seven Punishers of Sins,—otherwise represented as the Seven mortal sins in the *Ritual*—that lie in wait at the Balance where all hearts are weighed, to arrest the further progress of the soul.<sup>4</sup>

The Celestial Heptanomis being subdivided by ten into the heaven of seventy divisions, there is consequently a group of the Watchers that fell who are seventy in number; although the later the form of the myth the narrower is its area. The Seventy fallen ones appear however in the Book of Enoch, and are described in the Jewish *Kabalah*. The Superior Hebdomad are called the "Seven White Ones" by Enoch; and when the Seventy shepherds are found to be unfaithful, and to have killed more sheep than they should have done—or given short measure in reckonjng time—the Seven White Ones are commanded to bring the Seventy to the "trial of the stars," when they are adjudged to be guilty, and are thrust into the flaming abyss where they had been preceded by the seven great stars.<sup>5</sup>

The seventy who encompassed the Throne of Glory were likewise

<sup>1</sup> Matt. xii. 45; Luke viii. 2.

<sup>2</sup> *Records of the Past*, vol. iii. p. 143.

<sup>3</sup> *Records of the Past*, vol. iii. p. 143.

<sup>4</sup> *Rit.* ch. lxxi.

<sup>5</sup> *Book of Enoch*, xc. 24-26. See *Book of the Beginnings*, vol. ii. p. 224.

superseded when Jacob of the Ten Tribes was changed into Israel of the Twelve. Then it was said that the Seventy Princes were not the children of the true, *i.e.* later, God; they were not born in his image, and bore no likeness to him. These seventy were the souls of the celestial bodies, the appointed watchers and timekeepers in the heaven of seventy divisions or degrees that preceded the seventy-two.<sup>1</sup>

The eight of the primary ogdoad, the ten of the succeeding deead, and the twelve of the duodecad, became the Æons of the Gnostics, and formed their tripartite pleroma of thirty powers which was composed of the ogdoad, decad, and duodecad. These in the later phase are called spiritual and invisible, but the name of Æons preserves their Kronian nature, and the Gnosis or unspeakable mystery consisted in a fundamental acquaintanceship with the celestial allegory, the doctrine of angels, and the total combination of the various cycles of time, by which the personifications were related to natural phenomena.

The number four alternates at times with the seven as in the Australian four spirits of disease; the spirits of the four elements and four quarters which were the more prominent of the seven. In the already-quoted Mussulman legend of the seven sleepers and their dog, the statement that "*some say the sleepers were three, and their dog was the fourth,*" shows that they also had the typical seven, four of whom were the Genii of the four quarters.

Thus the Ginn or Genii of the modern Muslims are held to be of pre-Adamite origin, and a kind of beings who are intermediate between the angels and men. These are reckoned to be creatures of fire, capable of becoming visible and invisible at will. Such-like spirits are held to pervade the air and water and penetrate the solid earth. These are the four spirits of Earth, Air, Water, and Fire, or the seven according to the number of elements.

In like manner the Christian devil, called "*the spirit that now worketh in the children of disobedience,*" is the same being that was cast out as the leader of the rebel elementaries in Egypt and Akkad; and, according to the Hebrew Gnostic Paul, the Christian devil is identical with *Hurricane*, as the "Prince of the power of the Air."<sup>2</sup>

The elementary spirits of mythology are to be found among the "good folk" of fairyology, and also as the Will-o'-the-wisps. One form of those who were untrue in keeping time and measure is extant as the "Jacks" on the island of Falster, where they are held to be the souls of those who in their life-time were the *removers of landmarks, and perpetrated injustice in their measurements*; they are now in purgatory, and one part of their punishment is to run up Skovby Bakke at the dead of night to measure the ground with red-hot irons,

<sup>1</sup> *Book of Beginnings*, vol. ii. p. 128.

<sup>2</sup> Ephes. ii. 2.

exclaiming pathetically: "*Here is the clear and bright boundary; from here to here.*"<sup>1</sup>

In Egypt the seven Kronotypes were not simply damned and discarded as Typhonian powers. They were also transmuted, and their number continued. They became the seven spirits, called the seven souls (*Baiu*) or the sun-god, who was Atum, Osiris, or Sevekh-Ra, according to the cult. The Egyptian king was likewise said to have seven souls; hence the references in the texts to the souls of the Pharaoh. The seven souls were also continued and contained in the Gnostic Christ, who was the perfect star of the pleroma, the outcome and consummate flower of the superior sacred seven who had been refined from the earlier elementary seven in the course of development.

Seeing that man was formed twice over in the likeness of the seven, once when they were mere elemental forces, and again when they had become spiritualized as the planetary hebdomad, it follows that he would be accredited with seven souls, principles, or constituent elements, and that the early and later seven should be found contending for the supremacy. And so it is. Outside of man the "seven against seven" are found to be arrayed in conflict. The Christ, in whom dwells the fulness of the godhead of the superior seven, casts out the seven mundane demons from Mary Magdalene. The natural genesis of the soul in certain systems of psychology has to be traced to the seven elementals before their terminology, to say nothing of their philosophy, can be comprehended. The original *gnosis* is determined by the number. An immortal soul was derived as the consummate flower and perfect fruit, of the seven elements or pleroma of powers, exactly in the same way that the Gnostic Christ was the culmination and container of the seven; and this soul was identical with the ideal Christ and divine Man of the Gnosis. The individuality of an immortal being is still constricted on the same lines, with its basis in the seven elements; of these the sixth is called the spiritual *Ego*, in the domain of philosophy. But in the physiological aspect it is the virile force represented by Bala (Rama) as the impersonation of a sixth principle—simply the seminal soul; the blossom or sixth principle of the Druids. The seventh principle is spirit itself. Divinity or immortal individuality is attained in the eighth stage, that of the perfected. Thus the immortal individuality is evolved in precisely the same way as the god from the seven elements or forces, powers or souls, and the Gnostic Christ from the rest of the *Æons* as the perfect, eight-rayed star of the pleroma. A soul of seven natures was first constituted on this basis and no other; it was built up like the onion-coat or shell system of the Ptolemaic astronomy; and there is great perplexity occasioned nowadays concerning the seven shells or onion-coats of a man's most inner

<sup>1</sup> Thorpe, *North German Myth*, vol. ii. p. 211.

essence,—or any lesser number that he may be limited to,—and their relative durability for another life. He can own all seven, and yet they may turn out to be the cast-out seven devils or mundane dæmons. If they derive from the angelic seven, they are still subject to the contingencies of the elemental origin. One comes from water and to water may return; one from earth, and this may absorb and materialize an element more rare; the fire may be put out; the ætherial principle may prove abortive. The whole seven may fail you in attaining the eighth region of the Siddhas, the Buddhahood or Elijahhood of an immortal soul.

The Seven as Elementaries or Powers in external nature were a phenomenal form of reality. They were real, too, as Kronotypes in the inferior and superior hebdomads. But as Seven Spirits in the psychotheistic phase they pass out of the region of reality; and, in losing all foothold on earth, they do not acquire any future existence in heaven or hell as good or evil spirits; they are but phantoms of the mental world abstracted from the creations of mythology. Consequently the Christ who is the flower and outcome of seven such spirits is the essence of unreality.

Both the Christ of the Gnostics, who is recognised as the outcome of the seven preceding powers, and the human soul perfected in the eighth degree, are the result of the zotypes and kronotypes having passed into a psychotheistic phase; and the seven spheres of theosophy crowned by the eighth as the place and condition of the perfected are the shape taken in cloudland by the sevenfold planetary system, and the still earlier system of the mount of seven steps with its paradise in the moon. In each the eighth is the height. Hindu or other adepts may now read the typology backwards, but this was the course of its development.

According to certain teachings of the "Theosophists" we may have to revisit earth after death as hollow-hearted and literally *un*-principled "shells" or elementaries, who, being emptied of our former and wanting in our future selves, will play the part of any spirit that may be asked for, as the Ghouls of Ghostland craving for a gust of the old carnal life, without which we have to suffer final extinction.<sup>1</sup>

It is impossible to bottom the metaphysics, which have been continued, according to the law of evolution, from the earliest phase, without fathoming that phase in primitive physics. The seven are extant, especially in India, where the "skirts" of their personality have got somewhat "fused," and their origins are almost, if not absolutely, forgotten. They are at the bottom of a chasm that opens between a spiritualism reaching back to this elemental beginning, and one which is founded solely on the persistence and apparition of the spirits of the dead. The elementaries, however, did not originate as spirits of the dead, nor as spiritual entities at all, but simply as

<sup>1</sup> Vide *Light*, a London Journal, or the *Theosophist* of Madras.



elements, and the typology of the seven was continued and reapplied to man as it had been to the Gnostic Christ, the Egyptian Ra or Persian Ahura-Mazda.

Thus, to summarize: the genitrix produced her progeny of seven elementary powers, the first of all the symbolic sevens. The earliest men were born in their likeness, or rather they were named after them, and totemically distinguished by their types, as the bird-men, ape-men, fish-men, and others of the seven. These are preserved in a group as the "Seven Races" of the *Bundahish* or "original creation," and are scattered over the world as the outcast and despised beings who are still classed with the beasts. These descended from the mother alone. In the second stage the seven types were made Kronian, and became intelligences, as the spirits or gods of seven constellations in the Celestial Heptanomis. They were the Ari or Kabiri, the seven Hohgates in their boat, the seven Rishis in the ark, seven Princes in the chariot, seven Amshaspands, and other forms of the companions that *kabbed*, guarded, or watched together (*Ari*, *Eg.*). They are identified by the Gnostics as the inferior hebdomad, who, with their mother, formed the primary ogdoad. These seven created man in their own image,—as the sons of Sophia or the Elohim of Genesis,—but without a soul, as they did not include or represent the fatherhood; they were the children of the mother only, corresponding to the Totemic tribes on earth. These seven Kronidæ were succeeded and superseded by the superior hebdomad of the Gnosis, the septenary of planetary gods, the true keepers of time and period. Of these the solar god became supreme, the father of all; and the seven previously evolved were called his souls. This god, whether named Ra, Khem-Horus, Heptaktis, Sut-Nub, Sebek, Iao-Sabaoth, or Har-Iu, contained the trinity of human factors—the mother, child, and virile male in one divine type, whose threefold nature embodied the seven souls in a tenfold totality, as the *All* which was equally the two-one (in sex) and the ten-one, like the two hands and ten digits of the earliest reckoning. The human representatives of this deity IO, or god of the number ten, are the Ten Races of the *Bundahish*. Jacob was a form of this god when the tribes were but ten in number, which preceded the Twelve Tribes of Israel; the final solar deity being god of the twelve signs, seventy-two duodecans, and three hundred and sixty-five days to the year.

The true nature of the mythical Fall was only known to the earlier teachers of the hidden wisdom, who had preserved the ancient meanings unperverted. Fragments of the sunken system gone to wreck come floating to the surface here and there. In the Book of the Apocrypha, the "Hidden Wisdom," it is declared that error and darkness had "*their beginning together with sinners,*" but the "*gift of the*

*Lord remaineth with the godly.*"<sup>1</sup> The doctrine of the "Fall" belongs to the hidden wisdom. and the human fall was simply and solely the sin of ignorance. "*Error and darkness had their beginning together.*" But, through Wisdom, the enlightening holy spirit, personified as the Sophia of the Gnosis, the "*ways of them which lived on earth were reformed, and men were taught the things that were pleasing unto thee, and were SAVED through WISDOM.*" "*She preserved the first-formed father of the world, that was created alone, and brought him out of his Fall, and gave him power to rule all things.*"<sup>2</sup> Such was the doctrine of the Fall and of Salvation as taught in the Mysteries. Men sin in ignorance, but are saved by knowing and doing better. It was taught that Wisdom is "*a tree of life to them that lay hold upon her; and happy is every one that retaineth her.*"<sup>3</sup> In the *Avesta* Wisdom is the personified conveyancer of *immortal life* to man. Also, in the Book of Wisdom it is said that "*To be allied unto Wisdom is immortality.*" "*By means of her I shall obtain immortality, and leave behind me an everlasting memorial to them that come after me.*"<sup>4</sup> Immortality was continuity. Wisdom first taught the means of insuring this by proper living; and then the Gnosis was applied to the continuity of life hereafter, and immortality was held to be taught and conferred by wisdom, in relation, however, to the ignorance which had brought death into the world. The Tree of Knowledge of Good and Evil is the Tree of divine Wisdom or Sophia, in the Book of Ecclesiasticus, who identifies herself with the tree of various species. "*As the vine brought I forth pleasant savour. I am the mother of fair love, and fear, and knowledge, and holy hope. 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. He that obeyeth me shall never be confounded: and they that work by me shall never do amiss.*"<sup>5</sup> This is the teaching according to the hidden or oral wisdom, which makes the tree a tree of life, and not a tree of death and damnation as it is in the published gospel of the uninitiated, who know not anything of the natural genesis of their supernatural revelation, because they have never been "*privy to the mysteries of the Gnosis.*"<sup>6</sup> So in the Book of Proverbs it is written:—"Say unto Wisdom, Thou art my Sister," the object being to be kept by her from the "*strange woman,*"<sup>7</sup> whose "*house is the way to hell going down to the chambers of death;*" the Parika, Lilith, Gêh, or Witch-woman of the mythos, not the prostitute simply.

Sophia played the part of the Wise Queen of the Peguan people. Venus, says Pausanias, was called the Bride Kabira, from having given birth to the Kabiri; and *Apostrophia*, on account of her having turned the race of men from unlawful desires and impious coition.<sup>8</sup>

<sup>1</sup> Eccl. xi. 16, 17.

<sup>3</sup> Prov. iii. 18.

<sup>5</sup> Ecc. ch. xxiv.

<sup>2</sup> Wisdom of Solomon, ix. 17, 18; x. 1, 2.

<sup>4</sup> Wisdom of Solomon, viii. 13-17.

<sup>6</sup> Wisdom, viii. 4.

<sup>7</sup> Prov. vii. 4.

<sup>8</sup> *Bœot.* 16.

By means of Wisdom, who knew "*the beginning, ending, and midst of times,*" and registered all forms of periodicity, and "*all such things as are secret or manifest,*" mankind were brought out of their fall, out of their red sea, out of their darkness, reformed and saved; and there was no room, no place whatever, for the Christian scheme of salvation, which was based on an entire misconception of the nature and significance of the "Fall," and the ancient mode of representation. "*Through perfect wisdom,*" declares the Parsee tradition, "*every one possesses the knowledge of purity.*" "*Through his own wisdom is Mazda the father of purity.*"<sup>1</sup> "*It is now manifest the wise have created all. Evil doctrine shalt not for a second time destroy the world. Evil choice had the bad lighted on with the tongue.*" Henceforth "*He among you who wilt not act according to the spirit as well as the word (or the tongue of the Dark Mind), to him will the end of the world turn to downfall.*"<sup>2</sup> In an Akkadian fragment it is written, "*The fruit of death may the man eat (and yet) the fruit of life may he achieve.*"<sup>3</sup>

In the Epistle to Diognetus, attributed to Marcion, the writer says, "Not without significance is it written that God originally planted the Tree of Knowledge and the Tree of Life in the midst of Paradise, pointing to this, that through knowledge cometh life. Since the first men have not made a pure use of the same (the Tree of Knowledge), they were tempted by the serpent and divested of the life. For there is no life without knowledge. and no certitude of knowledge without true life, for which reason the trees were planted beside each other."

Even in the Dog-rib legend the god granted that those who dreamed certain dreams should have the power of curing sickness and of saving men somewhat from the results of the Fall. The dreamers being the seers and wise men. This also is a mode of correcting the errors of ignorance by means of wisdom, as in the teaching of the Apocrypha. By eating of the Tree of Knowledge the eyes were opened. So in the Greek allegory the mortal who looked on the Goddess of Wisdom (Minerva) naked, to the loss of his eyesight, had his inner vision opened, and was said to become illumined with the power of prophecy. That is, he acquired foresight for the future. Also the victims of the worst diseases, from which men learned to become cleaner and purer, were honoured and held to be typically sacred in consequence.

The Mexicans knew the true significance of the mythos and the nature of the original sin. They had a form of baptism for children in which they prayed that the child might be cleansed from the original sin, committed before the foundation of the world. That is, when interpreted, before the order of things was established in truth, lawfulness. and righteousness; before men had been elevated from a "beggarly and bestial" way of living, into cleanliness and purity of

<sup>1</sup> *Yasna*, 46.

<sup>2</sup> *Ibid.* 44, 1, 2, 3.

<sup>3</sup> *Records*, vol. xi. 156.

life. Thus stated there is no such grotesque and ghastly mistake as was ignorantly committed by the founders of the Christian Creeds. In consequence of eating the forbidden fruit, thorns and thistles are henceforth to curse the Adamic soil, and the allegory is charged with a doctrine utterly pernicious and fatally false. The labour of man, which is the food and sustenance of all healthy life; the labour of woman, on which depends the consummate delight of life and the fulfilment of the divine desire to reproduce, are accursed by an impious perversion of the ancient thought.<sup>1</sup>

<sup>1</sup> THE DOCTRINE OF THE "FALL" AS TAUGHT IN THREE CHRISTIAN CHURCHES.

"Question.—What is Original Sin?

"Answer.—It is that sin in which we all are born, by means of the fall of Adam.

"Instruction.—Original Sin was committed by the first man Adam, when contrary to the express command of God, seduced by the delusion of the Devil, and in compliance with the persuasion of Eve, he ate the forbidden fruit, from which ensued that fatal curse on all mankind—'Dust thou art, and unto dust shalt thou return.' This would have been followed by everlasting exclusion from heaven, had not God through his pure mercy promised to send a Redeemer to rescue us from this immense evil. This Redeemer was no other than God the Son, the Second Person of the blessed Trinity made man; for none but an infinite being could atone for an offence against an infinite being, nothing but infinite mercy could satisfy infinite justice.

"Having forfeited original holiness by the sin of our first parents, we were born children of wrath, with a corrupt nature, and inclination to all kinds of sin. The only remedy to obtain the remission of this sin is that of Baptism, by which the merits of our Redeemer's blood and passion are applied to our souls. Baptism is, therefore, necessary to all, as none of the children of Adam can obtain heaven without it."—*People's Catechism of the Roman Catholic Church*, p. 213.

"Original sin standeth not in the following of Adam, but it is the fault and corruption of the nature of every man that naturally is engendered of the offspring of Adam, whereby man is very far gone from original righteousness, and is of his own nature inclined to evil, so that the flesh lusteth always contrary to the Spirit; and therefore, in every person born into this world, it deserveth God's wrath and damnation. And this infection of nature doth remain; yea, in them that are regenerated, whereby the lust of the flesh is not subject to the law of God.

"The condition of man after the fall of Adam is such, that he cannot turn and prepare himself by his own natural strength and good works, to faith and calling upon God."—Arts. 9 and 10, Church of England.

"By the Fall of Adam it came to pass that as before man was blessed, so now he was accursed; as before he was loved, so now he was abhorred; as before he was most beautiful and precious, so now he was most vile and wretched; instead of the image of God, he was now become the image of the Devil; instead of the citizen of Heaven, he was become the bondsman of Hell; having in himself no one part of his former purity and cleanness, but being altogether spotted and defiled; insomuch that now he seemed to be nothing else but a lump of sin, and therefore, by the just judgment of God, was condemned to everlasting death."—*Homily on the Nativity*; Church of England.

"Our first parents being left to the freedom of their own will through the temptation of Satan transgressed the commandment of God in eating the forbidden fruit; and thereby fell from the estate of innocency wherein they were created; and all mankind, descending from him, sinned in him, and fell with him into an estate of sin and misery. The sinfulness of that state of man consists in Adam's guilt, his want of righteousness, and his corrupt nature whereby man is utterly indisposed to all that is spiritually good, and wholly inclined to all evil and that continually, commonly called Original Sin, and from which do proceed all actual transgressions . . . Original Sin is conveyed from our first parents by natural generation, so that we are conceived and born in sin, which brings upon mankind

The Gnostics knew the symbolical nature of the serpent. In the hieroglyphics as the "Tet" sign, it signifies speech, language, or to tell; and the Hebrew writer makes it "talk." The reptile being double-tongued by nature becomes the typical double-tongue in relation to the Two Truths, or the two aspects of true and untrue. The Persians, who were followed by the Hebrew writer, made it the representative of lying speech alone; the Gnostics knew that it was representative of both truths, and as such was a teacher, not a tempter. The Hebrew "Genesis" is as unfair to the serpent as it is to the woman. In the Greek myth the good serpent guards the Tree of Life and Knowledge, instead of tempting mankind to eat the forbidden fruit and cause their fall. So the goddess of wisdom is seen inviting Herakles or some other character to partake of it, and when he has slain the guardian dragon of the tree, the spoil itself is returned to the keeping of Athena, who replaces it on the Tree of Knowledge, as the fruit which rightly plucked is the food of Life; wrongly, is the fruit of Death. This is the true and perfect myth of the serpent. In the Book of Genesis we read: "*The Lord God said unto the serpent, Because thou hast done this, thou art cursed above all cattle, and above every beast of the field. Upon thy belly shalt thou go and dust shalt thou eat all the days of thy life; and I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel.*"<sup>1</sup>

According to this tradition it is the Saviour son, as the seed of the woman, who is to overcome the serpent, but who is vulnerable in the heel, like the other solar heroes with the one spot in their bodies left unprotected. The Romish Church has preserved a variant version of the Hebrew, and renders the passage, "*She shall bruise thy head and thou shalt bruise her heel,*" in which the woman and not her seed is the opponent of the serpent. In the text of Jerome, as of the *Itala*, the virgin is the bruiser of the serpent.

In keeping with this form of the mythos, the Greek Diana, or Artemis, is portrayed with a headless serpent in her hands. Diodorus relates that in the temple of Belus in Babylon there was an image of a woman grasping the head of a serpent. Both versions of the mythos are Egyptian, and as such explicable. It has been shown that the genitrix as the moon-goddess was the earlier slayer of the dragon of darkness, called the deluder; also in the later solar mythos Pasht and Isis are both portrayed in the act of bruising the head of the Apap serpent of evil. In other representations it is Horus, the

God's displeasure and curse, so as we are by nature children of wrath, bondslaves of Satan, and justly liable to all punishments in this world and in that which is to come."—*The Confession of Faith*, pp. 136-138; Scottish Church.

Thus, as it has been said, men are damned by the theologians in order that they may run after them to be saved.

<sup>1</sup> Gen. iii. 14, 15.

seed, the saviour son, who is depicted as the bruise of the serpent's head. We may well say bruise, for the serpent could not be killed outright. The conflict which was primarily that of light and darkness, the sun and the Akhekh monster, the truth and falsehood, life and death, heaven and hell, was continued for ever.<sup>1</sup> Though wounded every night and vanquished every springtide, the dragon never dies, on account of the phenomena which gave it birth and being.

In the *Ritual*<sup>2</sup> the typical serpent, the eternal enemy of the sun and the souls of the dead, is he who "*has his wound given him*" by the Osiris, he who "*was a male in the womb of his mother.*" The serpent is described as "*walking on his belly*"; and the Osirian in passing the serpent exclaims: "*Veil thy head! veil thy head!*" He rejoices, saying: "*I have taken the viper of the sun.*" Again in Chapter cl., in the fourth mystical abode the Osirian as the god addresses the serpent Sati and says, "*I am the male veiling thy head.*" And the viper is said to be "*crawling on his belly.*" The Osirian exclaims. "*I have come to catch Haker,*" that is, the viper. Here the promised seed, the one who is born to give the serpent his wound, appears as the male, the masculine child in the womb of his mother. Also, when the sun entered the sign of Virgo, the mother, for his re-birth, the passage was marked by the total setting of the celestial Hydra, following which the fight began in the underworld between the dragon and the seed of Isis.

In a third picture the two variants are in a manner unified by the link of continuity. On the sarcophagus of Seti I, in the Soane Museum,<sup>3</sup> the student can see both mother and son engaged in the eternal conflict with the serpent. In this delineation Isis-Serk has noosed the serpent of evil, and she, assisted by the Osirian, such a one as the speaker just quoted, has brought the enemy to Horus for him to bruise the monster's head, and give him his annual wound. The three interpretations were combined in the imagery portrayed in the planisphere. The virgin mother conquered the old dragon by producing her child, the seed in season, every year. She was portrayed as Virgo with the son in her arms, or the seed in her hands; and on the birthday of the sun, which has become our Christmas Day, the position of the sphere shows the figure of the virgin treading down or triumphing over the serpent that writhes prostrate at her feet. She is the bruise of the serpent's head, through the birth of Horus the child.

We must now look to those who set the types in heaven if we would learn what they really mean, having been deceived overlong by those who did not know. The Egyptians made no pretence that these divine personages, the virgin and child who bruise the serpent's head, were historical characters, although

<sup>1</sup> Wilkinson, pl.

<sup>2</sup> Chapter cviii.

<sup>3</sup> Sharpe and Bonomi, *Sarcophagus of Oimeneptah I.*

they got out of the imagery all that they had put into it. With them the subject-matter is not divorced from the natural phenomena, nor wrested from its mythical meaning. That process of perversion was left for those who were ignorant of the Gnosis, and who were only in possession of such fragments of the ancient lore as were collected in the Hebrew writings, and left without the clue of the oral teachings. In its latest phase, the dogma of the "Fall" is the helpless result of losing sight of the natural genesis, and the symbolical mode of conveying the ancient wisdom. It was ignorance of the natural genesis solely that led to these writings being elevated to the status of a divine revelation invested with a supernatural authority, empowered to command credence, and exert all means and appliances for creating, exacting, and enforcing belief, in defiance of all the facts in nature that are ignored, denied, contravened, or defied.

John Henry Newman has said, "*The Bible is the record of the whole revealed faith;*" that is the fatal fact. The Bible is the *only* record of the faith; and, as a divine revelation, it was foolishly supposed to be beyond the reach of the comparative process, by the application of which alone can the truth be ascertained concerning anything in the remoter past. Not one single dogma founded on that record could be properly appraised, or even understood, so long as we were entirely ignorant of the mythical origins, and natural genesis of religious dogmas. When the comparative method is applied, we find that mythology was the mould of the faith; and the mode of the revelation has been by misinterpreting the mythology.

In the fable the wolf, on overhearing the nurse threaten to throw the child "to the wolf" believed that he was about to have a satisfactory supper; whereas she never meant what she said. So it is with the mythical legends. They never meant what they said or have been made to say; and great has been the consequent delusion for the ignorant and superstitious—

Delusion that is perfectly complete  
For those who die to find out the deceit.

The fragments of ancient lore which formed the nucleus of the Hebrew writings are part and parcel of the same system of primitive typology as the kindred legends found elsewhere. The Creation, the Tree, Serpent, Fall, Deluge, Exodus, and Wars in Heaven belong to the same mythology which is one in origin, and more or less universal in its range. It could not be known what the scattered remains first signified, until the puzzle-picture had been put together again and correlated to be read in the light of evolution, which points us toward a natural genesis that is certain to put an end to the Hebrew beginning; and the truth is that, whatsoever our

individual standpoint or sphere of thought may be, it is only in proportion as we are mentally grounded in the laws of evolution, and apply the doctrine of development to the phenomena of nature in the past as well as the present, that we can begin to think from the living root of thought, or find any real basis of beginning; without which basis the thinker may scatter his mental seed, the poet plant his flowers, the martyr pour forth his blood, to enrich a chaos that has no more cohesion or abiding place for growth than an ocean of shifting sand.

That which preceded the knowledge of evolution is chaos, and with evolution commences creation. The Fall is the antithesis of evolution, and the supposed descent of man is disproved for ever by his known ascent. It was the ancient mythos that in dying yielded up the metaphysical phantom, which haunts the modern race to frighten it out of life with dread of death and fill the human mind with servile fears, to make the kneeling suppliant accept the Christian *scheme* of redemption. The Golden Age is nothing more than gloss,—an air-hung mirage over sterile desert sands, seen by the hallucinated who stili continue to put forth volumes of gibberish, purporting to contain the mirage condensed into modern meaning, and the ideal gloss converted into real gold by sleight of interpretation.

There was no original condition of perfect purity, lost by man through any catalysmal event, to which return could be made. This is but a foolish postulate of the non-evolutionists. It is not that the primary myth is false, but it is falsified by literal interpretation of a typical mode of expression. The condition of mankind at the time of the so-called lapse from paradisiacal purity was too low for any Fall. It was that of the beasts, the unclean, the incestuous, the Catamites and Pæderastians who are summed up under one name, as THE "Sodomites" of Apocryphal and Gnostic tradition, who were without the consciousness by which comes the knowledge of sin. That fabled fairy-land of religious belief belongs to a past that never was present, and it is horribly grotesque to compare its Idyllic Ideal with the reality of primitive Man in his wilderness of a world.

So far from the Adamic man bearing the divine likeness, he was one of the animal "men with tails"; the Adam who is said in Rabbinical traditions to have had intercourse in common with the other animals; and also to have had a tail.

There never has been a "Fall of Man," from which he could be saved by the suffering and death of god or man upon the cross; and the preaching of such a mode of salvation constitutes a miserable mockery. It is an utterly misleading aside from the real work of the world that remains to be done; and the money spent in sustaining the great delusion at home and propagating it abroad might



suffice for the extinction of poverty if preventively applied.<sup>1</sup> Our social conditions are such as to generate and cultivate pauperism as one of the national products. We are manufacturers of misery. The earth is drained into reservoirs of riches for the few who are masters of all channels through which the wealth is forced to flow, and there are no adequate means provided for insuring a return and redistribution amongst the masses of the producers whose labour is the living source of all supply. What profits it to offer the Word of a Salvation hereafter to the miserable multitude who are damned indeed whilst here? they know they are fallen, but the explanation of their "Fall" is false; and it is so fatal to the true, that the millions of those who will no longer listen to such foolish teaching must be looked upon as the great hope of the future. The "Fall of Man" was an allegory set forth by the primitive "Wisdom" which has been perverted into a falsehood by ignorance.

" Man hath not fall'n from Heaven, nor been cast  
 Out from some Golden Age lived in the Past !  
 Your fall is from the possible Life before ye:  
 Your fall is from a Crown of Life held o'er ye;  
 The falling short of an impending glory."<sup>2</sup>

He is not half way up the human ascent which he has to climb continually. And the proffered salvation and mode of redemption from the evil effects of the supposed "Fall" constitutes the greatest delusion of this life and the most fatal illusion for the next.

A theology or theosophy manufactured from the refuse and leavings of mythology and the misinterpretation of ancient thought and its mode of expression, with its doctrine of a Human Fall that never occurred; the descent, degradation, and depravity that did not follow, and its redemption by the blood of an atonement which consequently could not apply, constitutes the sheerest insanity that mental aberration has hitherto shown. The fetishism of savagery exhibits nothing half so barbarous or so devoid of basis either scientific or natural. The creed of Christendom is professedly rounded on the verity of events; the verity of the Fall of Man as the first event in human history is the foundation and corner-stone of the very Timin, of the superstructure of the atonement and redemption; and Egypt, which was the parent of the mythos, has left the means of proving: (1) that

<sup>1</sup> In the Year 1856, a British Parliamentary Commission, of which Mr. Gladstone was a member, published the opinion derived from the whole range of the missionary area, that it was "Not the application of external means of civilization, but the preaching of Christ crucified that is the true ascent for raising barbarous tribes to a higher state of culture, and that by the preaching of the Word of the Cross of Christ and by this only, do the heathen obtain a true susceptibility for the outward ennobling of life." Cited in *Missions, their Place and Work*, from the Danish of H. Kalkar.

<sup>2</sup> *A Tale of Eternity*.

the supposed fall of the primal pair was not a human event; (2) that it could not have been represented as human and historical except by those who were ignorant of its true nature; and (3) that later doctrines based on its being veritable human history are of necessity falsely founded. For, if the "Fall of Man" is not historic fact, the personal Redeemer and historical redemption have no *raison d'être* nor standing ground. The antitype can only answer to the type. The Fall cannot be mythical and the redemption historical. A mythical "*Fall*" can only necessitate or warrant or include a mythical saviour. These must go together, whether they stand or fall. The entire superstructure of doctrine and dogma has been erected on the original fallacy. The error is too radical for uprooting save by overthrowal of the system with which it has been entwined for life or death; and for such a product of thought peculiarly perverted, such a mode of mental torture, such a libel on all that is human or divine, there can be no escape from final doom, which approaches slowly in order that it may be the more certain and complete.

A few last words on the *Regio Paradisi* itself, considered as a mundane locality. This has been sought for in many lands, and numberless attempts have been made to define and fix the site in accordance with Hebrew "history." Wherever there is a river-head that can be made to run on all-fours, even by assuming the existence of water-channels no longer extant, the Biblical Eden has been discovered,—whether in Asia, Africa, Europe, or America. Some writers have come to the conclusion that its features were effaced by the Deluge; others have maintained that it disappeared with some lost Lemuria, or island of Atlantis. Livingstone coupled the four heads of the four rivers with the sources of the Nile; and the traveller died in search of the old lost Paradise of the "Genesis." He found there was a *local report of four mighty streams which rose in a mountain west of Tanganyika lake*; and in that region he hoped to discover the fountain-heads as pictured in the Hebrew book; or the "twin-source" as described by Herodotus.

And if there be an earthly original for the heavenly Eden, it will be found in equatorial Africa, the land of seething, swarming, multitudinous, and colossal life, where the mother nature grew great with her latest race; the lair in which the lusty breeder brought forth her black, barbarian brood, and put forth for them such a warm welling bosom as cannot be paralleled elsewhere on earth. This was the world of wet and heaven of heat; the land of equal day and dark, that supplied the Two Truths of *Uati* (Eg.); the top of the world; the very nipple (*Kepa*) of the breast of earth, which is there one vast streaming fount of moisture quick with life. So surely as a topographical Mêru, the lake and island, is found in Habesh, so surely is the earthly Paradise, the original of the mythical which was carried

forth over the world by the migrations from Kam, to be found there, if at all.

In Egyptian Khentu is the Interior, variously applied. It is the inner land, the lake country. It is also the name of the womb, the human birthplace. The Khen (Eg.) is the Semitic Gan, the Arab Al-Jannat for the Garden of Eden. Khen or *Khentu* is the Garden in Egyptian, just as our southern county *Kent* is called the Garden of England. *Khentu* also means delight. Thus in Khentu, according to the Egyptian language, was the garden of delight, the pleasure-place, Paradise, Eden, or celestial birthplace of the mythos. Khentu being the interior, the matrix, Kheptu is the hinder thigh, as the place of outlet to the north, where the hinder thigh still denotes the birthplace figured in heaven by the constellation *Ursa Major*. These are the south and north of the African motherland as named in Egyptian; the Khepta-Khentu, Hapta-Hendu, or Sapta-Sindhu of the Celestial Heptanomis.

It was mentioned in the second volume of the *Book of Beginnings* that *Tanga* in Xosa Kaffir signifies the thigh; this is an express type of the birthplace. The thigh is also named—

<i>Dengo</i> , in Kano.	<i>Dengalau</i> , in Buduma.	<i>Tonge</i> , in Mbamba.
<i>Dangala</i> , in Mandra.	<i>Tangbo</i> , in Bulanda.	

These agree with *Thingee*, for the thigh in the Australian dialects. The following African variants also contain a common type-name for water:—

<i>Angui</i> , Water, Afudu.	<i>Nhe</i> , Water, Bamon.	<i>Ngi</i> , Water	Kanem.
<i>Aningo</i> } „ Orungu.	<i>Nki</i> „ N’goala.	<i>Ngia</i> „	Mende.
<i>Anyengo</i> } „	<i>Engi</i> „ Munio.	<i>Eanga</i> , Lake,	Malemba
<i>Nke</i> „ Balu	<i>Ngi</i> „ N’guru.		

Lake Tanganika (or Tanganyika) is the water or lake of *Tanga*, the mount or thigh of source itself. The writer has now learned that in or near Busma (north-eastern High Sudan), where the type-name for the mountain is *Tanga* there is believed to be a *very lofty mountain from which those who ascend never come down again*. (In the Assyrian legend Ishtar is said to descend from her high mountain where she is unvisited of men.<sup>1</sup>) The name for this very high and mythical mount is the *Tanga*.<sup>2</sup>

Here then, in the African languages, the mount and the thigh are both one as *Tanga*. So is it with Meru, which is the mythical mount in Sanskrit and the thigh in Greek. In West Java also there is a high mountain named *Gunung Danka* which is identified by the natives as the site of the earthly Paradise.<sup>3</sup> As described- in Captain Cook’s last voyage, the “author of most things” is known by certain of the South Sea Islanders as Kolla-fou-tanga who is said to

<sup>1</sup> *Records*, vol. iii. 135.

<sup>2</sup> Koelle, *Polyglotta Africana*, introd. p. 6.

<sup>3</sup> St. John, *Far East*, vol. i. p. 278.

be the woman dwelling in the sky and directing the Thunder, Lightning, and Waters. She is likewise known as Life, like Eve and Ank. The Red Cow (Arg-Roud), from which the celestial waters flow, is represented as resting on the summit of Mount Alborz. If Tanganyika be, as now inferred, the water of Tanga, that will be as the mountain of which Livingstone heard. The natural genesis of the Thigh-mount may be traced in the mother or water-source. So the Irish name for Waterford is *Portlarga*, which signifies the port of the thigh. There is a like primitiveness in naming from the ham. The ham or hem (Eg.) is a feminine type, the seat, and a water-frontier. The very high mount, *Tanga*, and the thigh, *Tanga*, are two types of the genitrix and the birth-place. The moon, another type, is *Tingal* in Tamul, *Tingalu*, Canarese; *Tingal*, Malayalim. Such types are interchangeable under the same prototypal name. *Tanga*, the thigh (Xosa), is also a house for the unmarried men of a native kraal, and for strangers; also for a cattle-place on the *high hill*. This name of the dwelling is represented by *Denka* (Lat. 10° 0' N. 30° 0' E). *Dangala*, the thigh in Mandara, and *Dengalan* in Buduma, are echoed in *Dongola* and Old *Dongola* (Lat. 16° 0' N., and 18° 46' N.); near to which (in Lat. 18° 29' N., 31° 44' E.) was *Meruwe*, another typical mount and thigh. The *Danakil* between Suakin and Arkiko, Red Sea and Abyssinia, also probably derive from this birth-place. They call themselves the Afer or Afar, whence Africa; Ka (Eg.) being the interior land.

The Kabalists have preserved a tradition of Paradise being situated in an equatorial land, where the days and the nights are of equal length. A rabbinical geographer of the fifteenth century says it is evident from the words of the learned that there is a Paradise on a certain portion of the earth's surface, and that four rivers issue from it. *It is declared by those learned that Paradise is localized under the middle line of the world, where the days are always of equal length.*<sup>1</sup> This mythical mount, which was localized in so many places, was identified by Milton with

“ Paradise under the Æthiop line,  
By Nilus' head, inclosed with shining rock,  
A whole day's journey high.”

*Paradise Lost*, b. iv. verse 281.

If any actual river be meant by the Gihon (גִּיְהוֹן) which flows from the primal seat of mankind through all the land of Æthiopia, it must be the Nile. Moreover, it is the Nile river which was placed in the planisphere as the river of the division, the Iarutana, or Eridanus, named from *tana* (Eg.) to divide. Virgil<sup>2</sup> makes the Nile rise in India, but that is not the India of to-day. The words India, Hendu, and Sindha are three modified forms of Khentu, Egyptian name for the south, the southern and interior land.

<sup>1</sup> *Sepher Hamunoth*, f. 65, c. i.

<sup>2</sup> *Georg.* iv. 288.

It is noticeable that Camoens always calls the people of India *Gentoos*, not Hindus. To the Egyptians *Khentu* was the interior land that lay south, and the country of *Khentu* or *Ganda* (U-ganda) is on the line of the equator  $0^{\circ} 0'$ ,  $32^{\circ} 45'$  east, where, if anywhere on earth, the first garden was planted on the summit of the world, and the animal attained to human consciousness.

In the Book of Genesis the first river Pishon is identified with a land of gold named *Chavilah* (חַוִּילָה). *Chavilah* modifies into *Havilah* and *Savilah*, therefore *Chavilah* might be identified with *Sofalah* as the land of gold; a "Sofala, thought Ophir," as Milton sings. Marsden, like Milton, places the Hebrew gold-land, Ophir, at *Sofalah* on the African coast. But *Sofalah* would be still more applicable to *Chavilah*. Also *Evilath* is a name of the Hindu Paradise at the fountain-head of Ganga, where stood the Tree that bore the Apples of Gold.

In the languages of Atam the name for gold is *Asopu*, as in *Dsuku*. Gold is *Tem-Tem* in *Mbofon*, *Tumbuta* in *Opanda*; and *Tem* or *Khetem* in Egyptian; *Chetham* in Hebrew. *Etem* is gold in *Ekamtulufu*. These names correspond to those of the Adamic land of gold, *Kedem* and *Eden*. It is noticeable that the *Zambezi* (*Cuama-Mbesi*) river debouches from the land of *Sofalah*.<sup>1</sup> Captain Burton says the central dome of the Highlands of *Unyamwezi*, or the moon, discharges northwards the first feeders of the Nile and westwards the easternmost branch of the Congo, and "It is possible that an early confusion of the *Zambezi* with the *Rufifi* derived the former (*Zambezi*) from the birthplace of the Nile and the Congo."<sup>2</sup> Here then we have three great African rivers running from one central summit. It is not necessary to limit and judge the actual physical chart, by the mythical account of the Mosaic Paradise in the Hebrew *Genesis*, or it might be suggested that from this centre, the mount of the equator, the four great rivers, the Congo, Nile, Niger, and *Zambesim* were believed to run down into the surrounding seas; and certainly no better form of the four rivers has been found. Also, there is a very sacred river in *Hwida* called the *Euphrates* or *Eufrates*. As *Khentu*, the southern, is the earlier name of India, so we may now claim that the Congo is the African form of *Gangá*, which was continued in India. In the north-eastern High Sudan the type-name for the mountain is *Gong*; this offers an African name for the *Kongo* and *Kingami* rivers; the *Ganga*, *Kiang* (water, Chinese); *Khungu*, Tonquinese; *Khonkha*, Pali; *Ying*, Ostiak; *Ngongi*, Maori. In the Hindu mythos the fount of Ganga is fabled to be in the Moon, whence the stream falls before it divides into four rivers, or in another version into seven. Now the typical mount that reached to the moon or was pre-lunar in mythology had seven steps, or was

<sup>1</sup> Koellé, introd. p. 10.

<sup>2</sup> Burton, Camoens, *Geographical Commentary, Lusiads*, vol. iv. p. 518.

represented by seven mountains and seven mountain ranges, and this imagery is traditionally associated with Mount Kenia and with the seven mountains of the moon, the "*Lunamontes*" of Ptolemy. These says Captain Burton,<sup>1</sup> are evidently the Highlands of Unyamwezi, meaning the moon. The moon is

*Mbesi*, in Kasands.  
*Mbese*, in N'gola.

*Mberi*, in Lubalo.  
*Moesi*, in Muntu.

*Moezi*, in Marawi.

And the river Zambesi (or Cuama-Mbesi) is named as one of the rivers of the moon. Of course the four rivers might have had some more limited local application as they have in the Tanganyika legend related to Livingstone. The four rivers in the Hindu version, and the four streams (of milk) in the Norse, *issue from the cow as the typical mother*. Heaven, named the *Pê*, was represented by a cow in Egypt, and the cow itself is the

*Pe*, in Kanuri.  
*Pe*, in Munio.

*Pe*, in N'guru.  
*Pie*, in Kanem.

*Vaia*, in Bode.

But the primordial type was the water-cow long before the land-cow could have been domesticated. The milch-cow was afterwards added to the water-cow when Ta-Urt became Hes-ta-Urt, or Astarte, under the lunar-type. The water-cow shows the Kamite beginning beyond the Hindu and Syrian type of the cow. An Inner African name for the cow is—

*Nyaka*, in Murundo.  
*Nyaka*, in Ham.  
*Nage*, in Pulo.  
*Nyaka*, in Isuwu.

*Nyaka*, in Melon.  
*Nako*, in Nupe.  
*Naguo*, in Goali.

*Anako*, in Basa.  
*Nikai*, in Gbandi.  
*Nika*, in Mende.

Thus the name of Tanga-*Nyaka* includes the cow of the water, the thigh of the water, and the thigh of the cow, which was represented by the mount of the birth-place, and of celestial source. One Egyptian name for both cows is Tep or Teb, whence the mount of the cow is Tepr or Tabor. This is also an Inner African type-name. East of Tanganyika there is a place and a Mount Tabora (Kase). And on the Gold Coast there is another *Tabora*, where the two great objects or types worshipped by the negroes are the Mount and the Cow. In Tabora we have the African form of Thabor, the sacred mount in Galilee, which is likewise associated with the worship of the cow or golden calf, by backsliding Israel.<sup>2</sup> The natural genesis of the typical Mount is found in its being the water-source (also of division, whether in the human body or between earth and heaven), of which the thigh and the cow are two mythical types.

But if we were to find the four rivers issuing in four directions from one mountain source, the difficulty would still remain that the four

<sup>1</sup> Burton, *commentary on the Lusiads*, vol. ii. p. 518.

<sup>2</sup> Rowley; cf. Hosea v. i.

are not primary. They are but a figure of the four quarters which do not belong to the first formation. In all the oldest traditions of the human race the cradle and birthplace is the Heptanomis, and not a land of the four quarters. In the Quiché account, the seven caves precede the four quarters, just as the sevenfold heaven was earlier than the Tetrapolis, and the seven races of men, whose types were the elementaries, are extant before the races of the four different-coloured quarters. The birthplace is everywhere figured as the Heptanomis. Paradise was sevenfold, seven-named, the place of the seven, and of the Septentrion, in the Akkadian hymns, the seven great spirits of the bear in the Egyptian Ritual, the seven Rishis in India. This was the star-station attained by the Pro-Selenes long before time could be reckoned or space determined by the four quarters of the moon.

The waters follow the same primordial number. The seven waters preceded the four rivers. The Western Paradise of the Buddhists is the place of the seven pools. Moreover, the descent can be traced from the summit of the seven to the four of the lunar quarters.

Mount Meru is not mentioned by name in the *Rig-Veda*, whence it has been thought that the mythos must be later than the Vedic period. It is the Vedic system that is altogether later. The bed of the four rivers is spoken of as the work of Indra,<sup>1</sup> and these belong to the later system; they were added to the typical mount when it was made into a figure of the four quarters, for the moon and sun, just as the pillar-cross of Ptah, is called the throne of the sun, whereas the summit was the throne of the seven superseded gods.

The source of Ganga is in the abode of the seven Rishis, and in its descent it travels seven times around the summit of Mount Meru. Then it falls into four lakes on four summits facing the four quarters which belong to the later four divisions of the moon. So in the Avesta the paradise of Airyana-Vaêjo, the sevenfold place of the seven Yazatas, was aloft on the summit, whereas the four-cornered circle, established by Yima against the Deluge, was lower down the mountain.

So the Manu Vaivasvata, when he disembarked after the Deluge, is described as descending the mount of the north. If we found the four rivers we should still have to look for the land of the seven streams in Africa, corresponding to all the other forms of the Septenary, possibly in the seven mountain ranges about Mount Kenia, described by Ptolemy, from which the River *Sabaki* issues into the Indian Ocean—*Sevekh* being number seven in Egyptian; *Subhu*, seven in Arkiko; *Shabagh*, in Hebrew. Meanwhile, whatsoever earlier African types there may have been, Egypt remains the land of the seven streams;<sup>2</sup> and the one water is first of all the White Nile, next the Blue and Red Rivers of Hapi-Mu, and lastly the

<sup>1</sup> I. 6.

<sup>2</sup> Is. xi. 15.

river of seven branches and outlets, in accordance with the typology which preceded the rivers or divisions of the four quarters.

If the human birthplace was in the equatorial region of the Lakes, the north would become the heaven of cool to the race that turned that way. In Egyptian the "Meh" is the north, the quarter of the waters, and the name of the cool wind that breathed new life. "Throughout the whole of the Hottentot territory," says Dr. Hahn, "the northerly breezes are called *Tu-oab*, or rain-wind, showing that in the remotest ages the north wind was recognized as the rain-bearer."<sup>1</sup>

They had gone from the north, or north-east of Africa, but we have now to follow those who went northward from the centre, through the tropical regions into Æthiopia. This was named the north as Khepsh (Eg.), that is Habesh and Kush (כּוּשׁ), by a people who must have dwelt to the south of it to name it as their north. Khepsh (Eg.) is the north pole, and the constellation of the Great Bear, *i.e.* the water-cow. As they descended the Nile, the pole and the seven stars rose higher and higher. But it was not known that the earth was a revolving globe. Hence, when the group of seven stars went down and re-rose, they must have gone round something that intercepted them from view. This was the typical mount that rose on a flat surface—the mount of the north. Of this mount it is said:

"The sun performing his daily revolution round *Mienmo*, is soon hid by that mountain. and darkness again commences. Men afflicted by this deprivation of light, and in perturbation exclaim: "*O that light, which came to illuminate the world, how quickly hath it vanished!*" While they are with ardent vows desiring another light, behold in the same eastern region, and in the beginning of night, the moon appears accompanied by all the stars, and all mankind are wonderfully delighted. Now they say to one another: "*How timely is this appearance! This luminary has appeared as if it had known our necessity, let us therefore call it Zanta*" (the Pali word for necessity). *This appearance of the sun, moon, and stars happened on a Sunday at the full moon of the month Taboun, which corresponds partly with our March; "and at this very instant of the sun's appearance everything on the earth became such as it has ever since continued to be."*<sup>2</sup> This points to the Noumenia of the spring equinox at which time the sun, moon, and stars of the son (Horus) met in one sign.

The mount and the mother appear together in the Magic Papyrus, where it is said to Ra: "*In rapture is thy mother the Goddess Meru, as thou dost emit the irradiation of light and enrichest the world with thy blaze till thou reachest the mountain which is in Akar,*" behind which the sun set. At this point the Goddess Meru or the mount received the god.<sup>3</sup>

<sup>1</sup> *Tsuni-Goam*, p. 83.

<sup>2</sup> *Asiatic Researches*, vol. vi. p. 247.

<sup>3</sup> *Records*, vol. x. p. 145.



The goddess Meru is a form of Hathor, the cow-headed genitrix. But the earlier form of the typical mount was that of the seven stars, the mount of the water-cow, the mount of the pole, around which revolved the cow or sow, tortoise, water-bird, rhinoceros, or other of her types. This was the Mount Meru of the Lake; Meru, the Thigh; Meru, the cow, called Mehuru, the thigh of the great water.<sup>1</sup>

And at Meroe in Khepsh (Kûsh) which means the hinder (*i.e.* female) thigh, as the north, we find the African topographical Meru that became typical in the Hindu mythology. Meru in Greek was not only the thigh; the word *μέροπες* was a sacred expression used by the Greeks to denote mankind as those who were born from Meru, the mount of the birthplace. Also, Merops was a king of the Æthiopians, that is, of Kûsh, the celestial north. Kûsh (Egyptian Khepsh) becomes the Greek *Kôs*, which was known as Merope. There was also a Merope described by Theopompus in the north or near the country of the Hyperboreans. The island of *Siphnos* was another reputed form of Meropis. The original Khepsh will account for the names of Kûsh, Kôs, and Siphnos, which are all places of this mythical mount.

The one mount will be found under many names in various lands. It is the Ararat of the deluge mythos: "*As the first mountain, O holy Zaratusht, there stood on this earth the height Haraitt*": the mountain range; the Akkadian *Urdhu*, or mountain of the world; the Egyptian *Arrtu*, the ascent and the buttock; the Irish *Art* or *Ard*, the height; Welsh *Alt*, a steep place; and English *Old* as the "old man," a mountain.

In the *Art* we recover the Mount of the Great Bear, the British *Art* or *Arth* which was the constellation of Arthur; and this mount is still called Arthur's Seat; the Summit of Edin, Dun-edin, in Edinburgh; one of the places where the mount and circle or inclosure (the Druidic "barrier, the rampart of *Eiden*," the "Esgor of *Eidin*") were localized in Britain, according to the Kamite typology.

In Egyptian the *Ru* (earlier *Reru* or *Rem*) is the mouth, outlet, gate, outrance, uterus, or *rue des femmes*. This was typified by the sow and water-cow named *Rura*; and the milch-cow is called

*Erola*, in Aku.  
*Erola*, in Egba.

*Evela*, in Idsesa.  
*Erola*, in Eki.

*Erola*, in Dsumu.  
*Erela*, in Dsebu.

In the same group of languages (Aku) the sky and heaven have the name of *orure* in Egba; *orure* in Yoruba; *oru* and *aru* in others. The *Rru* or *Ru* is an outlet for water, the earliest division of land, and the primary way. Hence the heaven was divided into water-ways and the solar bark is said to be towed through the *Rus* of the *Rusta* by water. Now this *Ru* or *Lu* is the universal type-name

<sup>1</sup> *Ritual*, ch. xvii.

for the rivers, some twenty or thirty of them, such as the *Rusizi* and *Lubalo* that issue from the central lakes at the summit of the world.

The emaning Rru of the primæval birthplace was represented in Egypt by *Rerit*, the suckler (sow); *Rerit*, the gestator (hippopotamus); *Rerit*, the serpent-woman, as types of the nursing mother who first brought forth from the waters of earth, and was portrayed as the bringer-forth of time and of the Gods in heaven, with the thigh (*Ursa Major*) for her constellation; she who as *Rerit* or *Lilith* was Adam's first wife, and who, as *Kefa* (or *Kep*), the *Yornban Ife*, was the *Kamite Eve*, the *Hebrew Chavvach*, Adam's second wife, both of whom are accredited by tradition with being the cause of mankind losing the *Regio Paradisi*.

## SECTION XI.

### NATURAL GENESIS AND TYPOLOGY OF THE DELUGE AND THE ARK.

PARENTS who feel the full responsibility of teaching a little child that accepts as truth whatsoever is seriously affirmed ought surely to consider it an unpardonable sin against the innocence of infancy for their children to be taught that the fables of mythology are the sacred and true "Word of God," if found in the Hebrew Scriptures. Where this is done, simplicity and credulity are continually wedded for life in childhood, and we cannot afterwards get rid of a faith that has been founded on falsities without loss of some natural simplicity in the process of finding out how profoundly we have been deceived, how unfathomably befooled. There are persons who have retained their childlike simplicity and credulity undivorced, in whose presence we are made to feel as though acquiring knowledge were to undergo a veritable Biblical "fall." When the late Lord Stratford de Redcliffe, in conversation with the present writer, once remarked, "*Well, as between Mr. Darwin and Moses, I prefer Moses,*" it almost made him shrink, ashamed of knowing better. The childlike simplicity of such a man forced one to feel that "knowing," when compared with believing, was a sort of Zulu proce of "*smelling out.*"

When the news came that the legend of the deluge had also been found on the cuneiform tablets, there was great rejoicing at first over this further proof that Bible history was true. There was a reaction, however, when it was understood that the deluge in this case only lasted six or seven days! Some who subscribed to certain funds for the purpose of exploration began to fear lest too much might be discovered.

The eleventh tablet of the Izdubar series contains the Assyrian form of the deluge legend. According to the version rendered by George Smith. we are told that Izdubar, the solar god, importuned Xisithrus<sup>1</sup> to tell him the story. Then Xisithrus said to Izdubar,

"Be revealed to thee, Izdubar, the concealed story, and the judgment of the gods be related to thee."

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<sup>1</sup> Or Hasisadra.

He tells him how Hea, Lord of Hades, spake to him (Xisithrus) and said,

“Surippakite son of Ubaratutu . . . make a ship after this . . . I destroy (?) the sinner and life . . . cause to ascend the seed of life all of it, to the midst of the ship. The ship which thou shalt make . . . cubits shall be the measure of its length, and . . . Cubits the amount of its breadth a.d its height. . . Into the deep launch it.’ I perceived and said to Hea, ‘My lord, the ship-making wich thou commandest me thus, when by me it shall be done (I shall be derided by) young men and old men.’ Hea opened his mouth and spake, and said to me, his servant, ‘. . . Thou shalt say unto them, . . . he has turned from me and . . . fixed over me . . . like caves . . . above and below . . . close to the ship . . . the flood which I will send to you (into it) enter and the door of the ship turn. Into the midst of it thy grain, thy furniture, and thy goods, thy wealth (?), thy women-servants, thy female-slaves, and the young men, the beasts of the field, the animals of the field, all I will gather and I will send to thee. And they shall be inclosed within thy door.’ Xisithrus his mouth opened and spake, and . . . said to Hea, his lord: ‘Any one the ship will not make . . . on the earth fixed . . . I may see also the ship. . . on the ground the ship . . . the ship-making which thou comrmandest me . . . which in . . .

#### COLUMN II

strong . . . on the fifth day . . . it in its circuit fourteen measures . . . its frame founeen measures it measured . . . over it I placed its roof . . . I inclosed it. I rode in it on the sixth time, I examined its exterior on the seventh time, its interior I examined on the eighth time; with planks the waters from within it I stopped, I saw rents and the wanting parts I added, three measures of bitumen I poured over the outside, three measures of bitumen I poured over the inside.’”<sup>1</sup>

The ark being stored and equipped, Shamas bids Xisithrus enter it and close the door. Then,

“That flood happened (of which) he spake saying: “In the night I will cause it to rain (v. it will rain) from heaven heavily. In the day I celebrated his festival, the day of watching a fear I had. I entered to the midst of the ship and shut my door. To close the ship to Busur-sadir-abi, the boatman, the palace I gave with its goods. The raging of a. storm in the morning arose, from the horizon of heaven extending and wide. Vul in the midst of it thundered; and Nebo and Saru went in front, the throne-bearers went over mountains and plains, the destroyer Nergal overturned, Ninip went in front and cast down, the spirits carried destruction, in their glory they swept the earth; of Vul the floods reached to heaven. The bright earth to a waste was turned.

#### COLUMN III.

“The surface of the earth . . . it swept; it destroyed all life from the face of the earth . . . The strong deluge over the people, reached to heaven. Brother saw not his brother, it did not spare the people. In heaven the gods feared the tempest and sought refuge; they ascended to the heaven of Anu. The gods like dogs fixed in droves prostrate. Spake Ishtar like a child; uttered the great goddess her speech. All to corruption are turned, and then I in the presence of the gods prophesied evil. As I prophesied in the presence of the gods evil, to evil were devoted all my people; and I prophesied, ‘I, the mother, have begotten my people, and like the young of the fishes they fill the sea.’ The gods concerning the spirits were weeping with me (v. her); the gods in seats, seated in lamentation, covered with their lips for the coming evil. Six days and nights passed, the wind, deluge, and storm overwhelmed. On the seventh day in its course was calmed the storm, and all the deluge, which had destroyed like an earthquake, quieted. The sea he caused to dry, and the

<sup>1</sup> Rameses addressing Ptah-Nun as god of the celestial water says; “I made thy noble boat, Neb-Heh, lord of the ages, of 130 cubits, on the river of the great real cedar-trees, with a head of acacia..”—*Annals of Rameses*, iii. xliii. 11,

wind and deluge ended. I perceived the sea making a tossing, and the whole of mankind turned to corruption; like reeds the corpses floated. I opened the window and the light broke; over my face it passed. I sat down and wept; over my face flowed my tears. I perceived the shore at the boundary of the sea; for twelve measures the land rose. To the country of Nizir went the ship; the mountain of Nizir stopped the ship, and to pass over it it was not able. The first day, and the second day, the mountain of Nizir the same. The third day, and the fourth day, the mountain of Nizir the same. The fifth and sixth. the mountain of Nizir the same. On the seventh day, in the course of it, I sent forth a dove, and it left. The dove went and turned, a resting-place it did not find, it returned. I sent forth a swallow and it left. The swallow went and turned, and a resting-place it did not enter, and it returned. I sent forth a raven, and it left. The raven went and the corpses on the water it saw, and it did eat, and wandered away, and did not return. I sent the animals forth to the four winds, I poured out a libation, and I built an altar on the peak of the mountain, by 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 collected at its good burning; the gods like sumbi<sup>1</sup> gathered. over the sacrifice."

This is neither mythos nor history, but a romance of mythology on its way towards becoming Hebrew history. It is one of a series of twelve legends of creation connected with the twelve zodiacal signs, and this, the eleventh, corresponds to the sun in the sign of the Waterman and the Akkadian month *As a-an*, the name of which signifies the "curse of rain." This is the Egyptian month *Pa-Menat* (Phamenoth), the month of the wet-nurse, who is portrayed as the suckler, the many-breasted goddess, the manifold fount of source in the sign of the Waterer.<sup>2</sup> Menat is the zodiacal form of the genitrix the earlier goddess of the Great Bear, Rerit, the suckler, whose type was the sow, or hippopotamus.

Such a title as the "curse of rain" was calculated to turn the archaic myth into the legend of a great deluge and destruction by water, which became historic in the Hebrew version. But the archaic myth of the deluge did not originate in Akkad nor in Babylonia. According to Al-Biruni, the Persians and the great mass of the Magians denied the deluge altogether; they believed that the rulership (of the world) had remained with them without any interruption ever since Gayomard, who is, according to them, the first man. In denying the deluge the Indians, Chinese, and the various nations of the East concur with them. Some, however, of the Persians admit the fact of the deluge, but account for it in another way, as it is described in the Books of the Prophets. "Know," says Ibn Chaldûn, "*the Persians and Indians know nothing of the deluge*" (Tufan). That is, as an actual inundation by which the human race was nearly obliterated. It is known well enough in the ancient Scriptures as the "*deluge of time*." The "*rulership of the world*" that remained with the Mages from the time of Gayomard (or Great Bear and Sothis in Egypt) signifies that the time-cycles had been kept from the first. There could be no deluge of destruction for those who knew. We

<sup>1</sup> Sumbi, the devouring Zebub fly.

<sup>2</sup> See Hermean Zodiac, pl. 2, vol. ii, *Book of the Beginnings*.

shall see later on, that “the deluge” only applied to the ignorant. In this light we can read the statement that “*after the flood Titan undertook a war against Kronus,*” which shows that the conflict was continued between timelessness and time, chaos and creation; and the Kronian nature of the deluge will be amply demonstrated in the following pages.<sup>1</sup>

We are told by certain writers that there is some resemblance between the Hebrew and other versions of the deluge legend, but that the Hebrew account is so much more simpler more dignified, and noble. Which means that in the Hebrew writings the myth is made to look more like history. But there is no value in a false appearance however much it resembles truth. Celsus might well chuckle when he pointed out that the Christian’s account of the deluge with its “*ridiculous ark that held everything inside of it,*” was “*a part of his own mythology which had been literalised and amplified by them.*”<sup>2</sup> Such a literalization of the ancient typology proved to him what ignorant *Idiotes* were these promulgators of the newest superstition.

“The flood” or deluge was an accepted epoch used in computations by the Babylonian chronologers, but this was not the one historical epoch of the Bibliolaters, seeing that they reckoned several, like the Egyptian priests, who pointed out that the Greek reckonings only included two deluges, whereas their own chronology counted various floods. Berosus reckoned from the flood; and one of his classifications of the minor dynasties runs up to about the year 2400 B.C. This, as near as can be calculated, is the exact epoch at which the equinoctial colure entered the sign of Aries. Beyond these, he enumerates another series of eighty-six kings whose reigns likewise extended to the flood. Now, if we allow twenty-five years for the average duration of these reigns,  $25 \times 86 = 2150$  years is about the period during which the equinox was in the sign of Taurus, *i.e.* 2155 years. In that case the flood would denote the end of the cycle of time (2155 years) during which the equinoctial colure had remained in the sign of the *Gemini*, before it passed into the Sign of Taurus; and so on round the backward circle of precession or recession; for M. Oppert has shown that the Babylonians dated *a* deluge, if not *the* deluge, by the year 41,697 B.C.

According to Censorinus and Varro, the Jews calculated that the deluge of Noah occurred about 2360 B.C., which is within some forty or fifty years of the time of the flood that took place when the equinox entered the sign of the Ram; and is quite near enough for a tradition, or for a computation short of the most exact. Again, the chronology of the Septuagint shows an interval of 2242 years between the creation and the Noachian flood. And seeing that the exact time allowed for

<sup>1</sup> Syncellus, 44. Euseb. *Præp. Ev.* 9. Josephus, *Ant.* b. i. ch. iv.

<sup>2</sup> Origin, C. iv.

the equinox to remain in one sign is 2155 years, it looks as if that was the period of time they were groping after. In the language of the mythical typology the end of such a period would be described as a deluge of time. Abū-Ma'shar Albalkhī supposed that *the* deluge occurred at the place of conjunction of the stars in the last part of the sign of Pisces and the first of Aries.<sup>1</sup> Or, to reverse it according to the movement of precession, when the equinox passed out of Aries into Pisces; this was the ending of a time-cycle that may be correctly described as the deluge of 255 B.C. In keeping with this reckoning, the next great deluge is due in the year 1900, when the colure of the vernal equinox will pass into the sign of Aquarius; and from now till then there will probably be rumours and prophecies of great changes, which will be remotely related to the fact, the Gnosis or tradition not being absolutely lost although dateless.<sup>2</sup>

The same identical myth of the deluge as that on the tablets may be found in the *Vendidad*<sup>3</sup> where *the threatened destruction does not definitely take the shape of drowning at all*. In the "Genesis" the destruction of the world is the second act to the creation, which is the first. So is it in the *Avesta*. The first *Fargard* of the *Vendidad* describes the creation of the world by Ahura-Mazda. In the second a great destruction is prognosticated. "*Then spake Ahura-Mazda to Yima, saying, 'Upon the corporeal world will the evil of winter come. A vehement destroying frost will arise. Snow will fall in abundance on the summits of the mountains, on the breadth of the heights.'*" So far as the "deluge" is predicted, it is to be found only in the statement that "*The waters (will) flow in front*" and "*behind is the melting snow.*" Nor are there any instructions given for building a ship, as in the Hebrew and Assyrian versions. Yet the meaning is the same in relation to the mythos or Kronian allegory.

Yima is commanded to make a *four-cornered circle*. This is the literal sense, although the translators, thinking of earth only, have been perplexed in rendering the passage. The Gujerat version has a four-cornered square. But the four-cornered circle is celestial, containing the four cardinal points. This is to take the place of the paradise in Airyana-Vaêjo, and to become the dwelling for all mankind. Seed of all life, of human beings, cattle, birds, trees, of all that

<sup>1</sup> Albiruni, English translation by Sachau, p. 29.

<sup>2</sup> "The late transit of Venus curiously proved the accurate calculations of the ancient makes of that famous horological curiosity, the Strasburg clock. A few days before the transit, the *American Register* tells us, visitors to the Cathedral inspecting the planetarium attached to the clock, noticed that one of the small gilt balls representing Venus was gradually moving towards a point between the sun and the earth, and on the day of the passage the ball stood exactly between them. Old Conrad Dasypodius, the Strasburg mathematician, superintended the manufacture of the clock and its accompanying planetarium, some time between 1571-4, the dates differing according to various authorities; and it is interesting to note that after 300 years of existence, the clock faithfully fulfils the calculations of its dead inventor."—*Graphic*, January, 1875.

<sup>3</sup> Fargard 2.

is largest, best, and most beautiful, was to be stored up in this inclosure with fire and water and all things necessary to replenish the earth. All the inhabitants were to be brought in in pairs. Then Yima created the inclosure as commanded, "*the length of a riding-course to all four corners,*" as a dwelling for man; and "*thither he brought the seed of cattle, beasts of burden, men, dogs, birds, and red-burning fires.*" "*There he collected the water to the length of a hatra.*" "*There he made the birds to dwell; in the everlasting region (golden-hued), whose food never fails. There made he dwelling-places.*" "*Thither brought he the seed of all men and women, who on this earth are the tallest, best, and most beautiful. Thither brought he the seeds of all kinds of cattle, which on this earth are the largest, best, and most beautiful. Thither brought he the seeds of all trees, which on this earth are the loftiest and sweetest-smelling. Thither brought he the seeds of all foods, which on the earth are most fragrant. All these he made in pairs and imperishable, even to the men who were in the circle.*" "*At the top part of the region he made nine bridges; six in the middle, three at the bottom.*" "*Round about this circle (he made) a lofty wall, a window that gave light within,*" like the window of Noah's ark. Then the question is asked, "*Creator of the corporeal world, pure one! Of what kind are the lights in the circle which Yima has made?*" and the answer is, "*Self-created lights and created in order (constellations). Of a single kind (one kind) and course are seen the stars, the moon, and the sun.*" The other kind appear to be those that were figured or constellated by Yima in making his circle. Then it is asked, "*Who has spread abroad the Mazdayasnian law in tltis circle which Yima has made?*" and the reply is, "*The bird Karshipta.*"<sup>1</sup>

Of this bird which made known the true law, it says in the *Bundahish*, "*The Karshipt which they call the falcon (kark) was the first of birds*" that was brought to the inclosure of Yima. It was the utterer of revelation and a form of the Word. The falcon agrees with the solar hawk as the bird of fire, light, or soul, and is an equivalent for the Phoenix dove or eagle, which we shall find to be the lawgiver and time-teller in other myths of the ark and deluge.

In the *Bundahish* the deluge takes place before the creation of man on the earth. So says the translator; that is, the deluge as a condition, not an event; because the heaven was the celestial water which had to be divided and bounded by the timekeepers. It is also the inundation of Tishtar who was a primordial timekeeper as the Dog-star, and whose lapse was a form of the "fall" in heaven.<sup>2</sup>

There is a river or source described in the *Bundahish*, which Zad-Sparam says comes out of the middle of the earth. It is called the *Daitih* river that issues forth from Airyana-Vaêjo and is full of noxious creatures. Traditionally this is understood to be a subterranean

<sup>1</sup> *Vendidad*, Fargard 2; Spiegel and Bleek.

<sup>2</sup> *Bundahish*, ch. xiv. 23; xix. 16; xxiv. 11.



channel or drain (*avaêpaêm*).<sup>1</sup> It is referred to in the *Avesta* as the *Dait* which comes out of Airyana-Vaêjo, "while they perform work with it," but "some say that it comes out in a stream unless they perform the work of the place."<sup>2</sup> This *Dait* has only been looked for geographically. It is identical with the *Têt* or *Tepht* (Eg.), Welsh *Dyfed*, English *depth*, and Chaldean *Thavthe*. The meaning is, that it is the good *Dait* whilst regulated, but, if neglected, the flood follows, or the water rushes out in a stream, as the opposite of the good *Daitih*, the organization on which Airyana-Vaêjo was founded as the perfect place.

In the later Norse mythos the roaring cauldron of Hvergelmir is the central source of twelve rivers that answer to the twelve divisions of the zodiac, or the waters which they divided into twelve parts. This corresponds to the cauldron of Ked and of Pridhain which was a type of time. It boiled for a year and a day, and when not strictly attended to, it burst in two, causing a deluge of destruction.

The Mechoacans likewise relate that mankind became *neglectful of their duties* and *forgetful of their origin*, and therefore were punished by a deluge; the human family being wholly destroyed, except Tezpi with his wife and children. Tezpi shut himself up in a chest of wood with all kinds of useful seeds. When the waters began to subside he sent forth a bird which did not return to him. He sent others, and at last the smallest one came back with a green branch in its beak, and he then knew the deluge was over and gone.<sup>3</sup>

The true doctrine of the deluge of time is expressed in the *Sûrya-Siddhânta*, where it is applied to the period of seventy-one or seventy-two years, which make one day of the great year,  $72 \times 360 = 25,920$ . "One-and-seventy ages are styled here a Patriarchate (*Manvantara*); at its end is said to be a twilight, which has the number of years of a golden age and which is a deluge."<sup>4</sup>

A deluge and a twilight then are interchangeable figures for the ending of a time. Zechariah, in prophesying the end of a period, uses both figures. A fountain is to burst forth. The mount is to be cloven in twain: "And it shall come to pass in that day the light shall not be clear nor dark, but the day shall be one not day nor night."<sup>5</sup> That is the typical twilight of the Hindu *Manvantara*.

In the supposed prophecy of Daniel, the Messiah was to come, and the end of the restored city was to be *with a flood*.<sup>6</sup> The typology has the same meaning in *Esdras*.

The Assyrian deluge ended on the seventh day, and the deluge is described by *Esdras* as a silence of seven days. He says, "The world shall be turned into the old silence seven days, like as in the former judgments, so that no men shall remain. And after seven days the

<sup>1</sup> *Bundahish*, b. xx. 13. *Zad-Sparam*, ii. 6.

<sup>2</sup> *Pahlavi Vendidad*, i. 3; Haug.

<sup>3</sup> *Histoire Générale des Voyages*, vol. xviii. p. 590.

<sup>5</sup> *Zech.* ch. xiii. and xiv.

<sup>4</sup> B. i. 18; Burgess.

<sup>6</sup> *Daniel* ix. 26.

*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 of 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 judgement, and misery shall pass away.*" But this deluge or day of doom being described according to the Gnosis, it is expressly declared that "*the day of doom shall be the end OF THIS time,*" and the "*beginning of the immortality for to come.*"<sup>1</sup>

The year in Egypt consisted of three months deluge and nine months dry. Hence the dry-time and inundation were the "Two Truths" of the year. The end of a time was a deluge, just as it is reckoned in Inner Africa by the coming of the rainy season; and its antithesis of the re-beginning is symbolized by kindling the new fire. The end of an astronomical period being typified as a deluge, the period itself was a drought. Thus we have the symbolism of drought and deluge.

In the Chinese bamboo books we meet with a seven years' drought.<sup>2</sup> That means to us seven years of famine; and so it has been translated in the Chinese books. But the meaning is not literal.

For example, "drought" was personified by the Chinese as "one of the six honoured ones" who was worshipped in connection with the sun, moon, stars, seasons, cold, and heat.<sup>3</sup> But they did not pay adoration to famine. The seven years are probably the seven Patriarchates or Manvantaras (seventy-one or seventy-two years) of the Hindus, which made the phoenix-cycle of 500 years, or a week in the great year. Enoch says he was born seventh in the week, at the end of which the deluge or destruction will take place,<sup>4</sup> and in the 500th year of Enoch's life, in the seventh month, on the fourteenth day of the month, the cataclysm occurs. In that parable we find the phoenix-cycle of 500 years, which forms the seven great years drought or dry of the mythos.

In the second book of Esdras,<sup>5</sup> Enoch is described as being one of two living creatures who were placed in two regions. Enoch being the ruler over the dry division and Leviathan over the wet or moist division, where he was merely confined and kept to *be devoured at any time*; the divisions being seven in number corresponding to the seven Manvantaras of the Puranas.

The Hindu twilight of the gods, which is equivalent to a deluge,

<sup>1</sup> As the time cycles were all connected in the total combination of Egyptian chronology, and the festival of thirty years was a most important factor, it may be pointed out that there was a difference of *seven days* and six hours every thirty years between the Egyptian solar and civil years. These seven days were time-keepers at the end of a period. This festival, called the Sut-Heb, was connected with Sothis, the lady of the year, who may be alluded to be Esdras as "the bride" who comes with the son, as Isis did with Horus. It will be shown that a seven days' festival preceded a festival of the seventh day.

<sup>2</sup> Legge, vol. iii. pt. i. p. 129.

<sup>3</sup> *Ibid.* p. 34.

<sup>4</sup> Enoch, ch. xciii. 3, 8.

<sup>5</sup> Ch. vi. 51.

occurs as a Mist in a Chinese myth. In the fiftieth year and the seventh month, on the day of Kang-Shin in the reign of Hwang-ti, *the phœnixes arrived* and the heavens for three days and three nights were wrapped in mist. When the mist removed, Hwang-ti made an excursion on the Lo and saw a great fish. To this he sacrificed five victims, whereupon torrents of rain poured down during seven days and seven nights. Then the fish floated off to sea, and Hwang-ti obtained the map-writings. The dragon-writing came forth from the Ho, the tortoise-writing from the Lo, in the red lines and seal-characters; these were given to Heen-Yuen. In this account we have the arrival of the phœnix, a twilight of mist; a deluge of seven days' duration, together with the writings that were said to be lost or buried during the flood. It may be observed incidentally that the different appearances of the fish-man with the tortoise-book called the "Great Plan," containing "*all about the regulating of the waters,*" in the Chinese mythos, is identical with those of the merman Oannes in the Chaldean account, who came up out of the deep to teach astronomy and other arts.

In the first two instances the Chinese fish-man is spoken of as the tortoise that bore on its back an inscribed great plan or tally, the river-scheme, afterwards called the "Tortoise Book"; but the fish-man also appears in person to Yu, coming up out of the deep to teach, and then returning, just as in the Chaldean legend.<sup>1</sup>

The arrival of the phœnixes agrees with the end of a phœnix-cycle. Hor-Apollo tells us the phœnix in Egypt was a sign of the end of a long cycle of time *or* an inundation.

In the Book of Enoch it is intimated that at the time of the deluge the spirit of wisdom was withdrawn from the earth.<sup>2</sup> In other accounts it is the book of wisdom or the time-reckonings that has to be recovered from the waters which have burst their boundaries and buried the plan or register that was originally brought from the deep by the fish-man or, still earlier, woman of the waters, who was first represented in Egypt by the hippopotamus and crocodile of Typhon, and afterwards by the fish of Hathor.

In the Masonic Mysteries the book is lost, and the initiates have to seek and find the mystic Word in the shape of the lost register or record of the law—a plate upon which is figured the double triangle, called the seal of Solomon; that is the figure of the sixfold heaven, framed and built by Ptah and Ma; the heaven of nine division, completed by the abyss in the north, through which the sun-god voyaged in his ark and outrode the deluge every year, or bridged over the dark break in the circle of light where the book was lost and the word has to be found.

Various avatars or manifestations of Vishnu are described as being

<sup>1</sup> Legge, *Chinese Classics*, vol. iii. pt. i. p. 109, note. Also p. 117.

<sup>2</sup> Ch. xlii. 1, 2.

undertaken to recover the writings and other treasures that are drowned by the deluge.

A Marquesan myth of the Deluge relates that the Lord Ocean, Fatu-Moana, was about to overflow the world, but granted seven days for preparation. A house was to be built which should tower high above the waters, with storeys, chambers, and openings for light. The cattle were collected in pairs, of all kinds, and marched into a vessel called a "*long deep wood.*" The family saved consisted of four men and four women, the same as in the Hebrew myth. The storm burst, and the "Sacred Supporter" of the universe slept like Brahma during the night of dissolution, when the earth and waters were all mixed up together, and chaos had come again. After a while the waters retreated, the mountain-tops reappeared, the Lord Ocean commands the dry land to emerge. The chief of the family offers to sacrifice to the Lord seven holy and precious things and seven sucklings. Then the dark bird "*te Teetina a Tanaoa,*" whose name shows its dark colour, was sent out of the vessel over the Sea of Hawaii, but returned to it again. The wind sets in from the north. A second time the dark bird goes and returns. Another bird, called *te Teetina a Moepo*, is sent out. It alights upon dry land, and returns with young shoots or twigs in its beak—the branch of promise and peace. Then followed the debarkation from the "*long deep wood.*" This is like a replica of the Semitic version, but both are derived from the far older source. It was not the Hebrews who set the deluge typology,—the River, the inundation, the argo, raven and dove (or the black and light birds), the altar, and the man offering sacrifice—in the planisphere.

In a native chant there is an allusion to the words or books which were hidden during the deluge.<sup>1</sup>

(1) "*O the Woman sleeping face upwards! (2) O Mannu, the mischievous! O the Waa-Halau Alii, O Ra Moku! Where were deposited the words of Pii, O Kama-a-Poe-Poe, the Woman of the Water-Bowl? (3) O the Great Supporter, awaken the world.*"<sup>2</sup> The Woman of the Water-Bowl is fellow to the Egyptian Nu-Pe, who carries or pours out the waters from her vase; or to Menat, the wet-nurse, who had been continued from Typhon the dragon.

According to a myth of the Red Indians the deluge was let in by the black serpent, the Typhonian type of the disorder and chaos that preceded creation order, and time.

" 1. Long ago came the powerful serpent when men had become evil.

2. The strong serpent was the foe of the beings, and they became embroiled, hating each other.

3. Then they fought and despoiled each oilier) aDd were not pea.ceful.

4. And the small men fought with the keeper- of the dead.

5. Then the strong serpent resolved all men :and beings to destroy immediately.

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<sup>1</sup> Lawson and Fornander, *Polynesian Race*, vol. i. pp. 90 and 225.

<sup>2</sup> Fornander, vol. i. p. 94.

6. The black serpent-monster, brought the snake-water rushing.
7. The wide waters rushing, wide to the hills, everywhere spreading, everywhere destroying.
8. At the island of the turtle was Manabozho, of men and beings the grandfather.
9. Being born creeping, a Turtle-land he is ready to move and dwell.
10. Men and beings all go forth on the flood of waters, moving afloat, everyway seeking the back of the turtle.
11. The monsters of the sea, were many and destroyed some of them.
12. Then the daughter of a spirit helped them in a boat, and all joined saying, 'Come help.'
13. Manabozho of all beings, of men and turtles the grandfather.
14. All together on the turtle then, the men then, were all together.
15. Much frightened Manabozho prayed to the turtle that he would make all well again.
16. Then the waters ran off, it was dry on mountain and plain, and the great evil went elsewhere, by the path of the cave."<sup>1</sup>

The story of Manabozho's deluge has also been told in the following pictographs:—Number one is the earth; number two is Menaboju, a great brave and chief; number three is Menaboju's wigwam, in which he lived, sometimes with one squaw, sometimes with two; number four, the squaws quarrel; number five, Menaboju caught between two trees, released by the bear, goes home and beats his wives; number six, the king of the turtles sat on the bank of a river, and when asked by Menaboju's grandson to help him over, made the river broader so that the little one was drowned; the king devoured him, but was caught in the act by Menaboju and killed; when the turtles on this declared war against Menaboju, and produced the great deluge, Menaboju first carried his grandmother on to a lofty mountain; number seven, He himself mounted to the top of the tallest pine on the tallest mountain in the world, and waited there till the deluge was over, there the loon and the musk-rat came to him; number nine shows two islands which Menaboju made, a little one which did not bear his weight, a large one which supported him and afterwards became the new world; number ten, animals, which Menaboju sent forth to look for his grandmother, inform her of the new creation and lead her back to the mountain.<sup>2</sup> In this version the two wives, the turtles, the great tree, the lofty mountain, and the ancient grandmother are all recognizable types.

In an Arawak myth the waters had been confined to the hollow bole of an enormous tree by means of an inverted basket, the Wal-lamba or Warrampa, which repressed the swelling fountain within by magic power. The monkey saw this inverted basket, and thinking it must cover something good to eat lifted it up, when out burst the deluge. The monkey found he could not withstand the waters, but on seeing the duck triumphantly swimming them, he there and then acquired such a horror of the duck that his descendants have never since been able to look a duckling in the face. This story may be

<sup>1</sup> *The Indian Miscellany*, pp. 25, 26, by W. W. Beach.

<sup>2</sup> Kohl, *Kitchi-Gami*, p. 386.

said to be composed in hieroglyphics. The duckling is a sign of departure by water, equivalent to the boat, Ua. The Egyptian clepsydra, or water-clock, consists of a dog-headed monkey sitting on a basket, the Neb sign; and Neb, the basket, also means to float and swim. The basket that kept in the deluge was one with the basket of the Egyptian timepiece, and the monkey who let in the deluge by lifting the basket is identical with the monkey that keeps time while sitting on the basket, only the Egyptians were able to portray the same types visibly. A corrupt passage in Hor-Apollo can be corrected by remembering that the ape kept the *landing-place* at the equinox which followed the crossing of the waters. Sigu, the Noah of this deluge, escapes, together with his little community, by climbing up a tree, the coconite (?) palm. They were driven by the rising waters to the topmost branches. From time to time Sigu dropped some *seed* into the waters, judging of their nearness by the sound of the splash. At last was heard the joyful sound of the seed striking the soil of earth, and it was known that the waters had subsided and the deluge was over.<sup>1</sup> With this should be compared the tree in the planisphere<sup>2</sup> with the dog in its branches and the virgin mother of the seed holding the corn in her hands, the time being toward the end of the inundation. It has been shown how the tree of two, four, seven, or twelve branches was a figure of the heaven that was divided on purpose to keep time. Thus the tree may be considered to contain and restrain the waters within its primitive boundary, and the deluge be represented as bursting-forth from it. Also the tree of the four quarters, the Tat-cross, was the pedestal of the Ape of the equinox in Egypt.

As we have seen, the gourd or calabash was a figure of the first heaven that opened in the beginning. This likewise contained the waters. Hence the natives of Hayti have a tradition that the flood burst forth from a most capacious gourd. In this gourd were contained the swelling waters and fishes, likewise the bones of the only son of a cacique. The gourd was upset by some meddler who wished to spy out its contents, when out burst the deluge. The gourd or calabash was also a primitive form of the ark.<sup>3</sup>

A myth preserved by the Pimas affirms that the only man, if, indeed, he were a man, saved from the deluge was Szeukba, the *son of the creator*, and he escaped from the general doom by floating on a *ball of resin*.<sup>4</sup> The ball of resin is also typified in heaven as a constellation. *Resin* was a substance of great mystical significance in Egypt, probably from its use in embalming the mummy. In the hieroglyphics *resin* (the Tahn) is a type of preservation. In the *Ritual* the deceased or mummy is said to go "*purified in the place of birth.*" "*He has been steeped in resin in the place of preservation.*"

<sup>1</sup> Brett, *Indian Tribes of Guiana*, pp. 380, 381.

<sup>2</sup> In the previous volume.

<sup>3</sup> Irving's *Columbus*, b. vi. ch. x.

<sup>4</sup> Bancroft, vol. iii. p. 79.

The place of preservation is where the body and soul are united to be saved. Resin is also said to be the eye of Horus the saviour. A plate of Tahn was given to the dead who crossed the waters as a type of protection and salvation. This as the eye (or eye-ball) of Horus (who like Szeukha is the son of the creator) was figured at the place of the vernal equinox, where the youthful sun-god emerged from the water. It may be seen in the zodiac of Denderah, 'placed on the colure betwixt the Ram and Fishes. This is literally an eyeball of resin (Tahn) figured at the exact spot where the father was reproduced as his own son who ascended in the solar bark after the passage of the waters, otherwise called the deluge.<sup>1</sup>

It may be worth noticing for the sake of comparison that the divine ancestor of various North American Indian tribes, the Mandans, Crows, and Minetarrees, is their Noah who was saved from the great flood in an ark. They designate him *Num-Ank-Machan*. They bring offerings to him because the lord of life gave him great power. Sometimes they worship Num-Ank. at others he is fused with the lord of life and of breath.<sup>2</sup> Now, the Egyptian Num is the lord of the inundation, who, as Nef, is the lord of breath. He was elevated to the sphere as Canopus, pilot of the ark or argo. *Ankh* (Eg.) means life, the lord of life, and the *Makhen* is the canoe in which the dead cross the waters in death and escape from the inundation of the underworld.

A Caddoque myth relates that the master of life appeared to *Sakechah* and told him of the world's coming doom. *Sakechah* was to be saved by gathering hemlock cones, with the trunk and leaves of the tree, which he was instructed to burn, along with dry branches of the oak, kindled with wild rice straw. When these were burnt, he was to take the ashes and strew them in a circle round the hill *Weheganawan*. There was no need of collecting the animals within this charmed circle; as the living creatures sought it themselves, and retreated into it for safety during the flood.

" 'I Sakecbab!' said the master of life, 'when the moon is exactly over thy head she will draw the waters on to the hill. She is angry with me because I scourged a comet. I cannot prevent her revenge unless I destroy her, and that I may not do, as she is my wife. Therefore bid every living creature that is on the hill take off the nail from the little finger of the right hand, if a man; if a bird or beast, of the right foot or claw. When each has done this, bid him blow in the hollow of the nail with the right eye shut, saying these words, "Nail become a canoe, and save me from the wrath of the moon." The nail will become a large canoe, and in this canoe will its owner be safe.' The Great Spirit was obeyed, and shortly every creature was floating like a boat on the surface of the water. And, lest they should be dispersed, *Sakechah* bound them together by thongs of buffalo-hide. They continued floating for a long time, till at last *Sakecbah* said, 'This will not do, we

<sup>1</sup> Both the eye and resin were types of preservation and salvation, and therefore are interchangeable. In the Ute language the eye and seed have the same name; the eye reproduces the likeness, so does the seed, although in a different way. Thus the eye of the potato is the shoot of the seed.

<sup>2</sup> Müller, p. 135.

must have land. Go,' said he to a raven that sat in his canoe near him, 'fetch me a little earth from the bottom of the abyss. I will send a female, because women are quicker and more searching than men.' The raven, proud of the praise bestowed on her sex, left her tail feathers at home and dived into the abyss. She was gone a long time, but notwithstanding her being a woman she returned baffled of her object. Whereupon Sakechah said to the otter, "My little man, I will send you to the bottom, and see if your industry and perseverance will enable you to accomplish what has been left undone by the wit and cunning of the raven. So the otter departed upon his dangerous expedition. He accomplished his object. When he again appeared on the earth, he held in his paw a lump of black mud. This he gave into the hands of Sakechah; and the Great Master bade him divide the lump into five portions; that which came out of the middle of the lump he was commanded to mould into a cake and cast into the water; and he did so, and it became dry land on which he could disembark; and the earth thus formed was repopled from his time. No matter whether the men of the earth be red or white, all are descended from Sakechah."<sup>1</sup>

It is noticeable that the one who escapes from the deluge in the Carib myth is named *Sigu*; in the Pima legend his name is *Szeukha*; in the Caddoque version it is *Sakecha*; and that *Sekh* is the Egyptian name of the flood-time or inundation of the Nile; the *Sekh* or *Uskh* is a boat, and the *Sekht* is the sailor. This world-wide water-name can be traced back to the Albert Nyanza (Burton) and to Tanganyika, the inundating lake, which Stanley says is known by the native name of *Usige*.

The Japanese have their land of the deluge; which was submerged in the sea in consequence of the degeneracy of its inhabitants. The King of Maurigasimar however, was a good man, the just man of the general legend, and he is warned in a dream of the coming calamity. He was told that, when the two idols which stood at the entrance of the temple, should turn red in the face, the time would have come for him to embark in his vessel and escape. This injunction he obeyed and was saved.<sup>2</sup>

In the story of Atlantis we are informed that there was once an immense island, larger than all Asia and Africa, at the entrance of the ocean beyond the pillars of Hercules. It was governed by Neptune. Here the god placed a single pair of human beings, Enenor and his wife, Leucippe, who had sprung from the dust of the earth. Neptune married their daughter Clito, who bore him ten sons. Among these ten sons Neptune divided his domain. Atlas was the eldest, and from him the island took its name. The island was a paradise of plenty and purity, and such was the content they could not be contented. Their happiness supplied no spur. They degenerated and fell. At the end of ten generations Atlantis was swallowed by an earthquake and washed down by a deluge. Whatsoever the interpretation, we find here the same reckoning of the ten generations as in the Hebrew version of the Noachian deluge; the ten that preceded the Chaldean

<sup>1</sup> Jones, *Traditions of North American Indians*, vol. ii. pp. 21-33. Quoted in Baring-Gould's *Legends of Old Testament Characters*, vol. i. p. 129.

<sup>2</sup> Kæmpfer, *Japan*, Appendix, p. 13.



deluge in the account assigned to Berosus, and the ten races of men in the *Bundahish*.

Bunsen considered the Hebrew flood to be an actual event in human history; a cataclysmal catastrophe that overwhelmed the human birthplace in Northern Asia. He had no doubt that the oldest Hellenic tradition of the flood of Deukalion was derived from this historical deluge. But as the Egyptians had migrated from the primæval land before the great event occurred, they do not possess the deluge legend as we find it in the Hebrew Scriptures, the Chaldean tablets, and other late forms of the legend.<sup>1</sup> In this way has mythology been converted into history. But the Egyptians not only knew of a deluge; they knew of various deluges where the Greeks spoke of one. They knew of all the deluges that ever were, because they knew the type of the deluge and all its applications to the various cycles of time, ranging from the deluge of five days found in Polynesia, to that of 25,868 years. According to the report by Plato of the conversation between Solon and the Egyptian priests, neither of the two Greeks could have understood the symbolical language in which the meaning was half revealed and half concealed. Yet, the moment we read the report with the knowledge that a deluge is a figure of speech quite natural to the people whose every year was an inundation, as the Indian gesture-sign for a year is a rain, and a rain is an Inner African name for a year, the truth becomes apparent. "*Scarcely,*" they said, "*had writing, amongst other things, been invented,*" than down came the flood from heaven, at "*certain intervals, sparing only the ignorant and uneducated,* so that you had to start afresh from the beginning." It was the learned alone, the reckoners of time, who were drowned in these deluges. This corresponds to the books which are lost, or were buried and preserved in safety, to be literally fished up again as they were by Vishnu in his Matsya Avatar.

This loss of the "Log" in the deluge is also connected with the fall from heaven in the Book of Enoch, but it is rendered in a way that is easy to misunderstand, like the eating of the Tree of Knowledge. Because of the "fall," men were taught by the fallen angels "to understand writing and the use of ink and paper." Therefore, "*Numerous have been those who have gone astray from every period of the world, even to this day. For men were not born for this—thus with pen and ink to confirm their faith!*" Such language has confirmed the faith of the *Idiotes* in their crusade against knowledge. Yet it only means in the one case that the "fall," in the other the deluge, was the cause of reckoning, registration, and book-keeping, which was previously unnecessary.<sup>2</sup>

The Egyptian priest tells Solon that the Greek genealogies are like juvenile stories. "*In the first place, you only record a single flood, whereas there have been a great many.*" An attempt to enlighten them

<sup>1</sup> *Egypt's Place*, vol. iv. p. 435.

<sup>2</sup> *Book of Enoch*, lxix, 9-II.

is obviously made in the words, "*and then you are ignorant of a most fair and excellent race of men that once inhabited your country.*" This is typological; it belongs to the celestial quarters and reckonings of descent, whereas the vainglorious Greeks applied it to their own human history, and thought it made them out to be far older than, and superior to the Egyptians, who looked upon them as the sheerest children, whose antiquities were puerile fables, like those of the Jews with which we have been so long beguiled. Diodorus Siculus also informs us that the Egyptians treated the Greeks as Impostors who reissued the ancient mythology as their own history.

In reference to the invasion from Atlantis in the west, which was said to have overrun all Europe and Asia, Proclus observed that *the Egyptians say the west is the place of noxious dæmons*, and some interpreters held that the war against the Atlantidæ was a war against those material dæmons who were adapted to the west. This was the opinion of Numenius and Porphyry.<sup>1</sup> Such is the true interpretation. *In the Course of Precession the invasion and the deluge necessarily came from the south-west, as certain constellations sank in that direction and were whelmed beneath the waters.*

The war, like those of Moses and Joshua, against the giants and the waters, belonged solely to the astronomical allegory, and was described in consonance with the deluge typology in diluvian language.

According to Berosus, when the Chaldean deluge was coming, the deity Kronus appeared to Xisithrus in a vision and gave him notice that upon the fifteenth of the month Dœsia (the fifth month of the Macedonian year, answering to May-June, and therefore *about the time of the coming inundation of the Nile in the month Mesore*, June 15) there was to be a flood by which mankind would be destroyed. He enjoined him to commit to writing a history of the beginning, progress, and final conditions of all things down to the present term, and to bury these accounts securely in the city of the sun, at Sippara. Here it is Time in person who prognosticates the deluge. Kronus in Egypt is identified as Seb, the god who appears in the ark and is called the "*Great Inundator*" in the Ritual. The Osirian exclaims, "*By the blessing of Seb in the ark I have welcomed the chief dead in the service of the lord of things.*"<sup>3</sup>

In the chapter of "*Being conducted in the boat of the sun,*"<sup>4</sup> Seb, the father of the gods, is designated the "*Great Inundator.*" It is said, "*The Osiris penetrates in the boat. They tow him along with the sun. The Osiris is towed in it by the ropemen, stopping the dissolution of the leg of the firmament*" just at the perilous place. "*Seb and Nu are delighted in their hearts, repeating the name, 'Growing Lighti'; the beauty of the sun in its light is in its being an image, as it is said, for the Great Inundator, the father of the gods.*"<sup>5</sup> Thus we

<sup>1</sup> Proclus in *Timæus*, b. i.

<sup>2</sup> Cory, *Ancient Fragments*.

<sup>3</sup> *Rit.* ch. cxvi. Papyrus, B. M. 9900.

<sup>4</sup> *Rit.* ch. cxvi.

<sup>5</sup> Ch. cxxxvi.

learn that Time himself (Seb-Kronus) was the great inundator for whom the sun keeps time. This time was kept by the sun in his ark that crossed the waters as the ram-headed Num or Nef, the lord of the inundation or of breath.

The Hebrew Nuach, or Noab (נח) is related to breath and breathing as in נהר and נהם, and is equivalent to Nef in Egyptian for breath, the element of life opposed to water and the deluge, which was represented by Nef, Num, or Nuh, the ram-headed breather during the inundation, who was designated its lord and ruler. *Nuh*, for rest, is also identical with *Nnu* (Eg.) for rest and repose, which was the condition of existence in Egypt during the inundation.

Nnu or Nu in Egyptian is both the flood and the time appointed. Nnu-akh (Eg.) would denote the ruler and lord of both. And as Noah was 600 years of age at the time of the deluge, he was an impersonation of the Nu-akh, like Num of the Teba.

The types, however, must determine the philology. It is Time who appears to Xisithrus. Time is Seb, and one of his names is Nu (cf. the name of *No* or *Noe* on the Apamean coins), whence the Hebrew נח.

Seb in his ark, as the "Great Inundator," and Num in his argo are both related to the deluge of time which was annual in Egypt; and the flood of Noah is a deluge of time on the scale of one year. The account furnished by Berosus tends to show that Ubaro-Tutu, the father of Ubara, the glow (cf. the "Growing Light"), is a form of Seb-Kronus, the father of the solar gods.

Not only was the arkite typology Egyptian, it was so ancient as such that it had passed from the natural genesis through the various phases of the astronomical allegory and become eschatological in the psychotheistic phase of mythology. The god who "forms his own body eternally" (i.e. the eternal form of time) is denominated the one "dwelling in his own bark." The "Great Ruler" is "borne along in the river of millions and billions of moments."<sup>1</sup> The "Lords of Truth" "who are for ever cycling for eternity," are the voyagers of heaven.<sup>2</sup>

The deceased prays to the conductor of heaven, "Oh, let the Osiris prevail over the waters. Let the Osiris pass by the great one who dwells in the Place of the inundation."<sup>3</sup> He exclaims, "Hail ye good beings, lords of truth, who are living for ever! Circling for ever! Passing me through the waters."<sup>4</sup> "He has made a boat for me to go by," says the Osirified deceased, speaking of his saviour,<sup>5</sup> and the *boat of the shipwrecked* is a figure of salvation.<sup>6</sup>

In the chapter of "Breathing air and prevailing over the waters in Hades," the inundation actually occurs, and the deceased Osirian has to escape from its whelming flood by means of the Makhen or ark made of plaited white corn, the paddles being formed of straw, perhaps

<sup>1</sup> *Rit.* ch. xv.

<sup>2</sup> Ch. lxxii.

<sup>3</sup> Ch. lvii.

<sup>4</sup> Ch., xcix.

<sup>5</sup> Ch. cxxv.

<sup>6</sup> Ch. lviii.

symbolising, as Dr. Birch suggests, “*the support of men by corn during the inundation.*”<sup>1</sup>

The passage of the soul in the process of re-birth was termed “*going in the cabin.*” The escaped one exclaims, “*I am not drowned in the good water. I see the repose of the meek one (Osiris) when he makes his stay under the pools—for I have come forth.*”<sup>2</sup>

On the day of the birth of Osiris it is said, “*The valves of the door open, the gateway of the sun opens. He has unclosed the doors of the ark. He has opened the doors of the cabin. Shu has given him breath, Tefnut has created him; they serve in his service.*”<sup>3</sup> When the deceased in the resurrection arises on the horizon as the sun, it is proclaimed that “*He has unclosed the doors of the ark; he has opened the doors of the cabin*” in which he made the passage of the abyss.<sup>4</sup> And before there was a boat with a cabin to it, the ark of Arctos, the womb of the hippopotamus, was the cabin that carried across the abyss in the north, when observed in a latitude where the seven stars dipped below the horizon! Yet earlier the seven constellations were the sailors in the ark of the sphere.

The “flood” should be a figure of expression in Egypt if anywhere on earth,—as it was. In an inscription of the time of Amenhept III. it is said they, the enemies, “*shall be overwhelmed in the great flood.*” In a papyrus at Turin the god claims to have been the creator of the abyss of waters whence comes the flood. “*I make the waters, and the Mehura comes into being.*” But we can get beyond Egypt for the origines.

The Hebrew deluge is called Mabul (מבול) which with the interchange of m and b as in Syriac, is *Mmul*. Nothing is known of its origin in Hebrew; and the word is only used for the flood of Noah and for the flood which the Lord sits upon as the celestial water of the abyss.<sup>5</sup> But this word is an Inner African type-name for water, rain, and especially the rainy season, the time of the flood.

<i>Momel</i> , is water, in Fulup.	<i>Mbula</i> , is rain, in Undaza
<i>Momel</i> „ „ Filham.	<i>Mbula</i> „ „ Bumbete.
<i>Mmeli</i> „ „ Isoama	<i>Mbula</i> „ „ Muntu.
<i>Mmeli</i> „ „ Aro.	<i>Mbola</i> „ „ Mbamba
<i>Mmale</i> „ „ Guru.	

and many more. But the most remarkable fact is that *this is the express and widely-spread type-name for the season of heavy rains and floods*, as

<i>Mbola</i> , in Mbamba.	<i>Mpfula</i> , in Ntere.	<i>Mfola</i> , in N'gola.
<i>Mbula</i> , in Undaza.	<i>Mfula</i> , in Kasanda.	<i>Mfulo</i> , in Lubalo.
<i>Mbulo-mobua</i> , in Bumbete.	<i>Mfula</i> , in Babumba.	<i>Mufula</i> , in Kisama.
<i>Mbuar</i> , in N'kele.	<i>Mpfula</i> , in Nyombe.	<i>Mpulan</i> , in Matatan.
<i>Mpfula</i> in Musentanda.	<i>Mpfula</i> , in Basunde.	

<sup>1</sup> Introduction to *Ritual*, p. 141.

<sup>3</sup> *Rit.* ch. cxxx.

<sup>4</sup> Ch. cxxx.

<sup>2</sup> *Rit.* ch. lxiv.

<sup>5</sup> Psalm xxix. 10.

These languages are chiefly spoken in Kongo, N'gola, and farther inland. But the type-word ranges south, east, west, and north-west. This shows the Hebrew flood, name and all, came out of Inner Africa in all directions. In the North-West Atlantic group *Momel* is also found as *Mêl*, and this modification leads to the Egyptian *Mel* or *Mer* for the sea; French *Mer*, English *Mere*, the lake, and the *Maelström*. *Mbul* also modifies into *Bul* (or *Ber*) English *Bul*, river, Welsh *Bala*, the going or bursting forth; *Ber* (Eg.) to boil, well up, be ebullient; English *Bore*, and a force; *Bara* (Heb.) a fountain; *Bur*, Akkadian, to swell up; *Bura*, Fiji, to emit, discharge; *Bur*, Australian languages, a river or torrent.

When Kolben was at the Cape in 1713 the Hottentots affirmed that they descended from a man named *Noh*, who had entered the world by a sort of window and taught his children the art of raising cattle. The name of his wife was *Hing-Noh*. We now know that *Noh* was the Nams *Khnuib* or *Kh nub*, the Lord of heaven (Nom, for god, in Ham). *Kh nub*, they say, has made us, and given us this country. He gives us the rain, and he makes the grass to grow. *Kh nub* is identical by name with the Egyptian *Kh nuf*, *Num*, and *Ch nubis*. The name of his consort in Egypt was *Ank*, corresponding to *Hing*. Further, the Hottentots, says Casalis, preserve a tradition that their ancestors arrived in Africa in a great basket. Both statements are reconcilable by means of the hieroglyphics. The basket sign is *Nub* signifying the lord or the lady, the all. It is the seed-basket carried by *Nebt* (*Nephthys*) the great mother. *Neb* also means to swim and float; and the basket of wattle-work was a very primitive kind of ark or boat.<sup>1</sup>

Stanley found a deluge legend connected by the Wajiji fishermen with the origin of Lake Tanganyika. Once there was a vast plain where the water is now, and there was a large town which was carefully inclosed and fenced round with poles strong and tall. As was the custom in those days, the people of the town surrounded their dwellings with high hedges of cane, making inclosures in which their cattle might be herded for the night. In one of these inclosures there lived a man and his wife who possessed a deep well which supplied water in a beautiful stream. The well was to be kept a sacred secret, as on the day the possessors showed it to strangers they would be ruined and destroyed. But the woman could not keep the secret. She disclosed the mystery to her lover; whereupon the earth cracked and opened, and there was the deluge, where Tanganyika is now.<sup>2</sup>

We cannot pass into the cave dwellings of the human mind in the far-off past as high-sniffing and "bloody-browed Pharisees." We

<sup>1</sup> Casalis, *Introd.* p. 7. Hahn, *Tsuni-Goam*. Rowley, *Religion of the Africans*, p. 51.

<sup>2</sup> Stanley, vol. ii. p. 12.

shall have to crawl on hands and knees at times to enter as very lowly explorers if we penetrate at all. In each direction of his limited range of thought the primitive man perceived the solid, essential, physical fact. A slight illustration of this may be seen in the chant of the Red Indian:—

“The poor little bee,  
That lives in the tree  
(By the river),  
Only one arrow has he  
In his quiver.”<sup>1</sup>

THAT was why he should be commiserated by the wild and warring nomad whose quiver was full of arrows!

Perhaps no better subject could be found to test the truth of the present writer's generalisation concerning a unity of origin in mythology, his thesis of that origin being Kamite, and his method of showing likeness and relationship by means of typology, than this of the deluge legend. Nothing is older than water as an element of life, and there is nothing more initial than its influence on the mind of man as an agent of destruction, of death, of an ending, the water of death being the natural antithesis to the breath of life. The Mangaians hold that during the rainy season the spirits of the dead cannot ascend to the warriors' paradise, the element of water being so opposed to the power of breath.

The Latin *Ex* for out of, or from; and *Iste* for this, or that, whence existence as that which is “out of,” is expressed by *Enti* or *Nuti* (Eg.) (the signs read both ways) for Ex-istence. *Enti* passes into entity. *Nuti* also denotes an escape, to have escaped; and this escape is finally reducible to *an escape from the water*; one form of *enti* or *nuti* being the froth or foam *breathing* out of the water. Thus the earliest perception of ex-istence and cognition of a discreted selfhood is traceable to the consciousness of being out of the negational element of water and in the condition of breathing being.

The doctrine of baptismal regeneration had an origin thus profoundly simple. When, according to the Roman Church. “*the Holy Ghost suffered for us in Baptism,*” the dogma is founded on the antithesis of water and breath. In a text rendered by Goodwin, it is said of Osiris in his baptism, *Ut mergeretur in aquis suis*, literally, he was *drowned into* the water, or his life was merged in the water.

*Baptism is a symbolical re-birth out of the water into a new life, enacted as a religious mystery*; the afflatus of the new life being at one time represented by breathing.

The primary words will tell us more than the Aryanists dream of. As already shown,<sup>2</sup> the word *Nti* for “out of” gives us the name of the Net, and Neith who fished Horus out of the waters. Now the first

<sup>1</sup> J.W. Powell, Bureau of Ethnology, Washington, *First Annual Report*, p. 23.

<sup>2</sup> *Vide* section on the “Two Truths.”

race of men that emerged or escaped were black; and the black man in Africa is named

*Noti*, in Bulom.  
*Noti*, in Mampa.

*Nutei*, in Gbese.  
*Nodo*, in Salum.

*Eneidu*, in Igala.

This type-name has various forms. *Ntu* is one of these. *Ntu* in Kaffir is the person, any human being, the race. *Nta-nta*, Kaffir, is to float and swim. The first ark or Teba was the mother's womb, and to be borne in that is "going in the cabin." The second was the Teph of the abyss' the third, the revolving sphere; the fourth the Great Bear. The arkite typology arose from the nature of things. In the beginning was the water, the condition of negation. Heaven was the celestial water, the *Nun* (Eg.) which is also the deluge or inundation. Water was adopted as the universal type of an ending in time as well as of life. The helplessness of primitive man in presence of the water-flood is plainly apparent in the deluge mythos. The typology of the ark also shows how profound was his delight in the power to form a barrier and inclosure. *Ark* (Eg.) denotes inclosings. *Arca* in Greek is a dam for keeping out water; *Arx*, a bulwark; *Ahuriki*, Maori, a fence against a flood. Various forms of the ark and arking are found under the one name, as *Arach*, Gaelic, a bond, a tie; *Ark* (Eg.) a tie; *Ark* (Eg.) to weave; *Luka*, Kaffir, to weave and plait; *Luchith*, Hebrew, plank-work; *Rugha*, Kaffir, to plaister with earth; *Lek* (Amoy), dry land; *Liag*, Irish; *Llech*, Welsh; *Rock*. English, for the stone; *Lechi*, Hebrew; *Lauh*, Arabic, Rock. The *Rekhi* (Eg.) is the stonemason or builder. This was an Inner African type-name for the stone or rock itself, which is

*Raga*, in Limba.  
*Oraga*, in Sobo.  
*Luku*, in Meto.  
*Nluku*, in Matatan.

*Melak*, in Nalu.  
*Fulagu*, in Bulanda.  
*Palak*, in Bola.

*Pulak*, in Sarar.  
*Pulak*, in Pepel.  
*Pulag*, in Kanyop.

Every stone erected as a dam, and over a well or intermittent spring, was typical of this staying of the waters, and of bounding the inimical force. Hence the size of the stone was significant of the opposing force of man. The ark-stones in Britain were designated the stones of power. The Egyptian mastebas are vast lids that shut down above the well. Without any idea of such an origin for the type, Mariette describes the pyramid built of enormous stones covering the well as with a massive lid.<sup>1</sup> Such was the great pyramid. The type was continued in the temples and other sanctuaries that contained the well. In some of these the conquest over the waters was celebrated yearly, and water was poured into the well called the water of the deluge. From the time that the first stone was suspended over a spring, pytte, or intermittent well, as the stone of Arthur was in Britain, it has been the custom to erect the sacred building over the water or the well by

<sup>1</sup> *Mon. Upper Egypt*, p. 73; Eng. trans.

which it was represented. As Dean Stanley has said, "Every synagogue, if possible, was by the side of a stream or spring; every mosque still requires a fountain or basin for lustrations in its court."<sup>1</sup> In the Birs-Nimrud inscription Nebuchadnezzar says that, when he finished building the tower of the seven planets at Borsippa which former kings had begun, he found that "the water-springs beneath it had not been kept in order." This then had likewise been erected over the Well just as were the pyramids of Egypt and the flat-stone of Arthur in Britain.<sup>2</sup> The Temple at Jerusalem was built over or upon the waters.

In one of the visions of Hermas, the Holy Spirit, or the "old woman" who was the first of all creation, shows him a tower that was built upon a square by six young men, which tower stands upon the water as its foundation. Then said Hermas, "*Lady, why is the tower built upon the water?*" She replies that it is because his life is and shall be saved by water. It is the same water as that of the well in the sphinx temple, and the holy wells over which the British stones were erected. Every ark or tabernacle configured in the heavens whether as the ark of the seven stars, seven pillars, or seven horns, the ark of the four corners, the six, eight, nine, ten, or twelve divisions, had been founded on the celestial waters, and was thus a symbol of salvation. In Hermas the church takes the place of the pyramid and the rude stone monuments that were reared of old above the water-source. The water and the breath or spirit are the two truths of the tower, tabernacle, or church of Hermas just as they were of all the earlier buildings.<sup>3</sup>

The mummy in Egypt was conveyed across the water to the mausoleum in the hill of the west. So in Fiji the king was carried over the water to the royal sepulchre.<sup>4</sup> In Bretagne it was the custom at Plouguel for corpses to be ferried to the churchyard by boat, over a narrow arm of the sea called *passage de l'enfer*, instead of their being taken the shorter route by land.<sup>5</sup> Here the water represented hell, the abyss of dissolution which was symbolically bridged, or the water conquered by the living on behalf of the dead. In placing the dead in the coffin they were put on board their boat; and the well represented the abyssal waters of the Tepht, which they had to cross for the other world, even as the solar god made his passage in the ark through the three water-signs, the pool of Pant, the Meh or well of waters in the north.

The deluge legend had a natural genesis, and its types were set in the stars of heaven, where the imagery proves (at least) that the zodiacal phase in which all culminated at last was portrayed according to the

<sup>1</sup> Stanley, *Sinai and Palestine*, p. 312.

<sup>3</sup> *Shepherd of Hermas*, vision iii, 1-3.

<sup>5</sup> Villemarqué, *Barzas briez*, vol. i. p. 136.

<sup>2</sup> *Inscrip. Records*, vol. vii. p. 75.

<sup>4</sup> Williams, *Fiji*, vol. i. p. 196.



relations of time, place, and the three months' flood in the valley of the Nile. In the *Bundahish* the first conflict is waged by darkness (or the dark mind) against the light. Then it is said of the inundation ascribed to the Dog-star; "*The second conflict was waged with the water, because as the star Tistar was in Cancer the water which is in the subdivision they call Avrak (ninth lunar mansion) was pouring on the same day when the destroyer rushed in, and came again into notice for mischief in the direction of the west.*"<sup>1</sup> This dates a deluge in strict accordance with the inundation of the Nile. The ninth lunar mansion is *Sieu*, δ Hydræ, Chinese; *Açlesha*, ε, δ, σ, η, ρ, Hydræ, Hindu; and Hydra announced the inundation in Egypt. The Dog-star being in Cancer is but figurative for rising about the same time. So Porphyry (*De Antro Nymph.*) says, "*With the Crab comes the Star Sothis.*"

Seneca tells us Berosus taught that events take place according to the course of the stars, and he affirms this with such certitude that he fixes the time for the conflagration of the world and for the deluge. He maintains that all earthly things will be consumed when the planets, which are now traversing their different courses, shall all coincide in the sign of Cancer, and be so placed that a straight line could pass directly through their orbs. But the flood will occur when the same conjunction of the planets shall take place in the constellation of Capricorn.<sup>2</sup> The summer is in the first constellation, the winter in the latter. These are the two soli-lunar stations at the birth of the inundation; the flood of fire belongs to the sun in Cancer (as it did to Sothis or Bar, the star of fire), and the water to the full moon in Capricorn. This type is applied by Berosus to the great year.

According to the Papyrus found in the monastery of Abou Hormeis, (translated into Arabic 225 A.H.), the deluge was to take place *when the heart of the Lion entered into the first minute of the Crab's head*, at the declining of the star; which is obviously an astronomical observation relating to the inundation of the Nile. *It is rendered backwards* as if applied to the ending of a cycle in precession. But that is not the point of present importance. There can be no doubting or disputing the Kamite and Egyptian origin of this deluge imagery, because the celestial types are the reflectors of certain natural facts which are to be found in Egypt, and in no other land on this earth. The month of Mesore is the month of the re-birth (Mes) of the river (*aur*).<sup>3</sup> In the Sacred Year, this began on- the 15th of June, and it corresponds, in what we may term the Ram calendar, with the sun's passage through the sign of the Crab.

<sup>1</sup> *Bundahish*, ch. vii.

<sup>2</sup> *Nat. Quæst*, iii. 29.

<sup>3</sup> The river was reckoned to come forth from its two chasms on the 15th of Epiphi (the last day of May in the sacred year), at which date a Nile-festival was celebrated. This twin source was the Kropi and Mophi of Herodotus;<sup>1</sup> the Copts held that these caused the water to rise.<sup>2</sup>

<sup>1</sup> Herod. b. ii. 28.

<sup>2</sup> Maqrizi, vol. i. 59.

In the oldest known Egyptian zodiacs, two beetles represent this sign instead of the crab. The beetle, *Khepr*, landed in Egypt and swarmed on the banks of the Nile in the month Mesore, just when the river began to rise. There he prepared his little ark of future life by rolling up his eggs in a ball of cow-dung (cf. the *Gobar* figures and *Góbar* Hindi, for cow-dung), and burying it in a dry place where it would be safe from the coming deluge. There the seed was hatched, and came forth on the subsidence of the waters. *Khepr* (the scarabæus) was the typical arkite of Egypt. As such, the boat of the sun was assigned to *Khepr-Ra*, and "*Khepr in his boat is the sun himself*,"<sup>1</sup> who was represented by the beetle in his ark. On this account the Scarabæus was set as a zodiacal sign in heaven, the solar herald of the inundation, and succeeded by the Crab; the Persian *Changra*, whence Cancer.

One form of the beetle was solar; but there was a lunar beetle sacred to *Taht*, whose bird, the ibis, also figures instead of the crab.<sup>2</sup> The beetle, then, was placed in the zodiac as the harbinger of the deluge. The beetle is also the symbol of the world, and the generation or creation of the world, that is the luni-solar year, with the sun's entrance into this sign. The sign of Cancer in Plate 53, 3, of Lajard's *Culte de Mithra*, shows two figures which may be called crab-like or beetle-like, and these also point to the double beetle of the Egyptian zodiac as their prototype. "*A beast more like a water-beetle than a crab*" is also portrayed in a manuscript of the twelfth century, belonging to the library of Durham Cathedral.<sup>3</sup> Such chimæras show the Beetle that transformed into the Crab.

The Egyptians denoted the inundation by a lion, says *Hor-Apollo*, because one-half of the water which flowed during three months was poured out during the time the sun was in the sign of Leo.<sup>4</sup> Hence the origin of the lion's head which was commonly used as a waterspout in Egyptian temples. The third sign is *Virgo*, who typifies corn, and water the mother of corn; the Tree also appears in the decans of this sign from which the waters of heaven were fabled to well forth. Here then we have three zodiacal signs relating to the flow of the inundation.

Besides these, *Hydra*, in its heliacal rising, and the raven perched on its tail announced the waters as two extra-zodiacal signs. Now, whilst the sun was making its passage through these three signs, the moon was rising at full in *our* three water-signs, *Capricornus*, *Aquarius*, and *Pisces*. The moon was the governess of floods. and the three water-signs were doubled in the zodiac on account of the luni-solar combination. At the end of three months from the birth in *Mesore*

<sup>1</sup> *Rit.* ch. xvii.

<sup>2</sup> *Hermean Zodiac*, pl. 2. vol. ii, *Book of the Beginnings*; *Hor-Apollo*, b. i. 10.

<sup>3</sup> Robert Brown, *Law of Cosmic Order*, p. 46.

<sup>4</sup> B. i. 21.

(Crab or Beetle sign), the rise of the waters is suspended in the sign of Libra, at the time of the autumn equinox, when and where they *attained that summit by which the Egyptians represented the equinox*; the autumn equinox being the summit of the waters. At this point, instead of the Scales, we find two tortoises were depicted in the oldest Egyptian zodiacs. Also, one tortoise is portrayed at the same place, in the Mithraic monuments.<sup>1</sup> In the Mandan creation the four tortoises are stationed at the four corners of the earth, and these are said to spout forth the waters.<sup>2</sup> In other North American Indian signs, a landing after a voyage is typified by the tortoise.

According to Schoolcraft and others, the tortoise (or the turtle) was a type universally held in great respect by the red men of America, and in all cases it is believed to be a symbol of the earth, and is addressed as the mother. This agrees with the Egyptian tortoise, as a type of the earth, the underground, or ground under the waters. The Raratongans have a tradition that the deluge was produced by a king named Taoiau, or peace-bearer, who was greatly incensed against his people because they did not bring the sacred turtle to him. He therefore invoked the gods to send the deluge that is known as the overwhelming of Taoiau.<sup>3</sup> Turtle and tortoise are interchangeable types. Again and again from various regions, the scattered myth can be recaptured and brought back to the origin in natural fact by aid of the Kamite types. One of these is the tortoise. In various myths, the tortoise is an ark of safety amid the waters, that bears up the world on its back, and in Egyptian the tortoise and ark of the dead are synonymous as the *Sheta*.

The zodiac in the ceiling of the Rameseum at El-Kurneh shows that the year opens with Sothis beneath the first day of Taht in the sign of Leo. Then follow three different representations of Horus of the inundation, who arose from the waters in a lotus, standing in a boat with the star-symbol of time on his head. The last of the three is beneath the two tortoises or *Shetu*, corresponding to the sign of the Scales. In this sign Horus may be said to land, or touch earth again, and his boat may be seen empty in the decans of the Tortoises or Scales.<sup>4</sup> As the earliest world was created on the back of the tortoise, so when the tortoise sank there was a deluge. A Mandan doctor told Catlin that the earth was a vast tortoise which carried dirt on its back, and that once on a time there was a tribe of people who are now all dead, but they were white faces. They used to dig very deep in the earth to catch badgers. One day they stuck a knife through the back of the tortoise, whereupon it sank, like Milton's kraken, till the waters ran over it, and there ensued a deluge, in which all were drowned with the exception of one man. In the

<sup>1</sup> Drummond, pl. 13, after Hyde.

<sup>2</sup> Catlin, vol. i. p. 181.



<sup>3</sup> Gill, *Life in the Southern Isles*, p. 84.

<sup>4</sup> Plate in previous vol. Poole, *Horæ Egypt.* p. 39.

Mandan ceremonies they commemorated this event, and carried sacks of water made up in the shape of tortoises lying on their backs. These sacks of water had the appearance of great antiquity, and the Mandans pretended the water had been contained in them ever since the deluge.<sup>1</sup>

Egypt alone can show cause why the tortoise should have been connected with the deluge legends on the ground or natural fact. As before said, the Egyptians placed two tortoises in the sign of the Scales, the measure of the inundation. These mark the exact time of year in the *fixed zodiac*—and in accordance with the birth of the inundation in the month Mesore (summer solstice)—when the waters had reached their full height, and the earth began to emerge again from the deluge. These were the tortoises of the inundation, set in heaven at that point of place which furnishes an original and actual significance to the Mandan tortoise-shaped sacks, said to contain the water of the deluge ever since the event; and only in Egypt can the event be thus identified with the tortoise-type, in relation to time and tide on earth.

One name of the tortoise is *Absh* (Eg.); Abu being the hard thing, and *Sh*, the water (pool or well of source). In Hebrew *Iabsh* (יבש) denotes the dry ground emerging from the waters of the deluge.<sup>2</sup> The Quiché legend describes the earth appearing from the waters at the time of creation by the image of the shell-fish. This was typified by the Tortoise of the zodiac, the sign of the earth emerging from the quarter of the waters, or three months' inundation. A pair of scales *may* be comparatively modern, although the balance, *Makhu*, bears the name of the horizon and equinox, and of the most ancient solar god of the sphinx-temple, Har-Makhu; but either way, this was *not the first form of the measure*, as may be seen by the man with the scales in one hand, the measuring-rod or pole in the other, and the modius or com-measure on his head,<sup>3</sup> a triple sign of the measure of the inundation. The earlier type can be seen passing into the later. An illustrated copy of Hyginus (1535) has a representation of the scorpion *holding the scales in one of its claws*.

The claws were the sign of holding ("claw-hold") at the point (in time) where the waters were retained. The Sanskrit *Yūka* for the scales, said to be from the Greek ζυγόν (compare the Egyptian *Khekh* for the balance, scales, or equinox, also meaning to *check*; and the English yoke), indicates the yoke which may be found in the Egyptian sign of the scales, as  the original of the abbreviated  symbol. According to Achilles Tatius. the sign of the scales was likewise known as *the claw of the scorpion*;<sup>4</sup> Greek *Chelia*, the claws; also *El Zubanan*, the claws, consisting of the Stars  $\alpha$  and  $\beta$  Libræ, form the 16th Arab Manzil.

<sup>1</sup> Catlin, pp. 15, 16.

<sup>2</sup> Gen. viii. 14.

<sup>3</sup> See plate in preceding vol.

<sup>4</sup> *Trans. Soc. Bib. Arch.* vol. iii. p. 163.

Following this hint we turn to the various ancient Egyptian zodiacs, and find that the Sagittarius, or Centaur is portrayed with a scorpion's tail.<sup>1</sup> Thus *the scorpion has its claws in Libra and its tail in Sagittarius, which shows that there was once a scorpion of the western quarter extending through three of the present signs, in accordance with the four quarters of the beginning, on which the zodiac was founded.*

During three months from the sign of the Crab to the Scales the inundation rose to its height and was suspended, at which time the water was distributed. To this day, when the Nilometer in the island of Rhoda, opposite to Cairo, shows that the water has risen to the height of fifteen ells, the sheikh of the Nile orders the cutting of the dam, which lets in the accumulated flood that fertilises the whole cultivated land.

During the next three months the waters ebbed, exhaled, and disappeared, as is indicated by the meaning of the scorpion's name. The rest is repetition in accordance with the dual luni-solar arrangement. Here then we find two quarters—one of water, one of breath—and these, when repeated in the dual luni-solar reckoning, will be found to constitute the total zodiac.

Each of the two sets of six signs in Egyptian planispheres ends with a pair of twins. The Gemini still remain. But in the oblong zodiac of Denderah, Shu and his sister Tefnut are depicted in both signs, she being lioness-headed in each. This form of the twins may also be seen in the Sagittarius of the Denderah zodiac;<sup>2</sup> these twins being the two primordial representatives of breath or wind (Shu), and moisture or dew (Tefnut). Thus the zodiac is further reducible to the two halves of the earliest division, founded on the Two Truths of Egypt, the north and south, first distinguished as the regions of water and breath, *which produced the four quarters.*

The sign next the Scales is the Scorpion, which in Egyptian is named *Serk*. This word has several meanings applicable to the end of the deluge, but not one to the stinger. The scorpion can only live in dry places, and could not come forth until the inundation was over or had abated. *Serk* (its name) signifies to disappear, be completely exhaled, or dried up. This described the waters with the sun in Scorpio, and was set in heaven as a type. *Serk* also means to supply breath and food, as it was the sign of the vanishing waters and also of the season for sowing seed.

The Scorpion and breath are connected in a passage of the *Ritual*. *"I am like the Sun in the Gates. I give the breath of life to Osiris. I have come like the Sun through the Gate of the Sun-goers, otherwise called the Scorpion."*<sup>3</sup>

<sup>1</sup> Zodiac of Denderah. Drummond, pl. 7.

<sup>2</sup> *Book of the Beginnings*, vol. ii. plate 1.

<sup>3</sup> The Gates of Elysium. *Rit.* ch. cxlviii.; Birch.

Manilius had learned that the scorpion was a sign of *increase*.<sup>1</sup> It was so in Egypt on account of the inundation. Serk, to supply, is equivalent to increase, and the water was the source of the increase. When this vanished the Scorpion appeared *after*, just as the Scarabæus appeared *before*, the deluge.

In New Zealand the tail of the scorpion is identified as the fish-hook with which Maui fished the submerged land up from the waters. He is reported to have been three months in hauling the land above the water,<sup>2</sup> exactly the time assigned to the inundation, which is also measured by the three water-signs of the zodiac. This was little Maui of the three brothers, the sun that passed through the underworld, and his three months' labour coincides with the Child-Horus in the boat during the three months' deluge of the inundation.

One of the brothers of Maui has been already identified with the Egyptian Mau (or Mau-Shu), who is the god of breath, and whose name is written with the feather of light and shade, an equivalent for the dove and raven of the planisphere. Shu is the archer in the sign of the Sagittarius. The name of this sigil in the Hermean zodiac is *Nephte*. Neft in Egyptian means the breathed, passed, or dried up.

Also in Cicero's *Aratus* the scorpion is called by the African name of *Nepa* or *Nepas*, that is *Napese* in the Goali languages; and the tail of the scorpion is in *Nephte*.

In the ceiling of Denderah (as in the planisphere) the raven is to be seen just above the tail of Hydra.<sup>3</sup> This water-dragon announced the inundation by its heliacal rising. The raven is likewise an announcer of the waters. The black bird, whether as raven or the *Neh*, is the type of Sut in the Sut-Horus. This, then, is the bird that tells of the waters; and in the Hebrew legend the raven is described as going to and fro during the drying up of the deluge. On the other hand, the dove is the bird that tells when the waters have dried up. We shall find the facts figured in the stars, and both birds in their places in the planisphere. The imagery is visibly founded on the actual inundation of the Nile as its natural genesis. It next enters the typological phases that require interpreting.

The raven, as a bird of the inundation in Egypt and as the keeper of the waters in the Thlinkeet myth, appears in Australia as the crow, the black bird which is at enmity with eaglehawk, the bird of light. There the black bird causes the deluge.

Eaglehawk was the chief ruler. Once on a time he left his son in charge of the crow, the second in authority. The young one growing thirsty asked the crow where he could get a drink. The dark one told him to go to the river, and went with him. There the crow made him drink until the young one was swollen to an immense size.

<sup>1</sup> *Astronomicon*, vol. ii. p. 462.

<sup>2</sup> Yates, *New Zealand*, pp. 142, 143.

<sup>3</sup> *Zodiac of Denderah*, *Book of the Beginnings*, vol. ii. pl. 1.

The crow then threw something at him, which caused him to burst. Then followed the letting loose of the waters in a deluge that overspread the country.<sup>1</sup>

The child of Eaglehawk corresponds to the Child-Horns, the sun of the waters, whose brother, the virile god, is hawk-headed.

The Chickasaw Indians relate that they obtained their first seed-corn, just after the flood, from a raven that flew over them and let fall some grains which the Great Spirit told them to plant. This they dibbled in with their fingers, and it grew it. Such is the language of the heavens, where the raven is pourtrayed; and the corn is held by the Virgin ready for sowing when the waters subsided in the land where the seed-sowing always followed the flood.

Virgo, it may be observed, is the bearer of seven ears of corn;<sup>3</sup> and seven ears of corn were likewise carried by seven maidens in the processions of the Mexican goddess of corn.

The Dove of the Deluge is to be seen winging its flight across the Decans of the Archer, the veritable sign of the dry earth. In another Egyptian planisphere at this precise spot the Dove is depicted with the branch in its beak.<sup>4</sup>

It is affirmed that Maui never would have succeeded in raising the land from the flood but for *catching a dove*. Into this he breathed his own spirit, and tethered the bird to the land by tying the fishing-line to its beak. Then he made the dove to fly aloft, and the land followed until it appeared above the surface of the water.<sup>5</sup> This imagery can likewise be read in relation to our three water-signs; for the raven is the bird of the three solar water-signs, and the dove, or the white vulture, of the three lunar water-signs.

Lucian tells us that the golden statue of Semiramis in the temple of Hierapolis marked the equinoctial point. The dove was called the equinoctial point by the Syrians themselves. Therefore, indeed, they tell us that this is the equinoctial point of Semiramis, *i.e.* the dove. It became the point of the vernal equinox 255 B.C., but it is utterly impossible that this should have been for the first time.<sup>6</sup>

Semiramis, Atergatis, Hathor, or Venus, combined the types of the dove and fish as the genitrix who brought forth the young sun-god in the sign of Pisces. At this point in the zodiac the genitrix is pourtrayed holding a dove or pigeon in her left hand,<sup>7</sup> and the hieroglyphic sign of the corner in her right which represents the Messianic corner-stone. The corner is Apta (Eg.), the birthplace of the child. In another zodiac the mother holds up the child itself, the man-child with the rod of iron in his hand, as described in Revelation. Thus the dove which drew up the land at the end of three months in the

<sup>1</sup> Smyth, vol. i. p. 430.

<sup>3</sup> Plate in preceding vol.

<sup>5</sup> Yates, *New Zealand*, pp. 142-143.

<sup>7</sup> Plate in preceding vol.

<sup>2</sup> Schoolcraft, vol. i. p. 311.

<sup>4</sup> Drummond, pl. 2, after Kircher.

<sup>6</sup> *De Dea Syria*.

<sup>8</sup> *Book of the Beginnings*, vol. ii. pl. 2.

Maori myth appears in the third of the three water-signs, and, following this, the first station in the sign of Aries is assigned to the Egyptian Maui (Shu), in the form of the first of four rams, the ram of Shu; the ram being another type of breath or soul, and as such it follows the three water-signs on one side of the zodiac, as the scorpion of breath and Shu (the archer) do on the other.

Shu, the breather, was finally stationed in the breathing region, where the earth was recovered from the waters, and again in the sign of the Ram, where the sun-god once more attained the region of breath or became a soul in keeping with the dual, *i.e.* luni-solar, character of the zodiacal signs.

In the most holy mysteries the dove was hailed as the restorer of the light. After the darkness of the deluge the people exclaimed: "Ἦω μαχαίρα! Λαμπαδηφορος!" "Hail to the dove! Restorer of light." This would particularly apply at the time when the vernal equinox was in the sign of the Bull, *i.e.* in the doves or Pleiades.

One type of the luni-solar duality of the signs was the "double-seated ship" or boat of the Egyptian gods. This reappears in Babylonia. It is said, "*In the month Tebet, Venus is the spark (star) of the double ship.*"<sup>1</sup> The constellation of the Sea-goat is the zodiacal sign of the month Tebet. Now when the sun in Cancer entered the ark of Khepr, the beetle, to cross through the three northern water-signs, the moon rose at full in the Sea-goat to cross the three southern water-signs, and as they made their passage together, although on opposite sides, it was said to be made in the double ship or double-seated bark. The month of the Sea-goat or of *Tebet* is related to the waters, and has the name of the ark, the ark-city (*Thebes*), and of the ancient genitrix Teb, who was the ark of the great bear that first crossed the waters, as the pregnant hippopotamus, which brought forth from the waters at the vernal equinox. The Tongans also have the "double canoe" of "*Tongans sailing through the skies.*"<sup>2</sup>

In a planisphere that may be dated by the Sothiac cycle, B.C. 1322-2782, or earlier periods, eight persons are portrayed in the archaic egg-shaped boat, and when they issue forth they build an altar.<sup>3</sup> The number is in accordance with the eight great gods of Egypt, who were represented in Am-Smen by Typhon and her seven-fold progeny, and in Sesennu by Taht and the seven.

At the end of each great period of change, or the deluge, in the Chinese reckonings, the "River Scheme," as it is termed, is brought up out of the Waters with its written programme; an Altar is built to mark the spot where the fish-man emerges from the flood, and the River Scheme is laid upon the altar.<sup>4</sup>

The first thing done by Xisithrus after landing from the ark was

<sup>1</sup> W.A.I. iii., liii. 25.

<sup>2</sup> Gill, *Myths*, p. 167.

<sup>3</sup> Bonwick, *Egyptian Belief*, p. 99, who cites no authority.

<sup>4</sup> Legge, *Chinese Classics*, vol. iii. p. 116. Prolog.



to construct an altar and offer sacrifice to the gods. Noah likewise "*buildded an altar to the Lord,*" when the deluge was over. The boat of Horus in the third month, also the empty boat, is found in the sign of the Scales or Tortoises. This was the zodiacal sign of the seventh month in the Akkadian calendar named *Tul-Ku*, the "holy altar." The name of the eighth month is *Apin-duâ*, which Professor Sayce renders the "prosperous foundation," and he adds, "*It has clearly nothing to do with Scorpio,*" the sign of this month. Mr. Pinches translates the name by "*the-place-where-one-bows-down.*"<sup>1</sup>

The name of the Holy Altar is repeated in the Aramaic Tisri for the same month; Tisri being a Tiphel form of *Esritu*, a sanctuary; the Egyptian *Serit*, a Holy Place, an Altar, or stand for offerings, also the Rock or Mount, which *was* the Altar, and the natural type of the ziggurat.

Thus the seventh month is that of the "holy altar," the eighth that of the "bowing down." Following these, in the decans of the Archer, a man may be seen in the act of cutting off the head of an animal in sacrifice, close to the flying Dove; the "Man with the Offering."

This is probably the figure that passed for Noah with those who converted the astronomical allegory into history.

He may be supposed to have left the ark, as there is the empty boat behind him. In another planisphere the altar can be seen near the pole, in full fume with its incense, which was so grateful to the Hebrew deity.<sup>2</sup>

The quarters naturally preceded the twelve signs, and these three signs connected with the altar and sacrifice are in the three divisions of the Scorpion quarter.

The quarter of re-emergence from the waters or the ark, the boat in which Horus appears during three months, and the place of the altar, the bowing-down, the sacrifice which followed the inundation, were actual in the Nile valley, where the earth began to emerge from the fifteen cubits of water in the quarter of the Scorpion which was afterwards divided. And the men who set this imagery in heaven offered sacrifices on their altars at the end of the inundation for the promise of plenty and the blessing that it brought.

*Ara*, the altar, likewise denotes a sanctuary, a religious refuge, which is particularly applicable on Egyptian ground. The altar was a form of the mount which was single at first (with seven steps), then dual, then fourfold. The Pillar-Altar or Tat-Cross is a form of the altar, mount, or tree of the four quarters. Building the altar of the four quarters would be the first act that followed the deluge or end of a world in which the cycle of the year had previously been divided only in two halves.

<sup>1</sup> *Law of Cosmic Order*, p. 54; Robert Brown, Jun.

<sup>2</sup> Drummond, pl. 2.

In the Decans of Scorpio stands the god Seb, who is Nu or Time in person, as well as Lord or the Ark. He is pourtrayed in the Decans next to the empty boat or ark. Seb is known by the bird on his head, a duck or goose named Tef, a foreign bird; this month (Koiak) being the time marked in the *Calendar* for the arrival of foreign birds,<sup>1</sup> after the inundation. Seb was also the god of earth and his position is just where the earth, that was under water in the previous sign of the Tortoises (Libra), emerges from the flood of the actual inundation of Egypt! In another planisphere<sup>2</sup> the crocodile Sevekh *comes up out of the waters* and occupies this place of Seb; and Sevekh, as before shown, was an earlier form of Kronus, also a type of earth, who was superseded in the orthodox cult by Seb as the father-god of a later creation in time.

We read in the *Ritual* of "*The abode of Seb at the balance of the sun* (that is at the Equinox), *who places the feather in it daily.*"<sup>3</sup> The Equinox (Balance) was in Scorpio, when Seb was stationed in that sign; and here the data for reckoning the year by nine dry months, or ten moons of twenty-eight days, and the inundation are visibly extant. Seb, who is designated the "*Great Inundator,*" *Lord of the ark,* and the god of earth, is pourtraycd in the decans of Scorpio, the quarter assigned to earth because of its emergence from the inundation in that sign, which marked the drying up of the waters in Egypt. "*I stand at the Earth as Seb,*" "*Lord of the evening,*" is an exclamation of the saved Osirified, in the *Ritual.*<sup>4</sup> And there in the west, the quarter of the dry ground, stands Seb or Nu (Kronus) with the arrow (or sunbeam) in one hand, and a torch in the other, as god of the re-illumined earth; guide of the time appointed for the end of the annual deluge.

The sacred year of the inundation founded on the four quarters, and the heliacal rising of Sothis, began with the sun's entrance into the Lion sign, and the heliacal rising of Hydra; so that if we reckon the Lion, Virgin, and Scales as *the* three water-signs, the Scorpion is the sign of dry earth; the first sign of nine months dry, or of ten moons, according to time as it was kept in Egypt. During three months Seb was the "Great Inundator" who poured out the deluge; and during nine months he was lord of the dry earth. Now the "ark of Seb," or time, is of course typical, and the lord of such an ark has to make the passage continually, so that there is a period of nine months or ten moons in the Ark of Time, of Nu or Noah, distinct from the inundation, and this passage appear to be included in the Hebrew legend.

Osirts entered the ark of Typhon on the 17th of Athyr (October 5th, in the sacred year), when the sun passed into the sign of the

<sup>1</sup> *Egyptian Calendar*, p. 24. Planisphere in preceding vol.

<sup>2</sup> Pl. 2, Drummond, after Kircher.

<sup>3</sup> Ch. xii.

<sup>4</sup> Ch. lxxxv.

Scorpion. Noah entered the ark on the seventeenth of the second month, that is of Marchesvan,—dating the lunar year from Tisri,—which agrees with November 5th in the Egyptian sacred year, or exactly one sign later. He left it on the twenty-seventh day of the second month in the following year, after being on board one year and ten days; *i.e.* within ten days of the the time of Seb in Egypt. Possibly the exact year might have looked less historical!

Now follows another illustration of the dual, or luni-solar foundation of the zodiacal imagery, and of the natural genesis passing into the symbolical phase.

In one form of the mythos preserved by Plutarch, we are told that in the month Athyr (Hathor), when the sun went into the sign of Scorpio, on the seventeenth day of the month, Osiris entered the ark which had been prepared by Typhon and the seventy-two conspirators. In that ark he was shut up, and the ark was taken to the riverside and set afloat, when it drifted out to sea through the Tanaitick mouth of the Nile. This happened in the twenty-eighth year of the reign of Osiris. But some say the date referred to the twenty-eighth year of his life, and not of his reign. The number twenty-eight applies to Osiris in his lunar character; hence we are told that Typhon tore his body into fourteen parts, the number of days assigned to the half-lunation. The inundation was considered to be of full height at Memphis when fourteen cubits high, or a full moon of the waters to which Typhon as the evil power was opposed.

Hathor was the cow, a form of the Teba or ark which the sun was said to enter for the passage of the waters between the west and east, to be reproduced by the genitrix at the vernal equinox. Both the cow and empty boat are pourtrayed in the decans of Libra.<sup>1</sup>

The seventy-two show the number of duo-decans in the zodiac, and these relate to Osiris in the solar myth. In this application the entrance into the ark is that of the sun's entrance into the arc of the six lower signs ranging from equinox to equinox.

The sun-god being now defeated by the dark power called Typhon, he was said to be buried bodily when the orb of light had entered the lower signs; but his spirit lived on, his light was reflected by the moon that rose at full and held up the lamp at night in the ascending signs. The soul of Osiris was safe in the ark of the moon. The child Horus is also pourtrayed in this form of the ark. Two days after Osiris was entrapped by Typhon and the seventy-two conspirators, on the nineteenth (of Athyr) at night, a little golden ark was carried down to the sea-side by the priests, and fresh water was poured into it. Then altogether they gave a great shout of joy that Osiris was found. They also fashioned a little crescent-shaped image as a figure of the lunar ark<sup>2</sup> in which Osiris rode and outrode the deluge of the dark.

<sup>1</sup> Planisphere in preceding vol.

<sup>2</sup> Plutarch, *Of Isis and Osiris*.

The entrance of Osiris into the ark of Typhon about the time that the land of Egypt was re-emerging from the waters, accounts for the statement in the *Ritual*, "*The day of establishing the earth and completing the earth is the burial of Osiris, the soul created in Suten-Ken, GIVER OF FOOD, who has traversed the eternal path,*"<sup>1</sup> thus, the sun-god, as Osiris, the elder Horus or Atum, entered the underworld, he descended and was buried to quicken the earth and send forth the corn in season, and so became a saviour of men, of those who *lived from year to year by means of his burial and resurrection*. This world was established when he died as it were to further found a path to the future life.<sup>2</sup>

This passage may be reckoned as that of the inferior hemisphere including six solar or fourteen lunar signs. But the crossing of the waters was limited to the zodiacal three water-signs.

The Noachian deluge or downpour of rain is said to have lasted forty days. This is the precise time assigned to the deluge in some of the Polynesian Islands. But it was forty weeks or nine months before the earth emerged again. Here the typical number forty is of great significance. Forty weeks, equal to ten moons in the early reckoning of thirteen moons to the year, represented the nine months dry, or the period of gestation. During the other three the solar god crossed the waters.

The ancient reckoning was preserved by a symbolical forty days of suffering, of fasting, of probation, isolation, forty days of Lent, forty days in the wilderness, in the ark or the ark-island. These represented the negational or pluvial period, as the antithesis to the forty week, the rain of forty days being one of the figures or types of mystical meaning. The Mandans supposed that it required forty days to wash the world clean by the Deluge;<sup>3</sup> and the Orinoko women like the Hebrew, were considered unclean for forty days after child-birth.

On coming forth out of the ark the altar was set up and the sacrifice performed. *This, however, occurs twice in the constellations, in keeping with the dominant Two Truths and the double luni-solar reckoning continued all round the circle of signs*. It was the real earth, in Egypt, that reappeared from the deluge of an actual inundation where the altar of the west was set up in the extra-zodiacal constellation *Ara*, which coincides with the Akkadian month. of the Holy Altar, *Tul-Ku*, the seventh in the equinoctial year. But the first month, *Baraziggur*, is *also the month of the altar* and the sacrifice of the Ram; the "Altar of the Demiurge," or the "*Upright Altar*," as it is variously rendered.

This is on the opposite side in relation to the Ram and the re-emergence of the sun from the three water-signs; *his* form of the deluge, where the full moon rose during the *real* inundation. Out of

<sup>1</sup> *Rit.* ch. xvii.

<sup>2</sup> Cf. *Book of the Beginnings*, vol. ii. pp. 270-272.

<sup>3</sup> Catlin, *Letters*; Letter 22.

these the sun was re-born of the fish-goddess Hathor, Atergatis, or Semiramis in Pisces; and became a soul, that is, a re-arisen body in the sign of the Ram. As Num-Ra he ascended, ram-headed, in the Argo constellation, the rising of which marked the sun's passing into Aries. The two altars and double sacrifice follow the type of the dual inundation and the double boat of the luni-solar year.

These two altars of the Equinox were likewise represented by the two lofty pillars at Hierapolis, described by Lucian, which *some supposed to be connected with the deluge of Deucalion*. Twice in the year a man ascended one of these phalli, and stayed on the top for seven days; the same length of time that the Hebrews dwelt in the ark of green boughs. The climber had to watch without sleeping; and it is said there was a scorpion ready to sting him if he appeared drowsy. *Whatever was told of this scorpion was accepted as sacred tradition*. Doubtless, this was on account of the sign of Scorpio, and its relation to the end of the deluge.<sup>1</sup>

The Akkadian *Elul* is found to be double in the months. The second *Elul* is supposed to be intercalary. But in the Saints' Calendar it is marked as the festival of Anu and Bel, to whom the month Nisan is dedicated.<sup>2</sup> Here the two *Elul* belong to the two equinoxes, and are in perfect agreement with Al-UI (Har-Ur) in his two characters on the two horizons as the Horus of the double equinox.<sup>3</sup>

The duality explained is why the twelve signs are reckoned by astrologers to be alternately diurnal and nocturnal. They were both solar and lunar at the same time, or by day and night. The Bull, marked by the great star Aldebaran, had been the earlier sign of this quarter of breath, following that of the waters, before the quarter was divided into the three signs of the final zodiac.

There are thirty-six gates to the Egyptian heaven. In the second of these the sun (or the soul) comes forth from the water-quarter (the Meh) in his ark. It says in the text, "*He made the ark and its barge in his coming forth out of the quarter,*" the quarter of the waters, not otherwise filled in. This is in the second gate, that of a ram-

<sup>1</sup> *De Dea Syria*.

<sup>2</sup> *Records of the Past*, vol. vii. pp. 159 and 169.

<sup>3</sup> *Elul*. The identity of El-UI with Har-Ur, the first-born Horus, the setting sun of autumn, may be shown by comparing Tammuz with Atum the red sun. Tammuz is addressed thus in one of the Akkadian hymns:—"O shepherd! Lord Tammuz! the red one of Ishtar, Lord of Hades, Lord of Tul-Sukhba! Understanding one, who, among the papyri the water drinks not! His brood in the desert, even the reed, he created not. Its bulrush in his canal he lifted not up, the roots of the bulrush were carried away. O God of the world, who among the papyri the water drinks not!"<sup>1</sup> This expresses the "Mourning for Tammuz" during his passage through the under-world as the suffering sun; but at the same time it identifies the god Atum, who, as the setting sun, carried the red disk and is a deity of Hades. Atum is likewise god of the papyri plants, the "Sesh" of the writings, in which character he wears the Seshnin or lily-lotus for his crown.<sup>2</sup> Atum was the "duplicate of Aten," the Syrian Adon and Hebrew Adonai.

<sup>1</sup> *Records of the Past*, vol. xi. p. 131.

<sup>2</sup> Champ. *Grammaire*, III.

headed god. The name of the next gate, the third, is "*Mistress of Altars! Great one of Sacrifices! Mistress of what is given to the Gods, letting the offerings pass.*" Thus the actual facts of the astronomy are so ancient in Egypt that they lurk in the *shades* of the *Ritual*, where they have become eschatological. This, however, identifies the point of emergence for the solar ark and the place of the eastern Altar in the three first of the thirty-six Aaru, or the three first decans in the sign of the Ram.<sup>1</sup>

The deluge was the water of life to the land of Egypt, and the descent of heaven itself in a liquid guise. In the three water-signs of the abyss through which the sun made its passage by night or in winter, the inundation became typical of the Typhonian destruction and dissolution. The first altar or sacrifice was erected with a lively sense of future favours; the second with a feeling of gratitude for dangers passed.

In the Greek legend of the "Altar," *Ara* becomes the type of the victory of the gods (upper) over the earth-born giants and assailants of order and serenity, at the restoration of which "*Tunc Iupiter Ara sidera constituit,*" and "*Ara mundi templum est.*"<sup>2</sup> A restoration at the Autumn Equinox would also be necessitated during the Course of Precession as the old guiding stars sank down south.

The submergence of the earth beneath the waters, and the passage of the solar god across the abyss, was celebrated in the Mysteries as an awful event. "*After the oath had been tendered to the Mystæ, we commemorated the sad necessity by which the earth was reduced to its chaotic condition. Then we celebrated Kronus through whom the world after a term of darkness enjoyed once more a pure serene sky: through whom also was produced Eros, that twofold, conspicuous, and beautiful being, who had the name of Phanes because he was the first remarkable object that appeared to the eye of man in consequence of this great event.*"<sup>3</sup>

The deluge was a break in time, a solution of continuity, during which men were all at sea. In one legend the child Horus was said to be drowned in this passage of the waters. The same death was bewailed in the mourning for Tammuz, the Akkadian Duzi. The Mexicans told the Spaniards that in their festival of the winter solstice on December 21st they celebrated the death and resurrection of that deity, through whose instrumentality the *earth became visible once more after its being drowned by the waters of the deluge*; they therefore kept his festival during the twenty following days in which they offered sacrifices to him.<sup>4</sup> This connects the deluge doctrine with the sinking and re-emerging of the annual sun during its passage through the three water signs, and *also with the earth that was submerged in Egypt.*

<sup>1</sup> *Rit.* ch. cxlvi.; second and third gates of Elysium.

<sup>2</sup> Manilius, *Astronomica*, i. 427.

<sup>3</sup> *Orphic Argonautica*, v. 11.

<sup>4</sup> Bancroft, vol. iii. pp. 323, 324.

The Chinese keep their dragon-boat festival at midsummer. This is "something like the bewailing of Adonis, or the weeping for Tammuz mentioned in Scripture," says an eye-witness.<sup>1</sup> The legend relates that long ago Wut-Yune the greatly beloved was suddenly drowned in the river at the time of midsummer, and ever since, on the same day of the month, the dragon-boats go out in search of him, but his body is never found. This answers also to the seeking for Osiris, only that was about the time of the winter solstice. Both passages were celebrated, and both festivals can be correlated by the double luni-solar reckoning; the lunar having been earliest. The waters were crossed at midsummer; the solar passage is in winter. In the mysteries the lost god was restored to life again and it was proclaimed with much rejoicing that they had escaped from a great calamity.

The beginning was with the Two Truths of water and air (the three months deluge and nine months dry), the two horizons of going down and re-arising; the two heavens, north and south. Then followed the subdivision into the four elements of water, air, earth, and fire, and the four corners of a zodiac. These are identified as the Lion, Scorpion, Waterer, and Bull, by the typical four creatures of the iconography, and the four great stars, Cor Leonis (Leo), Antares (Scorpio), Fomalhaut (for Aquarius), and Aldcbaran (Taurus). From these four stars and quarter-constellations came the twelve, and the ancient zodiacs preserve the proof. The four great stars would be the earliest corner-signs of the zodiac, and the clothing of these as constellations would follow in accordance with the character of the four elements and seasons; but the typology proves that these were also extended to twelve in the valley of the inundation, and that the initial point was at the end of the actual deluge at the place where the God of Earth Seb-Kronus stands.

M. Ernest de Bunsen has shown that the Scorpion was the starting point of the year in a most ancient and primitive calendar.<sup>2</sup> This was in keeping with the re-emergence of the earth from the waters, which was a fact of annual occurrence in Egypt. In the astronomical sculptures of the Rameseum at Karnak, a symbol of the autumn equinox is found to be represented as one of the divinities of the first month of the year, and a symbol of the vernal equinox appears as a god of the seventh month. These point to a luni-solar year commencing at the autumn equinox—one of the oldest reckonings of the year, still observed by the Jews. The cuneiform tablets also show an Assyrian year commencing with the month Tisri instead of Nisan, as in two instances the intercalary month or Ve-Adar falls between Elul and Tisri.<sup>3</sup> The most ancient lunar year of the Hindus began at the autumn equinox, with the moon at full in the first mansion

<sup>1</sup> Gillespie, *Sinim*, p. 71.

<sup>2</sup> *Trans. Soc. Bib. Arch.* iii. 163.

<sup>3</sup> Smith, *Records*, vol. v. p. 66.

of the Asvini Asterism,<sup>1</sup> corresponding to the Arab Manzil Ash-Sharatan, the "Two Tokens," *i.e.* of the dual luni-solar year. In the Chinese lunar *Sieus* (cf. Egyptian *siu*, a star, a division of time) the first one is Mao, in the Pleiades, and the year of the Pleiades was opened not by the sun in that sign, but by the full moon, with the sun in Scorpio, which may account for the fact that the Chinese reverse their signs of autumn and spring according to our reckoning. Other celestial imagery points to a beginning in that quarter of the zodiac. The tree for instance. The tree was planted after a deluge, as Noah plants the vine; and as it is said of the Assyrian gods, "May they sit in a circle and plant the vine." The vine as a tree with seven branches is constellated in an Egyptian planisphere,<sup>2</sup> with its roots in the pool of the south and its top to the north. The tree here portrayed is stationed in the decans of Virgo, and the star Epsilon in Virgo is named Vindemiatrix, the female grape-gatherer, or Vintager.

In the Hindu lunar asterisms, the nineteenth is *Mûla*, consisting of nine stars in the Scorpion. *Mûla* signifies the root. According to Bentley, *Mula* was originally reckoned to be the first of the asterisms, and thence its name denotes rootage and origins.<sup>3</sup> If only a conjecture, it can be corroborated, as *Mûla* may have been figured the lowest or farthest down south, and therefore considered to be the root of the stellar tree. Moreover, the eighteenth asterism is *Jyeshtha* the "oldest," and this contains the brilliant cardinal star Antares. The sixteenth asterism *Viçâkhâ* ( $\iota$ ,  $\gamma$ ,  $\beta$ ,  $\alpha$ , Libra) denoting "*the two diverging branches*" appears to continue the same idea, and to show where the tree put forth its first two arms, extending north and west toward Arcturus on the one hand, and Spica Virginis on the other. Here the stellar tree of the heaven coincides with the lunar starting-point in the sign or quarter of Scorpio. The large, round, stationary harvest moon would be the opener of the earliest lunar year. This in Egypt coincided roughly with the end of the inundation. Our harvest moon was the Egyptian sign of seedtime at the drying up of the waters.

In the Hebrew version of the legend the deluge rises fifteen cubits upwards, and that is the standard measure of the Nile inundation. Fifteen cubits' rise in the waters was considered a good and sufficient Nile for plenty, although sixteen was the height for which the people prayed, as the plenitude of abundance. Sixteen cubits was the wished-for rise when Herodotus was there. On a coin of the fifth year of Marcus Aurelius the bountiful overflow of the Nile is commemorated by the figure of a deity holding the cornucopia of a twin-source, with a troop of sixteen Cupids sporting round him; the cupids being personified cubits. Also, a statue of the Nile, carried to Rome by Vespasian and set up in the temple of peace, was surrounded with the

<sup>1</sup> *As. Res.* vol. iii. p. 72.

<sup>2</sup> Plate in preceding vol.

<sup>3</sup> *Hindu Astronomy*, p. 5.

<sup>4</sup> B. ii. 13.



same sixteen Cupids.<sup>1</sup> The cubit Meh, the measure, has the name of number nine and of fulfilment. The period of fulfilment for the child, and another Nile was nine solar month. Hence the conceit of the cubit being identified with the child of Venus. A title of Hathor, the Egyptian Venus, was Meh-Urt, the first fulfiller and satisfier.

In the Toltec account of the deluge, the mountains are said to be covered to the depth of "fifteen cubics" or cubits,<sup>2</sup>—another undesigned coincidence for the non-evolutionist who does not dream of the Kamite unity of origin as a mode of explanation.

Following the Hebrew deluge, a bow was set in the cloud in token of a covenant. Of course a bow set in the cloud for the first time, as a rainbow, has no meaning in nature or in mythology, which was entirely based on natural phenomena. It is true the rainbow was adopted as a type of peace after storm. It was an image of Isis and Keridwen; the smile of serenity dawning after the deluge. But there never was a time when the sunbeams and falling raindrops did not beget the bow on the dark background of heaven. There was, however, a special adoption of the rainbow, in relation to the solar god, which is pourtrayed in the British Mysteries. When the elements break loose in the mythical deluge, the rainbow prophesies or becomes the "dawn of serenity," and scares away violence from the earth.

The "*chair of Keridwen*" represents; Gwydion, the British Mercury, as forming Iris into a consort for the sun-god. And we find the rainbow figuring thereafter as the girdle of Hu, like the rainbow-girdle of Billukai the Kamkadal divinity; and the rainbow round the throne of the god in revelation. But this is typical and in nowise an attempt at upsetting any law of nature. Mythology was a science founded on the observation of phenomena, not a farrago of fable and foolishness as it has been made to appear. The rainbow as a type—the type of a time, the end of a period called a deluge—may be illustrated from the Jewish Kiddushin,<sup>3</sup> in which it is related that the Rabbi Jehoshua Ben Levi was admitted to paradise without dying, as one of the Just or perfectly righteous men. He was then asked whether a rainbow had ever appeared on earth during his days. He answered yes. Whereupon they said, "*Thou canst not be the son of Levi, for the rainbow never appears whilst there is one perfectly righteous man living in the world.*" The truth was, says the legend, no rainbow had appeared, but he was too modest of mind to admit the fact, as he would have been assuming that he was the "just man" of the mythological symbolism. In this narration the rainbow is typical. The natural genesis of the type is to be found in the rainbow that follows the storm or downfall of waters, the glorious representative of the tempest over

<sup>1</sup> Sharpe, *Hist. of Egypt under the Romans*, p. 80.

<sup>2</sup> Bancroft, vol. v. p. 20.

<sup>3</sup> f. 40, 1.

and gone, that was adopted as a messenger to men. The rainbow as the token of manifestation at the end, and re-beginning of the time-cycle, is shown in the Persian rock-sculptures,<sup>1</sup> where Cupid is portrayed seated on a rainbow as the type of a time, a measure, as we have seen by the identity of the cubit and Cupid, the child-image of a fulfilment, a period perfected, and therefore a promise or covenant for the future personified by the young child. Also, beneath the bow and Cupid there is a double row of nine men. Now the bow, *Pet*, in Egyptian, has the name of number nine. Bow and number nine are synonymous because of the period of gestation, and because nine months was the time of fulfilment for another inundation which was represented by the child *Horus*. This was the origin of Cupid with his bow.

It was on account of the minbow being a type of periodicity that such a thing of beauty is associated with disease and death, or takes on a fowl form in relation to the feminine period and the violation of *Tapu*. The girl at puberty was invested with her *Iris* (the female messenger), and such was the natural genesis of the rainbow of *Isis* or *Keridwen* in the mystical phase. Her period was announced by the messenger which in heaven above was the rainbow; and the rest is accounted for by the interchange of types. In this aspect of nature the rainbow and the flood are identical. The original bow that follows the deluge can be read in another way and in accordance with the meaning of those who set the sign in heaven; not as the *Iris*, but as the bow of the Archer.

The three months' inundation of the Nile is the fact of facts enshrined once and for ever in the zodiac. There the three water-signs are figured twice over, in relation to the sun and to the full moon, the bringer forth of the waters as the lunar genitrix. Thus in the fixed year the month *Mesore* (June 15) is named from the re-birth of the waters, corresponding to the sun's entrance into the Crab, the first of three water-signs on that side of the zodiac. The Scales show the point at which the three months' flow was suspended. The Scorpion is the sign of *exhalation*, disappearance, and drying up; and in the next sign appears the bow of the Archer. This sign is called *Nephte* which in Egyptian means breathed; *Nef* being breath, wind, or the sailor. The archer in the Hermean or lunar zodiac is *Shu*, who is the god of breath and air; and *his bow is the sign of the ended inundation*. Also the bow is set in the ninth sign from the sign of *Pisces*, the last of three water-signs, and the bow and number nine are synonymous. Further, we can tell exactly how the bow got into the cloud of the Hebrew version. The Akkadian name of the ninth month, *Gan Ganna*, is the CLOUD. In the Hermean zodiac it is the month of *Nephte* the cloudy; and this was the month of fog, mist, and vapour in Egypt. The bow therefore *is in the sign of the cloud*;

<sup>1</sup> Theuvent, *Voyages*, partie ii., ch. vii. p. 514.

the month is the "cloud" in Akkadian by name; and so the *bow in the cloud* (month) is the sign of the Archer. The month Tybi or Tebi, modern Toubeh (Nov. 17, Sacred Year), the month of the Archer, is named from Tebu, to draw water. In the ancient calendar instructions are given for filling the cisterns in this month, when the sinking Nile was in its most clarified condition.<sup>1</sup> Before we leave this sign another curious crossing may be noticed. The month of the Archer (Tybi in Egyptian) is the month Kisleu (Aram.), Kuzallu (Ass.), dedicated to Nergal, the "giant king of war," who is thus identified with Kesil, one of the "Fools" and Giants of the earliest time; so that Shu and Nergal are both gods of the month Tybi and Kuzallu.

In the 8th month of the Egyptian year, the 12th in the Akkadian Calendar, the seed that is held in the hands of Virgo, to be buried in the earth after the inundation, was reproduced by the goddess in her second character. This month is named Parmuti (Pharmuthi). *Par* is corn, grain, seed, to emanate; *Mut* is the mother, the bringer-forth. The word *mut* also means to give. The zodiacal sign is Pisces. This was the place of re-birth or the resurrection of the second Horus, *i.e.* the god in his second character. Horus, as the child, brought new life to the land of Egypt, or renewed its life with the baptism of the waters; Horus, as the anointed son, the begotten of the father, brought the bread of life when he arose from the earth, as the seed of the resurrection, in the month *Parmuti*.<sup>2</sup>

The seasons of seed-time and harvest, and the imagery of the zodiac, will dispose of any claim that may be made on behalf of an Akkadian or Babylonian origin for the signs. In Akkad the cultivation of the earth was resumed after the deluge of the Waterman and the passage of the sun from Aquarius into Pisces marked the month "*Se-Ki-Sil*" or the *Sowing* of the Seed; the *Ve-Adar*, an incidental month which followed this, is even called "the dark month of sowing." This is the exact opposite to the season in Egypt and the scenery of the zodiac. Parmuti, the modern Barmoudeh, is marked in the Calendar as "*the end of cultivation generally.*" It is the *harvest-time* of lentils, beans, and wheat. The time for plucking the early figs from the sycamore Tree of Hathor.<sup>3</sup> The time of seed-sowing in Egypt is shown on the opposite side of the zodiac where Virgo (Isis) holds the seed-corn in her hands; or *spica*, the wheat-ear, and the star *Zara't* (Arabic) denote agriculture. The cultivation of the earth following the inundation was resumed just after the autumn equinox. The bringing-forth of the harvest is reflected in the sign of Pisces—instead of the seed-sowing—in the month of the mother of corn, Parmuti. The corn was represented as the child or the gestator; the

<sup>1</sup> Calendar, p. 96.

<sup>2</sup> Calendars, *Records of the Past*, vols. i. and ii.

<sup>3</sup> *Old Egyptian Calendar*, p. 61.

seed that in the Phœnician version is styled Dagan, "*which signifies Siton.*"<sup>1</sup> Siton is corn; and according to Ælian, Siton was a title of Keres, the mother of corn. In Egyptian both *Set* and *Teka* are names of corn. Thus Siton is one with Parmuti, the mother of corn. Dagon, the fish and corn meet under one name, and Atergatis, the fish-goddess, was the Siton of Syria who brought forth the child in Pisces under the two types of the fish and corn; the original of Atergatis being Athor, who, with the fish on her head, gave birth to the child in Egypt as mother of corn, and mother of fruit as the sycamore fig-tree. The divine child was fabled to be fed upon honey, and in Egypt the first honey was taken in the month Parmuti.

Another illustration of the Kamite foundations which underlie the Akkadian and Assyrian year may be instanced. The Egyptian sacred year opened with the month Thoth (Taht), on the 20th of July. This point of beginning belongs to the Dog-star south and the Great Bear north, the Sut-Typhon of a time that was before Taht, who superseded Sut. The mapping out by north and south preceded the four quarters in the equinoctial year. Now the earliest known four quarters were marked according to this beginning; *Cor Leonis* (Leo) answering to Sothis as one of the first four corner stars; the others being Antare (Scorpio), Fomalhaut (Pisces Australis), and Aldebaran (Taurus). The month Thoth is the Assyrian month Abu, the Akkadian "Ab-ab-gar," rendered "fire that makes fire." The fire was that of the Dog-star, one of whose names, Bar (Eg.), signifies fire in Akkadian. Also Abu (Eg.) is a name of the dog. The name denotes that renewal of fire from the spark which was a sacred rite in many lands. It was the Baal-fire in Britain, rekindled at the summer solstice; the summit of the year. The seventh month from this beginning is *Sabatu* in Assyrian; *Sebat* in Aramaic. And as it is named the *seventh*, it necessarily belongs to a year that once began with Abu, the Egyptian year of the Dog-star, which preceded the establishment of the equinoctial year. *Sabatu*, the seventh month of the Egyptian sacred year is the eleventh month in the equinoctial year. This beginning with Ab or Abib has been mixed up with Nisan as the first month of the sacred year of the Jews, in the fresh beginning of the year under Moses.<sup>2</sup> But the original Ab or Abib was the first month of the Egyptian sacred year. The Hebrew records and reckonings are a good deal ravelled through the mixture of Egyptian and Assyrian data in the latest version.

Bara Ziggur (Nisan), the month of the "upright altar" is the Egyptian month of the luni-solar god Khunsu, Pa-Khunsu, or Pashons in Greek. Khunsu was the child of the full moon which determined Easter in Egypt as it does in Europe. The pig, however, was, and is yet, the sacrifice at Easter, and Khunsu is represented in

<sup>1</sup> Sanchoniathon, Cory, *Ancient Fragments*.

<sup>2</sup> Exod. xiii. 2, xiii. 4; Deut. xvi. 1.

the disk of the full moon holding forth the pig as an offering. This is the other "*man with the offering*" for the altar of the vernal equinox, which in the zodiac of Denderah has been adjusted and removed from the sign of the Ram into the sign of the Fishes.<sup>1</sup> The sacrifice of the pig once a year by the Egyptians celebrated the triumph over the dark and evil Typhon of whom the sow had become a type, although it was once the honoured image of the most ancient genitrix, the good Typhon. Herodotus says he knew why they ate once a year that which was considered detestable all the rest of the year, but it did not become him to mention it.<sup>2</sup> The reason was because, although the pig had changed with the theology, it was still a type of time. The sow Rerit (the Great Bear) was the mother of time, and as such remained sacred once a year in a timekeeping sacrifice.

The two altars and sacrifices at the equinoxes correspond to the two Hebrew festivals of the year; the feast of tabernacles in the month Tisri, the first month of their civil year; and the feast of the passover in Nisan, the first month of their sacred year, according to the luni-solar reckoning. At the feast of the autumn equinox they entered the ark or dwelt in כִּנֵּה during seven days. "*Ye shall dwell in tabernacles seven days.*"<sup>3</sup> The *Sekht* was an Egyptian ark which becomes a typical tabernacle with the Hebrews. The Succoth are especially related to the equinox: they were to be made half in light and half in shade; and in Egyptian *Sekhekh* is to balance and adjust. Dating from Nisan the Jews entered the ark only two days earlier than Noah, and therefore the period is the same. The sacrifice of the altar on this side of the circle lasted seven days, ending with the octave of the feast which answers in time to the ogdoad in the ark. At the vernal equinox they celebrated the solemnity of the passover, when the sun comes up out of the waters. These were the two great sabbaths of the year, continued each for seven days, which preceded a sabbath every seventh day. This brings us to the double origin assigned for the sabbath in the two different sets of commandments. One account says the sabbath was instituted because the Lord rested on the seventh day after his six days' work in creation. The other affirms that it was established to celebrate the coming up out of Egypt.<sup>4</sup> Both are true in the celestial allegory. Both belong to the luni-solar reckoning and the two equinoctial points of beginning the year; but always on Egyptian ground because of the inundation. The first sabbath and sacrifice during seven days, and the dwelling in arks made of green boughs or in Succoth is coincident in time with the Egyptian rejoicing over the full and overflowing Nile, and the re-emergence of the green earth (*Sekht*) from the waters. This, in

<sup>1</sup> See *Book of the Beginnings*, vol. ii. plate 1.

<sup>2</sup> B. ii. 47.

<sup>3</sup> Lev. xxiii. 42.

<sup>4</sup> Cf. Exod. xx. 11, and Deut. v. 15.

Egypt, was the creation of the world from the waters, actual and annual. Hence the altar erected in heaven at the spot that marked the re-created world, in the month named the "holy altar" in Akkadian.

The sabbath or the passover celebrated the deliverance and ascent from the Egypt (Khebt, the lower) of the mythological allegory in accordance with the sacrifice of the pig (or Fish, Ram, or Bull, as the sign might be), and the setting up of the altar at the time of the vernal equinox. The one is the festival of the re-emerging earth and the "finding of the cross"; the other is the sabbath of the re-ascending sun, whether in the sign of the Bull, the Ram, or the Fishes.

When Noah was commanded to build the ark, it was to be a *Theba*. The same word is used by the seventy and the New Testament scribes both for the ark of Noah and the ark of the sanctuary. The Theba is Egyptian in several forms. The Teba is a chest or ark, a coffin or sarcophagus of the dead in which they crossed the waters; the hold of the boat, and the ark of the Great Bear in which the Osirids crossed the abyss. The city of Thebes was a Theba, an ark-city of the waters in which Num presided as lord of the inundation. Diodorus tells us how the Sesertosis caused "*a ship to be made of cedar, 280 cubits long, all gilded without, all silvered within, whereof he made an oblation to the god that was chiefly adored at Thebes.*"<sup>1</sup> This typified the solar bark in which the god crossed the waters and so to say out-rode the deluge. Pliny reports a tradition<sup>2</sup> that the Thebeans of the Thiba in Pontus could not sink in water. This was because they were on board the Theba represented as a dwelling-place. We also have the Theba in English as the Tub, an ancient ship.

Such is the foundation in natural phenomena, when once we get on the right ground; and by the facts in nature only can the mythical typology be read in heaven, or in the various sacred and symbolical writings of the world, or understood when reported by the tongues of tradition. The Akkadian months derive their names from the signs of the zodiac, but the primary nature of the signs determines their Egyptian origin. No serious student of the subject can doubt that the Arabic, Chaldean, Hindu, Chinese and Greek systems of ancient astronomy were derived from a common source. Egypt alone is *known* to be old enough to account for that unity of origin; and the chief types constellated in the heavens are of Egyptian origin and belong to the Kamite mythology. We now occupy the ground and possess the data for giving such an account of the chief constellations and their relations to mythological astronomy, the celestial allegories and parables of the ancient wisdom, as will determine the Kamite origin at once and for ever. The beginning was not in Egypt itself, nor with the signs of the zodiac. The earliest observations were made and the results registered aloft in equatorial or tropical regions,

<sup>1</sup> Diod. Sic. b. ii.

<sup>2</sup> Lib. vii. C. ii.

where the starry vast was figured as the revolving seven-headed serpent of the sphere, the Kamite serpent of eternity or millions of years, and then divided into the twin-serpent or double dragon of the two poles, which was followed by the four-headed serpent *Hapu* of the four corners. The primary type will explain why, in the course of development, the Egyptian planisphere should become a map that was scribbled over with serpents.

It is difficult for the mind of man to enter a second time into the matrix of the human mind, or to worm a way back to the absolute beginnings. The present writer, until lately, thought the serpent or dragon with seven heads might have been *first* represented by Draconis headed with the seven stars of the Lesser Bear. But he is forced to the conclusion that the primordial serpent of darkness had seven heads assigned it, *i.e.* seven constellations were called its heads, which crossed in the circle of the year or one turn round, and that this was represented by the sevenfold Uræus type in the *Ritual*, the seven-headed serpent of the waters in Akkad, and the seven-headed Seshanaga in India, as a figure that was anterior to the dragon of the pole; the general revolution being registered first. This distinction is important. For instance, in the Hindu astronomy the seven Rishis are identified with the Great Bear, and the seven in the ark are typified as or by the seven stars in the; Bear; but they had a natural genesis previously which, if unknown, cannot be allowed for. Thus European astronomers are naturally perplexed by the Hindu doctrine of the seven sages or Rishis, the original seven in the ark, The ancient astronomers attribute to these seven an independent motion about the pole of the heavens at a rate of 8' annually, or of a complete revolution in 2,700 years.<sup>1</sup> Whatsoever the meaning of the statement which appears in astronomical text-books, the first thing to be understood is that the seven Rishis are not limited to the Great Bear, that they were assigned seven constellations or asterisms, and that they have to be identified with other forms of the seven. In Egypt the stars that crossed by night were measured by the face and figure of heaven divided into seven parts;<sup>2</sup> and  $7 \times 52$  days for a year probably preceded  $52 \times 7$  days; the Mexican sacred cycle of fifty-two years might be pointed to as a typical deposit of the fact.

The seven, however, have various representatives; amongst others the seven zoötypes related to the elements which were continued as kronotypes in the sphere of time. In both phases the seven were born of the great mother as Typhon the abyss or dragon at first, and next the goddess of the seven stars in Ursa Major. The abyss is *Khephsh* (Eg.) a name of the north and of the Great Bear. Locally *Khephsh* is *Kûsh* or *Æthiopia*, which was named as the northern half

<sup>1</sup> *Asiatic Researches*, vol. ix.; Colebrooke. *Sûrya-Siddhânta*, viii. 2, note; Burgess.

<sup>2</sup> See diagram, *Trans. Soc. Bib. Arch.* vol. iii. p. 409.

by a people farther inland. As they descended, the abyss receded from Æthiopia to Habesh, and Kep-kep (Nubia) to Coptus and Kheh, or Lower Egypt, the land of the inundation. The seven constellations and the Polar imagery had been figured in heaven; these led the way to the lunar and solar zodiac. The seven divided by the four of the four cardinal points would yield the twenty-eight lunar stations which were followed by the twelve signs of the final zodiac. In these the river and the child Horus were re-born in the month Mesore (June-July), and the name sijnHies their re-birth as Mes-aur or Mes-Ar. The sign here set in heaven was the beetle that rolled up its seed and buried its little globe of earth during the inundation. When the sun was in this sign the moon, the "mistress of floods," arose in the Sea-goat, the zodiacal sign of Sut-Anup, who was an announcer of the inundation as the dog or jackal, which is also stationed in the tree of the north and south in the decans of Virgo. As we have seen, the Egyptians pourtrayed the Lion because the Nile poured down one-half of the inundation whilst the sun was in that sign.<sup>1</sup> At this point the moon rose at full in the *Waterer* who as Hapi-Mu impersonates the dual Nile, and who as the genitrix, Menat is the *Dea Multimammæ* in the Hermean or lunar zodiac.<sup>2</sup> In the sign of Virgo the mother of corn carries the seed ready for sowing when the waters subside. This also represents the seed, her son. In the *Scales* the waters are suspended: they are held at poise in the balance. The earlier sign of the tortoise was the symbol of the earth buried beneath the waters, because the tortoise buried itself in and emerged again from the earth—hence it is a co-type with the turtle. With the sun's entrance into the sign of Scorpion, *Serk*, which signifies the exhalation and disappearance of the waters, the inundation subsided and the dry earth began to reappear, wrapped at first in a mist of cloud.

The Archer being composed of Shu and Tefnut represents both elements. The three next are the three lunar water-signs that correspond to the three solar in relation to the actual inundation of the Nile. No river on earth can be compared with Nilus as the original of *Eridanus*,<sup>3</sup> which, like the Nile, is so emphatically the river, and so Nile-like as the twin river. In the star-catalogue of Ulugh Beigh (A.D. 1433) the source of the dual Nile is indicated by one star called "Al Dalim," the *buckets*, which agrees with the double

<sup>1</sup> Hor-Apollo, bk. i. 21.

<sup>2</sup> *Book of the Beginnings*, vol. ii. plate 2.

<sup>3</sup> The Eridanus of Ptolemy has the shape of an enormous Serpent, that comes winding out of the south, or Africa, overhead; the river and Dragon in one. Such was the typical *Tann* (תַּן) of the Hebrew writers, the Dragon of the river of Egypt, or the water = Dragon. The *Tan* or *Tanmu* (Eg.) is a destroyer in the water. In this sense the *Aru Tanu* would be the River = Dragon. *Tan* is Inner African, the serpent is the *Danawe* in Udso, *Dunu* in Yula, *Duno* in Kaum—*Tuna* being the Crocodile or Alligator. *Tuna* is also a type name for rain and flood in the Mandenga language. Thus *Aru Tanu* is the dragon-river and the dividing river, both of which were pourtrayed by the one Great Serpent and two Waters of Hapi-Mu, or Nilus.



spouted urn of the inundation. In Egyptian, *aer* or *aru* (alu) is the river; and *tanu* means to divide in twain, become dual. Aru or alu, with the definite plural article *nai* (the) prefixed, denotes the double stream, and explains the *naialu* whence *Nile*, which is *not* derived from the Semitic *nahar*. Also the remotest southern star of Eridanus (*a Eridani*) called "*Akher-en-Nahr*" (Achenar), the source or end of the river in Arabic, points to the Egyptian "*Akar*," the subterranean region, as the fount of source. Eridanus reflects the unique one water of the world which issued out of the *Akar* in the far south, or in which, as it was represented, the primordial water of the celestial area flowed in its mundane form, became two, and ultimately debouched from Lower Egypt in the seven outlets of Nile. *The* river is sometimes represented as the flowing female, the Mother Mystery, who is also the wet-nurse, called Canopus in the Hermean zodiac. This was primarily the old Typhon or dragon *Kep*, whose name is that of the Nile (later Hapi) as the mysterious source of fertilization.

The chief characters in the Kamite mythology, which have been delineated in the foregoing sections, were finally placed in the zodiacal signs. The mother of all, who began as the abyss in space, and became the goddess of the Great Bear in the sphere of time, passed into the Hermean zodiac as the female waterer, the nurse Menat. The two sisters into which the great mother divided, reappear as the virgin (Virgo) and the gestator (Pisces), the two mothers of the double Horus. The two pairs of twins are also reproduced. The brothers, Sut-Horus, who may be termed the twins of east and west, or light and dark, were continued as the male Gemini or Dioscuri; and the male and female twins of north and south, breath and moisture, were combined to form the Archer. These four are representatives of the four clements, and of the four genii of the four quarters. Indeed the mythos of the Great Mother, the male twins together with the male and female twins, already traced, may perhaps afford a clue to the filling in of the signs between each of the four quarters.

The soli-lunar points of beginning in the Egyptian sacred year were in the Lion and the Waterer. As the moon was primary, the Waterer came first in the scenery by night. Menat, the Suckler, or Waterer, is the lunar form of the genitrix Typhon, the old first mother in earth and heaven, set in the zodiac. Now, if we turn according to the course of Precession, we shall see that a form of the male twins is next in station, as we find them in mythology, for Sut-Anup is figures in the sign of the Sea-Goat, where the god who had been guide of the inundation as the Dog-star, guide of the genitrix as the male moon, and guide of the sun as the planet Mercury, was finally stationed as guide of the Abyss, represented by the three lunar water-signs. The male and female twins, Shu and his sister, form the Sagittarius. Thus the series of the most ancient genitrix, the: male twins of light and

darkness, and the male-female twins of breath and water, lead round the circle of Precession in the same order. Also, in accordance with the luni-solar arrangement, these three are repeated in the three opposite signs, where the Lion represents the old genitrix Typhon—who is a lion in her lower part, the Crab (or Beetles) is the sign of Hermes-Anubis, or the male twins that transformed in the lunar phase, and the Gemini are the male and female twins as Shu and his sister. *Thus the signs reflect the primary phases of the mythos, and they shew twice over that the filling in between the two solsticial starting-points was made in the course of Precession, and not in the forward direction of the annual circle.*<sup>1</sup> Lastly, the twelve signs and their Decans are identifiable with the Kamite pantheon of divinities. The

*Ram*, with Amen-Ra, Num-Ra, and Sebek-Ra.

*Bull*, with Shu, Osiris, Khem, and Ser-Apis.

*Twins*, with Sut-Horus, or Shu and Tefnut.

*Beetles*, or *Crab*, with Khepr (Ptah); also Taht as Hermanubis.

*Lion*, with the Great Mother and Lion-gods.

*Virgin*, with Isis.

*Scales*, or *Tortoises*, with Har-Makhu, or Har-pi-Khart; also the Tortoise-god.

*Scorpion*, with Serk, Seb and Sevekh.

*Archer*, with Shu and Tefnut.

*Sea-Goat*, with Sut-Anubis.

*Waterer*, with Hapi-Mu and Menat.

*Fishes*, with Hathor, or Iusâas, and Son, also with Khunsu.

Further,

<i>Typhon</i>	can be identified with the	Great Bear.
<i>Sevekh</i>	„	„ Draconis and Lesser Bear.
<i>Shu</i>	„	„ Regulus.
<i>Horus</i>	„	„ Triangle or Pyramid.
<i>Ra</i>	„	„ Sun.
<i>Sut, Taht, Aan and Aahti</i>	„	„ Moon.
<i>Shu</i>	„	„ Mars.
<i>Sut-Anup</i>	„	„ Mercury.
<i>Seb</i>	„	„ Jupiter.
<i>Hathor</i>	„	„ Venus.
<i>Sevekh</i>	„	„ Saturn.

The deluge had been the condition of commencement. “*This too is declared (in Revelation), that after the great rain in the beginning of creation and the wind sweeping away the water to the ocean, the earth is in seven portions a little above it.*”<sup>2</sup> The great rain here is simply the celestial water, out of which the seven-portioned earth emerged, the typical heptanomis found in many lands. In the *Bundahish* the seven divisions are formed by means of the seven rivers, the *Hapta Hendu* of the *Avesta*. Also in Buddhist legends the four rivers of the earthly paradise first created are represented as being seven in number. This refers to the first division of space itself, called the waters, into seven portions. In one myth a five-portioned earth is described as emerging from the deluge. This is in accordance with the middle-earth of Seb which was added to that of the four

<sup>1</sup> See Planisphere in preceding volume; and Hermean zodiac, vol. ii., *Book of the Beginnings*.

<sup>2</sup> Zad-Sparam, ch. vii. 8.

corners, continents, or islands, in the waters of space. From this beginning with water as a condition of negation and of existence as an escape, a deluge became the type of an ending in time which was variously applied. We are able to distinguish several deluges that correspond to the different falls in heaven. The first great catastrophe described is the deluge of the giants, from which seven were saved in the ark of the seven stars or constellations. The next is the deluge of the two solstices (or north and south), from which a male and female pair was saved. The flood of the moon and the first four corners follows, from which four, or with their consorts eight persons were saved. The first two corresponded to the "fall" of the seven giants from heaven, and the "pair" from paradise. The earliest deluge, then, is that of the giants. According to Boturini, the Mexicans held that it was in the first age of the world the giants began to appear on the earth. As it is said by Procopius Gazæus, "*those whom the Hebrews mentioned as Rephaim were by other people called giants and Titans.*"<sup>1</sup> The giants and Titans of the fore-world, who bequeathed their large fossil remains to mythology, were the elemental powers, represented by the zoötypes, that dominated the dawning mind of man, and frightened him with the hugeness of the Apap giant of darkness; the Akhekh of eclipse; the monster of the water that lurked to lay hold; the blustering, stormy winds, the loud lawlessness of the thunder, that slew with its lightning dart, and laughed till heaven rang and earth rocked. A giant of the fore-world vanishes under the type of the mammoth in a tradition of the red men. They say that at the close of the deluge the last mammoth sprang at a single bound over the Lake Superior and disappeared for ever in the wilds of Canada. In this version the huge mammoth takes the place of the Titan, the Troll, the Rapha, as a type of the enormous nature-power typified as the monster of a god or a devil. The giant powers of nature were at length *found out*; they were non-intelligences to men; they were blind as they were big; and, therefore, un-intellectual. Gradually they became the typical "*Great Stupids*" of the human childhood; which character they keep in the nursery to-day, where the fables of our childhood yet reflect the typology of the human infancy.

These giants still survive in folklore as monsters without mind; big of body, with no heart in it; cyclopean in bulk, with only one eye. For all his size the giant is easily outwitted by the manifestation of *Nous* in the least little physical shape of a Jack, Boots, or the victorious child Khunsu, the giant-killer. They are represented in an American myth as the "*Stonish giants*" who sought to devour the chosen people, and were met by a stratagem on the part of the holdef of the heavens. He induced them to lie concealed in a deep hollow just below the fort they were about to storm; he then ascended the heights and over-

<sup>1</sup> *Ad. I. ii. c. v.*

whelmed them by hurling down masses of rock; only one escaped to announce the fate of the Stonish giants.<sup>1</sup>

One of the Knisteneaux Indians on the Upper Missouri who presented Catlin with a pipe made of red stone related a legend of the deluge to him. The Indian said that in the time of a great freshet or flood the tribes of the red man all assembled on the *Côteau des prairies* to get out of the reach of the waters, but the deluge continued to rise and rise until they were entirely whelmed in a mass and their flesh was converted into the red stone from which they now made their pipes. This ground was held to be neutral, and a common possession belonging to all the tribes alike; from which they all might quarry the red stone that was once the flesh of their red ancestors. In this legend the ancestors are identical with the buried Titans and those who transformed into the vine, the tobacco plant and other types of the elementary spirits that were seven in number, like the giants. Here the flesh of the superseded race is preserved after the deluge. On the other hand, the Greenlanders have a class of spirits called Inguersoit, which they greatly fear. These are the ghosts of those who died when the world *turned upside down* in the deluge. They were said to have been transformed into flames, and to have found shelter in the clefts of the rock.<sup>2</sup> These phantoms that rise up from the buried past did not originate in any theory of ghosts, and can all be traced back to the beginning with the elementaries of nature-powers that were typified at first, and have now passed into folklore and fairyology as their final form. But the giants have two phases as *zoötypes* and *kronotypes*.

In the American myths seven of the giants in general escape destruction. The Indians of Southern California have a tradition of the beginning in which Quaoar, the Lord, when he first created the world *placed it on the backs of seven sustaining giants*.<sup>3</sup> In other forms of the myth these seven are all that survive a deluge that was universal. By the number seven we can trace the continuity of the elementaries into the astronomical stage where the giants of earth pass into the seven Kabiri of heaven, the seven Rishis, princes or companions in the ark. The Mexican and Aztec traditions state that the great cataclysm occurred when the land was peopled by giants. Some of these perished utterly, and some were *changed into fishes*. *But seven brothers of them found safety by inclosing themselves in the caves of a mountain called TLALOC*.<sup>4</sup> The Indians of Cholula relate that all who did not perish in the great deluge were turned into fishes—the first inhabitants of a world all water—*excepting seven*.

The coast people of California preserve the tradition of an ancient race who dwelt in the country, called the Hohgates, who were credited

<sup>1</sup> Schoolcraft, vol. v. p. 637.

<sup>2</sup> Crantz, vol. i. p. 208.

<sup>3</sup> Bancroft. Hugo Reid in the *Los Angeles Star*.

<sup>4</sup> Bancroft, vol. iii. p. 67.

with building the vast mound of mussel-shells and bones which is still visible on the table-land of Point St. George, near Crescent City. The origin of these aborigines was assigned to the landing of seven Hohgates who came in one boat, and who on emerging from the waters built for themselves houses above ground. These Hohgates were fishers, and one day when the seven were out at sea, they harpooned a huge sea-lion, who dragged them and their boat towards a great whirlpool which lay to the north-west, at the place where souls go down to the underworld. But just as they were on the verge and about to make the perilous plunge the rope broke, and they found themselves floating steadily up into the heavens, where the seven Hohgates were transformed into seven stars or constellations.<sup>1</sup> The seven Hohgates are one with the seven giants who support the world on their backs, or build the tower that is intended to reach the heaven. This legend shows us the same transference of the elementaries into starry kronotypes that we find in Egypt. They are also identical with the seven Kabiri of Ptah, of the Phœnicians, and of the Britons.

The Warau, an Indian tribe of Guiana, claim the invention of the canoe for a famous Warau, named *Aboré*, who was the first mariner that ever crossed the ocean.<sup>2</sup> Aboré agrees with the name of Abaris, the hyperborean who was said to have carried an arrow round the earth without eating anything.<sup>3</sup> And both correspond to the Kabiri, who were the first that ever sailed in ships, and who as the sons of Ptah or of the Phœnician Sydik are a band of seven brothers. "*Caba-Caburi*" is the name of a place in Guiana where one of the ancient shell-mounds is yet extant.<sup>4</sup> This too is a mound or mount of the seven constellations identified by the seven Kabiri, the companions who revolved and sailed in the earliest boat or ark, or dwelt in the seven caves of a mount. The seven, then, who are grouped about the North Pole in the Egyptian *Ritual* have to be conceived as the seven time-keepers of seven constellations that made their revolution once a year, as the Kabiri. Hohgates, Rishis, companions, giants, or others, in the ark of the sphere. These seven had various types in heaven and on earth. Seven caves in the mount (of the Pole) form one figure of the seven constellations that would be earlier than the ark, as men found refuge from the waters in mountain-caves before they could build a boat. Other symbols were the seven mountains, seven pillars, seven altars, seven trees; seven islands, seven provinces, seven Churches, etc., which have been continually confused with the seven planets that were immeasurably later, and all of which have different periods of time. Pausanias describes seven pillars that stood near Mount Taygetus in Laconia, which were arranged according to some ancient rule, and were supposed to represent the seven planets. But he shows they were connected with the horse, hippos, or hippa, the mare, that is

<sup>1</sup> Bancroft, vol. iii. p. 177.

<sup>2</sup> Brett, p. 394.

<sup>3</sup> Herodotus, b. iv. 36.

<sup>4</sup> Brett.

the water-horse as *Kepa* (Eg.), the goddess of the seven stars, and mother of the earliest hebdomad.

The author of *Druidical Temples* argues, in common with other English writers, that seven trilithons formed the figure of an ellipse at Stonehenge, and that this ellipse imaged the *ovum mundi*, or mundane egg, of universal nature.<sup>1</sup> Smith, another writer on the subject, also considers the trilithons were seven in number, and that they represented the seven planets. But the fact is, the British Druids, like the Egyptians, Babylonians, Chinese, and other ancient nations, reckoned the planets as five in number, not seven; the five star-planets independently of sun and moon. These writers overlooked the earlier seven of the inferior hebdomad of Kronian deities that preceded the planetary seven; the seven of the celestial heptanomis. In all the ancient Kronian mythologies the pre-planetary *Sept* of gods were succeeded and eclipsed by the seven planets, and nothing fundamental can be established concerning them except in their primary phase. The seven great gods of Assyria end, but did not begin, as the planetary *Sept*. The eight-rayed star of Ishtar (as *Ogdoas*) and of Assur as the manifesting child shows they were identical with the eight pre-planetary gods in Egypt.

Philo tells us the Hebrew *Al* or *El* was the presiding deity of the planet Saturn. Diodorus Siculus confirms this; he, too, says that in the Chaldean mythology *Al* was the presiding divinity of the planet Saturn. But the planetary phase is too late to recover the character of *Al* by the comparative process. *Al* is the Egyptian *Ar*, the son, the Phœnician *Ilus*. *Al-Shadai* was the son of the suckler *Rerit*, or the Great Bear. Her son was *Sevekh-Kronus*, god of the seven stars (those of the Lesser Bear and *Draco*) which preceded the planetary seven, to whom Saturn was assigned as his planet. *Sevekh* was the typical *Sut* in the male form who was the God *Al* of Israel.

The seven British triliths would equate with the seven mountains, altars, trees, provinces, waters, giants, and other types of the sevenfold division of the heaven. The oval shape agrees with the uterine figure of the birthplace and with the egg which is a solid oval. The first egg of time emanated by the serpent of the year was evolved in the circle of the seven of constellations, not in any circle of seven planets.

Further, one of the mystical stones of the Druids is known as the seven stone or *Sith* stone. *Sith* or *Sidi* is seven, and Stonehenge is called *Kaer-Sidi* by the *Barddas*, as the seat of the seven. Now, there is a British tradition that these lofty stones were brought out of Africa by giants, and first erected in Ireland on the *Currugh* of *Kildare*.

The tradition need not be literally interpreted to be true. If the stones of the giants were raised on an Irish plain before a temple

<sup>1</sup> Duke, *Druidical Temples*, p. 182.

was built at Salisbury, the meaning would still be apparent. The stones themselves were giants, as they stood twenty-two feet in height. The giants likewise appear in the title of the "*Chorea gigantum*," or giant's dances, applied to the stones. Thus two different traditions identify the stones with the giants. Therefore it is possible the seven giants of the heptanomis once stood among the figures at Stonehenge, especially as one name of this ancient temple was the "*ship of the world*," a form of the ark of the celestial sphere in which the seven first sailed the over-sea.

The "Seven Cities of Cevola" are supposed to have stood where seven ruins are found in the Chaco Valley, New Mexico. Coronada, the conqueror of Cevola, said: "*The seven cities are seven small towns, standing all within four leagues together;*" and "*altogether they are called Cevola.*" The Cañon of the Rio Chaco, to the north-west of Santa Fé, still shows the traveller a ruined group of *Seven Pueblos*, the edifices which once held a whole community domiciled by the number seven, or as the Sept.

The mount of the seven stars and of the seven divisions was represented by the group of seven hills wheresoever these were found as at Rome and at Great Grimsby, the seat of the great mother Kêd.

The Mexicans performed a ghastly series of seven sacrifices with children as their offerings instead of the seven ewe lambs of the Hebrew cult, on seven hilts for the seven altars. In the first days of the first month of the year, which month is called in some parts of Mexico Quavitleloa, but generally Atlcaolo, and begins on the second day of our February, a great feast was made in honour of the Tlalocs, gods of rain and water. Many children at the breast were brought from their mothers to be offered up in sacrifice. Those were preferred which had two whorls (*remolinos*) in their hair or were double-crowned. Some of these babes were slain on seven different mountains or spots connected therewith. The first place where children were butchered was *Quauhtepetl*, a high mountain in the neighbourhood of Tlatelulco; all infants, boys or girls, sacrificed then were called by the name of the place, Quauhtepetl; these were decorated with strips of paper dyed red. The second place was Yoaltecatl, a high mountain near Guadalupe. The victims were decorated with pieces of black paper, having red lines on it, and were named after the place Yoaltecatl. The third death-halt was made at Tepetzingo, a well-known hillock that rose up from the waters of the lake of Mexico opposite Tlatelulco; there they killed a little girl, decking her with blue paper, and calling her Qutezalzoch, an equivalent for this hillock's name. Poiauhtla, on the boundary of Tlascala, was the fourth hill of sacrifice. Here they killed children, named as usual after the locality, and decorated with paper on which were lines of india-rubber oil. The fifth place of sacrifice was at the no longer visible whirlpool or sink

of the lake of Mexico, Pantitlan. Those drowned here were called Epcoatl, and their adornment was named *epuepaniuhqui*. The sixth hill of death was Cocotl, near Chalcoatenco: the infant victims were named after it, and decorated with strips of paper of which half the number were red and half a tawny colour. The mount Yiauhqueme near Atlacuioaia, was the seventh station; the victims being named after the place, and adorned with paper of a tawny colour.<sup>1</sup>

These seven altars of the Tlalocs constitute the sevenfold and natural type of the mountain Tlaloc, which contains the seven caves, and was also typified by the pyramid of the seven giants. Moreover, the Mexicans not only built the mount or pyramid of the seven stars and seven stages, they also erected a group of seven pyramids, corresponding to the seven altars of Balak, and the seven mountains of the Tlaloc gods.

Mr. Halliburton states that in certain groups of the Mexican pyramids there is one pyramid for the sun, one for the moon, and a cluster of seven small ones for the seven stars which he erroneously identifies with the Pleiades. The seven are the same as those on the Assyrian monuments and the Scottish stones, the seven primary constellations.

The two sevens are portrayed on one of the Babylonian cylinders where the five planets are represented distinctly apart from the solar god and crescent moon. They are all there, however, together with the eight-rayed star of the Manifestor, and the connected group of the Seven Amshaspands, the earlier Hebdomad of Powers.<sup>2</sup>

*It was because the mount of the seven stars had given shelter to Xelhua the architect and his six brothers that he went to Cholula and erected the artificial hill in the form of a pyramid.* This memorial mount was built on earth to represent the celestial mount in which the seven giants took refuge from the deluge. The pyramidal mound was an earlier form of the Babel-tower, and we find the same legend related of its destruction that was preserved by the Semites. The edifice was intended to reach the clouds and to overtop any future deluge. The gods with wrath beheld this aspiring work of the builders, and they hurled fire down from heaven to destroy it. Numbers perished, and the work was forced to be discontinued. The monument was afterwards dedicated to Quetzal, god of the air;<sup>3</sup> which agrees with the shrine of the seven cubits assigned to the giant Shu, god of air in Egypt, who is called the giant of seven cubits, that dwelt in a shrine of seven cubits, which was changed into one of eight cubits.

The pyramid temple in Atehum, copied by Ellis,<sup>4</sup> consists of seven tiers or stages. It was an immense pile, and the Tiava, or corner-stones (cf. Tebi, Eg., the pedestal of an obelisk), were hewn with

<sup>1</sup> Quoted from Bancroft, vol. iii. pp. 332, 333.

<sup>2</sup> R. K. Porter, *Travels*, pl. 80.

<sup>3</sup> Humboldt, *Res. in America*. Bancroft, vol. iii.

<sup>4</sup> *Polynesian Researches*, vol. ii. p. 207.



enormous labour and laid with great care. The oldest known Egyptian pyramid, that of Sakkarah, is truncated, and has seven ascending steps. This the present writer considers to be the monument of the constellated seven; the mount of Meru within, that preceded the planetarium. Mr. Halliburton points out that the grouping of the Mexican pyramids of the sun, moon, and seven stars, agrees with that of the three pyramids of Gizeh. But the Pleiades throw him off the true track. The two lesser pyramids are those of the sun and moon, and the Great Pyramid is *a monument in which the pyramid of the seven constellations incloses the planetarium, an equivalent, therefore, to the double Meru.*

The pyramid is a hieroglyphic figure of No. 7, founded on the square and triangle; the figure and number of Sut-Typhon, the goddess of the seven stars in the north and of Sothis in the south. Sothis is Sebti, *i.e.* Seb (5) ti (2), the star of the seven stars in the Bear, and of the seven constellations. The pyramid of Sakkarah has lately yielded up the information that some nine or ten thousand years ago the Egyptians were chronicling the Sothiac cycles, and thus reckoning time by the 1460 years together.

The Great Pyramid contains what are known as the Queen's Chamber, the King's Chamber, and the Five Chambers of Construction. The Queen's Chamber is lowest, the King's comes next, and the other five are over these. Thus there are seven rooms altogether, besides the gallery. These seven answer to the seven planets, and the seven divinities associated with the seven tiers of the Babylonian towers.

The number of the seven chief constellations and the seven stars-of the great mother of the seven kronotypes is made permanent in the Queen's Chamber, which is seven-sided, whilst the roof of the gallery next to the King's Chamber is formed of seven inverted stairs by seven overlapping courses of stone. Nomen (1737) observed that the roof of the Queen's Chamber was "*made like an ass's back*"; the ass being an especial type of Sut-Typhon.

The number eight is registered in the King's Chamber. Of this Sandys says: "the stones are so great that *eight* floor it, *eight* roof it, *eight* flag each end, and sixteen the sides"; and in the solar mythos; Horus or Ra, the sun-god, was the manifestor of the pleroma of powers, the seven spirits or souls in the psychotheistic phase, following Taht in the lunar, and Sut in the luni-stellar myth.

The Great Pyramid bore, as its special title of honour, the name of Khuti, the "*Lights.*" Like the American pyramids and the British ark of the world, it is intimately related to the deluge according to the legends.

The Arab traditions generally affirm thmt the Great Pyramid was a star-temple and a treasury of knowledge; built to preserve the records of all the profoundest sciences—the hidden wisdom—and the

means of keeping the chronology from the beginning to the end of time.

The mode of expressing this was that the writings, registers, engraved tablets, talismans, and other precious memorials were to be made secure in this stone-safe against the coming deluge. The deluge being the end of a period, probably that of Precession.

Murtadi, who wrote in 992 at Tihe in Arabia, *i.e.* A.D. 1584. and whose work was translated in 1672, relates a story of one King *Saurid*, who dreamed of the coming deluge, and built the pyramid to secure the treasures of wisdom. *Serit* is the Egyptian name for the keeper, the measurer, or builder. *Saurid* is also called *Saiouph* by Murtadi, that is *Khufu*, who was the builder; the *Cheops* of Herodotus.

He says further that the mage or magician *Saiouph* "made his abode in the *maritime pyramid along with Noah*." This is a deluge legend indeed! Yet it contains matter to make us listen more intelligently to Arab tradition. For *Num-Khufu*, the builder of the Great Pyramid, bore the name of the Kamite *Noah*, or *Num*, lord of the inundation, whose ark-city was *Thebes*.

The name of *Num-Khufu* was only discovered by Colonel *Vyse* in 1837 scrawled in the quarry-marks upon the stones, yet, says the Arab report, *Saiouph*, *Shufu*, or *Khufu*, dwelt with *Num* in the Great Pyramid, as he does in the cartouche. Of course *Num* or *Noah* has been rendered personally by means of the Hebrew tradition. In the cartouche it is but a part of the name of him who was the builder of a veritable ark of the Deluge of Time or *Kronus*.

According to *Mariette* the Temple of *Seti* at *Abydos* is "one of those edifices the purport and meaning of which are most difficult to grasp. Properly speaking, it is composed of seven naves or bays, leading into seven sanctuaries as if dedicated to seven deities." My suggestion is that these seven are the spirits or gods of the seven constellations, the pre-planetary seven. *Seti*, as his name shows, was devoted to *Sut*. He supported the *Typhonian* cult which had been continued from the time of the elementary gods.

The conical broch or pict-house of Scotland appears to have been a form of the storied pyramid. *Sir Walter Scott* has described *Mousa Broch*<sup>1</sup> as "a pyramidal dovecot formed by a double wall still containing within its thickness that set of circular galleries or concentric rings which is proper to all the forts of this primitive construction." On the stones the circles round the centre are sometimes seven in number as they are in the *Kaer-drioia*.

The tower followed the mount of the earlier time as a type of the ascent. Heaven considered as a tower or habitation is alluded to by *Isaiah*;<sup>2</sup> so the sun and moon enter into the tower of heaven (*זבלה*);<sup>3</sup> and *Baal*, the Phoenidan *Saturn*, was called *Baal-Zebul* (*בעל זבול*), *Baal* of the tower of heaven, the seven-storied planetarium. In *Siam* the

<sup>1</sup> In *Ivanhoe*.

<sup>2</sup> lxiii. 15.

<sup>3</sup> *Habakkuk* iii. 11.

seven-tiered tower takes the shape of a seven-storied sunshade or umbrella, the *savetraxal* or primary symbol of royalty.<sup>1</sup> We know the Babel tower of seven stages in Chaldea had passed into the later phase and represented the seven planets, as is shown by the scale of the seven planetary colours. But this was not the primary character of the mount, mound, or tower. We get a glimpse of this fact in the Assyrian legend of the tower of Babel. Broken and fragmentary as is the inscription, enough remains to show that the Babel builders were pre-solar here as elsewhere. It states that Babylon turned corruptly to sin and "*small and great mingled on the mound.*" The thoughts of the builder's heart were evil; he turned *from Anu, the father of all the gods* (as Kufu was said to have done in Egypt). Anu as father of the gods, like Ra, was a comparatively late creation in mythology. When the Babel tower of seven stages had become a planetary type, we find the hand of Anu is figured upon the ziggurat at the summit.<sup>2</sup> We are told that "*The city of Babylon owes its foundations to those who were saved from the catastrophe of the flood. These were the giants* (the Hebrew נפלים, the fallen ones or abortions), *and they built the tower which is noticed in history. But the tower being overthrown by the interposition of God, the giants were scattered over all the earth.*"<sup>3</sup> As the giant builders were brothers, seven in number, these can be identified with the "seven kings" who "came as begetters," in the Chaldean creation; the oldest of whom was the thunderbolt, in the ancient legend of the beginning. These were opposed by a later seven; the two being explicable as the two different Gnostic hebdomads, the inferior first, and the superior planetary gods, the final seven great gods in Assyria.

The first world or formation that preceded any particular deluge of time was that of the seven divisions, mountains, islands, caves, or provinces. As it is related in the discourses prefixed to the Puranas, the most ancient Manu Swayambhuva, or Adim, whose consort's name was Iva (Hebrew, Eve; Egyptian, Kefa), lived in the country of Puscara and had seven sons, who divided the whole world, otherwise called the seven islands, between them; this was in the time before the deluge.<sup>4</sup> The same seven divisions were destroyed in the seven provinces of Dyfed, Wales, when the drunken Seinthenhin let in the deluge and drowned the land. The Mangaian recognise in the seven islands of the Hervey group the outward shape or similitude of the seven isles of Savaiki or Avaiki,<sup>5</sup> which are supposed to be in

<sup>1</sup> Bowring, *Kingdom and People of Siam*, vol. i. p. 425. Captain Burton observes that "*from India to Abyssinia, from Morocco to Japan, the umbrella is the sign of royalty.*"

<sup>2</sup> *Records*, vol. vii. p. 134; Boscawen.

<sup>3</sup> From Eupolemus. Eusebius, *Præp. Evan.* ix. Cory, *Ancient Fragments*.

<sup>4</sup> *Asiatic Researches*, vol. vi. p. 470.

<sup>5</sup> *Avaiki*. "The Hervey group consists of seven inhabited islets. Each is supposed to be the *body*, or outward form, to which a *spirit*, bearing a distinct name located in Avaiki, belongs."—Gill, *Myths and Songs*, p. 16, note.

the underworld beneath the waters. The sunken seven had various types; and as Sesha the great serpent is said to bear up the seven patalas on its heads, we may see in this a form or figure of the genitrix who as Typhon or Tiamat was the seven-headed dragon, and who is represented in Revelation as sitting on the beast with seven heads as well as on the symbolical seven mountains. Thus Sesha, the teacher of astronomy, lying below the waters of the deluge, is one of the figures of the fore-world; its seven heads being another sign of the seven constellations equivalent to the seven submerged divisions of the sunken paradise, or the seven islands of the lost Atlantis. In the *Book of Enoch* the sevenfold scenery of this fore-world is reproduced. "*Seven high mountains I beheld, higher than all the mountains of the earth from which frost proceeds; while days, seasons, and years depart and pass away. Seven rivers I beheld upon earth, greater than all rivers. Seven great islands I saw in the sea and on the earth. Seven in the great sea.*"<sup>1</sup> These seven islands in the great sea are also found as relics of the sunken Atlantis, of which Proclus in *Timæus* says: "*That such an island (as Atlantis) formerly existed is recorded by some historians who have treated of the outward sea. For they say that in their times seven islands situated in that sea were sacred to Persephone; and three others of an immense magnitude, one of which was consecrated to Pluto, another to Ammon, and the one between them to Poseidon. The inhabitants of this last island preserved a tradition, handed down from the ancestors, concerning the existence of the Atlantis island, of prodigious magnitude, which had really existed in those seas, and which during a long period of time governed all the islands in the Atlantic Ocean. Such is the statement of Marcellus in his Æthiopian history.*"<sup>2</sup>

This vast island-world that broke up into seven islands belongs to the astronomical allegory, and the seven isles are identical with the seven Patalas of the underworld, the seven provinces drowned in Dyfed, the seven islands of Avaiki below, which are externalised or represented in the seven Hervey Isles.

The Abbé Brasseur de Bourbourg has adopted the lost Atlantis as a geographical reality, and put forth the theory that the Quichés, Aztecs, Mexicans, and other American races must have migrated from the place of the seven caves where their ancestors lived in a certain crescent or half-moon shaped land, now lost in the Atlantic, where the deluge occurred through some vast physical cataclysm that overwhelmed the world and broke up or blotted out Atlantis. A remnant of of this ancient people were saved as he thinks in the seven chief islands of the Lesser Antilles. Hence the common tradition of a migration from the seven caves. The rescued remnant he imagines bewailed the loss of their friends in

<sup>1</sup> Ch. lxxvii, 4-8.

<sup>2</sup> Extracted from Proclus in *Timæus*; Cory.

the old land sunken beneath the sea, and they made it with its crescent or half-moon shape, memorable for ever by adopting the moon for their divinity. "*It is the moon,*" he writes, "*male and female, Luna and Lunus, personified in the land of the Crescent, engulfed in the abyss, that I believe I see at the commencement of this amalgam of rites and symbols of every kind.*" The Abbé is wrong, but not a whit more so than all the rest of those who, in utter ignorance of the manner in which the facts of past ages of man on earth have been preserved in the astronomical myths, have assumed that they merely related to history and geography. Geology knows nothing of such a cataclysm that could have occurred in the Atlantic within the memory of man. Besides which, mythology both claims and explains the matter in a satisfactory manner.

*The tradition of a migration from the land of the Seven Caves, Patalas, Provinces, Islands, or other forms of the Heptanomis, is universal; and that lost land sank in the Pacific Ocean, the Indian Ocean, the Irish Sea, and lakes innumerable, as well as in the Atlantic, because these waters below reflected the Heptanomis first formed in the waters of the firmament above, which was submerged by the deluge of time, and left the mythos for its memorial in many lands.* The people of the seven caves were pre-lunarians wherever they may be found. They date from before the time of the moon, like the Arkadians. That is they preserve traditions of a world and a condition of things anterior to the reckoning of time by the moon; the world of Sut-Typhon and the seven in Egypt who preceded Taht the lunar god. They came from the fore-world of the seven constellations, which was both pre-solar and pre-lunar. and in which the time of year was reckoned by the risings and settings of the stars alone, in relation to the revolution of the seven constellations with the Great Bear in Khepsh or Khebt (Eg.) and the heliacal rising of Sothis. That world was submerged by the deluge, and other, truer, timekeepers were appointed. In the South and Central American myths the people are said to have migrated from the place of the seven caves, which was their mother-land. This locality, called Chicomoztoc in the Mexican myth, is described as being where the beginning took place, and the stone-knife, Teopatl, was born of the great mother, and fell from heaven as the first agent (or opener) in creation.<sup>1</sup> The Quiché tradition has it that they came from Tulan-Zuiva, the seven caves. This is glossed by the Nahua *Chicomoztoc* for the seven caves. Tulan Atulan, or Atlan (for there are various forms of the name) was the birthplace and native land looked back to in all the primitive traditions of American civilisation. But this Tulan is not merely mythical; it is mundane as well. The people look back to a Tulan *over the sea—not at the bottom of it*—from which the mythos was brought. They are said to have left, or been driven forth "*from*

<sup>1</sup> Bancroft, vol. iii. pp. 58-67.

*the other side where Tulan is, and it is there that we were conceived and begotten by our mothers and fathers.*"<sup>1</sup> "*Behold whence we set out together! behold the common cradle of our race whence we have come!*"<sup>2</sup> They were pre-solar. They separated from their brethren in Tulan (which was in the east) before the solar cult or reckoning was established. They say, "*We were separated and our brothers still remain behind. Truly we have beheld the sun; but now the dawn has appeared, where are they?*" They speak of other migrations before crossing the sea, and recognise more than one Tulan on the *other side* of the water. They had gone to Tulan-Zuiva in search of gods, and in that land four gods were assigned to their four leaders. These were the well-known gods of the four quarters, the divine directors of the migration when they set out across the water for the farther west.

Nothing can be more explicit than the statement, "*Four persons came from Tulan, from the direction of the rising sun,*" that is one Tulan! "*There is another Tulan in Xibalba, and another where the sun sets; and it is thence that we came;*" and "*in the direction of the setting sun there is another where is the god, so that there are four Tulans, and it is where the sun sets that we came to Tulan.*" Of these four Tulans two are in the native land, one in America, and one in the western heaven, a celestial Tulan. One of the first two was in a place where they had no gods of the four quarters; and they had gone to Tulan (number two) before the four quarters were established. With the making out of the four quarters, whose gods were assigned to their leaders, they were enabled to start for Tulan (number three), guided by Tulan (number four) in the western heaven, "*in the direction of the setting sun where the god is.*" Here Tulan is identical with the western quarter. Now if this migration had been merely mythical, it ought to have immediately followed the catastrophe of the early world that sank beneath the waves of a deluge. But it does not. The four lunar quarters had been established before they left the old home. Moreover, it may be pointed out that Tulan is geographically extant at the present time on the western coast of Africa and on the western part of the Bulom shore. The Bulom country borders on the Timne country. Also in the north-western High Sudan we find the Mandenga group of languages, and one of these is the *Tolonka* or *Toronka*, the language of *Tolon*; and there is a capital named *Tolon* (*Toron*) where this *Tolonka* language is spoken. The position of *Tolon* (or *Toron*) is west of *Konia*, east of *Sankara*, south or south-west of *Mande*, and north of *Toma*.<sup>3</sup> Here then is a western land in the direction from which the blacks of America came, with one Tulon on its western coast and another lying north-west, farther inland; and these, it is now suggested, may be the

<sup>1</sup> *Popul Vuh*, pp. 91, 92.

<sup>2</sup> *Ibid.*, pp. 245-247.

<sup>3</sup> Koelle, p. 2.

two Tulans on the other side of the water, known to the Quichés who went west to the Tulan in America, guided by the Tulan above in the quarter where the god dwells.

This incidental suggestion can be supported. The west is the left hand, the east the right, both in Africa and America. The south is the front, the north the hinder part. The west was the left hand, where the light went down, in gesture-language before it could have had a proper name. And in some African languages the *inner* hand, which is the left hand, is named *Talan*, as in Bulom, and *Atalan* in Timne; and these two dialects belong to the north-west Atlantic group of African languages. The same name for the inner or left hand can be followed in the Aku dialects.

It is now further suggested that the Atlantic Ocean is named from *Atalan* in the Timne language on the west coast, meaning the water on the left or inner hand, and that *Tulan* is the dwelling-place, so named from the left-hand side on which the sun went down and the Atlantic waters lay. *It was in their second Tulan that the Quichés learned the division of the four quarters, in which the west is the left-hand side.*

Atalan and Tulan are the left hand and the place on the left hand in Africa, and there would seem to be no farther need for deriving the most ancient of American dark races or their mythology and civilisation from a lost Atlantis sunk in the Atlantic or left-hand sea.

The people of Tulan or Turan are found elsewhere in Africa, which shows the indigenous nature of the name. Herodotus describes the *Atarantes* or *Atalantes* of Lybia, who cursed the sun as it crossed overhead on account of its scorching heat, and who were without personal names.<sup>1</sup>

Tulan or Atlan may be found then in Africa together with a natural genesis for its name; and when once the track is struck and the African and American linguists join hands, the comparative process will determine whether this was the native land of the Quichés, Chichcomecs, Aztecs, Costa Ricans, or others of the old dark race.

In some legends Eden was submerged by the earliest deluge that covered the mount. The happy garden was believed to be lying at the bottom of Lake Van in Armenia. Paradise is now the Hades of the abyss. It was at the Lake Copais that the first *Athena* or *Aaden*, called the Minyae Orchomeus, was buried beneath the waters, and there the earliest Eleusinis or temple was erected and denominated "*the Son shall come,*" or dedicated to him who comes.<sup>2</sup>

Possibly *Athena* or *Aaden* may afford a clue to one meaning of the Egyptian priests with regard to the Athenians and the fore-world in which they are said to have dwelt. The Egyptian Hades or Aat, the earlier Khat and Khept or Khebt, was the lower world in the west and north, called the hinder part. In the magic papyri the seven caves have been turned into the "seven great dungeons" of the

<sup>1</sup> B. iv. 184.

<sup>2</sup> *Nimrod*, vol. i. p. 259.

sunken world, the eschatological Hades, which are closed upon the damned with an eternal seal.<sup>1</sup>

This Eden sunken beneath the flood is referred to by Ezekiel as being in the nether parts of the earth, where he apostrophises Assyria, "*To whom art thou like in glory and in greatness among the trees of Eden? Yet shalt thou be brought down with the trees of Eden unto the nether parts of the earth. Thou shalt lie (there) in the midst of the uncircumcised.*" This, he says, is typical of Pharaoh and all his company. Because the scene was in Khebt, the lower Egypt of the celestial nomes, that once formed the heptanomis.<sup>2</sup>

In that fore-world of the seven constellations and the first cycle of time men spoke but one language. The Sibyl says: "*When men still spoke but one language, they built a very high tower in order that they might go up to heaven. The gods, or the Almighty, however, sent a strong wind and threw down the tower. After that men spoke different tongues, from which circumstance the place was called Babylon.*" This was the Chaldean Sibyl, who is also called Noah's nurse, named Sambeth, she who foretold of the coming Christ.<sup>3</sup>

The Mexicans preserved the tradition of a deluge which destroyed all mankind and animal life except one human pair, who escaped in a boat. The pair came to the foot of the mountain Culhuakan, and there brought forth a numerous progeny. But these were all born dumb. When they received the gift of speech one day, it was communicated to them by the dove, which had come and perched itself on the top of a tree, like the dove of warning in the Maori and other legends. Although they learned to speak they could not understand each other's language, and so they separated in the manner of the Babel-builders.<sup>4</sup>

The Thlinkets have a tradition of a deluge from which men saved themselves in a large floating building. When the waters subsided, the building drove on a rock, and by its own weight *broke in two*. Hence arose a difference of language. The Thlinkets remained on the one side with their language; on the other were all the races of the earth.<sup>5</sup> This belongs to the first division of the whole into two halves. The Kaibabit account of the *Diversity of Languages* contains a similar mythos. According to this Si-toom-pa Ma-so-its, the *grandmother-goddess* of the sea, *brought up mankind from beneath the waves in a sack*, which she delivered to the *Cin-au-äv* brothers, the great *wolf-gods* of their mythology; and told them to carry it from the shores of the sea to the *Kaibab-Plateau*, and them to open it, but they were by no means to open the package before their arrival, lest some great disaster should befall.

<sup>1</sup> *Records*, vol. x. p. 152.      <sup>2</sup> Ezek. ch. xxxi. 18.      <sup>3</sup> Suidas, *Lex.* s.v. "Sibylla."

<sup>4</sup> Herrera, *Hist. Gén. des Voyages*, vol. xviii. p. 341; Ed. Hol.

<sup>5</sup> Holmberg; quoted by Max Müller, *Chips*, vol. i. 339.



The curiosity of the younger *Cin-au-äv* overcame him, and he untied the sack and the people swarmed out, but the elder *Cin-au-äv*, the wiser god, ran back and closed the sack before all the people had escaped, and they carried the sack with its remaining contents to the plateau and opened it there.

Those that remained in the sack found a lovely land, a great plateau covered with mighty forests, through which elk, deer, and antelopes roamed in abundance, and many mountain-sheep were found on the bordering crags. It was a beautiful land that was given to these, the favourites of the gods. The descendants of this people are the present Kaibabits of Northern Arizona. Those who escaped by the way, through the wicked curiosity of the young *Cin-au-äv*, scattered over the country and became Navahoes, Moquis, Sioux, Comanches, Spaniards, American,—poor, sorry fragments of people, *without the original language of the gods*, and only able to talk in imperfect jargons.<sup>1</sup> This version goes back to the earliest division of mankind, which belongs to the time and the mythos of the twin brothers.

The *Popol Vuh* says all men had but one language in the beginning, and they did not invoke as yet either wood or stones; they only remembered the word of the Creator, the heart of heaven and earth. And they spoke while meditating on what was the hidden spring of day. The myth of the Quiché divides the one people and one language into four. When all the tribes were gathered together in Tulan where they received their gods, their speech was confounded and they no longer understood one another. The one original language of the four ancestors of the human race became four languages. This is identical with the division of the circle into four quarters. “*For many ages,*” says Hyginus, “*men lives under the government of Jove without cities and without laws, and all speaking one language. But after that Mercury interpreted the speeches of men (whence an interpreter is called Hermencutes); the same individual distributed the nations: then discord began.*” This was in the time of Phoroneus.<sup>2</sup> The earliest form of the Kamite Mercury is Anup or Sut-Anubis, who is said in the *Ritual* to have arranged the positions of the seven great spirits in the service of Osiris and to have placed them around his coffin, which was also the Meskhen of new birth, the constellation of the Thigh (Ursa Major) in the northern heaven.<sup>3</sup> This division and dispersion of language or naming and distingutshing was further extended into the seventy languages or divisions of the Hebrew heaven of the ten tribes.

The Targum of Jonathan says that at the overthrow of the Tower of Babel the Lord said to the seventy angels who stood before him, “*Come now, and let us go down, and there let us confound their*

<sup>1</sup> J.W. Powell, Bureau of Ethnology, Washington, *First Annual Report*; 1881, p. 28.

<sup>2</sup> Hyginus, *Fab.* cxliii. p. 114.

<sup>3</sup> *Ritual*, ch. xvii; Birch.

language. And the word of the Lord was discovered against that city, and with it the seventy angels, according to the seventy nations, and their respective languages, which each angel respectively wrote with his own hand."<sup>1</sup> As one language denotes the undivided circle or heaven, so the seventy languages represent the seventy divisions of the first, sevenfold heaven subdivided by ten.

The natural mount and artificial mound, the tree and tower, being places of refuge from the waters when in flood, these supplied types for the imagery of the inundation that was set in the stars of heaven and applied to the deluges of time. In one legend the mount or means of mounting the heavens is a ladder. A Dyak tradition tells us that at a very early period of Dyak history an ancestor of theirs determined to construct a ladder that should reach to heaven. But as the work went on, and the ladder towered aloft, a worm ate into the foot of the ladder and suddenly brought it all down.<sup>2</sup>

It was this origin that led to the ark-islands, the ark-stones, the ark-citadel or inclosure on the summit, the Argos and Arkadia. The ark-city on the top of the mount was identical with the ark said to have been stranded on Ararat and other sacred summits.

According to Plutarch the earliest name of the mount or the citadel of Mycenæ was *Argion* (Τὸ Ἄργιον ὄρος).<sup>3</sup> Argos and Mycenæ were confused on account of this arkite origin. Homer also calls Mycenæ the *altars of the Cyclops*, i.e. of the giants who built the ark, the pyramid-tower, or sustained the world on their backs. What Dr. Schlieman came upon at Mycenæ was one of the ancient ark-mounds or citadels with the seven tiers or stages, one form of which was the seven-stoned Pueblo of the American races. And as Argos is a form of the ark which interchanges with Mycenæ, it is possible the latter name may represent the Egyptian Makhennu, the ark or boat of the dead, which was represented above by the ark of the genitrix (Ursa Major), and by the ark of her seven children. The ancient name of Apamea was Kibotus, the Ark. The *Troy*, whether in Greece or Wales, was a figure of the sevenfold, seven-circled, or seven-walled mount. The Kaer-Drioia, or *Kadeir-Drioia*, stone-mazes, were seven-circled centres, as shown by the figures still cut in the sod; and these forms of the Troy or the ark-city are derivable from the Egyptian *Teruu*, which was a form of Sesennu, the region of eight, the summit of the seven. At the top of the Babylonian towers or babels there was a ziggurat or altar erected to the gods. Thus the tower is a sevenfold altar that equates with the seven altars elsewhere, just as the sevenfold mount interchanges with the seven mountains, and the seven-topped or chambered pyramids with the

<sup>1</sup> Pirke Eliezer, C. xxiv.; Gen. xi. 7, 8.

<sup>2</sup> Quoted by A. M. Cameron in *Trans. Soc. Biblical Archæology*, vol. ii. pt. ii. p. 264, as a "new testimony to the Mosaic History."

<sup>3</sup> *De Fluv.* xviii. 7.

seven pyramids. Now, the peak on which the ark of Tamzi is said to have rested is called the ziggurat of the mountain of Nizir.<sup>1</sup> That is the mount on which the ark of Xisithrus grounded and the inmates landed.

In the Hebrew version the ark rested in the seventh month upon the mountains of Ararat. The seventh month is that of the altar, in fact of the two altars according to the luni-solar reckoning; and the twin altars of the equinox are but two aspects of the one altar of the mount which is portrayed near the polar centre, as one, in an Egyptian planisphere.<sup>2</sup> Mount Nizir is, therefore, identical with the Egyptian *ser*, called the mount of the horizon in a later setting; the rock of Israel. Nizir is one with Ararat, and both are mounts of the seven stars, around which the ark revolved, on which it rested, and across which it was broken in two. The Armenians also identify the Garden of Eden with Mount Ararat, upon which the ark was stranded after the deluge. M. Lenormant has shown from the lexicographical documents of the Palatine library of Nineveh that the Assyrio-Babylonians sometimes called the *Ararat* or *Aryarad* of Armenia by the name of *Urtu*; whence, he says, we may conclude that they read *Urartu* or *Arartu* as *Ar-artu*, the Mount of *Artu* or *Urtu*. This name of *Urartu* or *Arartu* is frequently found in the documents of the Assyrian kings applied to *north-east* part of Armenia. Now, as before mentioned, *Ârutu* or *ârtu* in Egyptian means the buttock, the hinder part, the feminine fundament of the northern heaven, represented by the genitrix Ta-Urtu (*Urtu* or *Rurit*), the goddess of the seven stars, which arc also called the hinder thigh; and she was the ark as *Arctos*, the *Teba* as the hippopotamus or bear. *Arurut* (Eg.) is the ascent, the staircase, an equivalent to the seven steps of *Meru*. And with *Ar* (*Har*) for the ascent, *Ar-artu* or *Ar-arat* is the mount of the hinder part, the Egyptian hinder thigh of *Khephsh* (*Kûsh*), the Greek *Meru*, for the thigh, the mount of the North Pole.

In the Korân Muhammed described the disembarkation of Noah as occurring on a Kurdish mountain named *El-Judy*; *Judy* or *Youdi* being the Arab name of the North Pole star. *El-Judyis* also identified by Arab writers with the Ark-Mountain, known as *Mashi* or *Massis*, given by Strabo, as *Masion*; and in Egyptian *Mes* denotes the source, the place, or point of turning round and re-birth; the mount of the North Pole being the *Meska*, *Meskar*, or *Mesken*. According to Obry, one name of the mythical mount which the Aryan tribes looked up to as the birthplace of the human race was *Arydratha*, rendered the chariot of the *Aryas* or the Aryans, who are identified in the Vedas as the seven Rishis of the Great Bear that revolved round the summit. The seven companions (Eg. *Ari*) of the chariot are well known to the Kabalists. If we read "*ratha*" for the chariot, the word represents the Egyptian *Urt*, which is the chariot, and the genitrix of the seven

<sup>1</sup> *Trans. Soc. Bib. Arch.* iii. 229.

<sup>2</sup> Drummond, pl. 2.

stars or hinder thigh, Ta-Urt. The Great Bear was known to Homer as the chariot. Nicolas of Damascus calls the Armenian Ararat Mount Baris. Bari is the Egyptian name of the bark, and on Mount Baris the stranded ark was said to be shown. Baris, however, may be a reduced form of *Beresat*, another name of the mythic mount, the *Hara-Berezaiti* in Pazend, and *Hara-Barjat* in the Persian form. These together with the cuneiform *Allabria* appear to unite the *Ar* (Har) mount with the *Bari* (Eg.) for the ark, whatsoever may be the value of *sat* or *zaiti*. *Sadû* in Assyrian is the mountain, identical with the Egyptian *Tzet*, and the word has been found as an equivalent for Arru, construed *Ar*, the mountain. So that the terminal *zat* in Berezat makes the meaning identical with that of Mount *Bari* or *Allabria*, the ark-mountain. This ark of the mountain is common the world over. The Bari also appears in Mount Berecynthus in Phrygia, a holy mountain which was the dwelling of the goddess Rhea or Kubele. It is found in Ireland connected with the boat or ark on the summit; our English Ald-bury is an ark-height, Ald, Ard, or Arth being the height; and the bury is a farm of the Bari or bark, which has various types of the inclosure on the hill, ranging from the boat to the burgh. In the Vei language the *Bara* is the umbilicus; in the Keltic the *Brû* is the womb, the primordial human ark, which was represented by the pregnaat goddess of the pole, the mount, the bear, who was the ark.

The "mount of peace" was a title of this hill of heaven so named in Jerusalem, the *Arru* (Eg.), ascent of Salem or Peace, because it represented that polar centre and pivot of starry motion where all was still, in the visible place of peace. In Egyptian, peace or rest, the ark, and number seven have one name as *Hept*. There was Eden, the place of precious stones. There was Meru, Jambu-dvipa, and as a celestial locality there was Nirvana. There was Jerusalem above (Jerusalem is dual in Hebrew), the model of Jerusalem on earth.

The seven spirits of the polar region are described as planks in the body of the Makhen or boat of souls, in which souls were saved from the waters.<sup>1</sup> The Makhen is here represented by the ark of the Great Bear that voyaged round the mount of the pole as the boat of the seven constellations, or the Great Bear, and had passed into its eschatological phase; but by thinking back we recover the natural genesis, and can read the imagery of the mount, the tree, or horn, in relation to the ark of safety. For example, when the great waters were about to be sent, a chief of distinguished piety and wisdom, named Marérewána, was informed of the coming flood, and saved himself and his family in a large canoe. Being desirous not to drift over the ocean, or far from the home of his fathers, he had prepared a cable of "bush-rope" of great length, and with it *he tied his bark to the trunk of a large tree*. When the waters subsided, he found himself not far from his former

<sup>1</sup> *Rit.* ch. xcix.

abode.<sup>1</sup> His canoe had been made: fast to the pole. The same myth occurs in another form when it is related in the Rabbinical legends that the *rhinoceros* was enabled to swim the Hood because it had been tied by its horn to the side of Noah's ark; a reversal of the Hindu myth, in which the ark was saved during the deluge by being made fast to the horn of a great fish. The rhinoceros, Rerit, was the polar constellation, a form of the ark itself, and its horn was a type of the pole. The Hindu version tells us how—

“Early in the morning they brought water to Manu to wash himself. When he had well washed, a fish came into his hands.

“It said to him these words: ‘Take care of me; I will save thee.’ ‘What wilt thou save me from?’ ‘A deluge will sweep away all creatures; I wish thee to escape.’ ‘But how shall I take care of thee?’

“The fish said: ‘While we are small there is more than one danger of death, for one fish swallows another. Thou must, in the first place, put me in a vase. Then, when I shall exceed it in size, thou must dig a deep ditch, and place me in it. When I grow too large for it, throw me into the sea, for I shall then be beyond the danger of death.’

“Soon it became a great fish; it grew, in fact, astonishingly. Then it said to Manu, ‘In such a year the deluge will come. Thou must build a vessel, and then pay me homage. When the waters of the deluge mount up, enter the vessel. I will save thee.’

“When Manu had thus taken care of the fish, he put it in the sea. The same year that the fish had said, in this very year, having built the vessel, he paid the fish homage. Then the deluge mounting, he entered the vessel. The fish swam near him. To its horn Manu fastened the ship's rope, with which the fish passed the mountains of the north.

“The fish said: ‘See! I have saved thee, fasten the vessel to a tree, so that the water does not float thee onward when thou art on the mountain-top. As the water decreases thou wilt descend little by little.’ Thus Manu descended gradually. Therefore to the mountain of the north remains the name, ‘*Descent of Manu.*’ The deluge had destroyed all creatures. Manu survived alone.”<sup>2</sup>

This version contains the mount of the north, the tree, or pole, the horned fish in place of Rerit; and the ark that voyages round made fast to the mountain of the north and to the tree of the pole. Such is the ignorance of the learned regarding the nature of mythology that Wilson argues for the priority of the Mahābhārata over the Vishnu Purana, because in the former Manu collects the seeds of existing things in the Ark, and ropes are made use of to fasten it to the horn of the fish; whereas in the latter he brings them together by the power of Yoga—which is based on chronology—and employs great serpents for his cable. Whereas all the primitiveness lies with the Yoga and the serpent that served for a type before ropes were made.<sup>3</sup>

The mount of the seven steps, seven stages, seven giants, seven constellations, was the figure of the “star station” that reached up to the moon. Here the four quarters were added to the mount which had

<sup>1</sup> Rev. W. H. Brett, *Indian Tribes of Guiana*, p. 399.

<sup>2</sup> Professor Nève, from the *Zatapatha Brahmana. Myths of the New World* Brinton, p. 212.

<sup>3</sup> Wilson, *Vishnu Purana*, Preface, pp. 51, 52.

now attained the lunar station, the region of the eight, where the moon superseded the goddess of the seven stars. This development is apparently described in the magic papyrus, where there are mystical allusions to the celestial heptanomis, called the shrine of seven cubits, which was succeeded by the shrine of eight cubits. The "giants of seven cubits" who has the head of a Kaf ape, a type of Shu, one of the seven elementaries, is addressed as he "*who took the form of a monkey, and afterwards of a crazy man,*" or a fool. "*Gt made for me,*" it is said, "*a shrine of eight cubits.*" "*And as thou wast a giant of seven cubits, I have said to thee, thou canst now enter this shrine of eight cubits. And giant of seven cubits as thou art, thou hast entered and reposed in it,*" i.e. in the shrine of eight cubits which followed the shrine of seven,<sup>1</sup> as a new temple of the heavens, the heaven of the four quarters and the octonary of the eight corners. Four of the seven giants were continued at the four quarters, and these with their consorts constitute the typical eight in the ark.

Another change from the seven to eight in the ark is observable. There are seven great spirits in the ark of the Great Bear, the boat of souls, seven planks only in this form of the Makhen. Four of the seven were continued as four paddles in the boat of the four quarters; and there are eight planks in the body of this Makhen or boat of souls named *Amset, Hapi, Tuautmutf, Kabhsenuf, Hak, Tiemua, Mautefef,* and *Arnafgesf.*<sup>2</sup>

The ark of the four quarters is represented by the square box on the Apamean medals. The four quarters followed the two halves of the year which are denoted by the male and female in the ark as they were by Shu and Tefnut. The four-square box typifies the Tetrapolis. In the iconography of the catacombs the ark of Noah is generally a small square box which is sometimes placed within a boat.

The ark of Yima may be described as a figure of the four corners, an inclosing circle, and a formation consisting of nine bridges. These are all combined in a heaven or zodiac of the four quarters, one of which contains the water and the other three the nine dry divisions.

In Rabbinical tradition the deity is said to dwell in a shrine of four cubits. So in the *Ritual* a "boat of four cubits" represents the solar bark.<sup>3</sup> That is as a figure of the heaven of four quarters, which in Egypt was a symbol of actual measurement, as Meh, the cubit, is also the name of the northern quarter and of the number nine. This, when the quarters are subdivided into the nine Aahlu or decans, four Meh (cubits or quarters), is equal to the heaven of thirty-six divisions— $4 \times 9 = 36$ —which identified the habitation with the heaven of the four

<sup>1</sup> *Records*, vol. x. p. 153.

<sup>2</sup> *Ritual*, ch. xcix; Birch.

<sup>3</sup> Rubric to ch. cxxxiii.

quarters and thirty-six decans; on account of which the Tetractys or sacred quaternion was equivalent to the number thirty-six.<sup>1</sup> The four paddles of the solar boat are the four genii of the quarters, and therefore identical with the four in the ark, one female and three males, or one human and three zoötypes; these are the “four god of the upper place; the four white men in the *Book of Enoch*. We seldom meet with the four in the directly arkite legends, which may be attributed to the fact that four consorts were given them as human beings, and thus the number became eight.

In the Quiché myth, the four brothers Balam are the four gods of the corners—gods of breath, or spirits—and these with their four wives, who are related to water, make up an ogdoad distinct from that of the genitrix and her sevenfold progeny. These answer to the ogdoad in Noah’s ark, who are described as four males and their four consorts, and the eight who were saved in the Fijian myth. In an Irish arkite legend the four do appear in a form of the ark. Grace, in his *Annals of Ireland*, relates that Cesarea, the niece of Noah, being aware of the coming flood, sailed for Ireland and was the first person who arrived there. She was accompanied by three men only. The four landed at “Littus Navicularum, and finding the country was uninhabited and waste, she hoped it might be saved from the impending judgment. Although Noah has been foisted into the myth, four in the boat are not identical with eight in the ark. The legend tells the same story as various others relating to the founding of the four corners. In Egypt the four divinities or genii of the four quarters were originally one female and three males, as Uati, Seb, Shu, and Ra (or Horus); they remain so in Britain, as columbine, pantaloons, clown, and harlequin.

Ireland is the land of the west, Iar, named according to the mapping out in four quarters. Iar is worn down from Heber who was personated in Irish just as in Hebrew and Egyptian. Heber is the crosser in Hebrew. Aper (Aphru or Ap-Uat) kept the crossing of the equinox and was the guide of the Western-land. Aper is the equinoctial Sut-Anubis. And Heber is one of the four types of the four quarters of which Heber-land, Iver-iu, Iar-land, is simply the west. Heber is also one of the eight Milesians of whom Heremon was the youngest but one. These were a form of the eight in the ark, although they were said to have arrived in 120 ships as Scythians (cf. the Sekhti (Eg.) mariners) “on Thursday in May, 2934 A.M.” It is difficult to extract the history from these legends because they belong to mythology, and anything that was historical would be shaped in the mythological mould.

In the traditions of the Andaman Islanders only four individuals of the whole human race survived the great flood that put out all their fires or lights. In this instance the bird that recovers the fire

<sup>1</sup> Plutarch, *Of Isis and Osiris*.

after the great calamity is the king-fisher.<sup>1</sup> These versions of the mythos relate to the establishing of a heaven on the four quarters.

Although the lunar station may be considered higher because it followed the star station, yet a "come-down" from the height was also recognised. After the fall of Adam there is a marked descent from the summit of commencement, the Gan Eden that in some legends is submerged, to the Adamah of a second, lower landing-stage, as if from the polar summit to the zodiacal station of the four quarters, with a slewing round from the north to the east as the initial point of a new circle. The Chinese describe a deluge that separated the higher from a lower age of mankind; and this division preceded the appearance of Fohi (or Yu) on the mountains of Chin.<sup>2</sup>

On the banks of the Orinoko, the Essequibo, Berbice, Corentin, and other South American rivers, there are graven rocks, but the language in which the hieroglyphics are carved is unknown. They are chiefly found near cataracts or rapids, and the natives call them *Timehri*,<sup>3</sup> but have no explanation of the name. They state, however, that the sculptures represent the height at which their forefathers sailed in their canoes before the time of the great waters. They also point to the rock which is held to mark the spot where one man and one woman were saved from the deluge.<sup>4</sup>

In the primary circle of time there was neither solstice nor equinox; the four quarters of a zodiac not being as yet established. Then followed the division into two halves, north and south, marked by the twin-pool, the mount that divided, the tree of the north and south. Many legends relate to this division into two; in consequence of it, time was reckoned in lesser lengths, by the half year instead of the year. The Chippewa Jack the giant-killer, the Tom Thumb and Khunsu of their legends, who killed the giants, is described as hacking them into little bits, and saying to the pieces, "*In future, let no man be larger than you are now.*"<sup>5</sup> That was but the cutting up or the bounding of time into smaller quantities, the final reckoning being 365 days to the solar year.

This division of the first circle of creation in two is well shown by the legend of the ark that struck the top of the mount and was broken in two, or or was changed into the ark of Two. For this division is also represented by the deluge from which only two persons were saved, a male and a female. The two appear on the well-known coins of Apamea, as a male and female in the ark which has on it the letters *Noe*, now claimed to represent the Egyptian Nu, as the deluge of time. They are accompanied by the raven and dove, the birds of the

<sup>1</sup> *Anthropological Journal*, Nov. 1882.

<sup>2</sup> *As. Res.* vol. ii. p. 376.

<sup>3</sup> Brett, *Indian Tribes of Guinana*, p. 448.

<sup>4</sup> Brett, pp. 314-375, 447.

<sup>5</sup> Schoolcraft, vol. i. pp. 319, 320; vol. ii. pp. 175-224; vol. iii. pp. 232-315.



earliest division into dark and day, that were continued as Krono-types. The two had been set in heaven as the stars or constellations which denoted the inundation.

When the Rabbins tell us that the windows of the rain from which the deluge poured down, from the tountains of source above were opened by the taking out of two stars,<sup>1</sup> they preserve a fragment of the original Gnosis or Kabalah concerning the deluge of time. The two stars might be the two birds of the solstices, the black raven and white vulture, or the raven and dove.

The cause of the deluge in the Fijian legends was the killing of Turu-kawa, a favourite bird belonging to the deity Ndengi, by two mischievous lads called the grandsons of the gods. The flood followed the death of this bird. When it occurred only eight persons were saved. Two races of the human family became entirely extinct. One of these had consisted altogether of women: the other race had a tail appendage *like that of a dog*.

The highest point of Koro Island has a name connected with the idea of a bird sitting there and lamenting over the submerged island. A chant says: "*The Quiqui laments over Koro because it is lost.*"<sup>2</sup>

So in the Maori legends the bird Rupe, the dove, is heard lamenting in the night. The type of one catastrophe had become the foreteller and warning voice of others. The race consisting of women only contains a datum akin to that of the "Two Women" from whom the Kamilaroi claim descent, and represents the motherhood alone. The dog-tailed tribe bear the image of the dog that let in the deluge.

The two races that became extinct on earth do but represent the celestial and totemic types that were superseded in heaven because they let in the deluge through not keeping true time.

In the Russian folk-ales the dog is charged with being tempted by Satan to admit him into the human paradise, when he caused the fall of man. The dog is likewise the culprit in several deluge myths.

In the *Bundahish* the deluge is produced by Tishtar, who is identified with Sothis, the Dog-star. The Dog-star was at length found to be losing time when judged by the inundation of the Nile, which never varies, during thousands of years. It was fabled to have let in the deluge as an untrue timekeeper; and this bequeathed a type of the mythical deluge of all times, and for all time. Egypt alone supplies the natural genesis for the mythos of the Dog-Star letting in the deluge in consequence of its losing time as an indicator of the inundation.

According to the Assyrian legend it is the god Bel who is charged with letting in the deluge. One text says: "*Of old, whenever this deity came to celebrate the great festival of heaven with his companions, those gods I never rejected from my side at my table (of alabaster or*

<sup>1</sup> Eisenmenger, vol. i. p. 408.

<sup>2</sup> Williams, *Fiji and the Fijians*.

*lapis lazuli*); in those days I received them kindly. Never at any time did I reject them. The (other) gods may still come to my table. But Bel shall never more come to my table, because he fell in a rage, and made a deluge."<sup>1</sup>

Bel had become a solar god in later times, but had an earlier rôle as the Akkadian Bar or Bilgi, who corresponds to the Egyptian Bar-Typhon, that is, Sut, who divided in the image of Sut-Horus, just as Bel was cut in two in the beginning of creation. This serves to identify Bel with the deluge let in by the Dog-star. The British Seithenhin who caused the deluge is also a form of Sut.

It is the earlier races, however, who have preserved the most primitive forms of the myths. Those "great astronomers" the aborigines of Victoria can shed clearer light on these matters than do the Hebrew or Assyrian legends. They have their stellar, lunar, and solar series of types. They say the earth is flat, and it was in total darkness until the sun was made by Puppurimbul. He was one of the ancient *pre-solar race* who then inhabited the earth, called *Nurrumbung-uttias*, or the old spirits. These possessed fire, and had the same characteristics as the present race, *but were translated in various forms to the heavens before the present beings came into existence*. The celestial bodies, as well as the manifestations in space, are attributed to them. Certain animals therefore which typify them *must not be killed for fear of letting in a deluge*. This shows they knew something of those stars that were the earliest timekeepers represented by totemic zoötypes on earth.

The Puppurimbul, or *Estrelde-Temporalis*, is one of these star-gods and kronotypes in a material form, and to kill one would cause a deluge.<sup>2</sup>

They say also that before the moon was set in the sky, he (our satellite is always spoken of as male by the aborigines of Victoria) was very wicked and went about doing as much harm as he could. The Gippsland blacks assert that he turned the first lot of men into ducks, and left them so. He visited the eagle on one occasion, who had been out catching kangaroos, and having come home with two, offered the moon some of the flesh. He devoured both, and then killed and swallowed the eagle. Afterwards, in going through the forest, he met the two wives of the eagle, who gussed the moon had swallowed their husband. The moon asked for water; they pointed to a well. He went to drink, and whilst doing so the women struck him with a stone tomahawk, cut him open, and extracted the body of the eagle, who came to life again.<sup>3</sup>

The eagle and crow were the time-tellers who were superseded by the moon, hence the myth of the moon swallowring the eagle. The

<sup>1</sup> Talbot, *Trans. Soc. Bib. Arch.* vol. iv. pt. i. p. 61.

<sup>2</sup> R. B. Smyth, vol. i. p. 432.

<sup>3</sup> Smyth's *Aborigines of Victoria*, vol. i. p. 431.

native cat is now the moon; so the cat, the seer by night, with eyes that were luminous in the dark, was a lunar type in Egypt.

The two solstices were followed by the lunar four quarters, there being a deluge, and an ark in which four persons were saved.

In the Muysca myth of Bochica and his wife, the beautiful but wicked Huythaca, represents the old Typhonian genitrix who was mother of the elementaries, and goddess of the seven stars in the pre-lunar time. She is described as being of so malicious a nature that she plotted against her husband, and sought to destroy all his good works. By her secret magical arts she caused the Funzha (Rio Bogotà) river to rise and overwhelm the whole high plain of the country with a flood. Only a few of the inhabitants escaped by fleeing to the mountain-summits. This so exacted the wrath of Bochica that he banished her from the earth altogether, and *transformed her into the moon*, just as Ta-Urt passed into the lunar goddess Hes-Ta-Urt, Ashtaroth, Ishtar, or Astarte. Here the deluge was followed by lunar timekeeping; and we are told that when Bochica had made an opening in the wall of rock and drained off the deluge, he introduced the solar (or luni-solar) cult; the genitrix and her progeny having failed to keep time correctly. Bochica is portrayed as a bearded old man, and as he is the establisher of a truer chronology for the people, we may compare him with Seb-Kronus, or, earlier, *Khebekh*, who became a sun-god as Sebek-Ra. It may be noted also that the most ancient name of the Muyscas is the *Chibchas*.

At Hawaii the deluge was designated the "*Flood of the Moon*."

In the Polynesian story of the deluge of Raiatea, given by Ellis,<sup>1</sup> the survivors are saved on an island called Toa-marama or the moon-tree, *the tree reaching to the moon*.

After the deluge of *Nnu*, in another version of the Hawaiian legend, there occurs a change in the divine type or object of worship. When *Nnu* had left his vessel on the evening of the day after the flood, he took with him a pig, coconuts, and ava (piper-methysticum), as an offering to the god Kane. *As he looked up he saw the moon in the sky, and 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 worshipped the moon. Then Kane descended on the rainbow, and spoke reprovingly to *Nnu*, but on account of his mistake *Nnu* was forgiven by Kane, and the rainbow was left as a token of his forgiveness. Obviously he had not previously worshipped the moon. Also Kane, whose great highway is the east, is a solar god, the creator of the rainbow.

The sevenfold mount or tower of the hebdomad was not always overthrown at the time of the dispersion of language. This is shown by the Mount Meru, which was continued in the upper Meru of the planetarium above the mount, and by the Great Pyramid of Gizeh that contains

<sup>1</sup> *Polynesian Researchs*, vol. ii. p. 58.

<sup>2</sup> Fornander, vol. i. pp. 42, 43.

the planetarium within the mount of the earlier seven. Meru is likewise shown to be *the mount which reached to the moon*, and became a figure of the four lunar quarters, as is proved by the crescent or half-moon shape of its four corners. Hence the tradition that paradise was preserved during or was exempt from the deluge, *because it was on the summit of a mountain that reached to the moon*;<sup>1</sup> which shows the continuation of the typical mount of the seven stars into the lunar phase of timekeeping where the mount of the four quarters *carried Eden with it*.

The genitrix gave birth to the embryo which was divided into seven parts. These were the seven Adityas; the seven elementaries, who, with the mother, composed the primary ogdoad of powers. The genitrix is Quanwon in Japan, where she is identified with the ogdoad composed of eight heads, a typical figure equivalent to the eight-rayed star of Ishtar and the eight-rayed symbol of Hathor. The Japanese regard this image of Quanwon and the ogdoad as an emblematic portrayal of the birth of the gods.<sup>2</sup>

The seven zootypes were continued as kronotypes, and the Japanese likewise reckon *seven original spirits*, known as the *three elder and the four younger*, of whom the spirit *Kunito-Ko-Dats-No-Mikotto*, who first arose out of chaos, was the eldest. *The three elder are said to have had no wives*, but the four younger were wedded, *each having his own proper consort*. These four correspond to the gods (four of the original seven) that were established at the four corners, which, with their four wives, made up the eight in the ark, as in that of Noah, who are so far distinct from the earlier seven.

The last of the seven (who answers to Sevekh, the seventh by name) was held to be *the parent of an order of five other gods*.<sup>3</sup> This is the exact equivalent of Sevekh the son of Typhon, who passed into, or produced Seb, becoming the father of an order of five gods, as did the Greek Kronus. Again the *Rig-Veda Samhita* says, "*Of these that are born together, sages have called the seventh the single-born, for six are twins, and are moveable, and are born of the gods*."<sup>4</sup> These six have been supposed to be the six rita or seasons revolving around the stationary earth. But they are three pairs of the four, and the seventh as Sevekh (in Egypt) was paired off with the genitrix, Typhon, as her first child that was born in time as Sevekh-Kronus, who became the father of the five planetary gods.

We are now able to distinguish different deluges. The first is that of the seven who were saved in an ark. This was the ark of the sphere, the "dwelling in space," as the hull of the boat or ark is called; the ark of heaven first personified as the genitrix, the

<sup>1</sup> *Bereshith Rabba*, xxxiii. Peter Comestor, fol. 6, A.

<sup>2</sup> Kæmpfer, *Japan*, p. 542.

<sup>3</sup> *Ibid.*, b. i. c. vii. p. 2, etc.

<sup>4</sup> *Rig-Veda Samhita*, vol. i. p. 131; Wislon.

"mother above, ogdoas, or, with a masculine reference, Lord."<sup>1</sup> The Pair in the ark may be traced to the first keepers of the solstices, north and south, one form of which was the twin lion-gods, who as male and female were Shu and his sister Tefnut, possibly representatives of Kepheus and Cor-Leonis as the two-one. The four in the ark belong to the four quarters, and the eight to the eight corners of the celestial octonary. Seven in the ark cannot be confounded with eight in the ark, because the Seven are males, companions, fellows, whether called giants, Kabiri, Khnemu, or the *Nnu*; and the ark represented the mother. Whereas the eight are of both sexes, described as consorts, and were the keepers of the four quarters duplicated in the heaven of eight corners.

The first deluge known is that of the seven giants. But the race was not absolutely extinguished. The Rabbins tell how the giant Og escaped destruction during the deluge because he was of so tall a stature. *He did not sink in the course of Precession.* The same story is told of another giant.

Orion, says the Jewish legend, was one of the giants who was not drowned during the deluge. He was so tall that he waded through the waters, holding on with one hand to the ark. Og, as a remnant of the giants, is said to have left his bedstead in Rabbath.<sup>2</sup> Possibly this may be identified, as the bed is found in the lunar mansions, composed of four stars in the Lion ( $\delta$ ,  $\theta$ ,  $\beta$  and  $\gamma_3$  Leonis), *i.e.* in the Phalgunyas, the eleventh and twelfth of the lunar signs. And on the opposite side of the zodiac it reappears in the constellation known as the "square of Pegasus." In each case the bed is understood as being double or twin.<sup>3</sup> The giant constellated in the north is Kepheus (Shu as a lion-god) or Regulus; who is also represented by the star Cor Leonis.<sup>4</sup> This, then, is the giant whose bedstead may be found in an early form of the zodiac reaching right across (figuratively), because it marked the division of the solstices, or the north and south of an early circle of time.

Here we find one giant of the seven who was saved from the deluge of a foreworld, to be placed as a keeper of the solstice in the heaven divided by north and south. Such a giant appears in the Norse mythos. According to the Edda, the sons of Bor slew the giant Ymir, and when he fell, there ran so much blood from his wounds that the whole race of the Frost giants (the wicked race) was drowned in it, except a single giant (Bergelmir), who saved

<sup>1</sup> Irenæus, b. i. ch. v. 3. When the lord takes the place of the lady, the seven become the seven sons of Swayambhuva; the seven Khnemu of Ptah; the seven sons of Sidyk; the seven sons of Jesse; the seven dwarf sons of Pinga, or the seven in the ark with Arthur.

<sup>2</sup> Deut. iii. 11.

<sup>3</sup> *Sūrya-Siddhānta*, Burgess, pp. 189-198.

<sup>4</sup> *Shu*, portrayed in the decans of the Waterman, plate in previous vol.

himself with his household. He escaped by going on board his bark, and with him went his wife.

“ Ages past counting,  
Ere the earth was formed,  
Was born Bergelmir;  
Full well I remember  
How this crafty giant  
Lay secure in his skiff.”

Afterwards, they made the vast ocean of Ymir's blood, “*in the midst of which they fixed the earth, and set a dwarf at the corner of each of the four quarters.*” These are a pair in the ark. Shu and his sister Tefnut, who as the male and female lion-gods of the north and south were keepers of the solstices, form another pair in the ark. When the four quarters were established, the giant fish, the giant ape, the giant bird, and giant jackal (wolf or dog) became four of the corner-keepers, and this arrangement will enable us to read some of the legends.

The Tlascalans say that after their deluge those who were preserved were changed into monkeys, who afterwards grew into human beings.<sup>1</sup> In the Codex Chirnalpopoca, it is said that the result of a great hurricane was to change men into monkeys.<sup>2</sup> Here the men have been imaged in the likeness of the ape, which in Egypt was the representative of howling rage, and of the storm-wind. The ape was one of the giants, one of the elementaries, one of the seven. It was placed at one of the four corners as Hapi; when the four Geni were established. The Egyptians also symbolised the *habitable world* by the ape, as Hor-Apollo asserts, because they hold that there are seventy-two primitive countries of the world. This was the celestial world. But in the world below men bore the likeness of the ape that escaped the deluge.

Commentators on the Korân repeat the ancient traditions of the Adite progenitors of the Arab race, who were of prodigious stature, and who were afterwards *changed into monkeys*. The Arabs also claim descent from Kahten or Kâften. Now Kaften in the Arabic is known as the “King of Æthiopia,” or Kush, *i.e.* Kepheus in the planisphere, a constellation of Shu, as the lawgiver of the solstice; and the Kaften is the great ape. Further, it may be suggested that this Kaften is the original of the Norse Yôtun, and Scottish Etin, the giant. The giant of the north blows through his beard. The giant ape was the angry blower, and Shu is the god of breath or wind, one of whose types is the ape.

The dog is represented in the American myths by the coyote or prairie dog. A Mexican legend tells how the coyote prepared his ark to meet the coming deluge by gnawing down a large cane that

<sup>1</sup> Herrera, *Hist. Gén. des Voyages*, vol. xviii. p. 597; Ed. Hol.

<sup>2</sup> Bancroft.

grew by the river bank. This he entered, and stopped up the end of it with a kind of gum.<sup>1</sup> In a Peruvian form of the mythos when the waters ceased two dogs were sent out of the ark which came back foul with mire. A second time the dogs were sent out, and they came back dry. Then it was known that the deluge was over, although for a long time afterwards they were sorely troubled with serpents.<sup>2</sup> The dogs are two in the planisphere, and after the Egyptian deluge of blood the serpents of Seb were adopted by Ra as the types of time-cycles. In some legends mankind are changed into dogs after the inundation. The Bonaks or root-diggers said the first Indians, that ever lived were coyotes or prairie dogs.<sup>3</sup> In South America the Chichimecs were "the dogs." The hairy Ainos of Japan claim descent from the bear as their mother and the dog as their father. The Indians told Catlin that when the race of the foreworld were all drowning in one mass a young woman, who was a virgin, named Kwaptahw (the virgin mother of mythology), caught hold of the foot of a very large bird as it was flying past her, and was carried by it to the top of a lofty cliff that was not submerged by the waters. Here she brought forth twins, and their father was said to be the war-eagle. From these twins the world was afterwards re-people.

In a myth of the American Pimas it is the eagle that takes the place of Maui's dove, the eagle-hawk of the Australians and the hawk of the Sut-Horus in Egypt. The eagle warned a prophet that a great deluge was at hand, but the prophet took no heed, and the deluge came and overwhelmed the world. From this eagle and his wife and child are descended that great and ancient people called Hohocam, the ancients or grandfathers, who were led in all their wanderings by an eagle, and who eventually passed into Mexico. The eagle, then, denoted the deluge that followed the timekeeping by the two solstices only, which was followed by the establishment of the four corners when the equinoxes were added. An English legend describes the magpie, our black and white bird in one, as being the only bird that did not enter the ark, but sat outside and "*jabbered over the drowned world.*" The eagle in Egyptian is *akhem*, and this also is the name of an overwhelming wave of water, and means to extinguish. The eagle, or bird of fire and air opposed to the black bird of the waters, the deluge or the dark, would warn on earth because it had been typified as one of the timekeepers, in heaven.<sup>4</sup> If for the eagle we take the vulture, Mu (Eg.), that is the symbol of fore-knowledge, a boundary and a year, also of heaven. This was the white vulture. The black vulture (Neh) was the raven or crow. The raven in the south heralded the waters. The white vulture was set in the heavens where it marked the passage of the sun in Aquarius, and the spot where the full moon was found every year which served to denote the

<sup>1</sup> Bancroft, vol. iii. pp. 76-79.

<sup>2</sup> Purchas, *His Pilgrimage*, b. ix. c. ix. p. 723.

<sup>3</sup> Schoolcraft, v. iv. p. 224.

<sup>4</sup> Bancroft, vol. iii. p. 79.

time of the Olympian games. This was the vulture or eagle of Prometheus, which will show us the origin of the legend. The vulture, says Hor-Apollo, denotes fore-knowledge.<sup>1</sup> Prometheus impersonates forethought. The vulture indicated the place of the sun, or the solar fire in the abyss of the inferior hemisphere—the fire that Prometheus was fabled to have snatched from heaven and Herakles as the solar god was said to have slain the bird which preyed on Prometheus. The Egyptian eagle was a phoenix of fire. In the sixth month of the sacred year the month Mechir (began December 17th); one of the phoenixes, the Bennu-Osiris, expressly designated “the bird,” rose, as a starry landmark, just when the solar god in the underworld was struggling amid the waters of the typical inundation. Here it may be remarked that stealing the fire was also equivalent to the eagle’s warning regarding the deluge; the fire being the sun in the underworld, whose position was indicated by the vulture or phoenix (Aquila).<sup>2</sup>

The Put (Eg.) cirde may be described as the nine in the ark; and there is a group of ten in an ark. Taht is represented conducting a boat with the solar disk on board. This disk is divided into two hemispheres in which ten deities are seated, five in the upper and five in the lower half.<sup>3</sup> If not portrayed in an ark, the ten precede the deluge of Noah as patriarchs; the Chaldean deluge as the ten antediluvian kings who were giants in the time before the Chaldean deluge, and the ten sons of Neptune that ruled the ten divisions of Atlantis before it was submerged. These represent the division by ten that followed the seven, the subdivision of which, seven by ten, formed the seventy who overthrew the Tower of Babel, and who constitute the seventy elders in the mount. A form of the ten may be found in the lost ten tribes of Israel. These were carried away captive “*over the waters*” into another land that they “*might there keep their statutes which they kept in their own land.*” They hardly needed an ark for their passage, because as “*they entered into Euphrates by the narrow passage thereof,*” the “*Most High shewed signs for them, and held still the flood till they were passed over.*”<sup>4</sup> The ten who crossed the flood were superseded like the seven who made their passage in the ark. My own reading of the facts is that the ten which preceded the flood of Noah and Xisithrus typify the mode of reckoning the year by ten moons (imaged also by the Asherah Tree) of twenty-eight days each, and the inundation, or water-quarter.

When the solar zodiac was finally established, we find nine dry signs and three for the waters; the nine solar months being equal to ten twenty-eight-day moons. In this last, the Put circle or ark of nine dry signs, the waters were confined to the abyss; all inclosing of space and time hedged considered a war against the

<sup>1</sup> B. i. II.

<sup>2</sup> Poole, *Horæ Egyptica*, pl. ii.

<sup>3</sup> Champ. xxvi. c.

<sup>4</sup> 2 Esdras xiii.



waters. Across this abyss the sun-god sailed in his ark, or swam as a frog (Ptah), or crawled as an eel (Atum), or was represented as walking the waters. He who "*alone treadeth on the waves of the sea,*"<sup>1</sup> the god who was called the "water-walker" by the Greeks.<sup>2</sup> In the Masonic Mysteries a pair of feet are shown walking on the sea.<sup>3</sup> This water-walker, who was continued in the Christian mythos as the walker on the waves, is explained by Hor-Apollo; he tells us that the Egyptians signified the course of the sun in the winter solstice (the abyss) by two feet conjoined and advancing, and that the same symbol denoted an impossibility (*i.e.* a miracle), equivalent to a man walking without a head.<sup>4</sup> This statement is corroborated by the headless god, or the disk-headed Af-Ra who is the ruler of the abyss of waters, the sun-god in the underworld, the ruler of the floods who rode them, walked over them, or sat upon them.

As already stated, the Chinese sacred records contain a series of deluges. In the opening of the bamboo books the mother of the first mythical emperor Foo-Paou or Fu-Pa the lady of heaven. She supplies the means whereby Hwang-ti puts a stop to the extraordinary rains that were caused by the enemy. She is identical with Nu-pe the wife of Seb who is called lord of the: inundation in the Ritual. Fu-Paou was the mother of the gods, and she became pregnant with Hwang-ti in consequence of witnessing a great flash of lightning which surrounded the star Ch'oo (Dubhe) of the Great Bear.<sup>5</sup> This was the constellation of the genitrix Kefa (Ta-Urt) who was the earlier form of Nupe, as Kebekh her son was the earlier form of Seb.

We also meet with the mythical giant Shin, a man of enormous stature who reigned before the deluge of Yu, but he failed to keep true time, for we are told that in his days *the computation of years had fallen into confusion, and the celestial globe was invented on which the constellations were mapped out for future guidance.* This time is admitted to have been anterior to the first imperial dynasty, and therefore belonged to the divine periods of the mythological astronomy. But the giant Shin, like Shu or Og, survived the deluge he had caused, and was one of Yu's assistants when he mastered the waters, and portioned out the land in nine different allotments and cut the dykes that were to prevent any future inundation. The Chinese deluge of the four quarters was followed by the subdivision of three of these into nine signs. The deluge of Yu began at the equinox. Yu's report is that "*By the dark influence of sun and moon the mountains Hwa, Yoh, Tai, and Hang alone remain above the waters. On them rested the beginning and end of my enterprise. When my labours were completed, I offered thanksgiving at the solstice.*" Yu in describing how he dealt with the deluge says: "*I mounted my four conveyances.*"<sup>6</sup> In these he travelled

<sup>1</sup> Job. ix. 8.

<sup>2</sup> Proclus in *Timæus*.

<sup>3</sup> Oliver on *Initiation*, p. 156.

<sup>4</sup> B. i. 58; b. ii. 3.

<sup>5</sup> Legge, *Ch. Cl.* vol. iii. pt. i. pro. p. 108.

<sup>6</sup> *Shu King*, b. iv. ch. i.

along the hills to make his survey. They answer to the four corners previously established. Yu dreamt that he was bathing in the Ho, and drank up the water. He had also the happy omen of a white fox with nine tails. As he was looking at the Ho, a tall man with a white face and a fish's body came out and said: "*I am the spirit of the Ho.*" He then called Yu, and said: "*Wān-ming shall regulate the waters.*" Having so spoken, he gave Yu a chart of the Ho, containing all about the regulating of the waters, and returned into the deep. When Yu had done regulating the waters, Heaven gave him a dark-coloured mace, with which to announce his completed work.<sup>1</sup>

The fox with nine tails is a valuable numeral type. In the hieroglyphics the fox or jackal is Seb, the wise animal, and Seb is Kronus or Time. The Seb was stationed at the point of the spring equinox as guide of the sun's courses just where he came up out of the three water-signs to pass through what may be termed the nine land-signs; and Seb himself is portrayed where the earth emerged from the three month's inundation of Nile. Thus a fox with nine tails as a figure of nine times is the image of the nine divisions into which Yu partitioned the waters of heaven and the land of Chin. The Emperor said: "*The earth is now reduced to order, and the influences of heaven operate with effect. Those six magazines and three businesses are all truly regulated, so that a myriad generations may perpetually depend on them—this is your merit.*"<sup>2</sup> In this description of the work done by Yu, the nine divisions of the earth, heaven or *over-sea* appear in the shape of three businesses and six magazines. The order now introduced by Yu into heaven and *earth is perfect and perennial*. In one of the most ancient Chinese traditions Yu is impersonated as the potter. Shin, who preceded Yu as the "*general regulator,*" is likewise described as having been a potter. "*As a potter hast thou made all things,*" is a favourite expression with the Chinese, applied to the Creator who is personified as the potter.<sup>3</sup> The potter, who is also preserved in Moslem poetry, is an Egyptian type of the Creator as Num and as Ptah, both of whom are portrayed sitting at the potters wheel shaping the vase, the ideograph of the waters and of their receptacle. Menkha (Eg.) is pottery, and Menkha (Menat) was the potteress as feminine creator. One mode in which Yu as the potter deals with the defuge is by the moulding of nine vases. Each one of these vases had on it a chart of one of the nine provinces into which Yu had divided the dry land. These nine vases, said to have been extant in the time of the Chow dynasty, were looked upon as the palladia of the empire.

The Egyptian vase is a hieroglyphic of measure, and is related to time and water. The vase was an emblem of that which contained

<sup>1</sup> Legge, *Chinese Classics*, vol. iii. pt. i. p. 117.

<sup>2</sup> Legge, *Councils of Yu, Shu-King*, pt. ii. b. ii. ch. ii.

<sup>3</sup> Chalmers, *Origin of the Chinese*.

the waters. To contain the waters is to restrain the deluge whether in the mystical or astronomical domain of time. The vase or feminine receptacle contained the waters during nine solar months, and this reckoning might have been applied anywhere in nature. But in Egypt only do we find the exact three months' flow of the inundation. The nine vases as types of containing water have precisely the same significance as the nine bridges for crossing it which Yima was commanded to build, "*six in the middle and three at the bottom.*" The Put circle consists of nine, and from the first dry sign, the ram (type of breath) to the archer, we have nine signs, the bowman being ninth; or, if we take the signs the other way, the beetle is the sign of Khepr-Ptah, who established the divine circle of the nine gods upon the waters or the water-quarter of the three next signs; and this sign (Cancer) is the ninth from the end of the inundation in the sign of the Tortoises. Put, the root of Putah (or Ptah), also signifies the number 9. Now the bow is also named *Put* and here it is in the ninth sign preceding *our* three water-signs of the solar zodiac. The nine vases are also said to have been cast from metal contributed by the *nine pastors* of the nine provinces.<sup>1</sup> The Egyptian nine is Put, and the Put confederation of the nine bows or shepherd tribes called the "*Mena ta Put*" were pastors. They are literally the nine shepherds or pastors. The Egyptian Put are also the circle or pleroma of nine gods, established by Putah or Ptah. The state in China contains nine degrees of rank, with nine totemic marks of honour drawn from the animal symbols of heraldry, corresponding to the nine divisions mapped out by Yu.<sup>2</sup>

A pillar was said to have been erected by Yu on Keu-leu, *one of the seventy-two peaks of Mount Hung*, to commemorate his conquest over the deluge. This pillar is also described as a spirit-like thing which could appear and disappear at pleasure,<sup>3</sup> like the grave of Moses, of which it is related in the elder Midrash on Deuteronomy that explorers were sent by a Roman Emperor to find this grave. They came where they could see it but could not reach it. When the seekers were below they saw it above; when they went above they saw it below. It was what the word Maui (a name of the Egyptian Moses, Shu) means, a movable barrier. Both were Celestial; and it is useless to seek the pillar of Yu or the grave of Moses on earth. The seventy-two peaks only apply to the Celestial Mount of the circle which finally contained seventy-two duo-decans. The gods became twelve in Egypt, Assyria, India, Greece, and Rome in relation to the zodiac of twelve signs. The nine belong to a zodiac of nine solar months (or ten moons) and an inundation, or the quarter of the waters, out of which the ark is said to come forth.<sup>4</sup> And according to the

<sup>1</sup> Legge, *Ch. Cl.* vol. iii. pt. i. prol. note, p. 67.

<sup>2</sup> Père du Halde, *History of China*, vol. i. p. 278.

<sup>3</sup> Legge, *Chinese Classics*, vol. iii. pt. i. pp. 68, 69.

<sup>4</sup> *Rit.* ch. clvi, Second gate.

present interpretation the nine vases, nine divisions, nine signs of Yu the potter, are identical with the circle of the nine gods founded by Ptah the potter in Egypt upon the nine dry signs and a deluge, depicted by the figure of the Put circle and the number nine. Amongst other superstitions current with English sailors is one of a phantom frigate that has nine decks which still haunts the ocean; and this is perhaps a ghost of the nine-fold heaven, or Ark of the nine signs, the Put-Circle in a phantom form. In like manner the Mermaid of the folk-tales is one with the fish-tailed goddess who is figured in the Zodiac.<sup>1</sup>

The Arkite typology was nowhere more certainly enshrined than in the stone monuments, the myths, mysteries, and Druidic lore of Britain and Ireland. Even yet the living memory and the oral wisdom are not quite extinct. It was not the indigenous facts that so misled Bryant, Faber, and Davis, but their biblical fallacies. Eustathius, in his *Commentary on the Second Illiad*,<sup>2</sup> says the reason why the Pelasgi were designated *divine* was because they alone among the Greeks *had preserved the use of letters after (or from) the deluge*. In like language the British Barddas are able to boast that if the deluge should break loose and overwhelm the world, so that no safety should remain, yet they could protect the seat. The chair will be safe, like that in which Taht the time-reckoner is enthroned in the sign of the crab.<sup>3</sup> They can bury the books until the tide has passed and recover them again. So sure is their present knowledge of the heavenly bodies, the celestial courses, and the complete system of time-keeping by manifold entry. Taliesin says,

*"They speak not falsely, these books of Beda.*

*"The chair of the Preserver is here, and till doom shall continue in Europe.*

*"With me is the splendid chair, the inspiration of fluent (AND) urgent song."*<sup>4</sup>

"Let the billow cover over the shingle,  
Let the land become an ocean,  
So that it leaves not the cliffs,  
Nor hill, nor dale,  
Nor the least of shelter."

The chair the books, the cult are secure. He knows the "*regulator between heaven and earth*." His song is concerning "*magnificent astronomy*," "*concerning the protection of ages*." He knows the "*Typology of the trees*," the "*seven-score Ogyrven that are in the Awen*"<sup>5</sup> He knows when the apple-tree is tinted, when the alder empurples, when hips are red, and other means of telling time in a world without watches, which had to depend on the watchers.

<sup>1</sup> Plate in vol. i.

<sup>2</sup> P. 841.

<sup>3</sup> Zodiac in preceding vol.

<sup>4</sup> *Taliesin*, Skene, vol. i. p. 296.

<sup>5</sup> Skene, vol. i. pp. 525-535.

Several deluges and escapes are found in the British fragments. First, there is a deluge that afflicts the dragon. The seven companions of Arthur escape in an ark. The great tree, Daronwy, was a refuge from the flood. Dwyvan and Dwyvach, the primal pair, also escape from a deluge, in an ark, to become the first human parents in Britain. Gwydion, the British Mercury, the lord of letters and types, is accredited by the Barddas with preventing the flood for the future by his superior knowledge. He set in order the elementary trees, readjusted the reckonings, and formed a protecting fence. He represents Mercury in his lunar character, who is called in to assist when the Dog-star had let in the deluge, and who, as Tir in the Bundahish, comes to the help of Tishtar. Hu, the solar god, with his three oxen draws the Avanc monster out of the lake, puts a stop to the inundation, and becomes himself the ruler of the deep. Here we find the three phases of the mythos stellar, lunar, and solar. The seven companions of Arthur make their voyage in his shield, Prydwen, a form of the ark. Wen of course denotes the female, Pryd answers to Prit (Eg.), the abode of safety, a store-house, where corn was saved; Prydwen is an ark of life during the deluge. Arthur is the son of Arth, the Bear, and his shield was the ark of the seven stars which carried the seven companions.

Nevydd Nav Nevion is what Davis terms a title of the diluvian patriarch whom he identifies with Noah. But the Welsh *Nav* is the Lord; and that is the *Neb* (or *Nef*) who is the Lord, likewise, in Egyptian (the *Nob* in vulgar English). *Nef* signifies the sailor, and *Nef* (*Khnef*) or *Num* is the lord of the inundation. As Canopus he was the pilot of the *Argo*. *Num* or *Nef* called the old, original, immortal god at Thebes, reaches back to *Sut-Nub*, who is found in Australia as well as in Britain. The Barddas ascribe the building of the ark to *Menwyd*, the dragon-chief of the world. As ark-builder *Menwyd* is a form of *Seb*, who was the earlier *Kebekh*, the Dragon. *Seb* was chief of the serpents or cycles of time, and *Menwyd* is described as having made the ark by means of serpents joined together, that is by the connected cycles of time. The ark is said to cross the valley of the waters having its forepart stored with corn. In precisely the same manner the Egyptian bark or ark that traverses the waters is described as carrying the mystic corn, transporting the food of the west across the deep.<sup>1</sup> In the same poem it is said, "*without the Ape (Eppa), without the stall of the cow, without the mundane rampart, the world will become desolate.*"<sup>2</sup> The "stall of the cow" (*i.e.* of *Hathor*) was at the place of the western equinox. The *Ape* marked the point of the eastern equinox in that rampart of the world, the celestial signs, which constituted the defence against the waters of the deluge and their desolation. Without these, says the bard, the cuckoo of spring would not

<sup>1</sup> *Ritual*, ch. cx.

<sup>2</sup> *Gwawd Lladd y Mawr*, an ancient poem. Davies, *Myth*. appendix, p. 568.

be wanted to call for the dance in the month of May. The Ape in Egypt was also the figure-head of the Clepsydra or water-clock, named the Sha.

In the quadrangular Kaer or sanctuary of the four corners they boiled the cauldron of Ked and of Hu, the ruler of the deep. The boiling was attended by the nine damsels who kindled the fire with their breath. The cauldron boiled once a year, and was allowed to boil over by Gwyon the Little, the Irish Con, and Egyptian Khun the Little (Su), *i.e.* Khunsu. The year, consisting of a three months' inundation and nine dry months, is enacted in the British mysteries and the nine-stone monuments as visibly as it is to be read in the signs of the zodiac. The place of the abyss was that of the three water signs, and this quarter of the waters was at first left in the lump, so that the stones and the ceremonies constantly echo the natural fact—as it was in Egypt only—of nine dry months (or ten moons) and an inundation to the year. Keridwen's cauldron was the abyss, and the nine maidens breathing, or the nine muses singing, round represented the nine dry months. At the "nine-stane Rig" the stones once stood by the water that typified the abyss to the north, and at the same spot the "headless cross" figured the three quarters of a circle with the fourth not filled in, just as it is in Masonry. The nine signs or divisions typified by the nine bridges, nine vases, nine stones, nine maids, were represented by the "holy sanctuary on the ninth wave," the ark that symbolized the protecting fence, which was also composed of nine stones. "*There is a holy, or insular, sanctuary on the ninth wave,*" says Taliesin.

The re-building of the temple in the masonic mysteries is a mode of constructing the celestial ark of the deluge legends; just as the British Druidesses, the nine in Kaer Sëon, or in the island of Sena, unroofed and re-roofed their temple once a year; which the Barddas also associate with the typical deluge. The Holy Royal Arch of the Masons is one with the ark. Nine companions must be present to constitute an ark (so to say) or an arch; the same in number as the British Gwyllion, or the Gallicenæ of Pomponius Mela—that is at an opening of a royal arch chapter. In entering the symbolical ark the initiate goes in by passing under a living arch formed by the nine companions holding their hands joined, or by other mode of making the ninefold arch. This arch of nine is the Egyptian Put circle of the nine gods with *one quarter left open* for the abyss which had to be crossed annually by the sun-god; the masonic quarter that is not filled in. On entering the chapter which connects the rite with the mourning for Osiris the nine companions give the "sign of sorrow." When entered, the initiates have likewise become builders of the temple or ark. In the Druidic mysteries the candidate was shut up within an ark and sent adrift upon the waters, sink or swim—an effective school for sailors. Taliesin says of himself, that he had been in the ark, which was the

womb of Keridwen, the great mother, during nine months; and this coincides with the period of gestation and the nine dry months of the year in Egypt.

According to a legend preserved by the Macusi Indians, a new creation was effected after a deluge by the only survivor turning stones into men and thus re-peopling the earth. In the same fashion was the world re-peopled after the deluge of Deucalion, when the "new-named laity," as Pindar calls the offspring of Deucalion and Pyrrha, sprang from stones, or the bones of their mother cast behind them. In the Avesta the adversary complains that Zaratusht smites him worst with the weapon of stone that is the size of a *Kata*.<sup>1</sup> The *Kata* is also some kind of measure, and stones of measure were time-keepers. Eden was an enclosure of precious stones.

According to the Talmud,<sup>2</sup> the Creator instructed Noah to place precious stones in the ark, in order that it might shine as with the sun at noonday. The mythos in the Talmud is frequently to be found, but in its dotage. Precious stones were symbols of the celestial signs set in heaven. The twelve signs were represented by twelve precious stones. Precious stones being a form of the signs, these were equivalent to the animals congregated in Noah's *Theba*, whose images are still to be found in the celestial ark of the planisphere. The ark of Seb~Kronus was the round of starry space, and the gathering there is not too numerous for the size. The place of the ark in the second temple is said by Josephus and the Rabbins to have been supplied by a stone called the stone of libation—a common form of the stone; libation and inundation being one in Egyptian. The pillars erected by the children of Seth, which remained in the land of Siriad, were forms of the ark-stones in relation to the deluge and the time-reckonings. The two equinoctial altars are two stones of reckoning, erected at the point of re-emergence from the waters in the double luni-solar signs.

The Men who were stones are extant in the British stone *men*, the men-hirs, men-an-tols, maen-arks, and maen-ketti, the stones erected to keep out the deluge of time. The ark-inclosure is the natural opposite to all that was waste, and void in space, whether the type is applied to time or dwelling-place. Taliesin proclaims that the Druidical art of the Gwyddon was the greatest of the three mental exertions that disported in the world, and the one which was among the stones of the deluge. A tradition, echoed by Norden, asserted that the stone monuments were left thus at the general flood. The *stones of the deluge* are the various memorials of the cycles of time, such as the nineteen stones of the Kyvri-vol or equalized computation of the Metonic cycle. The Druids kept the chronology by means of the stones of observation and registration, and therefore

<sup>1</sup> *Vendidad*, 19; Haug. Also *Khordak-Avesta*, xxxiii. 20; Spiegel and Bleeck.

<sup>2</sup> *Sanhedrim*, cviii. 6.

the stones were said to keep out the deluge, as a rampart against the waters, and to have been left standing after the flood. The Barddas tell us that one of the three mighty labours of the island of Britain was that of lifting the *maen-ketti*, the stone indosures or seats. These are especially identified with the great mother Ked, who was the ark in person.

The principle of naming the *ketti*, also the name itself, is Kamite. The *khet* (Eg) is a secret abode, the womb or tomb, the fort, the seat, the stone, the obelisk, the dead. Most of the Egyptian meanings are British. We have the seat and fort in the Cyttiau of Holyhead. In Derbyshire the dead are the *Ged*. The stones of the *ketti* were erected for the dead. The *cat-stone*, often called a battle-stone, is one of these; also the four-horned cairn in Caithness is the *Ged*, or the place is so-named. According to the good Mazdayasnian law, the Persians were commanded to erect three *katas* (a place of three corners, in the Gujerat rendering) as memorial stones for him who is dead.<sup>1</sup> These are numerically identical with the triliths of the British *ketti*.

The stone and the seat are synonymous, and the seat in Welsh is the *kadeir*, which becomes the chair in English. The root of *kadeir* then is *kad* or *ket*, the earliest form of the word seat. The seats are various. The *cwt*, Welsh, is the rump as seat. The *cwythir* is the feminine abode. A country seat implies a large house. But the Welsh *cyttiau* were aboriginal huts. The Cyttiau of Kaer-Gybi at Holyhead include some fifty huts. The "Kit's Coity" houses show the *cyttiau* of the dead, where the *maen-ketti* were lifted. The monuments of our pre-historic past, including the ancient names, have been constantly brought within the historic boundary to be explained according to current philology. Thus the *kaers* or *ceathars*, and *sters* have been derived from the Roman *castres*, because it was known that the Romans *had* been here; whereas the people that preceded are in a great measure, and the earliest of all entirely, unknown. But *Caterthun* is not a modified form of *Casterthun*; the *cater* or *kadeir* being older than the *castra*. When Simeon of Durnarn speaks of *Caer-Wise*, and Geoffry of Monmouth calls Exeter *Caer-Osc*, both mean the seat (chair), on the Usk or Ex water, calling them so, according to the British mode of naming the seat first, as in *Cader-Idris*. Exeter is the *Ex-Cadr* in a worn-down form, the seat on the Ex river.

*Caer Sidi*, Stonehenge, is the seat of *Sidi*, or the seven; *Caer Carradoc*, Shropshire, the seat of *Caradoc*; the *Caermote* in the lake country is the seat (chair) of the Mote Hill, or of the goddess *Moate*, our *Maât*. *Caer-Wydr* is the seat of glass or ware, therefore of the ware-makers.<sup>2</sup> The *Caerau* of Sussex were stone forts or *kadeirau*.

<sup>1</sup> *Avesta, Vendidad*, Fargard v.; Spiegel and Bleek.

<sup>2</sup> "*Caer-Wyar*, the inclosure, ark, or boat of glass; *Preiddeu Annwn*. May not



The dead remain as witnesses that the Minster was not derived from the castre or camp of the living. Nor was the British *ceathar* for the seat, fortress, or sanctuary derived from the Norse *seter*. The *ceathar* is for ever founded on the number four, the *seter* of the Norse is not; excepting that the seat may have four corners. And the Irish *ceathar*, as in Ulste, Munster, and Leinster—three out of the four corners—is but modernised in sound, and then said to be Norse.

In the first volume of *A Book of the Beginnings*, the writer identified the British Minster with the Egyptian *Ster* or *Seter*; as the couch, bier, and resting-place of the laid-out dead; but his work was not always done to the depth, as it might be now. Thus he failed to recognise the earlier form of the (min) *ster* in the *cethair* (*kadair*), as the primitive stone-sanctuary of the dead. *Kadair* modifies into *catair* and *ster*, just as *khet* (Eg.) does into *set*, whence the *setr* or *ster* in Egypt. The “*Carfax*” at Oxford may supply us with an instructive instance of modernization. The *carfax* is the centre of four roads, and the name represents the old English *carfoukes*, which, says Mr. Skeat, is derived *either* from the old French *carrefourges*, or the Latin *quatuor furcas*, the four forks.<sup>1</sup> This explanation is obvious at first sight, and apparently past question thenceforth for ever. There are the four forks, and the French and the Latin close at hand to prove it. Nevertheless, the explanation is an assumption. which other facts may entirely disprove. Why should the *car*, for four, be derived from the French *carre* or Latin *quatuor*? We had it aheady in the Irish-Keltic *ceathar* and Manx *Kiare* for number four. Nor is *foukes* of necessity derived from *fourgs* or *furcas*. It is probably from another root altogether. For example, to *fouk* (or *fouch*) is an old English hunting-term employed for *quartering* a buck, in which to *fouk* is not to fork. To *quarter* is to divide, and *fouk*, to *quarter*, is common to various groups of languages as the type-word for division. It is the Sanskrit *vik* (or *vi*); *Vayu*, *phaka*, Chinese, *pik*; Egyptian, *pekh*, etc. to divide. Thus *ceather-fouch*, *kiar-fouch*, or *caer-fouch* (whence *Carfax*), is the four-quartered, or the place of the four quarters. This was the Druidic or British *caethar* and *kadeir*, as in *Cader Idris*, which was a seat, a fort, or a sanctuary on the mount, called the *Quadrangular Caer* by the *Barddas*. *Kaer* (*i.e.* *Kadeir*)—*Drewyn*, *Desside*, sometimes called the *Gair*, was a square or rectangular enclosure, not a four-forks. The *quadrangular kaer* (*kadeir*) of the *Druids* continued the type of the four-horned cairns of our pre-historic race. The same type may be traced in the *quadrangular altar* of the temple of *Jerusalem*, which had its four corners projecting in the shape of horns.

*Caer-Wydr* reversed, as *Wydr-Caer*, or *Wydr-Caether*, be the original name of *Worcester*, sounded with Latin C? Various ancient names were thus transmuted by later pronounciation.

<sup>1</sup> *Etymological Dictionary*.

Stonehenge contained four kaers or ark-circles for keeping out the deluge. These we can now identify according to the typology. One form of time-keeping was called "preserving the fire."

Preserving the fire was the natural antithesis to being overwhelmed by the flood. Hence the beginning of the new cycle was marked by the reproduction of fire, and the fire symbolled beginning, as water did the ending. Thus fire was a type of time, and the nine maids or the nineteen which preserved the fire, whether for Bridget or Ked, were the keepers of time. The nine stood for the nine months; the nineteen for the Metonic cycle. We may therefore safely *infer* that the number of stones set up in each circle of Stonehenge was related to a particular cycle of time, as nine months are to gestation. The stone of observation at the centre of all proves the astronomical nature of the stones. This is shown by the nineteen stones, the number of the Metonic cycle, which is determined by the lunar eclipses and constitutes the basis of the epact or golden number.

The seven trilithons—for an ellipse was evidently intended, and no lesser number could have formed the figure—we take to represent the seven in the ark of pre-planetary time.

The third circle is believed to have contained forty stones,<sup>1</sup> a number not so easily identified. But according to the reckoning by nine months or ten moons and an inundation or a water-quarter, we have a period of forty weeks, well known in the mysteries. It is the period of gestation, represented by the ark of nine stones; the Marquesan Poni or year of ten moons. This period of the forty weeks was commemorated by the forty days fast and fasting during the time that the sun-god suffered his change in the passage of the waters, or the deluge, our Lent. But absolute certainty of the exact number in this circle seems unattainable.

The outer circle was composed of thirty stones. This, in round numbers, is the same as the years in the cycle of Saturn. Eudoxus, who, according to Seneca,<sup>2</sup> drew his knowledge of the planetary cycles from Egypt, says the period of Saturn was thirty years. We know the Druids reckoned a thirty-year cycle, identical with that of the Egyptian Sut-Heb.<sup>3</sup> Stonehenge is named Kaer-Sidi, and Sidi is Saturn (or the seventh, as well as number seven), reckoned in his planetary character. Plutarch had learned that Saturn was held a prisoner bound in one of the British or Northern Isles. Kaer-Sidi is a form of that prison or ark-enclosure, and the thirty stones of the outermost circle contain the number of his cycle. When this was added the planetary periods would be all completed. In Egyptian *ark* signifies number thirty. *Arki* is a Hindu name of the planet Saturn, and Kaer-Sidi is an ark of Saturn.

<sup>1</sup> Stukely, Duke, Hoare, and others.

<sup>2</sup> *Nat. Quæst.* vii. 3.

<sup>3</sup> Pliny, *Hist. Nat.* lib. xv. s. xcvi.

Stonehenge is an ark of a fourfold nature; the compound type of a fourfold reckoning of time. Such, we may now understand, was the meaning of Taliesin when he asserted in the "Kadeir Teryn On" that "Four Kaers there are in Prydain stationary."<sup>1</sup> These four are quoted as the fixed mainstay against any future deluge, with an allusion to the men of Ked who were lost in a deluge of the past, all but the seven that were saved in the ark. Thus understood, Stonehenge was a temple of the sun, moon, and seven stars, corresponding to the Mexican group of pyramids, and to the pyramids of the sun, moon, and seven stars at Gizeh; the seven stars being double or pre-planetary and planetary, as they are in the Great Pyramid. Stonehenge *was* one of the most perfect and archaically precious memorials of the deluges of time and the typology of the ark extant on the surface of our earth.<sup>2</sup>

The Tamanaks of Orinoco relate that after the deluge one pair of human beings who escaped cast behind them the fruit of a palm-tree, from the stones of which another race of men and women sprang. The palm is an equivalent to the stones. It was periodic, and therefore a time-teller. This tree alone, says Hor-Apollo, produces one branch at each renovation of the moon. The *teru* (palm-shoot) is our tree; and *teru* (Eg.) is time. The *teru* as a shoot or branch was the *tally* of the Druids, whose name the present writer has derived from *teru* (Eg.), time, the tree, branch or shoots employed by the Gwyddon in addition to the stones. Trees were teachers—the trees that talked, before their shoots were reduced to phonetic values in the tree-alphabets; and what they taught was time. This is the primary relationship of the Druid, time and tree; the Egyptian *teru* or tree. The trees furnished the tallies and sticks of omen, divination, and foretelling because they were previously the tellers of times and seasons. The Druids had attained that knowledge and use of the *stones* and *trees* which the people of the one tongue described in the *Popul Vuh* had not mastered when it says "*they had but one language, and did not as yet invoke either wood or stones.*"

In a Mangaian myth there is a five-day deluge; the only one we meet with that is limited to this period of time. It was caused by Aokey, or red circle, who is said to have been ignobly born of the constant drippings of a narrow cave. The waters of this inundation were also red.<sup>3</sup> The Gadhael call the deluge of Noah the *ruadh thuile* and *dile ruadh*,<sup>4</sup> two forms of the red flood. No reason for this has been assigned, but the red deluge is menstrual; it is still

<sup>1</sup> Skene, vol. i. p. 260.

<sup>2</sup> *Stonehenge*. The stones generally employed in these ancient works are known in Wiltshire by the name of *Sarsan* stones. An ancient name for the Druid or sage who is old in wisdom is *Arsan*. Can this with the prefix *Ys* have supplied the name of *Sarsan*?

<sup>3</sup> Gill, *Life in the Southern Isles*, p. 81.

<sup>4</sup> *Thuile*, or *dile*, flood; cf. *tul*, or *tur*, (Eg.), flood, wash, libation.

known as a flooding. This will explain the flood which is hot in certain myths.

According to Hyde, it was out of the oven of the old woman Zala Cûfa that the waters of the Persian deluge flowed. Muhammed appears to have adopted this version of the oven which boiled over with the flood. The oven was supposed to have been at Cûfa in a spot where a mosque now stands. Others say the oven was the very same that Eve made use of to bake her bread in, but of a form different from those now in use.<sup>1</sup>

As the waters were divided into upper and lower in creation, so their mingling together again in chaotic confusion is a form of the flood described by Enoch. These two waters are called male and female, and their being mixed and confounded is to cause a deluge that shall destroy the dwellers on the earth. The type of an ending being here derived from the non-keeping of the period in the mystical sense, and an improper mingling of the elements of life.<sup>2</sup>

A Chickasaw legend affirms that there will be a destruction of the world by fire, and that previously there will be a rain of blood mingled with oil.<sup>3</sup> Blood and oil are perpetual symbols of the two sources of existence, female and male, and thus the imagery is apparently the same as that of Enoch.

The mystical flood is expressly a purification. The dwellers in the Druidic sanctuary or ark on the ninth wave are said to preserve themselves in purity as those who do not associate in the bonds of pollution. The inundation of the Nile was likewise a periodic purifier of the land. Here we find the natural genesis for the idea of cleansing and the renewal of health which was continued in the moral and religious domain. The end of a period was looked upon as a purification. The world sloughed off its old self and sins like the skin of the serpent. Hence the cleansing of the earth by the waters of the deluge from its accumulated corruption.

In the creation of the new heavens by Ra, the ending of the previous time is signalled by a deluge of blood. Ra, being "God by Himself," complains that the race are rebels. They "*utter words against me.*" They are destroyed by the goddess Hathor, the Egyptian Venus. Earth swarm in the blood of men to the extent of *three days' navigation*. Ra resolves to be lifted up in an ark or tabernacle of his own. This solar creation follows those of Shu, Seb, That, and the elder gods, who now become the servants or minister of Ra, the Supreme One.

Of the British celebration of the Mysteries we are told the ogdoad of gods assembled together on Monday and marched in procession; on Tuesday they allotted wrath to their adversaries; on Wednesday they enjoyed their perfect pomp; on Thursday they were delivered

<sup>1</sup> Sale, *Korân*, p. 178, foot-note.

<sup>2</sup> Book of Enoch, liv 7-10.

<sup>3</sup> Schoolcraft, vol. i. p. 310.

from the hated usurpers; and on Friday, called the day of Venus, and the *day of the great influx*, they “*swam in the blood of men.*” This was on Hathor’s day; the goddess who whelmed the world in a deluge of the blood of men.

The superior or planetary hebdomad may be said to revolve in the Ark of the week by reckoning seven days to the week as seven in the ark; our week being identified as the days of the seven planetary gods.

The ark took manifold forms. Before boats were built the ark of life was the mother’s womb. This was represented by the fish, crocodile, water-cow, water-hog, or other-types. The god or soul that crossed the water did so in the belly of the fish, such as Cetus or *Pisces Australis*. The Osirian, speaking as the emerging sun-god, says, “*I have come to ye who are in the horizon*” (the place of the resurrection). The “*gods rejoice when they see him at his good coming-forth (his deliverance) from the belly, born of his mother, the firmament.*”<sup>1</sup>

The seventh of the fourteen mystical abodes is called the *abode of the belly or the abode in Hades!* It is “*the belly prevailing against spirits*” or the deceased.<sup>2</sup> One almost expects to find a constellation of the calabash which is an Inner African means of crossing the waters. In a Mangaian myth the native Jonah *does* cross in a calabash as well as inside of a whale. Also, whales are termed *canoes*. The calabash in the Inner African languages is named:

*Koko*, in Akua.  
*Kika*, in Marawi.

*Kagudu*, in Ankaras.  
*Kekanda*, in Bola.

*Gukonje*, in Banyun.

This was continued in the Egyptian *kaka* as a name for the boat; the *caique*; the *cock-boat* in English; *cwch*, Welsh; *coc*, Cornish. The British genitrix *Ked* was a form of the *ketus* or ark, under various types, as the stone ark, the sow, and the pregnant mare which is portrayed on one of the talismanic coins<sup>3</sup> with the legend “*Orceti*”; *orc* being a name for the womb and the sarcophagus.

Teb, the goddess of the Great Bear, carried the Osiris deceased in her teba to reproduce him in the new life on the other side of the abyss. The dead were buried in their boats of tree, the earliest coffins, to cross the mythical waters. The Gallows of Bengal were accustomed even to bury their dead on a pile of wood in a *dingy*, or small boat placed on the top.<sup>4</sup> The boat of the dead in the *Book of the Dead*, was one that sailed throughout the region of fire in Hades as well as over the waters. The bridge follows the boat. In the Persian mythos the dead gather at the bridge Chinvat, waiting to cross. They are led over by the dog, the Mercury; who in Egypt is *Sut-Anup*, and whose zodiacal station is in the sea-goat. Chinvat

<sup>1</sup> Ch. lxxix.

<sup>2</sup> Ch. cl.

<sup>3</sup> Camden’s *Table*, No. 22.

<sup>4</sup> Coleman’s *Hindu Mythology*.

<sup>5</sup> Ch. xxiv.

in Sanskrit means gathering and collecting; and the dead were represented as collecting at the point of crossing in the west, from whence they started once a year on the night of "All Souls"—the Irish "*Oidche Samhan.*" The theory was that "all souls" of those that died during the year were gathered together on this night to cross into the other world, and any wanderers who missed their chance would have to wait during another year. In the *Mabinogi* it is related that when Bendigeid Vran and his army came to a river the chieftains said to him, "*Lord, knowest thou the nature of this river, that nothing can go across it, and there is no bridge over it? What,*" said they, "*is thy counsel concerning a bridge?*" "*There is none,*" said he, "*except that he who will be chief let him be a bridge! I will be so.*" And when he had laid himself down across the waters they placed hurdles on his back and the army passed over in safety. This too is a myth of the crossing of the celestial waters, and Vran is a British personification of the bridge of salvation which was also represented by the Pope of Rome in the character of *Pontifex Maximus*.

A deluge being the end of a particular world of time, this will explain the legend of the *Kaaba* at Mecca. It is said that after the expulsion of Adam from Paradise he begged of the Lord that he might be allowed to erect a building like that which he had seen there. (So Moses made the tabernacle in accordance with what he had seen in the mount.) Whereupon God let down a representation of that house, the *Beit-al-Mamûr*, and this was the first form of the *Kaaba* at Mecca. After the death of Adam, Seth built the *Kaaba*, or rebuilt that which was destroyed by the deluge. Hence the legend of the *Kaaba* being the *Beit-al-Mamûr* that was let down to Adam and withdrawn back to heaven at the time of the flood.<sup>1</sup> After each deluge the house, tabernacle or ark of the heavens, was changed because it was the figure of a fresh foundation embodying the new knowledge of time.

The waters of undistinguished space were at length limited to one quarter of the four, the *Meh* (Eg.), abyss, synonymous with the north. This region also was finally conquered by the solar god who passed through the under-world as the water-walker, or the sun in its ark, and added to the rest. The circle of light was completed, and a rampart against the enemy, the darkness, the dragon, the deluge, was erected all round in the zodiac of twelve signs. The struggle for the fourth quarter is described in the *Bundahish*. "*And ninety days and nights the heavenly angels were contending in the world with the confederate demons of the Evil Spirit, and hurled them confounded to hell; and the rampart of the sky was formed so that the adversary should not be able to mingle with it.*"<sup>2</sup> Ninety days are one quarter of the year, and the north remained the quarter of Typhon, the dragon, the Evil One, the abyss of the waters and darkness, the deluge and desolation. From

<sup>1</sup> Al Zamakh, in *Korân*, ch. ii. Sale, *Korân*, "Prelim. Discourse," sect. iv.

<sup>2</sup> *Bundahish*, ch. iii. 26.

that quarter the Typhonian world at first arose, and to it finally returned as the region of the outcasts in theology and in folk-lore. The north is the negative or unoccupied quarter in Masonic symbolism. We find an application of this reckoning applied to the Night of Brahma, the period of negation or the waters. It is said by the Vamadeva-Modely that "*when the Night of Brahma is approaching, dusk rises at the horizon and the sun passes away behind the thirtieth degree of Makara (Capricorn) and will reach no more the sign of Mina (Pisces).*" These are the three water-signs which represent the negation of time, the place of non-creation, the abyss.

Canopus was a type of Sut-Nub in one cult and of Num in another. Num rose up ram-headed in the Argo, with the sun's entrance into the Ram sign. He was lord of the inundation during three months, and the lord of breath the sailod (Nef) of the Empyrean during the nine dry months. And this, apparently, is the basis of the solar reckoning in Noah's riding the waters during nine months as dominator of the flood. It is an Arabic saying "*When Suhail ascends the torrents subside,*" and Suhail is the star in Canopus, on the rising of which it is affirmed that all the water which has fallen from heaven is dried up.<sup>1</sup> Agaisti, who is said to have been born in a water-jar, and renowned for having swallowed the ocean when it gave him offence, is considered to be the Hindu regent of the star Canopus, the pilot of the Argo. Moreover, a Mexican myth shows how the bridge across the abyss in the north was built of the three water-signs which superseded the Boat.

When the servant of Tezatlipoca is standing at the edge of the water and cannot cross, the god appears to him and bids him call upon the whale, the tortoise, and the syren, to make him a bridge. By aid of these the servant crosses over to the house of the sun.<sup>2</sup> They represent the three water-signs. The syren is one with the mermaid in the sign of Pisces. The whale is just below Aquarius, and the tortoise may stand for the sea-goat. Thus a bridge of signs was actually built over the abyss in the final zodiac of twelve signs.

In making the change to a circle of twelve signs the point of commencement in the north was "slewed" round eastward. Hence the Akkadian mountain of the world became the mount of the east. Mount Meru, the primordial birthplace in the north likewise became the mountain eastward. This may be followed in the Adamah of the Genesis; and in the Book of Enoch it says: "*the fourth wind, which is named the north, is divided into three parts, and the third part contains Paradise.*" Thus Eden, which began at the summit of the mount, and descended into the cirde of four quarters prepared by Yima, in the Avesta, against the coming deluge, was finally planted in the twelfth division of the zodiac of twelve signs, as the garden eastward. So in a Mojave myth we hear of a certain Matevil, the creator of heaven

<sup>1</sup> The *Dabistan*, Shea and Troyer, vol. ii. p. 34.

<sup>2</sup> Bancroft, vol. iii. p. 62.

and earth, who in past times dwelt among his people in a grand abode or *casa*. By some untoward event, a deluge or other form of destruction, this abode was broken down, the nations were destroyed, and Matevil *departed eastward*, from whence in the latter days he is to return again to consolidate, prosper them, and dwell with them for ever.<sup>1</sup>

The final form of the Ark in heaven was the zodiac of twelve signs. When Hermes says to Tat: "*Thou dost well, O son, to desire the solution of the tabernacle, for thou art purified,*"<sup>2</sup> he describes the final form of the tabernacle of the heavens as that of the zodiacal circle of the twelve signs, by means of which the twelve torments of darkness are driven away and expelled. In the resurrection and restoration promised by the mouth of Esdras, the typical seven mountains are included, together with the tree of life, in a twelvefold form—"Thou shalt have the tree of life for an ointment of sweet savour." "I have sanctified and prepared for thee twelve trees laden with divers fruits, and as many fountains flowing with milk and honey, and seven mighty mountains whereupon there grow roses and lilies, whereby I will fill thy children with joy."<sup>3</sup> Then follows the destruction of the old heavens based on the earlier foundations. "*And I saw a New Heaven and a New Earth: for the first heaven and the first earth are passed away, and there is no more sea,*" consequently there was to be no more deluge as in the bygone time. Perfect time had been made out in heaven at last, and time perfected, always fore-known, constituted the "immortality for to come, wherein corruption is past."

The last deluge and the final form of the celestial ark are represented in the Book of Revelation together with the chief characters and scenery of the mythological allegory. The Dragon of Darkness wars against the light, and the end of a time and the old order of things is marked by a deluge that issues from the dragon's mouth. The war in heaven now portrayed is no mere conflict of dark and day, nor of the annual eclipse and re-birth of the young sun-god, although the imagery is identical. This is the casting out of the dragon whose "*tail draweth the third part of the stars of heaven, and did cast them to the earth.*" The ancient genitrix is depicted sitting on the waters and upon her throne of the seven hills, which are also seven Kings, like the Seven in the Babylonian legend. The starry dragon with seven (and with six) heads is likewise here.

The tree of the seven branches or constellations is figured in the seven golden candlesticks. "The seven stars are the angels of the seven churches, and the seven candlesticks are the seven churches." The seven angels, who in the Ritual are the seven great spirits as servants of the great judge or judgment, proclaim the coming doom. The "two witnesses" and "two candlesticks" answer to the twin Lion-

<sup>1</sup> Bancroft, vol. iii. p. 175.

<sup>2</sup> Book vii. pp. 48-60. [= CH XIII, 11-15]

<sup>3</sup> 2 Esdras, ii. 12-19.

<sup>4</sup> 2 Esdras, vii. 43.



gods of the solstices. The four living creatures round about the throne are the four gods or keepers of the quarters. The four-and-twenty elders are the twenty-four judges of the Babylonians, who were fixed stars, twelve of which were judges in the southern, and twelve in the northern sky, also called the stars of Akkad and the stars of the West, the twelve visible ones representing the judges of the living, the twelve invisible the judges of the dead. The tree of life is here as it was in Eden, on the mount of the seven stars, but it has expanded from the four branches of the four quarters or the seven branches of the seven stars to the twelve divisions "*bearing twelve manner of fruits, yielding its fruit ever month.*"

The description of a new heaven and a new earth looks like a prophecy of some brilliant prospect for humanity that is immediately near, in which there shall be no more pain nor sorrow, sin nor death; and there shall be no more sea. The "*first things are passed away,*" and "*he that sitteth on the throne*" of the Lamb shall "*make all things new.*" It conjures up a vision of the most illusory and deluding beauty when looked upon as prophecy in the modern sense. It was astronomical prophecy. The end of a vast cycle of time had been looked forward to (in a way the present writer finds it hard to understand, whilst fully admitting the fact) as the time of a judgment, and award for the good and the evil. A time of fulfilment, of transformation, renewal, and healing for the nations. It was the day of a resurrection. All the imagery of the renovated serpent, the golden age, the leafage of a new spring, the fresh outburst from the fount of source, the innocence of a more conscious infancy, a millennium of peace and plenty, was crowded to clothe this future in all the beauty of promise and the auroral hues of a new and unparalleled morning for the old weary world to wear upon its resurrection day. In Revelation it is all reducible to the fact that such a change, a transformation and renewal, was looked forward to when the sun entered the sign of the Ram, the Mithraic lamb, the Sebek-Ra of Egypt. And all the rest is but a glamour of glory—a glory that has been reflected ever since in myriads of human eyes, that read and gush with gratitude for that which never, never comes.

The new heaven did literally descend from on high when the circle of twelve signs was established,—*or the Cycle of Precession was repeated.*

The first heaven was a circle round the polar centre. Next, the four corners of the cone or mount were marked by four constellations high up overhead; lower down by the four corner stars, such as Aldebaran, Regulus, Antares, and Fomalhaut; and finally by the twelve signs of the perfected solar zodiac. When the seventh angel had sounded, "*there was opened the temple of god that is in heaven; and there was seen in his temple the ark of his testament.*"<sup>1</sup> And

<sup>1</sup> Revelation, ch. xii. 15; ch. xi. 19.

this ark was the zodiac of twelve signs. The new Jerusalem descended with twelve gates and twelve angels at them, with the names of the twelve tribes of the children of Israel written thereon. It had twelve foundations and on them twelve names of the twelve apostles of the Lamb; twelve foundations of precious stones, and twelve gates of pearl. As shown by the imagery of the tree of life, and the mount of the *four quarters*, from which the river flows in four directions, with the throne of the Lamb in the midst of the street, this new starting-point in the perfected permanent heaven of all time to come, was established when the equinoctial colure entered the sign of Aries. The prophecy, supposed, being an event that was then fulfilled. "*And he saith, Write; for these words are faithful and true. And he said unto me, 'They are come to pass.'*" The Dragon had been the guide in heaven, with  $\alpha$  Draconis for the pole-star, down to the time of the sun's entrance into Aries.<sup>1</sup> So that the ending of the period assigned to the Dragon (and Bull) and the re-commencement with the Ram of Lamb can be determined according to indubitable astronomical data, and these for ever fix the date of that new world in which there was to be no more sea, and could be no more deluge. The prophecy was fulfilled; the Christ came; the Son assumed the Father's judgment seat, the twelve were constituted, whether called twelve gods, twelve tribes, twelve knights, or twelve apostles, and the corner-stone of the new temple, the ark of the eternal, was laid in the year 2,140 B.C. in the sign of the Ram or Lamb.

<sup>1</sup> See diagram which proves it in Bunsen's *Egypt*, vol. iv. p. 352.

## SECTION XII.

### NATURAL GENESIS OF TIME AND TYPOLOGY OF THE WORD OR LOGOS.

MODERN language enables us to use the word *time* in an abstract or general sense which was beyond the reach of archaic man; there was no time until it measured by means of recurring phenomena; each length of time was inseparable from its determinative type: these being various in particulars, we come at last to Time in general, or the abstract Time. The earliest languages have no such terms as would denote abstract time, any more than abstract colour, or abstract cause. A word like "time" is an abstract from various meanings. The name of "*time*," the Latin *tempus*, was probably derived from the Kamite *tem* for a total, which has a variant *sem* with the same meaning. *Tem* also signifies to be complete, perfected, an end appointed, whilst *sem* (*sem.t*) likewise means a period of time, and also to conduct a festival. *Tem*, a total, agrees with the Latin *temo*, for the team as a total, and would explain a time as a calculated total. But time was not calculated in the primary stage of observation. *Tem* (Eg.) also means to announce, pronounce, cut off, or end. *Mat*, another name for Time as that which is just or lawful, signifies juncture, and conjunction.

In the *Ritual*, the mother goddess of Time appears by name as *Atem*, or *Atmu*. *Mu* is the mother, *At* is a circle of time, also the child; and it has been shown that the mother of time, as well as of men, was earlier than the father. Time personified in a male form is *Seb* (the earlier *Sevekh*=Saturn). *Seb* is the Star, the opening of light, morning, morrow. *Seb* or *sep* denotes a time, an event, occurrence, a spontaneous act or manifestation, a turn round. The primordial sense of law and rule described by the Egyptian "*em ser en Maât*," which means the strict accuracy of law, is based on phenomenal repetition; and "*Millions of times*" is a formula for the eternal. One form of the *sep* is harvest-time; another is *sefa*, the inundation. An earlier phae of time as *khaf* is the *eclipse*. One

recurrence of this, or one turn round of the starry heaven, no matter how it was registered, whether by the two Bears, the heliacal rising of Sothis, or by the Pleiades above and below the horizon, would constitute a sep or a time, as a period and a spontaneous manifestation in one. Now, it is in the phase of spontaneous manifestation, and not of calculation and reckoning, that we must seek for the earliest observations of a time. Primitive man did not begin by applying addition, division, and multiplication to external phenomena, with the view or as a mode of establishing Time. Time of life, as we say, would make its appeal to him before the courses of the stars, moon, and sun were observed, measured, and registered.

The time to eat, the time of plenty, the time of fruits, the time to couple sexually, would be the earliest form of the spontaneous manifestation made by nature, which appealed to the sense that finally developed a perception of time. The first mode of registering the occurrence, as in the exact customs of harvest-home, was by having a feast and holding a festival. Thus *sem*, or *tsem* (Eg.), the variant of *tem*, a time, to conduct a festival, is related to periodic time which was marked by a celebration and rejoicing. There would be expressions of delight when the Mother Heaven dropped down her wealth of water in liquid life, or the Mother Earth yielded her fruits in season. Doubtless there was many a festive gathering round the toddy-palm, when its juice was in full ferment, fire-ripened to the overflow; getting drink or getting drunk was then, as now, a popular mode of marking time and season.

According to Suidas, the years were numbered and the calendars kept in Greece by means of the festivals.<sup>1</sup> So was it in all countries where there was any record of time; our own "statute fairs" and *wakes*, are illustrations of this mode keeping the chronology. Moreover the *wake* and *wac* (for drunkenness) were commonly identical. In Egypt the festival is named the *uak*. The great Uak was celebrated annually in the first month (That) of the year. The word Uaka also signifies a week (Akkadian *Aga*, a sacred day), and, as now suggested, gave us the name of the week for a period of seven days, and of the Wake as a mode of memorizing. The cycle of the year measures a turn round of the starry heaven, with one particular cluster of stars for general determinative; and Sothis, as the star that rose heliacally, was observed, and its return registered and celebrated, once a year, before time was subdivided into months and weeks.

Thus the *uak* was at first the sign of a year, and at last a week, as is shown by the *uak* being primarily a *festival*, rather than a *measure* of time; and because the festival was in celebration of seasons heralded by certain risings of the stars, whether the seven Bears, the six Pleiads, or Sothis, which were repeated annually. In Africa, the season of rain is the great time, hence the Hottentots, Nyamwezi,

<sup>1</sup> Potter, *Antiq.*, vol. i. p. 382.

and other races, reckon times by the annual rains. This was continued by the Egyptians, who reckoned a year as an inundation, which has various names of time, such as *nnu*, *mu*, *sef* and *temi*; also *kabh* for the festival of libation.

The time of the rains was announced to the Hottentots by the rising Pleiades, whose reappearance was hailed at the annual festival. The first missionary to the Khoi-Khoi, George Schmidt (1737), relates that: "*At the return of the Pleiades these natives celebrate an anniversary; as soon as these stars appear above the eastern horizon, mothers will lift their little ones on their arms, and running up to elevated stops will show to them these friendly stars, and teach them to stretch their little hands towards them. The people of a kraal will assemble to dance and sing according to the old customs of their ancestors. The chorus always sings, 'O Tiqua! our father above our heads, give rain to us, that the fruits (bulbs, etc.), uientjes, may ripen, and that we may have plenty of food, and a good year.'*"<sup>1</sup> But the time of first appearances was observed earlier than that of periodic recurrence, and these first appearances were general, the constant recurrences of the Race that were at length individualized, once in a life-time, at the fitting time, the coming of age.

Hence the earliest festival ever celebrated in this world was not even annual; nor was it determined by the rain, stars, moon, or sun. When once we thoroughly grasp the doctrine of development, we find the facts are yet extant in every direction that tend to prove the truth of evolution. So is it here. the importance of puberty as a starting-point in reckoning time has been illustrated by the primitive customs. *Homo* began with himself in time as well as in gesture-language and digital reckoning. The first period observed and memorialized was that of puberty; the period when the human being was divided into the two sexes, that for ever after sought to become united again.

According to Theal, the African historian and collector of folk-tales, the Kaffirs have no sabbath, and keep none of the sacred seasons of periodic recurrence, commonly celebrated by a festival.<sup>2</sup> But, from time immemorial, they have preserved the primitive *custom of rejoicing at the first appearance of the menstrual period of the female. This they celebrate in what is their sole festival.* At that time of a girl's life, all the young women in the neighbourhood meet for a rejoicing, at which they celebrate the festival of pubescence. These young women are then distributed among the men who are selected to lie with them, but who are prohibited from sexual intercourse; and if the trespass be committed the men are fined—a primitive mode of paying a price which was afterwards continued in the compensation enforced at the time of marriage. We still keep the birthday and celebrate the coming of age at a fixed period of life; but the festival

<sup>1</sup> Hahn, *Tsuni-Goam*, p. 43.

<sup>2</sup> *Kaffir Folk-Tales*, p. 20.

of puberty is extant to show that the earliest birthday ever memorialized was not the day on which the child was born into the world, but the time of rebirth into womanhood and manhood. When applied to the male, this period of pubescence suggested the birthday of the boy who was at this time admitted as a young man into the totemic tribe;—hence the typical “second birth” celebrated in the Mysteries when the first had also been acknowledged.

It is here we have to seek not only the genesis of time itself, but the origin of the so-called phallic cult or worship of the generative powers, which did not comence as a religion but with the sexual typology as a mode of expression, and of keeping time as well as other forms of law. At the age of puberty the boy was first counted as one, an individual, or rather one of the totem; he *counted* because he was reckoned. Until then the childred were not reckoned, and did not count either as individuals or members of the totem, consequently they were of no account. *Rekh* (Eg.) is to count and reckon. The *rekh* (Eg.), or *ilk*, as a people of a district or totem, were those who were reckoned. To be reckoned and numbered was to be of rank, and this constituted the first honour for the male and the female, even from the time they were reckoned separately in the earliest two castes. Up to this period they were mere slaves, and at puberty they became men and women on whom the freedom of the totem was conferred. This rank and honour of being reckoned as one of the body corporate is shown in the Hottentot language, in which the word *Gōa*, to count, also signifies honour and respect; *Goei* is one; *Goab*, the number, also means regard, respect, and honour, which originated in becoming one of the number at puberty, those who were of account. If the Hottentot is slighted, he will say indignantly, “*I am not counted*,”<sup>1</sup> *i.e.* he is treated as a nobody.

As one of the reckoned the boy became one of the *rekh* (Eg.), later race and lineage; the old Norse *lag* for the community. *Rekh*, *race*, *lek*, and *lis* are variants of one type-name; and in Xosa Kaffir, the young men and pubescent youths are called *um-lisela*; *lisa*, to give pleasure and delight, is applied exclusively to the pubescent lads in their prime.<sup>2</sup> With the Bechuanas *lesia* signifies the *naming* applied to the initiates in the Mysteries of pubescence. With this title we may compare the Breton *lestad* for the step-father, and the Welsh *llysblant* for the step-children. *Leschano* in Breton is a surname or nickname, *i.e.* primarily the *ankh*, *ing*, or totemic name. The *lesi* in Nki is a head; the *lesu* in Mbarike; the *ereso* in Egbria-hima. Hence the name of the man, which was derived from the virile male, as—

*Ras*, man, or head, Arabic.  
*Rosh*, man, Hebrew.  
*Lugsho* ,, Gonga.

*Lukhu*, man, Arawak.  
*Laqui* ,, Umiray.  
*Lacay* ,, St. Miguel.

<sup>1</sup> Hahn, p. 13.

<sup>2</sup> Davis.

*Lacay*, man, St. Matheo.  
*Tlactl* ,, Huasteca.  
*Lokha* ,, Yerukali.  
*Lokro* ,, Taremaki.  
*Lake-laki*, vir, Malay.  
*Laki*, man, Madura.  
*Kake-laki*, man, Sumbawa.  
*Arka*, the virile one, Sanskrit.  
*Rich*, to become hard, stiff, firm, to go, Sanskrit.  
*Lech* (לֶחֶם), pubescent vigour, Hebrew.  
*Arachdach*, virile, Gaelic.  
*Arke*, the virile one, or male consort, Etruscan.  
*Arrach*, the elder, Irish. *Arg* a Champion, Irish.

*Ariki*, the chief ruler, patriarch, Maori.  
*Origu*, head, chief, Dsekiri.  
*Erhek*, man, Turkish.  
*Orak*, man, Ulu.  
*Ereck*, the strong, applied to metals, Californian Indian.  
*Rag*, man, Arniya.  
*Reche*, the hero, O. H. German,  
*Reckr*, vir, Old Norse.  
*Rekh*, malekind, or mankind, Egyptian.  
*Rik*, male, Danish.  
*Rtje*, the lord, the nob, English Gipsy.  
*Righ*, a king, Irish.  
*Rag*, a king, Vedic.  
*Rā*, king, Egyptian.

Here the monarch, as well as the man, is named from the virile male, as shown by—

*Rak*, to beget, Akkadian.  
*Rak*, to make or create, Sanskrit.  
*Erezi*, testicle, Zend.  
*Roke*, futuere, English.  
*Reku*, futuere, Fiji.  
*Roki*, when delighted, Gippsland.  
*Rekh*, to give pleasure, Egyptian.  
*Rak*, *lak*, and *lag*, to beget, Sanskrit.  
*Likh*, to unite sexually with the female, Sanskrit.  
*Laka*, copulatio, Kaffir.  
*Lekeo*, to be wenched, Greek.  
*Lecheos*, spouse, marriage, bridal-couch, Greek.

λῆξ-ἄν, to whore, sprinkle with seed.  
*Lecka*, to beget and bring forth young, Gippsland.  
*Alaich*, to beget, produce, bring forth, Gaelic.  
*Lig*, to beget and bring forth, Scotch.  
*Lakeo*, to imprint, make the likeness, Æthiopic.  
*Luch*, offspring, Irish.  
*Luched*, generator, Irish.  
*Laki*, the husband, Malay.  
*Lecho*, the woman in childbirth, Greek.

*Rek* (Eg.) signifies time and rule; and it was at the time of pubescence that the male became the ruler or regulus in relation to the female. The male or man depended on viriliyy, and was named as the one who had completed his period. Just as the woman's menses supplied a name for the months as measured spaces of time, so the virile male was the *arke*, *ariki*, *recke*, *rex*, or *regulus*, the ruler and law-giver. Hence the name for rule and law.

<i>Rek</i> , rule, Egyptian.	<i>Lec</i> , law, Chinese.	<i>Ligh</i> , law, Irish.
<i>Regula</i> ,, Latin.	<i>Lex</i> ,, Latin.	<i>Lagh</i> ,, Gaelic.
<i>Regla</i> ,, Icelandic.	<i>Laga</i> ,, Cornish.	<i>Lagcha</i> ,, Maltese.
<i>Rigle</i> ,, Fr. Romance.	<i>Log</i> ,, Old Norse.	<i>Loki</i> , rule, Galla.
<i>Riaghal</i> ,, Irish.		

Further proof that the name was derived from the types is afforded by the fact that it applies to both sexes.

<i>Reka</i> , virgin, or pubescent female, Sanskrit.	<i>Luku</i> , mother, Akkadian.
<i>Lagi</i> , concubine, Old Norse.	<i>Laka</i> , a wife, Bayu.
	<i>Rig</i> , a wanton, English.

*Rut*, Sanskrit, is to cause to appear beautiful, pleasurable, likable, or lovable, as did the sex at puberty. *Ruki*, is desire, appetite, passion, having the taste and liking which comes with pubescence.

The *rākā*, Sanskrit, is the girl in whom menstruation has just commenced. The same word is applied both to the moon on the actual day of full moon, and to the male consort of the moon at full. Thus the male and female meet under one name; this is determined

by the nature of the type; which is that of pubescence and full moon. The natural genesis of the *ruch* or *ruach*, the spirit, is shown by the Hebrew tradition, which affirms that it enters the male at the age of thirteen years, *i.e.* at puberty, at which time the boy becomes possessed of the *ruach*.<sup>1</sup>

*Rukh*, is spirit, Egyptian.

*Ruch*, the begetting or corporeal spirit, Hebrew.

*Ruh*, the spirit, or essence, Hindustani.

*Ruh*, spirit, or essence, Turkish.

*Leik*, spirit, Chinese.

*Ruh*, spirit, essence (breath of God, incorporeal spirit), an angelic spirit, Gabriel, also the Christ, Arabic.

*Lec*, to put spirit into a drink, English.

*Logh*, ethereal spirits, Irish.

*Wrack*, spirit or ghost, Scotch.

Here the origin of *Kronus* as a masculine type of time is connected with pubescence; and the name with *Karnu*, Assyrian, *Cornu*, Latin, for the horn; and with *Karunat*, Egyptian, for the phallic horn. The horned phase was Kronian as the time when the Boy became a Bun, like the horned male Moon. The word tt Kronus /' howeverJ m a.y be derived from kr (Eg.) a coursCl' a circle, and nu (Eg.) the appotnted time.

It was in relation to the time and the results of pubescence that woman became the teacher of man and the author of time and law, who as the genitrix Keres Legifera is styled the Law-Giver. It was on account of her own dual manifestation in periodic time that the female was personified as Goddess of the Two Truths, and made the earliest representative of the Logos, the Law, Justice, and Wisdom. Primitive *Homo* would not, any more than the modern man, have elevated the woman to seats of supremacy, as the Divinity of wisdom, truth or justice, on account of her mental superiority, but the manifestation which indicated the period of coupling, and the flowering that foretold the time of being fruitful, were of a nature to arrest his attention and develop a primary perception of time, of reckoning, number, recurrence, uniformity, or law in relation to woman-kind.

According to the extant typology, female influence on the sexual sense was the earliest human power acknowledged by the male. He did not worship the woman, but he recognised in her the embodiment of a superior potency, yet one which he could wield for his own supreme gratification. He still talks with us by means of the types, which tell of the natural genesis of ideas and doctrines, and thus shows us how he derived various other things from the genitrix besides birth, identity, and descent. She was the teacher of time in relation to the sexual instinct, and the first guide to legality. She was his inspirer, his inflamer, his fire. A goddess of fire was not solely born of solar but of animal heat. Sekhet (Eg.) is a sun-goddess as the lioness, but .she is a[so the divinity of sexual pleasure and strong drink; the fierce inspirer of the masculine potency. She rcpresents no mere fire of the sun, but is the fuel, the producer of the fire, whether solar

<sup>1</sup> *Sepher Gilgalim*, c. i. f. 40.



or human; she was the causer and kindler of a fire so fierce that the lioness must needs be its type of expression. Moreover the image of her force is the hinder part, the *ur-heka*, or great magic power which localises the source of this primitive and perennial inspiration first derived from the female nature. *Sekheth* is the goddess of fire, the fire-water, the fire-feeling; and the goddess is the *sakti*, the energiser of the god, the power of his power, because the sex was recognised as the inspirer of the male, and a primary type of human potency.

It was because the female was the *inspirer* of the breath of life, the quickener, that the spirit was considered to be of a feminine nature. Even the Hebrew *ruach* or spirit of pubescence that descended on the male at puberty is feminine in gender, as if it were the *sakti* or feminine inspirer of the male! The sexual influence fired his passion; developed his perception of oleaginous form and created an ideal for the primitive man, if only that of the Bushman's type of beauty, or of the flesh which fed his fire. He would fight, hunt for food, and do other things to please her who was his pleasure. Primitive man was therefore a sort of *sakteya* from the beginning; and the *sakteyas* of later times did but continue the feminine type of the manifestor as the object of regard and the mouth of utterance in the uterine religion.

Mr Theal, who says that "*No sacred days or seasons are observed*"<sup>1</sup> by the Kaffirs, entirely overlooks the fact that puberty *was* the first sason held sacred, and that the period of tabu with them, as with all the most ancient races, *is the ever-sacred season*; so remote is our present mental standpoint from the natural origins.

Puberty was recognised as the opening time of the sexes. In the hieroglyphics *Un*, to, open, reveal, and make known, is likewise the name of the period, the time, the hour. The word also signifies to be, being, existing. Now the man and woman did not exist previously to the period of opening. *Homo* did not first recognise his selfhood as the ego of metaphysics, but as the person who was constituted a man at the opening time of puberty. This time of life, and coming of age, applies to both sexes, but, as may be seen by the Kaffir festival of female puberty, it was the woman-nature that made the primæval revelation, and was the first teller of the time; the demonstrator of periodicity in its most attractive and most mystical aspect.

We must look to the old dark races who lived and still share in the childhood of the human race, if we would learn how primitive was the revelation of Nature, who instituted the phallic festival of the opening time, and struck the hour for its fulfilment; the time of dedication, as in Israel, to Baal, the opener (*בְּעִל־פְּעוּרָה*).<sup>2</sup>

<sup>1</sup> *Kaffir Folk-lore*, p. 20.

<sup>2</sup> Num. xxv. 3, 5; Psalm cvi. 28.

When Til, the African creator, made man and woman, he bade them to labour during *five days*, and to *keep the sixth day as a festival*. Here, then, is a week of five days with its celebration on the sixth, which is certainly older than the sabbath of the seventh day. The five-day period of time was not only reckoned in Inner Africa, but was also kept by the Aztecs, Chinese, the Mongols, and various other ancient races.<sup>1</sup> *Time, as Seb (Eg.), is founded on the number five, and has the same name*, consequently we may infer that there must be some phenomenal fact for the meeting-point of time and number found under the one name.

Time is the register of observed periodicity, and there is but one five-day period in nature dependent on spontaneous manifestation that begins and ends in five days. Neither stars, moon, nor sun, trees, flowers, nor fruits, waters nor winds, birds nor fishes, heaven nor earth, were the direct demonstrators, revealers, or messengers of a recurring five-day period. Nothing in nature but the female animal could furnish this primordial measure of time, and this was the five-day week of the oldest races that was followed by a festival on the sixth day. When the African girl is initiated in the mysteries of puberty, she puts on an apron (Kaffir, *cacawe*) made of certain leaves that are considered sacred to this use alone. Sometimes these are leaves of the palm, *i.e.* the phoenix-tree. This apron is worn during five days after initiation.<sup>2</sup> Five is the perfect female number in accordance with the left and negative hand. In his book on the South Sea Islands, Gill describes a form of the mythical deluge which the natives said had lasted only five days. It was the red deluge of the red circle or cycle.

Further, the Fijians have a peculiar custom called "*dré-dré*." The word means to laugh at, cause to laugh, a practice of laughing. This is variously, but always significantly, applied. One form of *dré-dré* is the habit of *girls calling sweethearts by laughing*. "*Vaka-dré-dré*" is the custom of laughing on the fifth night after the day of death, for the purpose of consoling relatives. In the same language *dré* or *dra* signifies blood; *dra-dra* denotes the time of the menses and menstruation. In the earliest reckoning these lasted during five days, and the custom of "*laughing to call sweethearts*" is sacred to the evening of the fifth day! This therefore stands self-identified as a token of the five-day period—the *laugh* of dawn—which was answered at first with rejoicing and laughter that was afterwards continued as a sign of the period over and passed.

The Zulus, amongst other races, have or had the practice of grouping the girls who had graduated in the Mysteries in an *ibuti* or company together for the purpose of lawful intercourse with males. This communal custom preceded the individual marriage, so that the

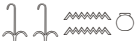
<sup>1</sup> Wilkinson. Rawlinson's *Herodotus*, vol ii. p. 283; 1862.

<sup>2</sup> Winwood Reade. *Savage Africa*, pp. 245-248.

Zulu men were by no means doomed to celibacy previously to individual marriage. And as it was also the practice to place the unclean apart, we can see the very natural genesis for the custom of the girls laughing on the fifth night as a call to the males, who were lawfully permitted to respond to them.

Several other curious laughing customs might be cited in relation to an opening period sometimes symbolled by the breaking of an egg. At the festival of Easter, when the year was opened in April (*aperio*), there was a laughing chorus performed by those who celebrated the opening of the spring, when the winter was over and gone, as did the Fijian girls at the close of the fifth day and the dawn of the sixth. We have a relic of the laughing custom in the old saying, repeated by Racine in *Les Plaideurs*, "*He who laughs on Friday will weep on Sunday*," Friday being considered as one of the *tabu* days, when the festival was celebrated on the seventh day.

Water and negation are one by name, as the nnu or nun (Eg.), and water is the negation of breath. Mere water, however, cannot be related to any five-day period of negation. But when the water or liquid vivification assumes its mystical phase in the five days' flow, then water and negation become related to the number 5 in the first feminine period of time. Seb for time and the number 5 being correlated with phenomena as the period of negation, this period can be still further identified with the number 5. The Hebrew Nun, Coptic Ne (N), has the numeral value of five in tens. In Egyptian, Nun or Nu is negation, no, not, the flow; and the word is found written with five signs of N in the hieroglyphics.

The first time, like the left hand, the dark side, was negative to the second. Hence time, the flow, and negation, are synonymous as the Nnu, Nun, or No. Nnu also has the meaning of preparatory, to be defiled, abject, miserable, and ill. One illustration shows the woman squatting down and bringing forth figuratively, with the image of a child being born, but accompanied by the sign of destruction. The birth therefore is negative, and the meaning of *nnu* to be abject, miserable, and sitting in the dust, shows the time appointed is that of the negative period. Here it is that the word *nnu*, applied to this subject, is written with five N's  *NNNNNu*, and says No—No—No—No—No! five times over, because it is the time of *tabu*, or prohibited intercourse for five days. This may explain why the Fijian interjectional *neu* is to be used by women alone.<sup>1</sup>

The period, however, had two aspects; one belonging to the dawn of womanhood, which was the time of welcome and festive rejoicing. In this aspect the hare sign of Nu (Eg.), to be open, signified it is lawful and unprohibited. The female was open, and the male was

<sup>1</sup> Hazlewood.

free. In the other, it was the period of monthly manifestation with its days of tabu. Here the opening was of a prohibitive and negational nature, and Nu (Eg.), the period, also means defect, want, illness, and wretchedness. It was this that gave the hare "Nu" its unclean character as a type of the open period in the purifying phase. The distinction between the first menstruation and the later, is most definitely marked in the Parsee *Ritual*. Nothing is held to be polluted or defiled in the place, or on the spot where this dawn of womanhood first breaks, and the *dakhstavaiti* are earliest visible, not even the sacred Bareçma twigs that are employed in the most holy ceremonies.<sup>1</sup> Whereas at all later times everything is rendered unclean, except the things set apart in the Dakhstanistan or place of uncleanness; she must not approach the sacred twigs within fifteen steps; and if she looks in their direction, even without seeing them, they are made unclean.<sup>2</sup>

When the Parsee female menstruates, she has to remain so negative that she must not *speak* (even in prayer) and act at the same time. Her word of prayer "*is to be taken*" and "*retained inwardly*;"<sup>3</sup> in consonance with the negative nature of the period. It was a law that no less set time than five days was to be allowed for the period, according to the Parsee ordinance. The menstruous woman who became clean in three days, was not to be washed before the fifth, day, but after the fifth day she was to sit down in her cleanliness until the ninth day.<sup>4</sup> The whole of the evidence tends to the conclusion that the earliest teller of time was the period of feminine puberty. This oracle uttered the first of the Two Truths of Time, both of which were assigned to the woman, and represented in Egypt by the two serpents that formed the double crown of maternity; one serpent typified menstruation, the other gestation. One was the serpent of five days (hence the serpent with five heads), and one of ten moons or nine solar months. In Egypt these Two Truths are also signified by the Two Crowns, red and white; the red being negative. But colours were before crowns; and during the negative period the Kaffir women are not permitted to drink milk. Should the custom be infringed, the husband may be mulcted in the relatively heavy fine of two or three head of cattle. Formerly the *period of abstaining from milk*, as it is termed, was fixed at seven (or eight) days, but the teacher Eno recommended that the length of time should be measured by and last only during the flux. This is very generally followed.<sup>5</sup>

From this origin of Time or Seb, it follows that Seb is the wise one, the councillor, and Seba (Eg.) means to instruct; the Sufi is the wise man, and Sophia the feminine Wisdom. This being the earliest

<sup>1</sup> *Vendidad*, xvi. 5; Pahlavi.

<sup>2</sup> *Shayast La-Shayast*, ch. iii. 10.

<sup>3</sup> *Ibid.* ch. iii. 9.

<sup>4</sup> *Ibid.*, ch. iii. 14.

<sup>5</sup> Dugmore, *Kaffir Life and Customs*, Brownlee's Notes, p. 125.

teacher of purity, it also supplies a type-word that runs through language as—

<i>Sofo</i> , to purify, Galla;	<i>Saf</i> , pure, clear, Persian;
<i>Sava</i> , to wash and cleanse, Fijian;	<i>Safa</i> , pure, clean, Hindustani;
<i>Safi</i> , pure and clean, Swahilil;	<i>Soap</i> , English;

with countless cognates, especially Inner African. Purity, righteousness, law, and justice date and are named from this initial point in nature. Hence,

<i>Safi</i> , the pure, righteous man, to be just, Hindustani.	<i>Saphes</i> , "To Saphes," the truth, sure, certain, Greek.
<i>Sep</i> , the judge, to judge, Egyptian.	<i>Sef</i> , truly, certain, Welsh.
<i>Zap</i> , just, right, and true, Persian.	<i>Safe</i> , sure, certain, truly, English.
<i>Shafi</i> , true, Arabic.	

The woman who fasted or menstruated continued to sit on the bare ground in Egypt and other countries, because she had done so before the invention of weaving had dispensed with the natural necessity. The custom was sacredly continued in the symbolical rites of the Greek Thesmaphoria. The African races, including the Egyptian, put on clothing with pubescence; and it was the feminine manifestation that first taught the need of cover. *Nu* (Eg. ), to open also signifies the dress, sash, or tie of the time, which was primarily composed of leaves, as is the Kaffir *Cacawe*, still worn by the maiden at this period of life. The Tie is one of the earliest types of time and period. To tie up was a primitive method of expressing time, a time, or a number of times. The *ark*-tie (Eg.) denotes a month, or other length of time. The *arkhu* is an Assyrian moon or month, and the *riksu* (Ass.) is a tie; *Rakasu* is to tie or bind up. The *araka* is a Jain division of time. But *the tying-up time preceded the tying up of time*, as is indicated by *ark* (Eg.), to encircle and bind; *arach* Gaelic, a tie; and various languages show, under this type-name, that the first lie and tying up was in relation to the feminine period.

The *ark*-tie is identical with the Inner African *erige* (Eafen), *oleg* (N'ki), the *liku* or loin-cloth of the Polynesians; the *leek-leek* of the Australians, the tie put on by the female at puberty. This being assumed of necessity, had to be repeated periodically, which led to reckoning the number of days the tie should be worn, and thus made the Tie a type of time. In Hebrew *arch* (אָרַח) denotes the *fluxus menstruus*, also direction, guidance, the way, the course, the time, e.g. of putting on the tie, the *liku*, or apron. Hence the primitive cover and clothing have the same type-names as time or *seb*.

<i>Seba</i> , is to cover; <i>Shap</i> , to conceal, in Egyptian.	<i>Suba</i> , a shirt, Pika.
<i>Sepio</i> , to cover, Latin.	<i>Safa</i> , a garment, Arabic.
<i>Sphud</i> ,, Hindustani.	<i>Zaip</i> , a veil, Hebrew.
<i>Zaph</i> ,, Hebrew.	<i>Shoob</i> , a gown, Romany.
<i>Seave</i> , a gown, English.	<i>Shift</i> , under-garment, English
	<i>Tshubatu</i> , clothes, Assyrian.

The earliest covering, however, was the *liku* or loin-girdle, the primitive cincture of Venus made of wampum, hair, fur, or other

type of pubescence. An early form of this, which remained sacred, was made of leaves. And

*Seba* is the leaf, in Bode;  
*Dsafo* is the leaf, in Momenya;

*Dsafu* is the leaf, in Bayon;

with many variants and abraded forms. In Arabic, *saff* signifies the plaiting or weaving of palm-leaves, which preceded *sewing* both as act and word. The tie of puberty was in all likelihood the primary form of the gree-gree (or *gré-gré* in Ashanti) which is a *sibsebi* in the African Nso language; and in Egyptian *seb-seb* means to engirdle and incase, with the ankh-tie: of pubescence for determinative; the *shebu* being a tippet or collar with nine bubu beads, the symbol of gestation.

Plato in the *Philebus* writes, “*We say that God exhibited the Bound.*” Earlier men said the goddess; that is, the feminine nature which presented the limit that led to the recognition of law. *Tesh*, the Egyptian name for the division and boundary-line, the nome, is also the name for blood; and the earliest boundary-line or division of the sexes was drawn, the red rubric of nature herself was written, in blood.

Thus the reason why Time, as Seb, is synonymous with number 5 may be found in the feminine period averaged at the length of five days. This was the first of Two Times, which were a form of the Two Truths, the negational one of the two, corresponding to the left hand, as the inferior first in digital reckoning. This origin will account for the number 5 being considered the evil number by the modern Egyptians, which they still mark on their watches with the sign of a *nought*.<sup>1</sup>

The five days were negative, or the *No-time*. As such they were finally deposited in the five negative days at the end of the Egyptian year of 360 days. These were called the Nahsi, the *black* days; more literally the days of negation, as *Nā* also signifies No. Thus the nought on the watch and the five black days that were considered of no account continued to identify the nature and the number of the negative period.

The Mexicans, who also had these five intercalary days at the end of the year, designated them the five unlucky days. They were kept as days of utter wretchedness. Their relation to the first of the Two Truths, that of water, is shown by the fires being extinguished to commemorate the negative nature of the period. These were re-kindled just when the Pleiades—a figure of six—approached the zenith at midnight on the last day of the year.<sup>2</sup>

In the *Sūrya-Siddhānta* the nature of Time is explained according to the Two Truths of Egypt. There are Two Times, the Real and Unreal. That which began with breaths or respiration (Prāna) is

<sup>1</sup> Wilkinson, *Handbook for Egypt*, p. 142; 1864.

<sup>2</sup> Prescott, vol. i. pp. 126, 127.

called real. The unreal is that which began with atoms or *truti*. *Truti* denotes a visible atom, and likewise that breaking into divisibility which constituted the beginning. *Trut* is the same word at root as dirt, which is also written *Trut*, for stercus; Old Norse *Drit*, excrement. *Tert* (Eg.) is a cake. In Cornish *torth* is bread. *Shâ-tiruta* (Eg.) signifies foulness; *shâ* being the substance born of, the mother-source, the first matter, the earliest *truti* or *trut*. In the Hindu stage of the word, matter had become atomic. In the same work Time is also described in accordance with the Two Truths, as Time which has for its nature to bring to pass. This has two characters, and according as it is gross or minute is called by two names, the real (*murta*) and unreal (*amurta*). *Murta* means embodied, and *amurta* unembodied. The time that begins with atoms (*truti*) is called the unreal. The unreal is the time of negation and the water-source.<sup>1</sup>

The real time is related to breath and to the number 6, as number 5 is to water. *Shâ* (Eg.), the name of the substance born of, denotes all forms of beginning and becoming, first cause and origin. It is identical with *shu* in Chinese, to begin, be first, discrete, mark off the difference; and with *shô* in Japanese for origin and commencement. *Shâ* is a reduced form of *Shef* or *Sheb*, a variant of *Sef* and *Seb* (time, number 5, primary periodicity), hence it is a name of the *incipiente die prima*, or first five days of the month *That*, with which the year ended and re-began, the annual form of the five-day period assigned to the beginning. One type of the *Shâ* or *Sheb* is the hydrologe, a water-clock, with the menstruating ape for its figure-head. The kaf-ape, as we have seen, was made use of in the Egyptian Temples because it told the time by its monthly manifestation, or, as *Hor-Apollo* phrases it, at the exact instant of the conjunction of the moon with the sun, when the moon becomes unilluminated, then the female *Cynocephalus* goes blind, and being otherwise afflicted, *ex genitalibus ganguinem emittit*.<sup>2</sup>

Here the passage from the natural time-keeper to the artificial water-clock is marked by the menstruating ape being continued as a symbolical figure. *Hor-Apollo* describes the ape of the water-clock as the male micturating once every hour.<sup>3</sup> This, however, was an application, but not the origin of the type. The ape serves to connect the mystical water-period with keeping time by water. The same word *Shâ* denotes the number 30, or  $5 \times 6$ ; and, according to *Dr. Bridgeman* the people in the south of China still make use of a clepsydra for measuring time, formed of six waterpots arranged in successive order one below the other, each being perforated for the water to drop, the last one having an index on which the time is marked in "periods."

The ape was likewise a Hindu type, as one of the instruments employed in measuring time. The *Siddhânta* says, "By water-

<sup>1</sup> *Sûrya-Siddhânta*, ch. i. 10-12.

<sup>2</sup> B. i. 14.

<sup>3</sup> B. i. 16.

*instruments, the vessel Kapāla, etc., by the peacock, man, monkey, and by stringed sand-receptacles, one may determine time accurately.*"<sup>1</sup> The peacock was one of the sand-vessels, an emblem of dry time; the Kamite ape told time by water.

The *Kapāla* appears to have been a copper vessel with a hole in the bottom which was placed in a basin of water. This time-measurer filled and sank sixty times during the twenty-four hours. It was hemispherical, like the Egyptian bowl of the hydrologue and ape.<sup>2</sup> The peacock was a form of the phoenix, a bird of breath, or soul, related to number 6—a peacock, for example, on a sculpture at Athens (eleventh century), a Greek cross, is formed with the symbolic 6, on its tail-feathers<sup>3</sup>—as water and the ape are to the number 5.

Five and six are the two factors in reckoning the month of thirty days. They are the representatives of the two times of water and breath, the unreal and real. The Hindu reckoning of real time is by the breath. One prana (respiration) is a period of four seconds; six respirations make one vinadi, a period of twenty-four seconds; sixty vinadis are one nadi, a period of twenty-four minutes; and sixty nadis make one sidereal day and night, a period of twenty-four hours.<sup>4</sup>

The period of four seconds implied a period of four minutes, with fifteen to the hour and 360 to the day. The smallest subdivision, the prana or breath, is the same part of the day as the minute is of the circle, and one breathing of time is equivalent to a minute expressed by one revolution of the celestial bodies about the earth; there were 360 breaths to the period of twenty-four minutes; 360 four-minute periods to the day; 360 days to the year; 360 degrees in the ecliptic; and thus they kept time together and breathed in unison.

Lepsius has shown that the Egyptians divided the twenty-four hours into sixty parts and these were again divided into sixty other parts of twenty-four minutes, and minutes of twenty-four seconds. Thus the Hindu and Egyptian systems are identical. Further, the four-minute period of sixty breaths enables us to collate the Assyrian measures of time.

30 4-min periods	= 1	{	Watch, Innun, Kaspu, Mazarta, or Aslu, Tsibittu,	}	= 2 Hours.
12 Kaspu, or Watches	= 1		Day.		
60 Kaspu . . . . .	= 1		Hand, or 5-day period.		
2 Hands . . . . .	= 1		Decan, or 10-day period.		
3 Hands . . . . .	= 1		Lunation, or 15-day period.		
6 Hands . . . . .	= 1		Arkhu, or month.		
12 Months . . . . .	= 1		Sanah, or year.		
60 Years . . . . .	= 1		Soss.		
10 Sossi . . . . .	= 1		Ner, or 600-year cycle.		
6 Neri . . . . .	= 1		Sar, or 3,600-year cycle. <sup>5</sup>		

<sup>1</sup> *Sūrya-Siddhānta*, b. xiii. 16, 21.

<sup>2</sup> *Sūrya-Siddhānta*, b. xiii. 23.

<sup>3</sup> Didron, fig. 99.

<sup>4</sup> *Sūrya-Siddhānta*, b. i. 10-12.

<sup>5</sup> *Records*, vol. i. p. 164, 165; *Trans. Soc. Bib. Arch.* iii. 520-529; *Hist. Assurbanipal*, 235, 251, 254, 365-367, 381.



Also in Assyrian field measures the unit was sixty yards, and the soss contained 360 yards.

The Akkadians divided the moon at first into three parts of ten days each. These were subdivided into six parts of five days each, three of which were assigned to the masculine solar triad and three to the goddess in her triple form. This division was in accordance with the hexagram or sixfold heaven. The hexad in space was composed of the four corners and the upper and lower halves of heaven. Six is the number that divides the universe in equal parts. The distribution of all time, of all things above the earth and under the earth, is done by the hexad of the zodiac,<sup>1</sup> or of space in six directions.

The number 6, says Proclus is *allied to the soul*. "*Rectilinear motion demonstrates through the hexad its alliance to the psychological peculiarity.*"<sup>2</sup> It was so primarily because the soul of breath as Ses (Eg.) is synonymous with the number 6. For instance, the cube is a figure of six. This, as Plutarch says, was called Neptune; that is Nef in Egyptian. Nef is the sailor, and the word denotes breath. Nef, as god, was the breather under water, the chief solar divinity in the sixfold or cubical heaven, like Anu the *sesr* whose number was that of the 1 = 6.

Again the *vav* is the sixth letter in the Hebrew alphabet, and has the value of number 6. The sign represents a nail, and is like it in the Phœnician shape. The earliest form of the nail, however, was human, a type of virile force which is number 6 as the power of Bala. The Phœnician *vav* passed into Greek as the letter *baf*, the Latin *F*. *Baf*, *paf*, or *pabo*, in Egyptian is the name of breath, the soul of breath. *Beb* denotes exhalation or breath. The syllabic *Fâ* (*ff*) is found written with six snakes, the numeral value of *vav*. The breather of life, breath, or soul, who was female at first, is identified under this type-name both as the mother and father, because both originated in pubescence.

Breath is synonymous with conception. The Arabic legends relate that Mary conceived by the breath of Gabriel, the angel of annunciation.<sup>3</sup> So the Mexican traditions declare that the god Tonacatecotle begot Quetzalcoatl by means of his breath alone (breath is the earliest form of spirit) when he sent his ambassador to the virgin of Tulla.<sup>4</sup>

The relation of the genitrix to the Two Truths of the water and breath expressed by the numbers 5 and 6 may be seen by the two numerical ornaments of the goddess Maya, who wears the *flower of five petals* in each ear, and a sixfold phallic symbol round her face.<sup>5</sup> She is

<sup>1</sup> Stanley, *Pythagoras*, ch. x. p. 9.

<sup>2</sup> Proclus in *Timæus*, b. iii.

<sup>3</sup> Sale, *Korân*, ch. xix; notes.

<sup>4</sup> *Spanish Explanation of the Codices or Mexican Paintings*, Bancroft, iii. 272.

<sup>5</sup> Figure of Maya, previous vol. p. 466.

designated the Queen of 6, of the six circles called Shat-Chakras, or the window of life and passage of the soul; and in that place is the flower of the back of one thousand leaves in which she dwells.<sup>1</sup>

The six or hexad, was held by Pythagoras to be the perfect sacred number; it was called Venus, the mother. One type of this number was the sistrum, or *sessh*, which was a figure of six, with its three wires and their six ends. The *sessh* represented motion and generation in relation to the sixth day of the period. *Sesh* means motion, to open, unclose, free passage, and the *sessh* was sometimes ornamented with the mirror of reproduction in place of the wires. In Egyptian *ses*, or *sas*, is the name of breath and breathing. *Ses-mut* is the breathing, *i.e.* breeding-mother or broad-mare. *Ses* is likewise the name of number 6, a period of six days. a date, a time, an epoch of the sixth day, a six-sided block or cube. The word also signifies to reach land or solid earth, to curdle and accumulate, to breathe again, respire, embellish, and be beautiful, *i.e.* fit for sexual intercourse after the passage of the waters or the period of five days. This is shown by *ses* for clothing, with the sign of linen hung up to dry, and by *seskh* for perfect liberty, in being free to go. The number 5, then, is synonymous with the flow, the mystical inundation, and number 6 is identical with cessation in nature, as it is by name.

The Chinese have the Six Breaths, which are said to produce all things in silence. The One of heaven, as water, is also juxtaposed with the "Six of Earth." They say "Heaven's One," the unity of essence, produced water. This was perfected by the "six of earth."<sup>2</sup> The primordial water was the celestial Nun, the element out of which creation came, synonymous with number 5, or one hand. The number Six of Earth is identical with the Egyptian *Ses* for six, and *Ses* to make land or earth, curdle, solidify, reach land, and respire.

According to the Hebrew legend, as related by Rabbi Manasseh Ben Israel, the souls of men were created during the six days of the beginning but independently of bodies.<sup>3</sup> The sixth being the day of breath and embodying, the legend is thus related to the Chinese six breaths called the Six of Earth.

*Ziz* in Assyrian signifies as you were before, restored and flourishing. It also has the sense of to cease, stop, stand still, and become fixed. *Ziz-ta* is ceasing; *zuzu*, a fixture, in agreement with the Egyptian *ses* to curdle, accumulate, reach land. This applies to the waters and the cessation of the five days' flow, the sixth day being the last of the one period and the first of the other; and no other phenomenal fact can be found in nature that will furnish such an identity for number 6 and cessation.

In the Persian scriptures the end or cessation of the feminine flow is so closely connected with the sixth day and the number 6, that in one

<sup>1</sup> Shea and Troyer, *Dabistan*, vol. ii. pp. 149-151.

<sup>2</sup> Kidd, *China*, p. 292.

<sup>3</sup> *Conciliator Trans.* 222.

text we find the phrase of “*the six months’ period*” for the six-day period of monthly occurrence. “*The clothing which is to be washed for the six months’ period is such as is described in the Avesta.*”<sup>1</sup> If it be woven, “*they should wash it out Six times with bull’s urine; they should scour it Six times with earth; they should wash it Six times with water; they should air it Six months at the window of the house;*”<sup>2</sup> the numbers being in accordance with the monthly period reckoned as six days.

Ceasing, measuring, founding, resting, restoring, enjoying, knowing, judging, exchanging, or having intercourse, are all related to the sixth day, and are all found under the one type-name.

On the sixth day the waters cease; and

*Sese*, is to cease, in English.

*Seas*, to cease, stop, stand fast, endure, Gaelic.

*Siste*, to stop, stand still, settle, Latin.

*Ziz*, to stop, be restored as you were before, Assyrian.

*Zista*, creation, Assyrian.

*Ses*, to reach land (after the waters), Egyptian.

*Susha*, to dry, dry up, be dry, Sanskrit.

*Sasse*, a lock in a river, a floodgate, English.

*Ses*, to respire, to breathe again, Egyptian.

*Suspiro*, to breath, Latin.

*Sezela*, to sniff and breathe.

*Sizing*, yeast, English.

*Suzela*, applied to fledged birds, Zulu.

*Ziz*, the mythical bird of breath, a feather, Hebrew.

*Sas*, a nest, Romany.

*Sesh*, nests of young water-birds, Egyptian.

*Sospes*, safe and sound, whole, healthy, Latin.

*Sos*, safe and sound, to be alive and well (as it was on the sixth day) Greek.

*Sesh*, or number 6, is a measure and a register of compatibility (Eg.).

*Cess*, a boundary, English.

*Soss*, a measure of 6 in tens, Assyrian.

*Sosu*, a measure, Ashanti.

*Zuzu*, a certain season, a period of time,

Zulu.

This was primarily the sixth day of creation, the day of rest which preceded the sabbath or the seventh day. Thus

*Sosa*, denotes rest, peace, Irish.

*Soso*, ,, rest, Zincahi.

*Sas*, denotes peace, concord, Hindustani.

*Sas*, ,, concord, happiness, Persian.

When the waters subsided, the *ground* was attained for breathing again, that is, for creating or procreating. Hence

*Sus*, the ground, rootage, origin, in Arabic

*Ziaza*, ground, origin, family, Arabic.

*Susa*, ground and origin, Zulu.

*Sisma* (from root *sas*), the generator, Sanskrit.

*Ziskela*, to take a wife, Xosa.

*Zuza*, to travail with child, bring forth, Xosa.

In the hieroglyphics, feminine pubescence is denoted by the ankhetie, which signifies to put on linen or clothes, first worn at puberty. The earliest idea of clothing in Africa originated with the feminine period, and

*Ses*, is clothes, in Egyptian.

*Shes*, flax and linen, Egyptian.

*Sas*, fine linen, Hebrew.

*Zuzo*, cotton, also thread made of cotton, Papiah.

*Susei*, cotton, N’goala.

*Sywas*, cotton, Ham.

*Geze* ,, Toma.

*Geze* ,, Kra.

*Gese* ,, Gbe.

*Osuosuo*, the loin-cloth, Oloma.

Clothing is connected with the number 6 under this and other names because it was identical with the period. Knowledge, wisdom,

<sup>1</sup> *Shayast La-Shayast*, ch. ii. 97.

<sup>2</sup> *Avesta Vendidad*, Fargard vii. 36.

law, liberty, morality; all originated in relation to the six days of creation. Thus

*Sos*, or *Seis*, is knowledge, in Gaelic.  
*Sos*, knowledge and wisdom, Irish.

*Sas*, to be capable.  
*Size*, the assize, English.

In Egypt the assize or judgment was presided over by the Goddess of the Two Truths.

*Sas* in Sanskrit means to train, instruct and teach; and *sishta*, from the same root, signifies to be tamed and trained, disciplined, orderly, well-regulated, law-abiding, correct in manners, virtuous, educated, learned, wise. Every element of civilization, culture, rule, and refinement are to be found under this one word, and the initial point of all, as language shows, was the observance of the feminine period. This first taught mankind distinction of season, by which he separated himself from the monkeys and other menstruating beasts.

*Zazelo*, in Zulu Kaffir, is the name for conscience. *Sesh* (Eg.), applied to the mystical period, means free to go, to open, be open, free passage. *Sish*, Sanskrit, is to distinguish and individualize; the *shosh*, Hebrew, is the distinguished individual who became the noble, the *free man*; *sos* means to guide, lead, and rule; hence *Sos* in Coptic for a shepherd.

The natural genesis of the name of the sister is probably connected at root with this origin of *sis* for the breath, pudency, the second phase, in which the female became a sister in the tribe. *Sest* (Eg.) is the She, the She that goes, determined by the going and pregnant mare. The *Suster* in English is a concubine, called a *Bed-suster* by Robert of Gloucester, and *suse* is the She.

The primitive idea of good, delight, and pleasure can be traced by name to the period of puberty.

Hence

*Dzudzu* is good in Opana.

*Zusu* „ Igu.

*Susa* „ Egbira-Hima.

*Ezoz* „ Adirar.

*Suasi* „ Yala.

*Uzi* „ Yasgua.

*Seis*, delight, pleasure, satisfaction, Gaelic.

*Seis*, pleasure, enjoyment, Irish.

*Sasa*, to be excited with pleasurable feelings,  
to be wild with joy, Zulu.

*Sasa*, delight, Hebrew.

*Sis*, *Sos*, or *Zos*, to flourish, rejoice, exalt,  
make merry, Hebrew.

*Sas*, to dance for joy, Sanskrit.

This led to the phallic celebration and periodic ceremony of the sixth day, which culminated finally in a festival of the seventh day called the sabbath. As we have seen, the sabbatic festival ordained by the Kamite god Til was to be celebrated on the sixth day. This was the date of a universal festival related to the new moon. Indeed, a primitive idea of *sin* or crime can still be traced to an offence against the new moon. It is extant in Swabia, where to this day the country folk consider it sinful to spin or sew in the moonlight. In various lands and legends the moon is looked up to as an avenger of crimes, and the guilty were said to go to the moon for punishment. This can only be interpreted by the typology when we know what the moon represented in relation to the reckoning

of time. The festival of the sixth day of the new moon was in commemoration of the feminine period, a lunar sabbath of the sixth day. It was on this day that Osiris re-entered the moon as Lord of the Sixth day's festival. It is said of him, "*Thy beauties are in the midst of the Sacred Eye, in that name which is thine, Lord of the Sixth day's festival!*"<sup>1</sup> The Sacred Eye was lunar, a type of reproduction, the mirror of the sun, which opened on the sixth day after being closed or eclipsed during five days. As lord of the sixth day's festival, and bull of the mother, Osiris is invoked to re-visit the genitrix who reproduces him, as her child, to "*spread the water of his soul, and the bread of his life, that the gods may life and men also.*" He is called upon to come to "Kha," and rebeget himself in the feminine Adytum.<sup>2</sup> This festival, then, was a sabbath of the sixth day, celebrated once every moon, the new moon of the monthly sabbath, and the institute was sacred to the period that was to be kept in purity, so that a sin against nature in this respect was a crime committed against the new moon, the celestial image of renewal, by which the tabu-time was reckoned.<sup>3</sup> Besides which, there is the man in the moon, held up for ever as the warning example of the sinner who profaned the Sabbath, violated tapu, worked by moonlight (as Typhon hunted by moonlight), looked on his mother-in-law, violated his elder sister, or in some way or other sinned against the moon, like the ape (aan, Eg.), he who accompanied with the mother during the period of eclipse, or like Heitsi-Eibib, who committed incest on his mother when her friends were out of sight. Among the Sandwich Islanders, the tabu at one time was so strictly kept that anyone who made a noise on a day of tabu (sacred to the gods was condemned to death.

The Rabbins assert that Adam was born on the sixth day of creation, exactly at six o'clock in the evening of Friday, which is identical with the rebirth of Osiris on the sixth day of new moon. So essentially Kamite was this lunar date of creation that one of the names of Egypt itself is "*the land of the sixth day of the moon.*"<sup>4</sup> And as the land of Egypt was born and continued to be reborn of the flood, this also shows the connection with *ses* for number 6, and *ses*, to curdle, accumulate, make land, and breathe again after the inundation. Here it is Egypt itself that is named as the child of the six days' creation. The sixth day of the month was also called the day of being conducted in the Boat of the Sun;<sup>5</sup> ont'; form Qf which 'was the lunar Ark, the *ma-at* of the god moon.<sup>6</sup> In the Samaritan Pentateuch, the work of creation is completed on the sixth day instead of the seventh. This is in keeping with the original festival of the sixth day of the moon.

<sup>1</sup> *Records of the Past*, vol. ii. p. 116.

<sup>2</sup> *Ibid.* vol. ii. p. 117.

<sup>3</sup> *Ibid.* vol. ii. pp. 116, 117.

<sup>4</sup> Brugsch, *History of Egypt*, vol. i. p. 11; Eng. Tr.

<sup>5</sup> *Ritual*, chap. cxxxvi.

<sup>6</sup> *Records*, vol. ii. p. 115.

On the sixth day of the new moon, the Druidic priests went six together in number to gather the sacred branch of mistletoe, a figure of the Repa (Eg.), or the renewal typified by the shoot. The Hindus perform a religious rite on the sixth day of the moon. Also, on the sixth of Jyaistha, the first half moon, women who are desirous of bearing lovely children walk in the woods, and eat certain vegetables; they carry a fan in their hands,<sup>1</sup> the Kamite Neft, a symbol of breath or breeding. The annunciation in the Coptic calendar is celebrated on the *sixth* day of Moharrem (December 29, 1878), and on that day "*dry food should be used.*"<sup>2</sup>

The sixth day remains in the Roman calendar identified as the day of transfiguration, August the 6th being memorized. The Russians have a saying applied to transfiguration day: "*the Saviour is coming; get your gloves ready!*" The glove (skin), as already shown, is a type of virile power and pubescence; and the sixth day was that of Soter in the lunar reckoning. In the Coptic calendar another festival of the ascension is marked by the morning rising of the Pleiades, the typical six stars.<sup>3</sup>

The number 6 is associated with the Jewish purification. This is illustrated at the marriage in Cana of Galilee, where there were "*set six water-pots of stone after the manner of the purifying of the Jews.*" There was but one purification to which the number is primarily related, and here the mythos is turned into miracle by the Christ transforming the water into wine—at the marriage feast. Such is one result of mystery being published as A-Gnostic history! The Japanese have six days of the month consecrated to religious services, called the *roku-sai*. *Roku* is number 6, and it signifies to be well, good, a record and reckoning. It is identical with the Egyptian *rekhu* to reckon, keep account, know, rule, wash, purify, make white, be white, a pure spirit. Number 6 is

<i>Reku</i> , in Japanese.	<i>Harug</i> , in Madia.	<i>Luk</i> , in Tonkin.
<i>Ruk</i> , in Sunwar.	<i>Irok</i> , in Namseng.	<i>Lak</i> , in Cochin-Chinese.
<i>Ruk</i> , in Ahom.	<i>Uruk</i> , in Tanghuti.	<i>Luku</i> , in Gyami.
<i>Rukha</i> , in Bahingya.	<i>Arok</i> , in Mithan.	<i>Loachu</i> , in Ues.

*Log*, Heb. a measure holding 6 egg-shells.

The same root supplies a type-name for that which is dried, bright, and shining, as

<i>Lek</i> , dry land, Amoy;	<i>Rak</i> , or <i>Ark</i> , to be bright and shining, Sanskrit;
<i>Raki</i> , dry, to be dried up, Maori;	<i>Raoch</i> , light, Avesta;
<i>Richak</i> , it shines, Abipon;	<i>Loiche</i> , light, Irish.
<i>Leukos</i> , white, Greek—	

in accordance with the sixth day. The *leche* is the healer, whence *leche-craft* for the art of healing.

Moreover, the logos or Word of either sex—or, as it was at last personified, of both in one—is represented by number 6, and the six

<sup>1</sup> *Asiatic Researches*, vol. iii. p. 284.

<sup>2</sup> *Calendar*, p. 25.

<sup>3</sup> *Calendar*, Bashans 30, or June 6, 1878.

days' creation. *Loghea* is the name of the Burme *logos*, or the doctrine of the incarnation, as well as of number 6. *Loguo* was the Carib *logos* or first man, he who created the earth, and then returned again to heaven *after the six days' creation*. The gnostic Horus was represented by the number 6. Six characters were assigned to him, as

*Horus*, the Christ.  
*Stauros*, the Cross.  
*Lytrotes*, the Redeemer.  
*Carpistes*, the Emancipator.  
*Horothetes*, the Boundary fixer.  
*Metagoges*, the One who brings back.

The Gnostics also identified the Christ of the gospels with the number 6 by the six letters in the name *Ιησοῦς*.<sup>1</sup> This number of the *logos*, as the feminine holy spirit, was typified by the six pleiads or doves. These are pourtrayed in the christian iconography, in the act of inspiring the soul into the infant Christ.<sup>2</sup> They are also the six mothers of the six-headed child *Kârikéya*. The rising of the six pleiads was the signal for rekindling the sacred fire, because of the relation of number 6 to the period of procreation. Also breath and number 6 are identical, both in the sign of the Pleiades and the Scorpion. The dove is a bird of breath or spirit, and the pleiads are six doves named from *peleia*, the dove. The scorpion is a figure of 6, as well as the sign of *Serk*, to breathe, the genus *scorpio* being determined by the six eyes. These two signs of breath and number 6 are *vis-à-vis* in the zodiac, where each succeeds the passage of the waters. Thus when the sun entered the sign of Scorpio in the month of Hathor, and the body of Osiris was shut up in the ark of the six lower signs by the evil Typhon, it was the time at which the Pleiades arose with their sixfold symbol of breath above, and of the regeneration of Osiris in the ark, or cow, of the moon, which they rose to accompany in the sign of the Bull.

This will explain the significance of the inscription "Deo Bemilucio VI," which occurs on the statue of an unknown god found in Burgundy. In Italian pictures of the Annunciation, Gabriel the angel presents a six-leaved lily to the virgin as the number of the *logos*. Six denoted the "Sacred Flower," as Orpheus calls Bacchus. Horus the child is called "*the soul rising out of the lotus-flower*."<sup>3</sup> So the six-leaved lotus springs from the navel of Vishnu, as the flower of breath and of reproduction out of the water. The Water-Iris was a very sacred flower of 6 with our British Druids. In Sanskrit *bal* means to breathe, to hoard up seed. *Bala* denotes virile force and power of articulation; force considered as a sixth organ of action; power personified in relation to sex, whence *Bala-Rama*. And it is on this ground that sex and the number 6 are synonymous.

<sup>1</sup> Irenæus, b. i. ch. ii. 4.

<sup>2</sup> Didron, fig. 125.

<sup>3</sup> Mariette, *Denderah*, ii. plate 45.

The Maori *tamatea*, or four sacred days, began on the sixth day of the moon's age, and lasted until the ninth inclusive. These are connected with tapu. *Tama* means the first, *tea* is white; and the white days were those which followed the six days of the purifying period, which was the origin of a festival being named the *white* day, as in our own White Sunday.

So the Babylonian holy-day or sabbath was called the white day; the one that fell on the fifth day of the week or nineteenth of the month being designated the "*White Day of Gula*," she who represented the chaos of commencement that preceded creation, and therefore, in the mystical phase, the five days of the feminine flow, the five negative days marked once a month, just as they were memorized annually in the five *nahsi* of Egypt.<sup>1</sup> The Maori *Tamatea* were the four White or Clean days following the six. The Maori word for being set free from tapu after the period is "pure" and the rite of removing tapu is the PURE ceremony. The word denotes the stoppage, arrest, detaining, and plugging up. Here the four festival days that were spread over four weeks in other countries were celebrated all together monthly as a lunar sabbath; the seventh-day sabbath being solar, as the day of the sun, our Sunday.

In his *Creation of the World*, Philo<sup>2</sup> speaks of its having been completed *according to the perfect nature of the number 6*. Applying this number mystically he also says, "*When that reason which is holy, in accordance with the number seven, has entered the soul, the number six is then arrested, and all the mortal things which that number makes.*"<sup>3</sup> Wine is given with seventy, and the secret with seventy," is a Kabbalist saying.<sup>4</sup> When the seventh day had been adopted for the sabbath as the sixth extended, we have the legend of the Hebrew river *Sambation*. This river was fabled to flow during six days of the week so rapidly that it carried stones in its current. It was a river of unrest, of turbulence, and opposing or Typhonian force. But on the seventh day it ceased to flow, and became a picture of peace. When Rabbi Akiba was asked by the emperor how he recognised the sabbath day, he replied, "*The river Sambation proves it, and the necromancer proves it.*" The sabbatic river stopped running, and the diviner by the monthly course could not divine on that day.<sup>5</sup>

This, the earliest teller of time, was made use of in foretelling and divination in the Jewish Mysteries. It had been their time-teller when they dwelt typically in the desert, where the manna also ceased on the seventh day. It is coupled with the river *Sambation*, in a Jewish prayer which says, "*On the sabbath the manna did not fall; the necromancers were not answered on this day. Bear in mind that on this day the mystical river resteth.*"<sup>6</sup> The *manna* in the desert is

<sup>1</sup> *Records of the Past*, vol. vii. p. 164.

<sup>2</sup> Par. 30.

<sup>3</sup> *Allegories*, par. 6.

<sup>4</sup> Rabbi Chijah, *Israelite Indeed*, vol. i. 223.

<sup>5</sup> *Sanhedrim*, fol. 65, col. 2.

<sup>6</sup> *Hebrew Prayers for Pentecost, &c.*, p. 81; London, 1807.



otherwise “*a portion*,”<sup>1</sup> because related to time and period. The manna represented the reckoning of time by the moon, and also by the catamenial or menstrual flow. This was the earliest men, moon, and al-manac. During six days the manna was gathered, or the period was reckoned, and on the seventh day there was none to gather. Moreover, the manna ceased when the masculine cult became dominant at the time of the circumcision in Gilgal.<sup>2</sup>

Henceforth they ate of corn, or lived by seed, instead of the feminine manna, the angels’ food; the bread of the Aberim or Kabiri.<sup>3</sup> The Two Truths were typified by the manna and the corn, or by the Pot of manna and the phallic rod of Aaron, which were carried in the Ark of Testimony as a witness to the simple nature of the beginnings. The Hebrew word מן (Mn), should be compared with the Egyptian *men*, which goes beyond all abstract meanings. *Men* is the memorial; the period of illness; a liquid measure; the number 10; Menâ personified is the mystical wet-nurse that nourishes the embryo and child during ten moons, or 10 × 28 days; and who became the Syrian lunar goddess Meni. The human moon, that came down to women monthly, was the first in fact, hut it was expressed in those terms of external phenomena by which symbolism originated. The mother as measurer of time was the author of those periods that were of profoundest interest to man.

There is a Rabbinical tradition that Adam and Eve fell from Eden on a Friday, that is on the sixth day of the week, or rather that Friday was the day on which they ate of the forbidden fruit.<sup>4</sup> And so upon the eve of the sabbath, a little before sunset, *i.e.* six o’clock, the Jewish women prepare a lamp or candle with seven cotton wicks, in keeping with the seven days of the week. This is considered to be the task of atonement assigaed to the sex, because of the sin committed by their mother Eve, who extinguished the light of the world by not keeping sacred the time of *tapu*.<sup>5</sup> Professor Sayce has expressed the opinion that the sabbath had an Assyrian or Akkadian origin. The fifth of the Creation Tablets asserts that the creator appointed the seventh day to be kept sacred as the sabbath. The learned professor thinks this tablet clearly affirms that the sabbath was coëval with creation.<sup>6</sup> But which sabbath, and who was the creator? And what was the creation.? As we have seen, the Kamite creator Til appointed the sixth day for the festival, and the sabbath of Gula was the memorial of a fifth day; following the second sabbath of the month.

According to Dion Cassius,<sup>7</sup> the week was reputed to have been

<sup>1</sup> Ex. xvi. 15, 26, 27.

<sup>2</sup> Josh. v. 12.

<sup>3</sup> Ps. lxxviii. 25.

<sup>4</sup> Cited by Soames, *Anglo-Saxon Church*, p. 255.

<sup>5</sup> Buxtorft, *Synag. Jud.* pp. 301, 302; David Levi, pp. 8, 9.

<sup>6</sup> *Records*, vol. ix. p. 117.

<sup>7</sup> *Hist. Rom.* xxxviii. 18, 19.

invented by the Egyptians, and copied from them by other nations. And if there had been any invention in the matter it might be ascribed to these most ancient chronologers. Not that the week was *invented* in the modern sense of reckoning days by seven until they made a year. It was attained by a much longer route. The name of Egypt or Kepti is identical with that of the number 7 as kepti, hepti, or sebti. The first known formation of the country was the heptanomis of the seven nomes. Egypt or Kepti is also dual as well as sevenfold, and thus reflects the first division by north and south of the celestial heptanomis, the heaven of the seven stars and the star of the seven; of *Kep* in the north, and Sothis in the south, the genitrix who in the dual character is *Kepti*, later Sebti, *i.e.* Sothis. We know the goddess of the seven stars, *Kep* or Typhon, was set in heaven as mother of the revolutions. We know that Sothis was her manifestor in the south, the star of the beginning of the year, and Ursa Major in the north. These were like the two hands of the clock, the Bear being the pointer-hand, and Sothis the hour-hand; unless we consider the two Bears were the two hands—Pythagoras called them the two hands of the genitrix—and that Sothis as the dog proclaimed the hour.

It was a result of digital reckoning that the number 7 should be synonymous with pointing by means of the forefinger on the right hand, which made the sign and figure of seven in gesture language. *Kep-ti* (Eg.) for seven is equivalent to two on the second hand. Thus the seven stars pointed with the forefinger of the right hand to any other figures marked on the face of the horologe of time in the circle of the year, and these seven stars were identified by the Chinese, amongst others, as the pointer hand. The star Sothis was the pointer-dog of the seven stars; seven being synonymous with to point, the pointer is a figure of seven. It is so in the hieroglyphic Hept (Kepti), a conical pile or heap. Also in the pyramid which contains the triangle and the square of the four quarters in one figure of seven, and has the name of seven as sebti or Sothis. Kepti and Sebti then are two forms of the seven as two pointers in the primordial heptanomis of the seven constellations. Thus the two hands or constellations of *Kep*, the goddess of the seven stars, are Kepti, the later Sebti and Suti, the dual Sut-Typhon which the number, the names, and types identify with the Great Bear in the north, and Sothis in the south, or the genitrix who gave birth to the seven as her stellar progeny, her elementaries who had acquired souls and become intelligencers as Kronotypes. The revolution of the sphere was measured and marked by seven great constellations turning round in Kepti or the Egypt of the heavens. The heptanomis was represented under various figures of seven, the seven mountains, seven caves (a primitive form of the celestial houses), seven patalas, seven trees, seven zoötypes, a seven-headed serpent, or seven companions in an ark—which ark in one shape was the *enceinte* genitrix. The end of this year would be the

festival of the seven—seven as constellations, divisions, stars—of Typhon, whose stars are seven, and of Sothis, whose name is number 7. Seven was the number of the heaven above and the land below—for the seven-portioned earth in all countries did but copy the one original figure above—seven was the number of the pointers, and of the year, and as seven and sabbath are identical (*seb-ti*, Eg.) it follows that the first sabbath belonged by name to the cycle of the year established by the seven of the Bear of Sothis, and the seven constellations, and did not originate in our week of seven days. The earliest sabbath and celebration of stellar time would be the festival of a year, the festival of the goddess Seven, the seven constellations, the star of the seven. In Egyptian the festival is the *uak*, English *wake*. *Uak* means to be idle or resting. The word also denotes a *week*. Thus the festival and week are identical., only the week is not at first *our* week of seven days; nor need the festival be held weekly any more than the Wake. It is the name and sign of a limit in various languages. The Irish wake is held at the end of a lifetime, and in the Yarra (Aust.) dialect the *wykit* are the dead or ended. Wake in Japanese is to divide and portion off. The wack in English is the full portion. In other languages it is a limit of numbers; *wake* in Xosa Kaffir being a thousand; *Wak* in Chippewa, a word of denomination for hundreds. Our English Wakes were festivals of time-keeping, whether considered as vigils (or evyns<sup>1</sup>) or feast-days.

The wake still kept by the “waits” at Christmas is annual. The great Egyptian *uak* or wake, termed the feast of *uaka*, was held on the seventeenth and eighteenth of the first month of the year. This, therefore, was an annual celebration, the time of leisure and rest in Egypt, on account of the inundation, the sabbath of the year. In the old calendar the period was marked by the seven days of great heat, called the *bawahir* by the Arabs, during which no clothes were to be washed; and little or no work was done.<sup>2</sup> *Thus the seven days are an annual sabbath.* At the end of the seven days the Great Tanta fair begins. The time is coincident with the heliacal rising of Sothis in the fixed year.

Evidence of a seven days’ rest or sabbath once a year is preserved in other ways. For instance, the Danes have a superstition that from Yule Day to New Year’s Day, that is, during seven days of the sacred season, nothing that runs round is to be put in motion.<sup>3</sup>

The Book of Esdras shows that the festival of seven days was

<sup>1</sup> “Evens of paise, or wayght, equilibrium.”—Huloet. The *even*, or *evyn*, was a memorial celebration of a twofold time—just as the eventide is the twilight, the equal time—especially the two times of the equinoxes, with which our two great annual fairs of Easter and Michaelmas were connected. *Even* denotes that which is equal, just, and *fair*; hence the name of the “fair” coincides with that of the *evyn* festival; fair denoting that which is equal, just, and true.

<sup>2</sup> *Egyptian Calender*, pp. 19, 20; 1878.

<sup>3</sup> Thorpe, *Northern Mythology*, iii. 99.

continued to mark time on the great scale. At the next coming of the Æonian Messiah, called Jesus, within four hundred years, there is to be, as in the former judgments, a seven days' sabbath, or a silence of seven days.<sup>1</sup>

Possibly we can now understand and explain the seven days' festival of the Hawaiians who had no week of seven days, and who did not observe a weekly sabbath. This was their week of creation.<sup>2</sup> They held that the creation commenced on the twenty-sixth of the month, on the day of Kane. The seventh day, that of Ku, being the first *kapu* or sabbath-day. These seven days were kept monthly by all generations of Hawaiians from the beginning, the first and the last of the seven being the two sacred days. Here the division of the seven into five and two is in accordance with the Egyptian *seb* = 5 and *ti* = 2 for the number 7. Moreover, the seven days and the mode of memorizing can be paralleled in the Kamite reckonings in relation to the year of 360 days. The Egyptian movable year ends on the 30th of Mesore (Misreh), September 5th, 1878, and recommences on the first of Thoth (Taht), September 10th.

At the end and rebeginning of their year the Egyptians celebrated the renewal on two particular days, called the *Mesiu* (from *Mes*, rebirth), on the night of the last day of the old year, and at the evening meal of the first day of the new year. Between these two dates the five black and negative days, called the birthdays of the gods, were intercalated, and the five correspond to the Hawaiian five of creation, from the twenty-sixth to the thirtieth of the month inclusive. The two sacred days that were kept as *Kapu* days answer to the two *Mesiu* as the beginning and end of the total seven. These represented the two times or "seb-ti" which is 5 + 2; and the name of the number seven. This origin of the seven days as the 5 + 2 of *Sebti*, we take it, will account for one of the Babylonian sabbaths, which is a fifth day instead of a seventh. The seventh, fourteenth, nineteenth, twenty-first, and twenty-eighth of the moon were solemnized as sabbaths, or days of rest, upon which certain works were forbidden. The nineteenth was the fifth-day sabbath, called the white day of Gula, a holy-day or *dies candidus*.<sup>3</sup> Such a reckoning would suffice for registering the five-day period that only occurs in nature once a month, and also serve as a memorial of the Metonic cycle of nineteen years, the period of the *eclipses*. Moreover five sabbaths, in a month of thirty days, would register the sabbath or festival of the sixth day of the moon, which was earlier than the solar sabbath. No primitive reckoning was entirely superseded by the more perfect; one way or another all was continued in the total combination, and amongst the secrets of the Gnosis.

The festival week or *uak*, then, was annual before there was a

<sup>1</sup> 2 Esdras, vii. 30.

<sup>2</sup> Fornander, vol. i. p. 121.

<sup>3</sup> *Records*, vol. i. pp. 164, 165.

sabbath celebrated on each seventh day; and the seven days' feast of the year preceded the consecration of each seventh day. Our Whit-Sunday, which is the seventh from the full moon of Easter, still memorizes the annual seven-day festival, reckoned by seven sabbath-days, as the white day of the seven. The bi-annual celebration followed, with the division of the year in two halves, and the Jews preserve a connecting link betwixt the annual *uak* of seven days and the monthly reckoning. Their two great yearly festivals, instituted to enact the entrance into the ark or tabernacle made of green boughs and the coming forth at the time of the passover or transit, are six-monthly sabbaths which last for seven days each. The Hawaiian "creation" is identified by the seven days with the primordial cycle of stellar time, although on entering the lunar phase of reckoning the sabbath was celebrated monthly instead of half-yearly or yearly. In the lunar stage the sabbath became a fortnightly celebration, at new and full moon, with the Egyptians as with the Jews. And finally, under the solar *régime*, each seventh day was kept sacred as a Sabbath. But the stellar, lunar, and solar celebrations, the annual, six-monthly, monthly, fortnightly, and weekly sabbaths are all alike founded on the original seven kronotypes, and their progenitor *Kep*, of the seven stars, who, in her second or dual character, is *Kepti*, whence *Sebti*, *Suti*, and *Hepti*, for the number 7, and for the star (Sothis) of the seven. Hept is the ark, and the seven stars were the ark in heaven. Hept is peace, plenty, and rest; and the seven with Sothis brought the peace and plenty once a year.

And that is the origin of the name Saturday, which is not merely the day of Setr or Saturn, but the day of the seven, the seven kronotypes of the constellations, and the seven stars of the inferior first hebdomad that preceded the planetary seven; the day of *seven-ing* and keeping the covenant of the seventh day. It is the pre-planetary hebdomad that *explains the septenary arrangements found in countries and among races who have not the planetary week of seven days, which is comparatively late.*

It has been shown that the sun and fire represent the principle of life, the fire that vivifies. Thus when the woman menstruated she was shut up where she could look on neither during her period. When the Aht girls attain puberty, they are placed in a kind of prison completely surrounded by mats to shut out every ray of sunlight and glimpse of fire. There they remain for several days; WATER is given to them during this period, but no food. The longer the girls remain in this cheerless retirement the greater the honour supposed to be reflected on their parents, who give feasts to near friends as a part of the ceremonial. But if the girl is known to have seen either fire or sun during this initiatory ordeal she is considered to be disgraced for life.<sup>1</sup>

<sup>1</sup> Sproat, *Study of Savage Life*, p. 94.

The lesson to be conveyed at first by this custom was the keeping holy of the primæval sabbath; and thus sedulously and painfully was the lesson rehearsed to make the impression permanent for life. So sacred was the keeping of the law implied by the numbers 6 and 7, that our common English expression of being "*all at sixes and sevens, as the old woman left her house,*" or the mixing or these numbers indistinguishably, still denotes a condition of complete confusion and general demoralization in which there is neither law, order, nor organization. Religious rites and ceremonies were instituted as memorial teachings, and these were impressed so indelibly that the stamp remains and the customs survive when they are no longer understood. In Chittagong (India) the morality of the Kyoungtha is said to be very low indeed, and yet the newly married husband and wife are on no account allowed to sleep together until seven days after their marriage.<sup>1</sup> This is a good example of the teaching concerning the period, and cohabiting on the seventh day.

Instead of "*God blessed the seventh day and hallowed it,*" Philo reads: "*God blessed the manners which are formed in accordance with the seventh and divine light.*"<sup>2</sup> "*The previous six days were not taken into account, because the manners which are not holy are not counted.*"<sup>3</sup> "*The case is thus,*" says Philo, "*when the light of virtue, which is brilliant and verily divine, rises up, then the generation of the contrary nature is checked.*"<sup>4</sup> "Light" which had been sixth, is characterized by the same writer in his essay on the creation as the *seventh* thing made. This does not belong to the literal interpretation of the Genesis, but it does to the symbolical signification of the seventh day in relation to the female period; as the day of reproducing the light. Jewish women were threatened with death in childbed for three particular transgressions: one, for not separating the first cake of dough; two, for not being careful of separation at the time of menstruation, and three for not lighting the lamp consisting of the seven cotton-wicks on the sabbath day.<sup>5</sup> This reading puts a new meaning into the jibe of Apion, who, according to Josephus, asserted that the Jewish sabbath was connected with the buboes in the groin; and that they called the seventh day, on which they rested, the sabbath because the buboes were named *sabbatosis* by the Egyptians. The statement goes deeper than a mere question of words, as between sabbo and sabbath, and had another application than that of the supposed six days' journey out of Egypt with the resting on the seventh day. Either Josephus did not penetrate or choose to understand the allusion made by Apion, or he has not replied to his covert allusion.<sup>6</sup>

<sup>1</sup> Lewin, *Hill Tracts of Chittagong*, p. 51.

<sup>2</sup> *Allegories*, par. 7.

<sup>3</sup> *Allegories*, par. 7. It was a Jewish maxim that there was no Sabbath in Holy Things. This institution belongs to things held to be unholy, and was intended for their correction.

<sup>4</sup> *Allegories*, par. 7.

<sup>5</sup> *Mishna*, treatise "Sabbath," ch. ii.

<sup>6</sup> Josephus, *Against Apion*, b. ii. 2.

The boils and diseases that were recognized as the result of "dark rites" and the non-observance of feminine periodicity, are analogous to the fall of man as the consequence of eating the forbidden fruit that grew on the tree of knowledge. This tree of knowledge was a supreme type of time. In Chinese mythology it is the immortal peach-tree of the genitrix. In one Chinese legend we learn that *Woo-te*, who appears to have eaten of the forbidden fruit, became the builder of a lofty terrace of mud that was intended to reach up to heaven. By aid of this structure the great mother who produced the fruit of the immortal peach-tree descended to earth during seven days and seven nights to "*discuss the principles of reason*" with *Woo-te*.<sup>1</sup> The tower intended to reach to heaven being of mud was a primitive form of the pyramid with the seven steps or mound of seven stages, and the number 7 identifies it with the time of the seven days and nights, or the establishment of the sabbath of the sexes. The tree in the Egyptian planisphere and on a Babylonian cylinder (where it is accompanied by the serpent and primal pair)<sup>2</sup> has seven branches. The number 7 is a fundamental factor in the Assyrian Asherah-tree, or grove as it is rendered in the Old Testament; and not inappropriately, for it is a manifold tree of time and number. The Asherah represented the feminine tree of life, the Egyptian ash or ashr. This is shown by the male emblems being offered to it in the monuments, and by the clothing of it in female attire when the women of Israel wove hangings and covered it with their broided garments of divers colours.<sup>3</sup> Clothing having been put on primarily at puberty, the feminine raiment draped upon the Asherah was an intimation of pubescence made at first by those who had attained the time of opening and were of age for the performance of a primitive religious rite that consecrated them for sexual intercourse. Doubtless the custom lapsed into common harlotry in the modern sense, but that does not explain the original significance.

The numbers chiefly associated with the Asherah are seven, ten, and thirteen; and as Asher signifies number 10, so the Asherah-tree is a feminine figure of ten. Thirteen is the number of female periods in the year of thirteen months of twenty-eight days. Ten of these periods, lunar months, or mystical moons, constituted the time of gestation. The seven appear in the ornaments or tied-up groups which look like a conventionalized form of the seven heads or hoods of the Naga serpent. This suggestion is enforced by the presence of the serpent with the tree of seven branches. Thus the Asherah is a compound tree of time and number. The tree of the earliest heaven and first hebdomad, the tree of seven branches and of the serpent

<sup>1</sup> Kidd, *China*, p. 271.

<sup>2</sup> Lajard, *Culte de Mithra*, pl. 16, fig. 4.

<sup>3</sup> 2 Kings xxiii. 7; Ex. xvi. 18.

with seven heads, the tree of the Two Truths of menstruation and gestation. Lastly, it is the tree of Venus or Belit. In some representations the seven branches appear as six, together with the yoni for the seventh—an oval figure with three branches on each side.<sup>1</sup> One of these, found on a cylinder of green jasper, shows two sacred figures plucking the fruit of the tree on the feast-day of the new moon; that is, on the evening of the sixth day, the beginning of the Jewish sabbath, the time at which the fruit of the tree of life and knowledge might legally be plucked and eaten.

In another representation we see the bird-headed figures, the types of the masculine soul, making their offering to the Asherah-tree with the seed-cone in one hand and the basket or scrotum in the other. On one side of the sculpture there are six stars for the six planets of which Venus was the seventh. In the Chaldean dedication of the days of the week to the seven deities these were reckoned, like those of the Chinese as (1) Saturn; (2) the sun; (3) the moon; (4) Mars; (5) Mercury; (6) Jupiter; and (7) Venus. Thus the Asherah with its sevenfold ornaments stands for Venus, whose planet was the seventh in the Chaldean series; the seventh day was the day of Venus and the phallic festival, here symbolised by the male emblems being presented to the female. The six stars show the conjunction of the sixth with the seventh on the evening of the sixth day, when the festival began. This combination of the sixth with the seventh is likewise figured by the priest who *points to this Asherah with the extended thumb and forefinger of his right hand, and thus makes the sign of number 6 and number 7 in gesture language.*<sup>2</sup> At six o'clock in the evening, the seventh day, that of Venus, began.

The day of the Great Mother was held sacred, and the typical offerings were made to her emblem because the female nature had been the primary teacher of periodicity; and the sabbath was founded in a religious sanction being conferred upon the proper intercourse of the sexes; the seventh day being sacred in relation to the feminine period and the six days of *tapu*. The day at last assigned to Saturn, as seventh in the planetary hebdomad, is our seventh day, the day of Sut or Sebti (Seb = 5 ; ti = 2), or Saturn and Seter, or Saturday. This was named as the seventh day, the day of the seven and of *seven-ing*. before it was reckoned the first day of the seven. *Seti* or *sati* (Eg.) signifies conjunction, congress of the sexes, coitus, generation and impregnation; and so the original seventh day became satanic and Sut-Typhonian in later Egypt, when it was superseded by the day of the sun.

In the Russian talc of Ivan of the Ashes, when the hero goes to kill the serpent of evil, he tries several maces by tossing them up in the air to test their force in falling; and *only the one which remains aloft*

<sup>1</sup> Lajard, *Culte de Mithra*, pl. 27, fig. 7.

<sup>2</sup> Inman, *Ancient Faiths*, [vol. i.] figs 64-66.



for six days and falls with all its force again on the seventh is mighty enough to kill the snake.<sup>1</sup> This was the solar hero of the seventh day who, as the Greek Apollo, was the destroyer of Python, also styled the lizard-killer, Σαυροκτων.<sup>2</sup>

In the gospels the "son of man," the god in the image of Anthropos, is proclaimed to be the natural *lord of the sabbath*.<sup>3</sup> He also claims the right to eat of the corn on that day which was the proper day for so doing. according to the gnosis that has been reported in the gospels by non-initiated men. The sacredness of the Sunday, the day of the sun-god, who represented the civilizer of men, can only be comprehended by aid of the most primitive factors in that civilization.

An ancient Indian tradition says the sacred Aswatha-tree is only to be touched on a Sunday or the sabbath, the seventh day. Then it is lucky. as the dwelling-place of Lakshmi, the goddess of good luck. During the other six days poverty and misfortune abide in it. On the seventh day it was the tree of plenty, and therefore of fertility.<sup>4</sup> *Hept*, the Egyptian name for No. 7, also means good luck, or good *hap*. Thus the seven-branched tree of life was a type of the sabbath, and the eating of it or touching it was right on the seventh day and wrong during six days; and that which is considered by the moderns to have been a system of impurity originated with the desire for cleanliness, physical pureness or health.

The true sabbath of the Jews was a feast—*lusus sabbatarius*.<sup>5</sup> In the Hebrew Scriptures it is a celebration paralleled in the margin with rest;<sup>6</sup> the same word Shabbath having both significations. It is fundamentally the sabbath of a *cessation and disappearing*, but the ceasing and disappearance first memorialized were not those of human labour. The Egyptian Seba denotes solace; drink, and refreshment, as well as honour and worship. In Jewish invocations, the sabbath is addressed as a bride for whom the worshipper is waiting with the longing of a lover. "Number 7," says Philo,<sup>7</sup> "is the festival day of all the earth, the birthday of the world. I know not whether any one would be able to celebrate the number 7 in adequate terms. It is superior to every other form of expression. It is primarily divisible into the numbers one and six," like the Chinese one as the Water of Heaven and the six of breath; or the six of cessation and the one of the rebeginning.

A picture of Cupid and Psyche, reproduced by Lundy,<sup>8</sup> is called by him a Christian representation "found on the bottom of a Tazza or drinking cup made use of in the Agapæ and the Eucharistic celebration of the divine love to the soul of man."<sup>9</sup> The inscription on this

<sup>1</sup> Ralston, *Russian folk Tales*, p. 67.

<sup>3</sup> Matt. xii. 8.

<sup>5</sup> Sidonius Apollinaris, i. 2.

<sup>7</sup> *Creation of the World*, pars. 30, 31.

<sup>8</sup> *Monumental Christianity*, fig. 192.

<sup>2</sup> Pliny, *Hist. Nat.* lib. xxxiv. C. viii.

<sup>4</sup> H. H. Wilson, *Works*, vol. iii. p. 70.

<sup>6</sup> Lev. xxiii. 32.

<sup>9</sup> P. 419.

broken glass cup runs, "*Anima dulcis, fruamur nos sine bile. Zesês,*" rendered, "*Sweet soul, let us have delight without vexation. Live thou!*" Cupid has laid aside his quiver, and Psyche her mirror, to celebrate the sabbath or seventh day festival. The number 7 is signified by seven large spots or disks depicted on the wings of Psyche. In certain of the mysteries and feasts of the Agapæ the coupling followed the draining of the cup, as it did in the witchest sabbath; and in the present instance the motto at the bottom of the cup was an appropriate reminder. "*From this union of divine love and the human soul,*" says Bryant,<sup>1</sup> "*the ancients dated the institution of marriage.*" The origin of the celebration, however, has to be sought in the Totemic Mysteries. It has to be shown how the masculine spirit or procreative force that descended on the boy with its natural transformation was celebrated at the time of puberty. In Egyptian he becomes the Sheru or adult youth; in Hebrew, the Shiloh—for the origin of the typical Shiloh can be traced to this genesis.

The adult youth then became a lord of the six days' lunar festival (or the seventh solar), like Osiris when he entered the moon. This descent of the pubescent spirit by which the boy was transformed into the begetter was continued by the Jews as a mystery of their sabbath.

The Talmud teaches that a second soul enters the bodies of men every Friday evening, and inhabits them until the end of the sabbath, when it departs. The evidence of the presence of this supernumerary soul consists in an increase of appetite. Fish (particularly the skate) was commanded to be eaten. "*We are instructed to eat of the choicest fish on the sabbath, especially at the third meal.*"<sup>2</sup> This was as a stimulant to the sexual appetite. "*The mystery of voluptuousness on the sabbath*" was said to be intended for the exhilaration of the added soul.<sup>3</sup> Fish on Friday, the modern day of Venus, or Mary, was not limited to the Jews, and it is still sacred to Frigg's day.

Lajard relates that the Druses of Lebanon hold secret vespers in which they offer worship to the sexual parts of the female, and pay their devotions every Friday night; the day sacred to Venus; the day on which the Mussulman is instructed by the code of Muhammed to go to the mosque and also to perform the conjugal duty.<sup>4</sup>

It was an ancient practice for the Sultans of Turkey to regularly buy a fresh slave or concubine for every Friday night; and it is reported that the present Sultan Abd-el-Hamid conforms to that custom.<sup>5</sup> The descent or influx of the supernumerary soul on the evening of the sixth day, and the mystery of voluptuousness, prove that the Hebrew sabbath was a continuation of the festival of puberty

<sup>1</sup> *Ancient Myth.* vol. ii. p. 385.

<sup>2</sup> *Yalkut Chodash*, f. 115, c. 2; f. 20, c. 4.

<sup>3</sup> *Ibid.*, f. 154, c. 1; f. 165, c. 3.

<sup>4</sup> Lajard, *Recherches sur le Culte de Venus*, p. 53.

<sup>5</sup> *Fortnightly Review*, Sept. 1881.

and its celebration of the descent of the soul, called the ruach. The Jewish sabbath is the true link between the sixth and seventh day. It begins at sunset, equinoctial time, on the evening of the sixth day, at six o'clock; the evening and the morning being the first day. This leaves room for the superstitions connected with our sixth day, Friday, such as that of the sailor against going to sea on Friday, and also against going a-courting on that day. In Lancashire if an unlucky fellow is caught with his lady-love on Friday he is sometimes followed home with rough music;<sup>1</sup> the time of Tapu not being ended. The whole seven days were at length assigned to the woman, as her time of separation, by the Jews, the North American Indians, and other races; but this was not the primary reckoning, according to which the intercourse began again on the evening of the sixth day.

In China the seventh day of the first month of the year is still known as the *man's day*; and no Chinese will sweep the house on that day.<sup>2</sup> To sweep is to clean and to purify; that belonged to the period passed, and was inappropriate to the seventh day. On this ground the Jews were amongst the most rigid sabbatarians, and they preserve extreme examples of the menstrual rubric in the ritual of the sabbath. Some of the minutiae of memorizing are curious indeed. Thus in planting a bit of earth herbs must be sown fully six hands distance from corn.<sup>3</sup>

Amongst other *trivia* it is also recorded in the *Mishna*<sup>4</sup> that he who plucks a leaf, flower, or a blossom out of a flower-pot with a hole in its bottom, was held guilty of breaking the sabbath. But if the flower-pot were unperforated he was absolved. Such modes of memorizing the facts of nature were once natural, but when the origins are forgotten and the same or kindred restrictions are continued, as in the keeping of a Scottish sabbath, the customs become imbecile. The six tapu days, with the seventh considered to be the man's, are illustrated by other forms of sacrifice on the sabbath day. "*The burnt offerings that the prince shall offer unto the lord in the sabbath day (shall be) six lambs without blemish, and a ram without blemish,*" also on the day of the new moon, a monthly sabbath, six lambs and a ram were offered up.<sup>5</sup> The ram in Egypt was a type of the masculine soul.

The Jews have ever been the most faithful preservers of ancient symbols, and typical figures relating to the primitive gnosis. They clothed themselves according to times and numbers. The garment called a *thalith* (תלית) was doubled in keeping with the Kamite *terut*, or two times. It consisted of two quadrangular parts, from which it was called, *arba-kanphoth*, or the four quarters. This garment was made especially sacred by the precept of the fringe that is found in

<sup>1</sup> *Choice Notes*, p. 188.

<sup>3</sup> *Mishna*, treatise "Kilaim," ch. ii.

<sup>5</sup> Ex. xlvi. 4, 6.

<sup>2</sup> Morrison, *Dict.*, vol. i. pt. i. p. 579.

<sup>4</sup> Treatise "Sabbath," ch. x.

the book of Numbers,<sup>1</sup> concerning the blue ribbon or thread that was to be worn on the border. It is noticeable that the wearing of this fringe on the Arba-kanphoth or Thalith is obligatory on the man rather than the woman; also it is prescribed in the *Mishna*<sup>2</sup> that children at thirteen years of age are to observe the precepts, that is at the time of puberty. In making the symbolical fringe eight threads were to be used. Seven must be of equal length, and the eighth long enough to twist *five times* around all the rest, for the purpose of tying five knots and then leaving an end equal in length to the other seven.<sup>3</sup> The fringe contained cords that were knotted in *fives* and *sixes*, with other numbers so contrived that in their various combinations they amounted to 600. The chief type-name of the fringe is "Zizith" (צִיצִית), which means not only a fringe, but also the forelock, the wing or feather. Ziz has the signification of being feathered, and to flutter as a bird; the feather being a co-type with hair as an emblem of pubescence or being fledged. Hence the fabulous bird *ziz* of the Jewish legends, in which the typology loses all natural proportions and becomes monstrous, of is dislimned in Rabbinical lore. The bird was a type of breath, or the soul which descended at the time of puberty. Ziz is synonymous with ses (Eg,) for breath; Siso; the bosom, Mandenga; and Sisa, Ashanti, for a breathing or living soul. This, again, is synnymous with Ses (Eg.) for number 6.

A Jewish legend relates that the quarrel between Cain and Abel was on account of their differing as to whether this mystical word should be spelled zizith or zisis. The numeral value of the letters will now show us why—

צ	z	90		צ	z	90
י	i	10		י	i	10
צ	z	90		צ	z	90
י	i	10		י	i	10
ת	th	400		ש	sh	300
600				500		

Here the quarrel is reduced to a question of tapu, and the keeping sacred of five days or six days as the *proper* period. The difference is just that of the Two Truths expressed by the numbers 5 and 6, which related to the two times, the two periods of the water and the breath; the negational and affirmative, the left hand and the right, darkness and light, evil, and good, or other types of the two principles that were represented as being opposed in a conflict corresponding to the quarrel and contention of the mythical twins of the dual lunation.

The two great and hidden secrets of the ancient wisdom were those of times and numbers, especially in relation to feminine periodicity,

<sup>1</sup> Ch. xv. 38, 39.

<sup>2</sup> *Pirke Avoth*.

<sup>3</sup> Buxtorf, *Synag. Jud.* C. ix. pp. 161, 162; Bartoloc, *Bib. Rab.* tom. i. . 557.

which explains the motive for keeping the nature of the gnosis concealed.

The supreme secret taught by the Akkadian god Hea was always called "*the number.*" Certain numbers had a magic force corresponding not merely to their value according to numeral reckoning, but in relation to a knowledge that was otherwise kept out of sight. In the Chaldean system of magic the numbers are said to be known that will produce certain effects, such as making the corn stand upright when ripening, to bring forth an abundant harvest. These numbers generally remained unwritten. Hence indigitation or finger pointing was a supreme mode of charming and manifesting the force of numbers. Because gesture-language was first, it followed that numbers should have a primacy of place.

The oath of the Tetractys, expressed by the number 4, had the force of number 36, because, say, Plutarch, it is made up of the even number 4 and of four odd numbers summed up together. Four times nine are thirty-six, and the fourth finger on the right hand is the ninth digit. So that when the divinity makes his gesture-sign with the thumb and fourth finger of the right hand he makes the covenant of the Tetractys as the tetrad in person, also the *full plural* of the Egyptians which was the number 9; likewise the world or complete circle of the heavens that was divided into thirty-six parts.

Such was the comprehensive nature of numbers when expressed by gesture-signs, because in the earliest mode of language so much had to be expressed by such limited means.

The magical power of numbers and indigitation is recognized when the magicians said unto Pharaoh, "*This is the finger of God,*"<sup>1</sup> also when the Christ says, "*If I with the finger of God cast out devils, no doubt the kingdom of God is come upon you.*"<sup>2</sup>

M. Lenormant says that "*Speculations upon the value of numbers held a very important place in the Chaldean religious philosophy; in consequence of which speculations each god was designated by a whole number of the series between one and sixty corresponding to his rank in the celestial hierarchy.*" In connection with this scale of total numbers applied to the gods, there was one of fractional numbers applied to the demons, and corresponding in the same way to their reciprocal ranks. He states "*the fact without attempting to explain the odd speculations which gave it birth.*" For example, three classes of evil spirits, the Utuq, Gigim, and Maskim, were designated by figures, the lowest by  $\frac{1}{2}$  or  $\frac{30}{60}$ ; the next by  $\frac{2}{3}$  or  $\frac{40}{60}$ ; and the highest by  $\frac{5}{6}$  or  $\frac{50}{60}$ ;<sup>3</sup> these were the Maskim, who were the Typhonian seven evil powers that surpassed all others in their terrible force, whose power in relation to the good gods is that of five to six, or the highest number

<sup>1</sup> Exodus viii. 19.

<sup>2</sup> Luke xi. 20.

<sup>3</sup> Lenormant, *Chaldean Magic*, pp. 25, 26, 44. Eng. Tr.

on the left hand opposed to the first one on the right. The name of Typhon as Kep is that of the left hand, the figure of number 5. One on the left hand was only the inferior first, and being feminine it would represent comparatively little power. But one on the right hand was a very different *one*. That was a figure having the force of number 6 the one = six of Anu.

The figures 5 and 6 of 56 would be considered Typhonian numbers in later Egypt on account of their relation to the feminine period. Now Plutarch reports that the Pythagoreans look upon Sut-Typhon as a demoniacal power, for they say that he was produced in an even proportion of numbers, to wit, in that of fifty-six. And again, they say that the property of fifty-six appertains to Sut-Typhon, as Eudoxus relates.<sup>1</sup> The "even proportion of numbers, to wit fifty-six," would also include the  $5 \times 6$  or thirty days of the moon which was likewise the time of Typhon, as will be seen hereafter. But, to understand Plutarch's 56, we must resolve the number into 5 and 6.




These two numbers are applied to the veriest trifles according to the law of the Two Truths. In the Parsee *Ritual* firewood when green is to be cut in lengths of one span each piece. But if *dry* it must be cut in pieces *one-sixth* longer!<sup>2</sup> the lengths being represented by ten finger-breadths and twelve, the duplicated five and six. Everything in this way was figured according to numbers and gesture-signs, and thus became figurative in language.




The two hands of the clock still represent the two hands of digital reckoning according to the gnosis or the "Two Truths." The hour-hand denotes five parts of the circle as the measure of one hour—the hour which is represented hieroglyphically by the five-rayed star of "Un;" "Un" being also the name of the negative feminine period. The "long-hand" measures time by the numbers 6 and 10 in the sixty minutes to the hour. The dual lunation was likewise expressed by the long and the short hand assigned to Hermes or Sut-Anup; the earliest long and short hand of time; which survive in the clock and watch being the twin figure of extension and diminution in the phases of the moon. The two hands of the clock still represent the two bands of digital reckoning in which the left was female and the right male, according to the gnosis of the "Two Truths." The thumb on the left hand is a figure of 5; the thumb on the right is a sign of 6. These agree with the two times, and are types of the Two Truths. Moreover, Tem or Tum (Eg.) is a total of two times formed of two halves on the left and the right hand. This may elucidate the custom of tying the two thumbs together behind the back in certain British sports and games which are played at the equinoxes, or two times of the year.

It can be shown that we owe the figure of 5 to the genitrix of the

<sup>1</sup> *Of Isis and Osiris.*

<sup>2</sup> *Shayast La-Shayast*, ch. ii. 118.

earliest time, the mother-goddess of Time itself, and that this figure is a form of the crooked sickle of Kronus that was derived from the khepsh thigh of the hippopotamus which represented the constellation of the Great Bear. The old mother was sometimes pourtrayed at the polar centre with the kat knife in her hands; this signifies so much time cut off, made separate, and distinguished. Another form of the cutter is the crooked sickle. Now it has already been suggested that the khepsh of the hieroglyphics, , was modelled from the khepsh thigh of the Great Bear constellation,  the name of which it retained. The khepsh in either form is a symbol of Khep, the goddess of the seven stars. With the khepsh or the kat knife, , she cut off her quota of time yearly, as the mother of time, or the revolutions by which time was reckoned. From this crooked khepsh we can derive the sickle of time, still extant as the astrological sign of Saturn.

In the earliest reckoning of the planets the sun and moon were not included, consequently there were but five. Hor-Apollo says the star Seb denotes the number 5, because only the five stars (planets) by their motion perferd the natural order of the world. When there were but five planets, Saturn was the fifth, and thus his sign , as a figure of 5 would be his numerical symbol. But when the sun and moon were reckoned as the chief of seven planets, then Saturn became the seventh and Jupiter the fifth. This was Seb-Kronus in Egypt, who took the place of the earlier Sevekh-Kronus. Here then was another fifth planet, and in our astronomical signs the symbol of Jupiter, , is that of Saturn reversed, , and each is a figure of 5. This remote origin will explain why our figure of five is to be found among the Kamite hieroglyphics carved on the rock in Pitcairn's Island;<sup>1</sup> amongst the Vei (African) characters, and in the Lolo syllabary brought from Western China.<sup>2</sup> It is the figure of Seb-Kronus, of Sevekh-Saturn and the crooked sickle of old time because it had been the still earlier sign of the Thigh constellation (Ursa Major), and the genitrix who was the mother of time in heaven and of the reckoning by the number 5 on earth.

Our figure 5 then is the sign of a cutting off, whilst the 6 represents a nought with a terminal stroke, and is a sign of *Negation, put an end to!*

One of the most ancient computations of time is the year composed of thirteen periods of twenty-eight days. This was a world-wide institution. It is called a lunar year, and the number of twenty-eight is registered in the twenty-eight lunar masnions, sieus, manzils or asterisms, of the Egyptians, Chinese, and Arabs. A relic of this reckoning is preserved by Hor-Apollo<sup>3</sup> in his description of the lunar

<sup>1</sup> Copied on p. 593, vol. ii. *Book of the Beginnings*.

<sup>2</sup> *Athenæum*, Sept. 1882.

<sup>3</sup> Book i. 10; also Brugsch, *Hist. of Egypt*, vol. ii. p. 155.

beetle that deposits its ball of seed in the earth for the space of twenty-eight days, because the moon passes through the signs of the zodiac in that number of days; who also says the generation of the world takes place on the twenty-ninth day of the moon; the rest-day or sabbath of the moon in the Babylonian saints' calendar.<sup>1</sup>

To represent a month, says this writer, the Egyptians depict the figure of the moon when it has attained the age of eight-and-twenty days of equal lengths, of twenty-four hours, for during these it is apparent and in the remaining two it is in a state of evanescence. Every scarabæus, he says, has thirty toes, corresponding to the thirty days' duration of the month.<sup>2</sup> But one writer declares he has seen an Egyptian scarabæus engraved on a seal the joints of whose tarsi numbered *only twenty-eight*.<sup>3</sup> If so, this was the beetle consecrated to the moon of twenty-eight days, and nature had been adapted to the number.

The Egyptian fortnight is named Tena, or a half moon. Osiris, in his lunar character, was said to reign for twenty-eight periods, and he is also identified with this number when it is fabled that the evil Typhon, whilst hunting by moonlight, tore Osiris into fourteen parts. Moreover, the fourteen judgment seats in the nether-world, and the fourteen groups of gods before whom the deceased must appear to be justified by Taht—a moon-god—represent one half of the lunar houses or signs.<sup>4</sup>

At Philæ,<sup>5</sup> where the life and death of Osiris was especially portrayed, twenty-eight lotus-plants represent the twenty-eight periods of his life, of which mention is made by Plutarch. A colossal statue of Osiris, found near the great sphinx, was composed of twenty-eight pieces.

The Esthonians had the year of thirteen months of twenty-eight days each, made up at the end with an intercalary day. A year of thirteen months was also known to the Lavinians.<sup>6</sup>

In the Maori calendar the lunar circle was perfected in twenty-eight days; yet the moon was said to revolve in Reinga, the place of departed spirits, for three nights, or until mew moon. The Maori have names only for twenty-eight lunar nights! The Dacotahs count twenty-eight nights and days as one moon, although they know how to calculate the time of each new moon.<sup>7</sup>


The Ahts divide the year into thirteen months, and these are called moons.<sup>8</sup> The Mangaian likewise reckon their year by thirteen moons;

<sup>1</sup> *Records*, vol. vii. p. 167.

<sup>2</sup> Book i. p. 66.

<sup>3</sup> Frank Cowan, *Curious Facts in the History of Insects*, p. 31.

<sup>4</sup> *Egyptian Ritual*, chs. xvii, xviii and xx.

<sup>5</sup> Philæ, the name of this typical burial-place, in which Osiris sleeps, is written *Plk*, i.e. *Prk*, in hieroglyphics , with the sarcophagus determinative; that is, the original *Burig*, *Brû*, *Barrow*, *Burg*, or *Brock*, as the place of the dead.

<sup>6</sup> Solinus, 34; Augustin, *C. D.* xv. ii.

<sup>7</sup> Schoolcraft, vol. ii. p. 177.

<sup>8</sup> Sproat, p. 123.



a knowledge of the calendar being so strictly limited to the kings, who alone fixed the festivals in honour of the gods and determined the dates for all rites, ceremonies, and spectacles, that it was a sin against the gods for other men to keep the calendar; one that was punishable with rupture of the phallus.<sup>1</sup>

The Spaniards discovered that the Aztec priests had a calendar, the nature of which they did not define, but it was such that the missionary father Sahagun anathematized it with an indignation akin to that of the Hebrew prophets proclaiming the secret practices in Israel. "*It was most unhallowed. Founded neither on natural reason nor on the influence of the planets, nor on the true course of the year, but was the work of necromancy, and the fruit of a compact with the devil.*"<sup>2</sup>

The devout father was too horrified to say what were the tallies of such an iniquitous mode of computing time, but it was by means of this accursed calendar that the Aztec priests kept their own records, regulated their seasons of festival and times of sacrifice, and made all their prognostications and astrological calculations. He informs us that it was called a lunar reckoning, though in nowise accommodated to the lunar revolutions. It was formed of two periodical series, one of which consisted of thirteen numeral signs, thirteen being with them a most mystical number. He does not give the other factor of twenty-eight. But that is self-evident. They had a week of thirteen days, and twenty-eight of these weeks made a year of 364 days. The same year as that of thirteen months of twenty-eight days, or that of fifty-two weeks of seven days.

The Aztec cycle of fifty-two years has a fine rendering of the serpent-symbol in relation to the number 13. The serpent surrounds the circle of signs with its tail in its mouth. It is the total image of the cycle; and at every thirteen years there is a loop or *kink* made in its body, showing thirteen years tied up, according to the system of Quipu.<sup>3</sup>

Every thirteenth year in the Mexican calendar was solemnized by fasts more severe, sacrifices more numerous, and feasts on a larger scale than in the other twelve years.

Thirteen is the number of Mangaian gods, in accordance with the months of twenty-eight days. This is the number of divinities of the highest rank in the Maya Pantheon. Brasseur de Bourbourg suggests that the gods may have been the origin of the reckoning by that number, but it is the number that explains the origin of the gods or kronotypes.

The thirteen snake-gods of Yucatan are identified with time by means of the serpent. No name was assigned to their thirteen-day

<sup>1</sup> Gill, *Myths, &c.*, p. 317.

<sup>2</sup> Prescott, *Mexico*, ch. iv.

<sup>3</sup> Bancroft, vol. ii. p. 507.

period; it was only used to reckon by, in connection with the twenty-eight day period. The secret rests with the number 28.

The Mexican calendar was a sacred book arranged in thirteen tables; in this all rites and ceremonies were set forth in the proper order appropriate to the signs.

In the first Chinese dynasty, called Heavens (or Tien Hoang, the august family of heaven), said to have embraced a period of 18,000 years, thirteen brothers reigned. They are described as being wholly abstracted, inactive, and solely engaged in continual self-renovation. Therefore they were cyclic. Coupled with these thirteen brothers there is a statement that certain astronomical characters called "celestial stems," used for chronological computation, were invented in their time for the purpose of determining the length of the year.<sup>1</sup>

Colebrooke says the Hindu astrologers reckon twenty-eight Yugas, which correspond to the twenty-eight divisions of the moon's path. These are sum-totals in time still dominated by the number 28.<sup>2</sup> The system is admitted to have had some other than an astronomical origin, although afterwards applied to astronomical calculations. A year of 364 days is described in the *Book of Enoch*. The moon is also said to have a period of twenty-eight days. In the revelations made to Enoch the Scribe by Uriel, the angel who rules over the heavenly bodies, he is told that according to the complete computation of the year the "*harmony of the world becomes complete every three hundredth and sixty-fourth state of it.*" This year is combined with one of twelve months or 360 days, by adding one day quarterly; and it is said: "*Respecting these (four days) men greatly err, and do not reckon them in the computation of every cycle, for they greatly err respecting them; nor do men know accurately that (or why?) they are in the computation of the year. But indeed they are marked down (or sealed) for ever; one in the first gate, one in the third, one in the fourth, and one in the sixth, so that the year is completed in 364 days,*" and must be so reckoned.<sup>3</sup>

M. Biot was profoundly impressed with the conviction that the so-called twenty-eight lunar mansions did not originate in the moon's daily progress along the ecliptic, and that in the first instance, the number had nothing to do with the moon, but, being extant in some way, the lunar asterisms were adapted to the number 28. They were undoubtedly the result of a fourfold division of the seven constellations that formed the celestial heptanomis. But no actual period of twenty-eight days could have been observed in heaven. It is neither directly sidereal, lunar, nor solar. The moon is not visible during twenty-eight days, neither is it renewed in that time. There is a conjunction of sun and moon monthly, but this will not furnish a period of twenty-eight days, nor does it occur thirteen times to the year. Every revolution of the moon demonstrated that

<sup>1</sup> Kidd, *China*, p. 101.

<sup>2</sup> *Asiatic Res.* vol. viii. p. 366.

<sup>3</sup> Ch. lxxxii.

twenty-eight days was not a true lunar period; nor could a fortnight be a half-month by the real moon; besides which three days were also allowed for the moon's disappearance. The twenty-eight days formed one of those abnormal periods spoken of by Censorinus, the origin of which, he says, was lost in the darkness of remote antiquity.<sup>1</sup>

There is, however, a mystical moon in nature to which this period applies; the moon that was the primordial governess of the waters and spring-tides, which was personified by Menâ, the wet-nurse and goddess of liquid measure—the Menâ moon of the menses as well as of the *mensis*. This mystical moon was related to the menstruating ape; hence, as Hor-Apollo says, the cynocephali were brought up in the Egyptian temples in order that the priests might ascertain the exact instant of the conjunction of sun and moon. Women were devoted to the same purpose, and made use of as demonstrators by the monthly prognosticators and others who are denounced as servants of the excrementitious gods in the Hebrew Scriptures.

Now, Dr. Gall, when practising in Vienna, kept a record and collected the data during many years, which illustrates the natural genesis of the twenty-eight-day period of time. He found that each woman menstruated thirteen times in the year. He likewise discovered that they were divided into two distinct classes, each class having a different period. The women of one class all manifested within eight days; then an interval of ten or twelve days followed, during which very few menstruated. Then began the period of the second class. The following are the two periods of women, with the dates at which they began, at the rate of thirteen times to the year. For the year 1818 he gives:—

		FIRST CLASS		SECOND CLASS
Jan.	...	19	...	3
Feb.	...	16	...	1 and 29
March	...	14	...	28
April.	...	10	...	25
May	...	8	...	23
June	...	5 and 39	...	19
July	...	26	...	17
August	...	21	...	13
Sept.	...	18	...	9
Oct.	...	16	...	8
Nov.	...	14	...	5
Dec.	...	12	...	2

Each woman menstruated thirteen times; and she who began on the 3rd of January manifested for the thirteenth time on the last of December, being in that instance two days in advance according to the year of 364 days.

During his travels, Dr. Gall continued his Journal; and what struck him most was that the two periods coincided in all European countries. At the same time the women of either class menstruated in Vienna, Berlin, Hamburg, and Amsterdam, they of the same class

<sup>1</sup> C. xx.

<sup>2</sup> Book i. 14.

manifested also at Berne, Copenhagen, and Paris. This broadens the basis for observation and for the calculation of time.<sup>1</sup> Statistics have also been furnished to the present writer which corroborate this computation. In despite of civilization there are healthy subjects still among women—this, too, is a matter of personal knowledge—who are time-keepers as generally correct in manifestation as other recurring phenomena, nearly as true as clockwork in their periodic demonstration thirteen times to the year, and worthy of wearing the symbol on the stocking still called a “clock,” which is a flower and a type of pubescence, a token of *pushpa-kala*, the flower-time. This is the phenomenal fact most deeply underlying the mystical number 28. Such was the mother of mystery that sat upon the waters robed in red, who is also called the mother of the world. This was the only moon with thirteen renewals annually; the orb in heaven being made to conform to the time-keeping of the terrene moon in the reckoning of thirteen moons of twenty-eight days to the year.

The nature of this year is evidently aimed at in the Talmud. “*There is one day of the year,*” says this work, “*on which Satan is powerless, this is the day of Yom Kippour; on the 364 other days he is all-potent.*” It is asked, why? The answer is: “*Rami, the son of Hami, has said that the numeral letters of Satan make three hundred and sixty-four days; during these Satan has the power to do evil, but on the day of Kippour he is impotent.*”<sup>2</sup> The name would have to be rendered as

$$\begin{array}{r}
 50 \quad 9 \quad 5 \quad 300 \\
 \text{נ} \quad \text{ט} \quad \text{ה} \quad \text{ש} = 300 \\
 \phantom{\text{נ} \quad \text{ט} \quad \text{ה} \quad \text{ש}} 5 \\
 \phantom{\text{נ} \quad \text{ט} \quad \text{ה} \quad \text{ש}} 9 \\
 \phantom{\text{נ} \quad \text{ט} \quad \text{ה} \quad \text{ש}} 50 \\
 \hline
 364
 \end{array}$$

An allegory is veiled in this related to the number 364, which is here considered to be the number of Satan, like the number 56.

In a Russian tale the serpent (snake) attains the unusual number of twenty-eight heads.<sup>3</sup> This agrees, however, with a form of Apophis in the celestial waters, between two figures of Isis and Nephthys, which is figured in twenty-eight double coils arranged in four sevens.<sup>4</sup> The type was Typhonian, and in keeping with the reckoning by twenty-eight, now degraded on account of the natural genesis. This origin will also explain why the number 13 is considered the unluckiest of all numbers. If thirteen persons sit down to dinner one of them is sure to die during the next twelve months. The solar number of twelve superseded the lunar thirteen. The thirteen is more especially

<sup>1</sup> Gall, *Sur les Fonctions du Cerveau*, tom. iv. p. 355.

<sup>2</sup> Treatise “*Youma Yom Hakipourim.*”

<sup>3</sup> Ralston, *Russian Folk Tales*.

<sup>4</sup> Sarcophagus of Seti. Soane Museum.

limited to Friday, the day sacred to the genitrix, which is so intimately related to feminine periodicity. It was the lucky number in an earlier age.

A charm of eggs set at one time for hatching is thirteen in number. Also, in east Norfolk the flower of opening Spring, the primrose, is connected with number 13, and thirteen primroses constitute a charm. There are old women who fancy that if less than thirteen should be brought into the house for the first time after the flower is in season, only the same number of eggs will be laid by the hens or geese. Less than thirteen would not be the full number represented by the primrose, and a smaller quota is believed to break the charm.<sup>1</sup> The five-lobed flower made it a figure of the opening period, hence its connection with the other mystical number.

Thirteen primroses are equivalent to the thirteen beads in the rosary, a form of which appears attached to a four-square cross found in Cyprus. This is said, from the style of workmanship, to be earlier than the Macedonian conquest; and similar medals in the Hunter collection, evidently Phœnician.<sup>2</sup>

There were thirteen kinds of spices set out in the Jewish religious service along with the zodiacal number of twelve loaves of shew-bread. There are thirteen articles to the Hebrew faith; and the Kabalists have thirteen rules by which they are enabled to penetrate the mysteries of the Hebrew Scriptures: thirteen are the dialectical canons of the Talmudical doctors for determining the sense of the law in all civil and ecclesiastical cases. There is a subterranean chapel, near Peel Castle, in the Isle of Man, which is bunt upon or supported by thirteen pillars.<sup>3</sup> In England, the day, civil and political, was divided into thirteen parts: 1, after midnight; 2, cock-crow; 3, between the first cock-crow and daybreak; 4, the dawn; 5, morning; 6, noon; 7, afternoon; 8, sunset; 9, twilight; 10, evening; 11, candle-time; 12, bed-time; 13, dead of night. The two numbers were combined in the baker's thirteen to the dozen, just as the five and six are in the six score to the hundred.<sup>4</sup>

In one of the Hindu legends we meet with a massive golden bracelet which had been worn on the arm of *one of the giants of old who fell in the "great war."* This was set with thirteen brilliant symbols of the ithyphallic Siva.<sup>5</sup> A figure of the priapic Diana, goddess of Hierapolis,<sup>6</sup> copied from a medal of Demetrius II., king of Syria, is likewise surrounded with thirteen emblems—six on the one side and seven on the other. Here the thirteen symbols are lingas. These are identical in significance with the thirteen ornaments of the Assyrian Asherah, the obvious counterpart of the

<sup>1</sup> *Choice Notes*, p. 239.

<sup>2</sup> *Worship of Priapus*, pl. 9 and p. 29 (edn. 1894).

<sup>3</sup> Waldron, description in *Works*, p. 104.

<sup>4</sup> Brand, on *Cock-Crowing*; Peck, *Desiderata Curiosa*, vol. i. p. 273.

<sup>5</sup> Tod, *Annals of Rajast'han*, vol. ii. p. 80.

<sup>6</sup> Payne Knight, *Worship of Priapus*, pl. 10 [fig. 5; described p. 83 (edn. 1894)].

thirteen female periods; the one completes and helps to explain the other. These denote a year of thirteen months of twenty-eight days, in the time of the giants, one of whom had worn the ponderous bracelet with the thirteen Sivaic symbols. These giants "fell in the great war," or were cut up into smaller quantities of time, as in the American myth, when the year of thirteen such months was superseded, and thirteen became the unlucky number.

The royal or sacred cubit of Egyptian measure, called the Satem-Meh, consisted of seven palms and twenty-eight fingers.<sup>1</sup> The month of twenty-eight days preceded the luni-solar month of thirty days, and the change from twenty-eight to thirty, or the combination of the two in computation, was marked by the Persian Yazads, the time-cycles personified. In addition to the first seven of these there was at one time the number twenty-eight as well as thirty. A remarkable combination of these two numbers occurs in the Irish *Sed*, a standard of value. The primary *Sed* was represented by a milch cow; but in reckoning, thirty Seas were counted as twenty-eight cows—the cow being a type of the moon, and of the mother. The earliest form of the twenty-eight, however, was reckoned by the mother on earth, the terrene moon which had thirteen lunations to the year, and gave the law to the moon of twenty-nine and a half days. This was Typhonian time, which afterwards became accursed.

The change from the moon of twenty-eight days to the time of a closer computation of the annual period is probably allegorized in the legend related by Plutarch, who tells us that Kronus had been in the habit of keeping time in some superstitious way; or, as it is phrased, he had been accustomed to accompany with Rhea by stealth. Rhea represents Ta-Urt or Kep, the old Typhonian genitrix, and Kronus was her son Sevekh in the first time. The two are a form of the typical Sut-Typhon. In the next stage the pair are represented by Nu and Seb-Kronus. *The sun found them out*. He then pronounced a solemn curse against the genitrix, swearing that in future she should not be delivered of her progeny in any month or year. Her bringing-forth of time, or in time,—she who had been the mother-goddess of time, and the seven keepers of time, four of whom were Sevekh, Anup, Shu, and Horus,—was to be superseded altogether.

Hermes then accompanied with the ancient genitrix, and "*in requital of her favour, he played a game at dice with Selene and won from her the seventieth part of each of her lunations; out of these he made five new days which he added to the other 360 days of the year; these being the superadded days which the Egyptians call the Epagomenæ, and which are observed as the birthdays of the gods. Upon the first of these they say Osiris was born, and a voice came into the world saying, 'The Lord of all things is now born.'*"<sup>2</sup> The Lord of all things was

<sup>1</sup> This measure, by palm and digit, was applied symbolically by the Sakteyas. Vol. i. p. 385.

<sup>2</sup> Plutarch, *Of Isis and Osiris*.

the sun-god, and the legend illustrates the completion of time in the perfect solar year, whether the divinity is called Osiris, Atum-Ra, or Horus Ma-Kheru. According to Plutarch's story, the time kept by the ancient genitrix was found to be inexact. So in the "Chorus of Clouds," Aristophanes makes the moon complain that she has been badly used by the shuffling and turning topsy-turvy of her days, so that the gods, *who know their feast-days well, are sent home supperless* on account of the false reckoning. The imperfect notation of time was then corrected by Taht-Hermes, whose consort, Sefekh, has the name of number 7, and is thus seen to continue the goddess seven from the stellar into the lunar phase of the mythos and chronology. The title of Sefekh as "Mistress of the Writings," or the registers and records made by Taht, is obviously connected with the number 28, and the mystic moon of the secret reckoning. With her Taht played the game of dice, and won from her the seventieth part of each lunation. Lepsius, in his attempt to interpret the mythos, has assumed the number 70 to be an error, and he changes it to 72. He causes Taht to take away five days from a year of 360 days, and add these to the same length of year. But that solves nothing; it is mere gambling with the left hand against the right. Nor is there any warrant for altering the numbers.<sup>1</sup>

The reckoning of 360 days was soli-lunar already, and never to be disturbed, any more than the degrees in the ecliptic. Also the year of 360 day, averaged at 12 moons annually, the difference being allowed for in the total time-taking, was preceded by the lunar year of thirteen moons. Now the mystical moon to which the celestial one had been forced to conform, has thirteen lunations of twenty-eight days each; and *the seventieth part of her total yields five days, four hours, and forty-eight minutes*. These, when taken away from Selene of the thirteen periods. and added to a fixed luni-solar year of 360 days, made the still more nearly exact- year of 365 days, four hours, and forty-eight minutes, which is within one hour and 47—81 seconds of the length of the tropical revolution between the vernal equinoxes.

Further, the moon's revolution is only twenty-seven days, seven hours, forty-three minures. Thirteen of these periods make 355 days and ten minutes. And if Taht corrected the lunation of twenty-eight days to that of the actual revolutions, it would be found that there were five days less in thirteen revolutions than in the year of 360 days. But whilst the moon is performing her revolution, the earth is getting farther ahead, and the moon has to make some additional travelling before she arrives in the same positkm with respect to the sun. Thus her synodical period is extended to

DAYS	HOURS	MINUTES
29	12	44

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<sup>1</sup> Lepsius, *Einleitung*, pp. 91, 92.

and if five days are to be taken from the year of 360 days, it shows Taht was credited with the discovery that a synodical lunation did not take quite thirty day, in which there was an excess of eleven hours and sixteen minutes. Twelve of these surpluses would make five days, fifteen hours, and twelve minutes; which could not be confounded with or called five days. Consequently the proposed alteration of the text must be rejected. The truer reckoning determines both the true text and interpretation. In making this change, we see Taht-Hermes in the act of superseding Sut-Anup as the reckoner and time-keeper of the moon—he who was now styled the “calculator of heaven,” the “reckoner of the stars.” and the “distributor of time.”

The real discovery made by the sun was that of the correct lunar and solar periods, which were: combined by the moon-god in a calendar of the perfect year. This was the final discovery. Then it was said the Lord of all things was born in to the world as the solar god, and Taht became his lunar servant, his word or logos, as the reckoner and registrar of all time. A kindred legend is reported of Horus in his war with Sut-Typhon. He is said to have prevailed over his enemy, whom he delivered up, fast-bound, to the genitrix, here called his. She, however, would not put an end to him, but let him go. When Horus saw this, he laid violent hands on his mother, and tore the royal crown from her head. Then Hermes placed the cow's head on her instead of her lost diadem. This fable shows the conversion of the female Typhon, the stellar Ta-Urt, into Hes-Ta-Urt, the lunar genitrix.

One way or another everything was registered and handed on in Egypt, even in the act of replacing the earlier by later knowledge. This change is visible in the planisphere and zodiac. The “sacred year” was that of Sothis and the inundation, the year which opened zodiacally with the sun in the sign of Leo, and the heliacal rising of Hydra and the Phœnix, a fixed point of commencement in stellar time. But the fixed point of commencement in the luni-solar arrangement may be seen in the sign of the Crab, which is at times the seat of the Ibis-headed moon-god and at others the beetle-sign of the solar Khepr. The first is in accordance with the sacred year of the Lion calendar; the later with that of the Ram as the sign of the vernal equinox;<sup>1</sup> the Akkadian and Aramaic beginning of the year with the month Nisan.

To recapitulate: the septenary of stars seen in the Great Bear and seven-headed Dragon furnished a visible origin for the symbolic seven of time above. The goddess of the seven stars was the mother of time as Kep; whence Kepti and Sebti for the two times and number 7. Sothis is the star of the Seven by name. Sevekh (Kronus), the son of the goddess, has the name of the seven or seventh. So has Sefekh-

<sup>1</sup> Planisphere in *Book of the Beginnings*, vol. ii.; *Natural Genesis*, vol. i.; oblong zodiac of Denderah, &c.



Abu who builds the house on high, as Wisdom (Sophia) built hers with seven pillars. The elementaries or zoötypes and the heads of the great serpent were seven. The primary kronotypes were seven, and thus the beginning of time in heaven is based on the number and the name of seven on account of the starry demonstrators. The seven stars as they turned round annually kept pointing as it were with the forefinger of the right hand, and describing a circle in the upper and lower heaven. The number 7 naturally suggested a measure by seven, that led to what may be termed *Sevening*, and to the marking and mapping out of the circle in seven corresponding divisions which were assigned to the seven great constellations; and thus was formed the celestial heptanomis of Egypt in the heavens.

When the stellar heptanomis was broken up and divided into four quarters, it was multiplied by four, and twenty-eight signs took the place of the primary seven constellations; the lunar zodiac of twenty-eight signs being the registered result of reckoning twenty-eight days to the moon, or a lunar month. In the Chinese arrangement, the four sevens are given to four Genii that preside over the four cardinal points; or rather the seven northern constellations make up the Black Warrior; the seven eastern (Chinese autumn) constitute the White Tiger; the seven southern are the Vermilion Bird; and the seven western (called Vernal) are the Azure Dragon. Each of these four spirits presides over its heptanomis during one lunar week. The genitrix of the first heptanomis (Typhon of the seven stars), now took a lunar character, or was succeeded by a lunar representative of time. In this phase we find the goddess Sefekh, whose name signifies number 7, is the feminine word or logos in place of the mother of time, who was the earlier *Word*, as goddess of the seven stars. Sefekh is the consort of Taht, the male moon-god, and as writing was then invented, she who was the *Word* at an earlier stage is now called the Book-keeper for Taht, and the Mistress of the Writings. She had probably kept the menstrual month of twenty-eight days in four divisions of seven days each, hence she is designated the goddess Seven or Sefekh.

But when the luni-solar year of 360 days was first established the moon or month was reckoned by three weeks of ten days each, and the time of the ten succeeded that of the seven. This will be identified as the time of *Menat*, the wet-nurse, who was a form of the goddess of the seven stars, Typhon, continued in the lunar phase; her son being Sut-Anup (or Sut-Anush), as her manifestor of a dual nature. It is in the lunar form that the mother and her twins, the Sut-Horus of light and shade, can be most definitely apprehended, and the mythos beast unriddled. In this the conflict or contention of the brothers was more prolonged than in that of night and day. The mother was the moon at full; the waning moon was her dark child; the waxing moon, her child of light; her horned and re-begetting bull. The twins are

described by the mother moon as being the twin lion-gods, the Sut-Horus in her womb. She says: "*I am the woman, the orb of darkness. I have brought my orb to the darkness; it is changed to light. I have made the Eye of Horus (the mother-mirror) when it was not coming on the festival of the fifteenth day. I have united Sut (Anup) in the upper houses through the old man (or adult nature) with him.*"<sup>1</sup> This describes the male Sut in his two characters, which were represented by the twin brothers that contented eternally; and also mentions the Eye that Sut was said to have wounded or swallowed. In one text Horus complains of his bleeding wound in the eye which the genitrix had to staunch and heal. "*Behold my eye! it is as if Anubis had wounded it.*"<sup>2</sup> In another text Sut is said to have swallowed the Eye of Horus or of the light, and been made to vomit it up again.

Sut-Anup, as the Jackal or Wolf of the darkness and representative of the obscure half of the lunation, might be charged with lessening the light, and thence with wounding or swallowing the Eye that was made on the fifteenth day of the moon. It is even said that he swallowed his father Osiris, as it might be when Osiris entered the moon to be renewed, and it was known that the moon was but a mirror or Eye to the sun. In one version of the mythos it is related that when Sut was hunting by moonlight he met Osiris and tore his body into fourteen parts; that was during the dark half of the moon, Osiris being the god of light. It may be further remarked, in passing, that the lion and unicorn are not only traceable to the ancient genitrix Sut-Typhon, who is the unicorn in front and the lion in her lower part, but that they are an extant form of the twin lion-gods of Egypt. The twins contended for ever, but their contest did not represent any warfare between the sun and moon as one writer has suggested.<sup>3</sup>

In the lunar phase they were the twin children of the mother moon—who was horned in the forepart and lion-tailed behind—and they impersonated the waxing and waning or the dual lunation. Their conflict is for possession of the same orb or disk of the moon, which has two phases in its light and dark halves whilst being single in itself; and that orb or disk is now represented by the shield which both support. In heraldry the unicorn still retains the lion-tail. The name of Anup shows him to be a lunar logos. *An* signifies speech of, speech from, speech to, and *apu* is to guide. His was a guiding voice. *An* also means the dark land, and Anup was the guide through the valley of the underworld and the darkness of death. As the Jackal or Dog that saw by night he conducted the lunar goddess in her search after the lost light, and was the earliest form of Mercury the psychopompus.

Anup was to some extent superseded in monumental times by Taht, as is acknowledged in the *Ritual*.<sup>4</sup> But he was the earlier

<sup>1</sup> *Ritual*, ch. lxxx.

<sup>2</sup> Lepsius, *Todtenbuch*, p. 112.

<sup>3</sup> *The Unicorn*, p. 20.

<sup>4</sup> Ch. xlii.

messenger who became the later scribe of the gods, and registrar of the divine words. As Hor-Apollo states, the dog (*i.e.* Anup or the Anush) in Egypt was the type of the sacred scribe, because it was necessary for one who was desirous of becoming a perfect sacred scribe to be extremely vigilant, and to be fierce, and bark. The Egyptians also symbolized the prophet by it because the dog gazes intently upon the images of the gods as does a prophet.<sup>1</sup> So in the ceiling of the Rameseum the figure of Anup as a type of demarcation, is portrayed at each end of the zodiac gazing at the gods who represent the intermediate months. Anup, Anubis or Nubi, was the primordial prophet, the Hebrew Nabi, the Babylonian god of letters and learning, Nebo.

In Genesis the ten patriarchs follow the seven. In the Persian Scriptures the ten races succeed the seven. In Egypt the ten nomes follow the seven. So the time reckoned by ten succeeds the time of the seven. Ten is the time of the moon considered to be masculine as Aku in Akkadia, Sin in Assyria, and Sut-Anup in Egypt, the Seth-Enos, or Enos son of Seth, who comes between the seven and the ten in the Hebrew Genesis.

In the Egyptian calendar there is an ancient festival still kept with especial solemnity by the Shiah Muslims. This is the festival of the tenth day, the "*Yom Ashoura*," celebrated on the 10th of Moharrem (January 13th, 1878). Various events belonging to the mythical chronology are held to have taken place on this typical tenth day. Several creations are connected therewith, or different portions of the universe were considered to have been created on this, the tenth day. The first deluge is dated by it. That is, the earliest *fall of rain* is said to have occurred and Noah to have entered the ark on this sacred day. The deluge or rain represented an ending in time. There had been giants on the earth in the days of the seven, and in other myths the giants are seven in number. Seth is the Seventh, and Set or Sebt (Eg.) denotes the seventh or the number 7, as seb = 5, ti = 2. The Egyptian calendar identifies the seventh day of Mesore (June 22nd in the sacred year) as the birthday of Shith, Seth, or Sut, that is Sut the Anush (Dog or Jackal) or Sut-Anup whom we have previously compared with Seth and Enos. At the birth of Enos the Anush or Anup (Eg.) some great change occurs, however briefly recorded: "*Men began to call upon the name of the Lord*,"<sup>2</sup> or to acknowledge the divinity of a male nautre, Jehovah-Elohim being the genitrix, the mother of the seven. This was the termination of the time of the seven and of the genitrix as primus, and mother of the mystic moon of twenty-eight days. The change was now made to the masculine moon of thirty days, with Sut-Anup as the male manifestor of Menat, the Typhonian mother. Her name signifies the number 10, and her moon had three aspects and three times of ten days each, with

<sup>1</sup> B. i. 39.

<sup>2</sup> Gen. iv. 26.

a month of  $3 \times 10$  days. Just here then the time of the seven is superseded by that of the ten.

In both the Hebrew and Muslim legends Adam and Eve are said to have fallen to what is termed a "lower heaven." The change was from the star-station to that of the moon, already illustrated by the typical Mount Meru. In the book attributed to the angel Rasiel, the first firmament or highest heaven, is sevenfold, and its rulers are the seven archangels. The second firmament is tenfold, and its ten divisions are governed by ten great angels. These correspond locally to the times of the seven and the ten which led to the heaven of the seventy princes and divisions. These foolish-looking fables are the simplest matters of fact!<sup>1</sup> The Jews tell us that the Passover of Egypt was taken on the tenth day; that of succeeding generations exists the whole seven days. These relate to the time and the heaven of the seven and the ten. It is equally important to know that the Fall occurred on the *Yom Ashoura* or tenth day, upon which all the old fruits, &c., that have been kept during the Winter in Egypt are used for preparing the dish "Hoboub," with which the season of fresh fruits is inaugurated.<sup>2</sup> The time of the seven being succeeded by that of the ten, or the reckoning by the number ten which was applied to the month, we see how the tenth day was applied to the fall from Eden. The ending of the time of the seven being signalized or symbolized by a deluge, we likewise see how the first rain fell and Noah consequently entered his ark on the tenth day, that of the *Yom Ashoura*, and of the ten symbols upon the Asherah-tree of time, which are there combined with the seven and the thirteen of the earlier reckoning. The writer has never met with a zodiac of ten signs, unless the Chinese ten *ki*, are to be considered as such. Ten celestial signs belonging to the cycle of ten, called Kea, Yich, Ping, Ting, Woo, Ke, Kang, Sin, Yin, and Kwey, are a series of characters kept quite distinct from the twelve signs called terrestrial. The ten, however, involve the same mythological history of pre-diluvian times as the ten kings of the Chaldeans, the ten Hebrew patriarchs, the ten in lost Atlantis, and the ten Lost Tribes. Also there was a tenfold division of time which corresponded to nine solar months.

The Romans preserved an Alban year consisting of ten months divided into four weeks each.<sup>3</sup> This is the same period as the Marquesan year of ten moons. These are left meaningless for us, but the missing factor may be supplied in the land of the three months' inundation which completes the annual cycle. According to Philo, the ten is "*that perfect number by which Noah the just existed.*"<sup>4</sup> He represented the reckoning of time by the number 10. He is described

<sup>1</sup> Bartolucci, tom. i. pp. 229-267.

<sup>2</sup> *Egyptian Calendar*, pp. 58, 59 (1878).

<sup>3</sup> Mommsen, *History of Rome*, vol. i. p. 230; ed. 1868.

<sup>4</sup> *Posterity of Cain*, par. 50.

as being in the ark during a deluge of nine months or ten moons of lunar reckoning. The time of ten by which Noah existed was that of the Patriarchs who are reckoned as ten in number following the earlier seven, and preceding the deluge in various lands. The Patriarchs in the Puranas, *Sûrya-Siddhânta*, and other Hindu writings represent the cycles of time. Noah the *just man* simply means the truer time-keeper, a form of the Kamite "*Ma-Kheru*." *He survives during the deluge of the ten, or the end of their time-reckoning*, as did the Chinese Yu. Noah is not described as draining the land and then forming it into nine divisions of dry land, as did Yu, and yet the same fact is expressed in another way. Noah had existed by the perfect number 10, whilst the reckoning of time had been that of ten moons to the period of pregnancy (thirteen to the year), and the moon of  $3 \times 10$  days in the year of 360 days. This year was also reckoned by means of the thirty-six decans (Tehani, Eg.) or crossing-stars (preceding the thirty-six decans of the zodiac), which made their transit three to the month, and one every ten days through the year of  $10 \times 36 = 360$  days. That time ended with a deluge during which Noah was Lord of the inundation, the Saviour of the world, the Just Man and truer time-keeper for nine months. The statement is very exact. The dry earth began to reappear—not from the three months waters of Egypt or the zodiac but from a deluge lasting nine months—on the first day of the tenth month.

Noah's ark was thus a receptacle of life for nine solar months, the equivalent therefore to the nine dry signs of the Put circle established on the waters by Ptah, or to the nine channels and nine divisions of dry land which were founded by Yu, or Fot. Moreover the founding of the circle of the nine and the three water signs by Ptah, was coincident with the establishing of the three regions in space (already described) in place of the previous two, when the sun of the two horizons, Har-Makhu or the double Horus, was followed by the solar triad of the sun in the upper and nether world as well as on the horizon. This triplication in the Hebrew story follows the deluge of Noah, and the solar triad now established are represented by Shem, Ham, and Japheth, the three that "went forth of the ark" of Noah in the new world of time. These three correspond to Atum, Kâ, and Hu; Osiris and the two Horuses; Vishnu, Siva and Brahma, and other forms of the solar trimurti.<sup>1</sup> In this re-beginning the whole earth is again declared to be of "one language and of one speech," as it was said to have been in the previous creation; a figurative mode of expression that relates solely to the time-cycles.

Various superstitions are connected with the number 10 as a type of fulfilment. There is a belief not only that each tenth wave that breaks on the shore is largest, but also that each tenth egg that is laid is the biggest. The reason for this alleged by Festus is "*decumana*

<sup>1</sup> See *Book of the Beginnings*, vol. ii. p. 433.

*ova dicuntur, quia ovum decimum majus nascitur.* "For the honour we bear unto the clergy," says Sir Thomas Browne, "we cannot but wish this true." The tenth being the *tithe!* But, he adds truly, "the conceit is numeral."

When the solar reckoning was introduced the ninth wave took the place of the tenth. It is said in the *Mishna*,<sup>1</sup> "The wise men affirm that nine squares (out of twenty-four) may be sown with mustard, but ten must not." In burning the yule log it was accompanied by an ashen fagot that was bound up in nine withes. This was so placed on the fire that only one band should burst at a time; a separate jug of beer being drunk as a libation for each.<sup>2</sup> These were among the modes of memorizing by means of symbolical customs that afterwards remain to befool the word when their original significance has been forgotten.

We are only just beginning to apprehend how long time has been reckoned in this world. The anti-evolutionist has not yet begun to dream of it in the grub condition of consciousness. He continues to make war upon length of time in the pre-historic past, as sufficient time to account for facts on natural grounds will abolish *his* foothold in the supernatural, by substituting gradual development in place of cataclysmal miracle. The stories told by Egyptian priests and others of time-keeping in Egypt are now beginning to look less like lies in the sight of all who have escaped from their biblical bondage. Inscriptions have lately been found at Sakkarah making mention of two Sothic cycles which had been observed and registered at that time; now some six thousand years ago. Thus when Herodotus was in Egypt the Egyptians had—as now known—observed at least five different Sothic cycles of 1461 years, and consequently could not have referred to two, as was suggested by Lepsius.

The priests informed the Greek inquirer that time had been reckoned by them for so long that the sun had twice risen where it then set, and twice set where it then arose.<sup>3</sup> This, which was asserted in a previous volume, can only be realized as a fact in nature by means of two cycles of Precession, or a period of 51,736 years.

Simplicius, an Aristotelian commentator of the sixth century, had heard that the Egyptians were in possession of recorded observations extending over a period of 630,000 years. If we read this number of years by the month which Eudoxus said the Egyptians termed a year, *i.e.* a course of time; that would still yield the length of two cycles of precession. Diogenes Laertius states that the Egyptian astronomers possessed observations of 373 eclipses of the sun and 832 of the moon, which numbers are nearly correct in their relative proportions; these he carried back by calculation to 48,863 years

<sup>1</sup> Treatise "Kilaim," ch. ii.

<sup>2</sup> Brand, *The Yule Log*.

<sup>3</sup> Herodotus, ii. 142.

before Alexander.<sup>1</sup> Diodorus Siculus, who tells us correctly enough the Egyptians asserted that their regal dynasties had lasted some 4,700 years, also says they had practised the science of astronomy and preserved observations of the stars during "an incredible length of time."<sup>2</sup> Martianus Capella reproduces a declaration 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.<sup>3</sup> Such statements have been looked upon as if made by inveterate liars, who were leagued in a conspiracy to cast discredit on the "inspired" writings and the chronology of the Hebrews.

Pomponius Mela mentions the tradition of the sun having set twice where it now rises, and couples it with four revolutions of the stars, whatsoever that may mean. Also, in the Rabbinical legends, a kind of Messiah or antichrist is described as coming in a queer, one-sided, crab-like fashion. He was to be blind of one eye, and deaf in one ear, and at his advent the sun was to *rise in the west*,<sup>4</sup> or half way round the cycle. This appears to be the figure of the obliquely moving sun applied to the circle of the great year. The present writer has no doubt the Egyptian priests told Herodotus they had registered time during two periods of precession, that their statement was entirely true, and that "*they knew these things with accuracy because they always computed and registered the years.*" as Herodotus reports.<sup>5</sup> Now if it can be shown that the cycle of precession had been once observed and registered, there can be nothing incredible in the claim of the Egyptians.

Plato who studied in Egypt for thirteen years—with the main result, however, of converting these hidden mysteries into metaphysical mist—tells us in the *Critias* that the Egyptians had recurrent deluges and that they fixed the return of the cataclysm according to the period of their great year. Therefore they *had* a great year in which the lesser periods that ended with deluges were factors in the total reckoning. Plutarch also, in speaking of the prodigies which occurred during the civil wars between Sulla and Marius, says, "*One day when the sky was serene and clear, there was heard in it the sound of a trumpet, so loud, shrill, and mournful, that it affrighted and astonished the world. The Tuscan sages said it portended a new race of men and a renovation of the world; for they affirmed that there were eight several kinds of men, all being different in life and manners; and that heaven had allotted each its time, which was limited by the circuit of the great year.*"<sup>6</sup> This shows that the Etruscans were acquainted with a great year of the world which is here divided into eight lesser cycles, or a series of creations that culminated in the eighth.

<sup>1</sup> Diog. Laertius, *Proem.* 2.

<sup>2</sup> B. i. 81.

<sup>3</sup> Cited by Lewis, *Astronomy of the Ancients*, p. 264.

<sup>4</sup> Eisenmenger, *Entdecktes Judentum*, vol. i. p. 51.

<sup>5</sup> B. ii. 145.

<sup>6</sup> Plutarch, *Life of Sulla*.

Elsewhere we shall find the great year described as that of the seven rulers of the world, or the seven Rishis.

Among those who consider the veriest fallacies sacred if written in Hebrew, and classical if they occur in Greek, it is commonly stated that the recession, or as it is termed precession, of the equinox was discovered by the Greek astronomer Hipparchus. But so ancient was this knowledge that the legends of many lands try to talk with us on that scale of knowledge and we do not understand their language—it is too large for our limits. This reckoning by the *backward* cycle of precession is found amongst the traditions of the Fall in heaven, which is described in the legendary lore according to the direction and range of the great year. In one of the Arabic or Hebrew versions, the teaching of keeping holy the seventh day is applied in this way to Adam and Eve. It is related that the primal pair lived together for 500 years before they ate of the forbidden fruit; that is, during a Phœnix period, the time completed in seven patriarchates of 71 to 72 years each; 500 years being one week of seven days in the great year of 26,000 years. Therefore, according to this legend, it was on the seventh day of the great year that they failed to keep the sabbath; the seven-day type being applied to the larger period of time.<sup>1</sup> Here the Fall and the eating of the fruit or the tree of knowledge is identified by the reckoning with the first seven days of precession, and the reeling motion of the pole by which the circle is described in heaven. This illustration was too large to be included by the present writer in his account of the “fall”; nevertheless it belongs to the domain of verifiable fact, in the astronomical allegory. With the same imagery we may classify other *figurative* statements which are numerical in fact. As when the Talmud describes an angel or messenger of 500 years, that is a time-keeper like Enoch. It says one angel is taller (it might be longer) than another, by as many miles as a man would travel in a journey of 500 years.<sup>2</sup>

When Cain slew Abel in the Syrian myth, it was because *Habil had moved his boundary stones too far!* The world had been divided fairly between the primordial twins, who were the two powers of light and darkness. Habil personifies the dark power which is represented as encroaching on the other, just as the crow and other forms of the blackbird encroached on the territory of the eagle-hawk or other power of light. Then Kabil threw the boundary stones at his brother and is said to have killed him. Next he *carried his brother's dead body during 500 years*, not knowing where to deposit it; 500 years, or a phœnix cycle, is exactly one week of the great year of 26,000 years. Habil then planted his staff which grew up into seven trees, the equivalent of the seven Manus (yet to be described), or divisions of the cycle of 500 years. The shifting of the boundary was actual in the heavens amounting to seven degrees

<sup>1</sup> Weil, *Legends*, p. 7.

<sup>2</sup> *Chagiga*, ii. p. 13. Bartoloc. tom. I, p. 256.



of the 360 in the ecliptic and in the cycle of precession; the lapse in time being figured as the encroachment of the dark power, and by the one brother carrying the body of the other for 500 years— $7 \times 71$  or  $72$ —to the next point in the ecliptic, where the staff was planted which grew up into the typical seven trees, and where the seven following Manus were reborn.

Some of the Hindu astronomical writings, and also other books like that of Enoch, look as if precession or, as Plato terms this movement, *the turning of the world awry*, was the all-absorbing subject of contemplation. Thus Enoch says, "*In the five hundredth year, and in the seventh month, on the fourteenth day of the month, of the life-time of Enoch, IN THAT PARABLE, I saw that the Heaven of Heavens shook; that it shook violently; and that the powers of the most high, and the angels, thousands of thousands, and myriads of myriads, were agitated with great agitation: and when I looked the Ancient of days was sitting on the throne of his glory, while the angels and saints were standing around him. . . . I was incapable of enduring this vision of violence, its agitation, and the concussion of heaven.*"<sup>1</sup> Such was one mode of describing an ending and a rebirth in time. This event occurred at the end of 500 years, which will be identified as a period in precession. Again, in the vision of Noah, just before the ending typified as a deluge, it is recorded that "*In those days Noah saw the earth become inclined, and that destruction approached.*" And Noah called with a bitter voice upon Enoch, saying, "*Tell me what is transacting upon earth, for the earth labours and is violently shaken. Surely I shall perish with it. Afer this there was a great perturbation on earth, and a voice was heard from heaven.*" Noah was also 500 years of age when he begat Shem, Ham, and Japhet; that is, when the three solar regions were first established so that the solar bark or the ark of Seb could voyage all round.<sup>2</sup>

"*The Assyrians,*" affirms Jamblichus, "*have not only preserved the memorials of seven-and-twenty myriads of years, as Hipparchus says they have, but likewise of the whole apocatastases and periods of the Seven Rulers of the World.*"<sup>3</sup> These Seven Rulers we recognize as the seven Hindu Rishis, and seven Manus of the Manvantaras in the cycle of precession. A legend of the Jayas, in the Vayu Purana, states that Brahma created these gods as his deputies or assistants, but that they got lost in meditation and forgot his commands. On this account Brahma doomed them to be born repeatedly in each Manvantara or Patriarchate up to the seventh; and so they continued to be reborn in successive series of sevens, all through the great year. The legend here applied to the Jayas, who are twelve in number, belongs primarily to the Seven Rulers as the Rishis, who are elsewhere

<sup>1</sup> Ch. lx. I, 2, 4.

<sup>2</sup> *Enoch*, ch. lxxv, 1-4.

<sup>3</sup> Proclus in *Timæus*, b. i.

the Seven Sleepers. The age assigned to the seven Manvantaras, Patriarchs, or Rishis, is seventy-one years *with a surplus*. None of the Puranas state the value of this surplus, but it shows the reckoning to be by seventy-one or seventy-two years:  $7 \times 71$  or  $72 = 500$ .<sup>1</sup>

The term Manvantara or patriarchate means *another manu*; the interval of another *manu*, or, to bring the mythical within human bounds, it is the lifetime of another *man*, although the years are styled ages in the Hindu computations. Seven of these periods or lifetimes of man make the 500 years of Enoch or Noah. Fourteen of such patriarchates are an æon composed of a thousand years called ages. This is a day of Brahma; so that with him also one day is as a thousand years. Now Enoch was likewise a Manu of 500 years as the last of seven. Here is the proof. "Enoch then began to speak from a book, and said, I have been born the *seventh in the first week*."<sup>2</sup> Enoch, who calls himself the seventh from Adam, is the Seth-Enos of the seven Hebrew patriarchs in the first list, and identifiable with the Egyptian Sut-Anush or Anup of the Dog-star and lunar mythos, the first form of Hermes. The Hebrew *Anosh* (אָנוֹשׁ) is the associate, one who enters into connection with others, as did Sut-Anush the lunar manifestor for the stellar seven who were Rishis, Manus, or Patriarchs.

The 500 years assigned to Enoch before the great change was visible in heaven is exactly one week in the great year of 26,000 years of 360 to 365 days. Thus Enoch was the Anosh, the manifestor of the seven who, as Enos, is called the son of Seth, and the seventh from Adam; the manifestor of the seven patriarchs in the first list of the generations of Man, who would be re-incarnated fifty-two times during the Great Year. The seven patriarchs or Manus in the Puranas are the seven Rishis, who were the seven primordial time-keepers that lost count of time and became the seven forgetful ones, or the seven sleepers of another version, when it was discovered that they were losing time by the sun and the seasons. Further watching and longer observations, however, showed that they continued to keep some larger law, and were making an enormous cycle of time; that, in fact, there were two aspects to the observed disparities and *the stars were advancing on tropical time, whilst the sun itself was really lapsing and losing ground*. Thus the seven symbolical rulers that began at first as zoötypes and passed into the phase of kronotypes, who had acquired a bad character as the standers-still of the fixed stars, the seven inert and lazy ones, the Kesilim, or "fools," the seven sleepers, the seven evil demons of eschatology that ruled in the lower world, were redeemed in other characters. They became intelligent movers, and obtained souls in the planetary phase.

In Egypt the sun was assigned to Horus, the moon to Sut-Typhon; Mars to Shu, Mercury to Anup, Jupiter to Seb, Venus to the

<sup>1</sup> Wilson, *Vishnu Purana*, p. 24: *Sūrya-Siddhānta*, i. 18.

<sup>2</sup> Ch. xciii. 3.

genitrix, and Saturn to Sevekh-Kronus; the seven were continued by conversion in several forms of ruling powers. They are to be recognized in the seven souls of Ra, the seven horses of Sūrya, the seven arms of Agni, the seven rays of Iao-heptaktis; the seven tongues of fire and forms of the Word, the seven Taas (Eg.) or sages of Egypt, India, and China. These are the seven Rishis who lived on as the seven rulers in the circle of the great year and made the cycle of precession. The seven time-keepers of the seven constellations that performed their first revolution in the ark of the sphere became seven celestial personages in an ark that voyaged round the cycle of precession once in 25,868 years, which period they were fabled to fulfil by being continually reborn as men whose lifetime was reckoned at seventy-one or seventy-two years each. Frequent references to this form of the seven appear in the most ancient Hindu writings, to the great perplexity of our modern astronomers. The more recent native writers, who associate the seven Rishis with the Great Bear and can follow them no farther, do not know what to make of the legendary doctrines of the seven Rishis. Colebrooke, on the divisions of the zodiac, points out that Muniswara, in his commentaries on the Sīromani. remarks that Bhascara omitted the topic altogether on account of the contradictory opinions concerning it and because of its small value. Camalacara, in the *Tatwaviveka*, observes that the authority of the Puranas and Sanhitas, which affirm the revolution of the seven Rishis. is incontrovertible, nevertheless no such motion of the stars is perceptible. His conclusion is that the seven are invisible mythical deities who perform their revolution in the time specified. This pretended revolution of the seven, says Colebrooke, is connected with two remarkable epochs in the Hindu chronology; the commencement of the Kali Yuga, in the reign of Yudhishtira, and the establishment of a different dynasty on the failure of the succession of the Kshatrya princes.<sup>1</sup> “*When the seven Rishis were in Magha, the Kali age, comprising 1,200 divine years, began; and when from Magha they shall reach Purvashadha, then will this Kali age attain its growth under Nanda and his successors.*”<sup>2</sup>

*Magha* comprises the stars  $\alpha$ ,  $\eta$ ,  $\gamma$ ,  $\zeta$ ,  $\mu$ ,  $\epsilon$ , *Leonis*, and *Purva-Ashadha* of  $\delta$  and  $\epsilon$ , *Sagittarii*. The Rishis are described as going round the zodiac from a lunar sign in *Leo*, the great house of the seven Rishis, which is the tenth lunar asterism of the Hindus, to the twentieth asterism or mansion, in the sign of *Sagittarius*. Here, then, we strike the track of the seven Rishis, who are represented as *voyaging round in the ark that makes the circle and the cycle of the great year*. The virtuous sages, says *Casyapa*, *abide during a hundred years in each asterism attended by the virtuous Arundhati*. This is a mere “*aibhins a hunner*” sort of gues; still they *do* abide a certain time in each

<sup>1</sup> Colebrooke, *Essays*, vol. ii. p. 362 (1837).

<sup>2</sup> *Sri Bhagavata*, b. xii. c. 2.

asterism. These asterisms are the twenty-eight lunar mansions of a pre-solar zodiac, and the exact time of their stay in each asterism would be  $28 \times 923 = 25,844$  years, or, more exactly 923 years, 1 week, 2 days, 11 hours, 9 minutes, 17 seconds. The sum total being only twenty-four years less than the 25,868 years of precession. Thus, if this cycle were first reckoned by the twenty-eight asterisms which preceded the twelve signs of the solar zodiac, the age or lives of the seven Rishis, in another patriarchal character, would then be averaged at some 923 years; and this computation, for the first time, appears also to strike the track of the seven patriarchs in the Hebrew mythos. Amongst these Adam is described as being 930 years of age when he died, Seth 912, and Enos 905. The age of Enoch, 365 years, and of Noah, 500 years at the time of the deluge, shows the patriarchs were *kronotypes*, and the ages of the earliest correlate with the actual time of the seven Rishis in the twenty-eight asterisms in making the cycle of precession. The seven Rishis are spoken of as being created and passing away with each period of time, which proves their nature to be cyclical. In all the Manvantara classes of Rishis they appear seven by seven, and pass and are repeated in the same order.<sup>1</sup> If we were to reckon by the twenty-six Mexican signs the time would be 1000 years in each, and it is noticeable that the Egyptians had the "*Celestial House of the Thousand Years*."—"PA-PE KHA RENPAT"—which King Har-si-atef tells the god Amen he has piously rebuilt.<sup>2</sup>

The "*Piromises*" shown to Hecataeus and Herodotus by the Egyptian chronologers were very probably a form or the Manus by whose lifetimes the Great Year was computed. Herodotus says Piromis in Greek means a noble and good *man*. If derived from Egyptian, *Peru-mes* would read the reappearing one, like the Mesiu or Repa. "*Each was a Piromis sprung from a Piromis, each was the son of his own father.*" There were 345 of these colossal statues. The Piromises were so emphatically men (or manus), that "*they did not connect them with any hero or god.*"<sup>3</sup> If these were the manus, or patriarchs, only fifteen ( $15 \times 71$  or 72 years) were wanting to complete a cycle of precession.

These reckonings are extant in the ancient scientific and in the legendary lore. Indeed the science is so ancient that its most hidden secrets live on in legends alone. Even those who were unable to follow the cycle to the end preserved traditions of the beginning.

When the seven rulers, or powers, have become the servants of Sûrya as the seven horses of the Sun, we see them depicted in the Hindu drawings driving round the circle of twelve zodiacal signs. But *the direction of the horses' heads and the course of the whole seven show that the sun is going backwards through the signs in accordance with the course of precession.*<sup>4</sup> This representation proves great familiarity

<sup>1</sup> Wilson, *Vishnu Purana*, p. 24.

<sup>2</sup> Stele, *Records*, vol. vi. p. 90.

<sup>3</sup> B. ii. 142, 143.

<sup>4</sup> Moor, *Hindu Pantheon*, pl. 88.

with the fact. In the stellar mythos the seven Rishis made the circle of the stars that gained upon the sun, and in the solar mythos the circle is described by the horses going backward. In the hieroglyphics, Ra, a sun, is identical with a time, a period. So the Mexicans made the sun a synonym for a cycle of time, or an age; and in reckoning the ages past and gone they spoke of them as so many suns having been destroyed. They tell of four vast periods of time that ended; each with its appropriate catastrophe, designated the *age of earth*, the *age of fire*, the *age of air*, and the *age of water*.

According to Humboldt's account the Mexicans spoke of four suns that existed previously to the present one, which were destroyed together with the race of beings that belonged to each. The first was the sun, or Age, of Earth, called *Tlaltonatiuh*, and the end was caused by earthquake, and marked by famine. The second was named *Tletonatiuh*, the sun, or age, of fire; this terminated in a vast conflagration. The third was *Ehecatonatiuh*, the sun, or age, of air, which ended with destroying hurricanes. The fourth, *Atonatiuh*, the sun, or age of water, terminated in a universal deluge. The four ages, or æons, are also symbolized by appropriate types. In the Age of Earth men are represented as or by beasts. In the Age of Fire they are changed into birds. In the Age of Air they transform into apes; and in the Age of Water they become fishes. These are the four zoötypes of the four elements placed at the four quarters,<sup>1</sup> which appear in Egypt as the crocodile of earth; the phoenix of the solar fire; the ape of air; and the fish or hippopotamus of the waters. The beast (Sevekh) is stationed in the west; the bird of fire in the south; the monkey at the vernal equinox, and the hippopotamus in the north. These four elements and types are fixtures in Egypt and in the heavens. The earth emerged from the inundation in the west, the quarter of Sevekh, the crocodile of earth, and of the later Seb, the god of earth. The phoenix of fire, with the star Sirius at the heart of it, that outshone the sunrise, proves the south to be the quarter of fire. The great ape identifies the east with air or breath, whilst the north is allways the region of water. But it will be observed that the Mexican ages—instead of being reckoned forwards, as air (spring and east); fire (bird and south); earth (beast and west); and fish (water and north)—are reversed, like the horses of Sûrya. The same four quarters of the zodiac are reckoned backwards in relation to four great ages; and the only backward way of traversing the signs is that which belongs to the cycle of precession. The Mexican signs were twenty-six instead of the Hindu, Chinese, and Arabic twenty-eight. These were formed of the duplicated thirteen; consequently we find their Great Year consisted of thirteen

<sup>1</sup> *Vide* vol. i. p. 417.

ages, and unfortunately the great ages of the four quarters are rendered as—

5,206	Earth
4,804	Fire
4,010	Air
4,008	Water

Total ... 18,028

whereas the actual length of the Great Year is 25,868 years. As the Mexicans had eighteen months and a fraction to the year, it is evident that the Great Year has been conformed to the image of the lesser. The four Great Ages and types remain, together with the reckoning in the order of precession. The Supassyan, a sect of modern Parsees, have a very sacred history of four great dynasties, each apparently consisting of fourteen rulers, and a chronology which recognizes the precession of the equinoxes.<sup>1</sup>

George Smith translated an inscription<sup>2</sup> which shows that the Assyrian vernal quarter included the twelfth month together with the first and second months of the year. Thus the new year commenced with Aries, and the spring with Pisces. He observes: "*The fact that in this record the four quarters of the heavens [corresponding to the seasons] do not commence with the new year suggests the inquiry whether from the precession of the equinoxes the seasons had shifted since the first settlement of Babylonian astronomy?*" He appears to mean that, when the first arrangement was made, the spring equinox coincided with the commencement of the spring quarter, *i.e.* with the sign or the Fishes, whereas by the time when the inscription was made it had shifted to the Ram. As the progress of the equinox is from the Bull to the Ram, the Ram to the Fishes; it could only have got from the Fishes to the Ram by going all round the zodiac from the Fish, which the Hindus represent as being the *first* Avatar of Vishnu, to the Ram, called by the Hebrews the "*Ram of fulfilment.*" The time-reckonings then culminated in the Great Year of 25,868 years, or in round numbers of 26,000 years, containing 52 weeks of 500 years, with 7 days of 71 to 72 years in each; the basis being a sacred year of 360 days in Egypt, which was never to be altered; for, as related by the Scholiast on the Aratea of Cæsar Germanicus (evidently quoting, says Bunsen, from the Hermean Books), the priests of Isis were accustomed to conduct the Pharaoh into the holy of holies of her temple, and bid him swear that he would not alter the year of 360 days and the five Epagomenæ.<sup>3</sup> The Great Year measured by the 360 degrees set in heaven actually dominated the reckoning by the year of 360 days and necessitated its being kept after the precise

<sup>1</sup> *Dabistan, or School of Manners*, Mohammed Mohsanal Fani, translated by Shea and Troyer; Humbolt, *Vues des Cordillères*; Kingsborough, *Antiquities*, vol. vi. p. 172; Vetia, *Hist. Antigua de Mejico*, tom. i. c. iv.; Ternaux-Compans (Collection), tom. xii. p. 2; Bailly, *Traité de l'Astronomie Indienne*, p. 77.

<sup>2</sup> *Assyrian Discoveries*, p. 405.

<sup>3</sup> *Lipsius*, vol. ii. p. 71.

length of the solar year was known. The year of 360 days was the nearest factor in the reckoning of 26,000 years to the cycle of precession.

The Great Year was not only the fulfilment of all time, but the end of it was the culmination of mythology, and the cause of its conversion into Equinoctial Christolatriy. The end of the Great Year of fulfilment, the Year of the Lord, the year of universal redemption, was the one subject of prophecy; true prophecy when set forth according to knowledge; false prophecy when misinterpreted by fanaticism and accepted by ignorance. Primarily the prophet was the chronologer who knew the signs and cycles of the times from the beginning to the end. The Egyptian prophet, mage, or wise man, was the *rekhi*; and *rekh* signifies reckoning and knowledge. The prophet in his primitive character, that is astronomical and astrological, was the foreteller of time. As Lucian says, the prophet was consulted about the year and all its times, and when they would not be, or rather when they came to an end. "*He also speaks concerning the equinoctial point (colure), and when it ought to be absent on its travels.*"<sup>1</sup> The rebirth of the *Repa* (Eg.), the Messiah, the Christ-child as solar-god, depended upon the equinoctial point, and when that entered the new sign in the course of precession, there was the birth-place of the sun-god for 2,155 years.

In the Book of Ecclesiasticus, we learn that he who would give his mind to the law of the Most High, and is occupied in the meditation thereof, will seek out the wisdom of all the ancients, and *be occupied in prophecies*.<sup>2</sup> These were the prophecies so devoutly studied by the Essenes, who, as we are told, were profoundly versed in the doctrine of angels, *i.e.* the manifestors of the time-cycles, whose names were never to be mentioned; but who rejected the spurious Messianic prophecies of the later A-Gnostics amongst the Hebrew writers.<sup>3</sup> Ages before the present era, the Alexandrian astronomers, called astrologers, had foretold the end of the world, by which they meant the age or æon, *i.e.* the Great Year of precession. They knew what they prophesied. For them the general resurrection and restitution of all things was the reversal of the factors in the vast cycle of time, as it is in the *Book of Enoch*. A renovation of the universe was promised, described and expected in India.<sup>4</sup> The old earth groans beneath her burden, and complains of the load of iniquities she has to bear. She grows faint and fears lest she may fall back into Patala, the serpent world over which the deluge passed of yore. As it is said, "*At that time earth, overburthened by her load, repaired to an assembly of the gods at the Mount Meru.*" The gods themselves bewail the oppressive might of the giants, or Typhonian powers of dissolution,

<sup>1</sup> Reference mislaid.

<sup>2</sup> Ch. xxxix. 1.

<sup>3</sup> *Vide* Philo Judæus and Josephus.

<sup>4</sup> *Asiatic Researches*, vol. x. p. 27.

who grow stronger and more daring as the end draws nigh. Vishnu comforts them with the assurance that a saviour will come who shall rule as a Prince of peace and justice. In order that he may redress the wrongs of the old creation and break the power of the demons, he will be incarnated in the house of a shepherd, and be brought up amongst shepherds—these being the shepherds of the heavenly flock, (like the Babylonian Sib-zi-Ana), that keep their watch by night in the fields of heaven. This incarnation at least can be identified in the planisphere, as occurring when the equinox entered the sign of the Bull.

A Græco-Egyptian zodiac shows the deity Pan, the divine shepherd, the god of flocks and shepherds, figured in the decans of that sign, with his pipe and crook;<sup>1</sup> the perfect parallel to Krishna, with his lute in the character of Vishnu, incarnated as the good shepherd.<sup>2</sup> This incarnation of the re-creator was represented in the birth, life, adventures and death of Krishna, the Hindu Messiah, born of the virgin mother, who saw the boundless universe in his mouth, and thus recognized in him the revealing and eternal Word.<sup>3</sup> A prophecy like those attributed to the Chaldean Sibyl, was well-known among the Mayas, and was current throughout Yucatan, which promised that

“ At the close of the thirteenth age of the world,  
While the cities of Itza and Tancah still flourish,  
The sign of the Lord of the sky will appear,  
The light of his dawn will illumine the land,  
And the cross will be seen by the nations of men.  
A father to you will he be, Itzalanos,  
A brother to you, ye natives of Tancah;  
Receive well the bearded guests who are coming,  
Bringing the sign of the Lord from the daybreak;  
The Lord of the sky, so clement yet powerful.”

The sign of the Lord was the cross, but not the cross of Christianity. It was the cross of the equinox, by which the cycle was fulfilled in a certain sign at the conclusion of the thirteenth age, or the end of the cycle of precession. This prophecy, founded on the ancient time-keeping, had become like a fable in folk-lore, and when the Spaniards landed with the cross, it looked at first sight to the natives as if they had come to fulfil the prophecy. Messengers were despatched throughout the land to proclaim the return of Quetzalcoatl with the white face.

Mexican traditions also maintained that the mythical Montezuma had planted a tree upside down at Pecos (cf. the Egyptian Bekhu, the land of the solar birth-place), and told his people to watch it, and keep the sacred fire alight until the tree should fail; at which time he would again return with a white race, and destroy all their enemies.<sup>4</sup> In this legend the tree of time takes the place of other types. Its

<sup>1</sup> Drummond, pl. 2, *Ced. Jud.*

<sup>2</sup> Lundy, fig. 60.

<sup>3</sup> *Vishnu Purana*, b. i. ch. i. p. 493; Wilson.

<sup>4</sup> Bancroft, vol. iii. pp. 172, 393.



inversion is a symbol of the backward movement and reckoning, and its fall denoted an ending, which was to set all right once more. The most supremely important of all the Mexican festivals, at which a man was put to death on a cross, thus identifying the time-keeping with the equinox, was celebrated every fifty-two years, and named the *Toxilmopilia* or binding up of years, each fifty-two being one sheaf of years. It was held that at the end of the total thus gathered up, the harvesting would be completing in the fields of time, and the world would come to an end. This end of the world, however, is only a limit imposed by modern ignorance, as in the rendering of Paul's end of an æon into the end of a world, 500 of these sheaves (or fifty-two phœnixes in another reckoning) were required for the festival of harvest-home.

The Winnebagoes likewise had a remaining reminiscence of the Great Year. An ancient prophecy, they said, had been handed down from generation to generation by their ancestors, warning them that at the end of the thirteenth age their nation would be annihilated. But they had lost count of the reckoning, for they considered themselves to be in the eleventh age.<sup>1</sup> The prophecy and expectation were current in many lands, and in all the mythologies. In the dialogue with Trypho, Justin Martyr quotes a passage from the Book of Daniel to illustrate the coming of the Messiah, and the Jew replies, "*These and similar scriptures compel us to expect in glory and greatness him who as a son of man receives the eternal kingdom from the Ancient of Days.*" That is the true expression, and the understanding of the doctrine depended on the gnosis which the later equinoctial Christolaters did not possess.

Epiphanius represents Elkesi, the Ebionite prophet, as teaching that the Christ was the first created Adam, who returned as the second Adam.<sup>2</sup> Photius<sup>3</sup> also says Origen maintained that the soul of Jesus Christ was the soul of Adam. It was a Jewish tradition that Golgotha, the place of the skull, where they erected the cross, was the very spot in which Adam was buried, this being the place of his skull. Now in the human figure of the zodiac, the head is in the sign of the Ram, and the feet are in the Fishes; and if we apply this to Adam, as it was applied to Osiris, then the place of the end and re-beginning in the sign of Aries would be the place of the head or skull, Golgotha, where the blood of the crucified was fabled to have run down upon the head, cranium, or skull of Adam, and revived him. The Hebrew root גל (Gl), whence Golgotha, denotes the circle and repetition; the going round, as well as the thing that may be round, and this was the place of repetition in the circle of precession.

It says in the Sohar, "*The white of the skull of his head*—that of the most sacred Ancient one who is concealed (*absconditur*), the concealed

<sup>1</sup> Schoolcraft, vol. iv. p. 240.

<sup>2</sup> *Adv. Hær.* xxx. 3.

<sup>3</sup> *Cod.* 177.

of the concealed,—*extends to 40,000 superior worlds.*"<sup>1</sup> The representative of the father (this Ancient of the ancient), his first reflection and image, is Seir, who through the mystery of the seventy names of Metatron will descend into Jezirah, the third world and open a new gate or door of life. The *Spiritus Decisorius* will divide the Shekinah in two parts, or rend the covering in twain. A white light was to shine with great splendor from the *sacred cubical stone* during forty days, and embrace the whole earth. Then King Messiah would be revealed, and be seen coming out of the gate of Eden to be manifested in the land of *Galil*, and when he had made satisfaction for Israel's sins, he was to lead them through a new gate to the judgment seat.<sup>2</sup> This is simply and absolutely astronomical prophecy, relating solely to the end of the great year, which was the subject-matter of all true prophecy.

Yet these descriptions contain the skull of the Ancient that was buried at Golgotha, where it was assigned to Adam as *primus*, and who, according to the doctrine of cyclic repetition (revolutionis), or *Gilgul*,<sup>3</sup> was reproduced in the Christ of Paul's gospel. The seventy names of Metatron identify the ancient heaven or zodiac of seventy divisions which preceded the seventy-two duo-decans. So in the Christian legends, the wood of the cross of Christ, which was born with the world, was to reappear in heaven at the end of time. It is a mode of describing the circle that had to be traversed by the Manifestor or Word of the Eternal, called his son in the same way that the seven Manus or the phoenix had to be reborn fifty-two times during the Great Year. The *Spiritus Decisorius* will determine the end, and mark the equinoctial division in the new sign at the place of coming forth, when the new Adam will issue from the gate of the new Eden, which is identified by all the ancient and surviving imagery as being in the sign of the Ram. The cube is the symbol of the six-fold heaven, and a type that interchanges with the hexagonal shield and six-cornered star of Solomon. Thus the luminous cube established in the Ram is equivalent to the star that shone in the east at the time of the Messiah's manifestation, and the forty days' duration of its exceeding lustre form a precise parallel to the forty days' manifestation of the Christ when he "*showed himself alive after his passion by many infallible proofs, being seen of them (the Apostles) forty days, and speaking of the things pertaining to the kingdom of God,*" and was last seen ascending into heaven, as the ever-coming one who was to come again, by the "*men of Galilee.*"<sup>4</sup>

The seventy in the *Book of Enoch* that represent the heaven of

<sup>1</sup> *Idra Rabba*, iii. 41.

<sup>2</sup> *Kabbala Denudata*, vol. ii. 230 [Here and below refers to *Introd. Lib. Sohar* not *De. Rev. Animarum.*] *Book of Babylonian Companions*, p. 35; *Sohar Ex.* p. 11; *Midrash Hashirim*; Rabbi Akaba; *Midrash Koheleth*, vol. ii. p. 45.

<sup>3</sup> *Kabbala Denudata*, vol. ii. 303-305.

<sup>4</sup> Acts i. 3-11.

seventy divisions are to be cast out as false shepherds of the starry flock, and unfaithful keepers of time. This precedes the new heaven. Then Enoch saw that "*the lord of the sheep produced a new house, great, and loftier than the former, which he bounded by the former circular spot.*"<sup>1</sup>

Adam resting under Golgotha until the cross was erected over his burial mound is paralleled in other legends by the god that sleeps until the end or renewal of the world. In like manner Temanava-roa, the long-lived, lies buried *face downwards* at Rangimotia, the centre of the heavens; his head at Butoa toward the sunrise constituting a place of the skull or a Golgotha.<sup>2</sup>

Hamilton in his account of the East Indies<sup>3</sup> describes two great temples in Pegu; one is the dwelling of the god of gods, or *Kiakiack*. In this there lies a statue sixty feet long, the image of the sleeping god believed to have remained in his repose for six thousand years. In this state he is shown to all, the doors and windows being left wide open that he may be seen. When he awakes the world will be at an end. But the catastrophe is provided for. Near this temple, which stands aloft and may be seen eight leagues away, there is another low down on the plain called the Dwelling of Dagon. The doors and windows of this are kept closed. No one may enter but the priests. No one sees the concealed god or fetish-image; no one but the priests may know its shape. This is the future manifestor, the other being the already revealed, and when *Kiakiack* awakes, and the frame of this world goes all to wreck, Dagon will gather up the fragments and create a new one. Dagon in the final zodiac was represented by the child born of the fish-tailed goddess with the equinox in the sign of Pisces, 255 B.C.

So at Lake Copais, where Aaden or Eden, called the *Minyæ Orcho-meus*, was fabled to have been sunken beneath the waters, the temple or Eleusinis was built, that was dedicated to the *Coming Son*.<sup>4</sup> In some of the legendary prophecies, the time of renovation is to be one of restoration. The lost paradise is to reappear upon the mount with its tree of life on the summit, and the four rivers that marked the four quarters. The resurrection described in the *Bundahish* proves the Kronian and cyclical nature of the subject-matter, and the fulfilment of prophecy at the end of the Great Year. This is to take place at the advent of Soshyans who is called the last of the prophets. The first of all who are to rise again is the primreval ox or cow *Gayomard*, the primordial being or manifestor in heaven. The beginning of *Gayomard* was in the first cycle of time determined by the cow of the Great Bear and the bull *Sothis*. First the bones of *Gayomard* are roused up, then those of *Mashya* and *Mashyoi* (the pair that divided under

<sup>1</sup> Ch. xc. 20-29.

<sup>2</sup> Gill, *Myths*, p. 128.

<sup>3</sup> Vol. ii. p. 57.

<sup>4</sup> *Nimrod*, vol. i. p. 259.

the tree-type), then those of the rest of mankind.<sup>1</sup> This explains an obscure passage in the *Book of Enoch* concerning the new heaven or the renovation. The Bull had been a Word or manifestor in the year of the seven stars; and in Enoch's vision he is reborn as the first among the elect; the first form of the *word*. Gayomard arises with the cows, and is "*the first in the midst of them that spoke, or became a Word, when that Word became a large beast, upon the head of which were great black horns.*"<sup>2</sup> Muhammedan legends declare that the time of the universal resurrection will be determined by the appearance of a monstrous beast which is to arise out of the earth on the mount *Safa*, in the temple of Mecca or elsewhere, sixty cubits in height. Others say her head alone will reach up to heaven. This monster is to be a compound of various types. She will have the eyes of a hog, the ears of an elephant, the breast of a lion, the colour of a tiger, the back of a cat, the voice of an ass. This is obviously intended for the old Typhon, who was Behemoth the great beast as the hippopotamus; the hog as *Rerit*; one of her types being the lion, another the ass.<sup>3</sup> Some say the beast will appear three different times. This is in keeping with the three characters of the genitrix as the stellar Great Bear or hog, the lunar horse, or the cow that bore the solar god. She is to bring with her the Rod of Moses (the sceptre of Ma-Shu, the divider of heaven solsticially) and the Seal of Solomon, or the six-cornered symbol of the four quarters and the nadir and zenith of the triple heaven. These correspond to three successive formations of the heavens, and the stellar, lunar, and luni-solar divisions of time, *i.e.* to the Persian *Hūmat* for good thoughts in the station of the stars; *Hukht* for good words in the station of the moon; *Huwaresht*, for good deeds in the station of the sun—with Gardoman the abode of Ahura-Mazda over all.

This thrice-appearing beast of the Muhammedan traditions was the goddess of the beginnings in creation, and she is likewise the thrice-appearing "*old woman*" who is seen in the three visions of Hermas, who brings him the book, and who is called the old one "*because she was the first of all creation, and the world was made for her.*"<sup>4</sup> She has three aspects and grows younger and brighter each time of her appearance. Instead of the six-cornered seal of Solomon, Hermas sees six young men who build a tower or temple of the heavens. The rest is mystified.<sup>5</sup>

In Revelation the "*old woman*" of the first heaven" is cast out as the great harlot that rode on the red dragon clothed in scarlet. She is to pass into the pit of perdition, and give place to the woman who is "*arrayed with the sun and the moon under her feet, and upon her head a crown of twelve stars.*" But in the *Book of Esdras* the old

<sup>1</sup> Ch. xxx. 7.

<sup>3</sup> Sale, *Introd.* to the *Korân*.

<sup>5</sup> *Ibid.*

<sup>2</sup> *Enoch*, ch. xc 37-38.

<sup>4</sup> *Shepherd of St. Hermas*, vision ii. 4.

mother herself, called the widow, is also to be restored. "*Fear not, thou mother of the children, for I have chosen thee. I have sacrificed and prepared for thee twelve trees laden with fruits, and as many fountains flowing with milk and honey. I will give thee the first place in my resurrection.*"<sup>1</sup> The twelve trees are identical with the tree of twelve branch and twelve fruits in the gnostic writings, and the tree of life in Revelation, which bare twelve fruits and yielded her fruit every month, the leaves of which were for the healing of the nations.<sup>2</sup> Esdras is true to the ancient Sophia.

In the *Book of Enoch*, when the earth is renewed, those who were "born in darkness" and who did not receive the reward of honour in the flesh, are to become like unto the children of light and be united to the father-god and his son for ever. These were they who lived before the father was made known by the begotten son. It was this that led to the religious doctrine of election and rebegettal. (Ye have) "*been begotten again, not of corruptible seed, but of incorruptible, through the Word of God, which liveth and abideth.*"<sup>3</sup> Also, the doctrine of fore-ordination was necessitated through having to account for things as it were *backwards*. That which was discovered, made out, or postulated last had to be placed first, and this caused a reversal of relationships. The son of the father was a late institution, whether on earth or in heaven. The Word as son of the father was the final form of the manifestor in mythology and in eschatology. Then it was held that he was fore-ordained to be first from before the foundation of the world, and those who were fashioned, refashioned, or renewed in the later likeness of the sun-god as son of the father-god were also said to have been "*fore-ordained unto adoption as sons through Jesus Christ*"<sup>4</sup> of the divine father at last enthroned in heaven. This it was that led to the doctrine of election among the Aryas and Dasyus in the final psychotheistic phase.

The sum and substance of the book of Revelation are related to the end of an old order of things and the establishment of a new temple of the heavens, with a rebeginning in the sign of the Ram, called by the Persians the Lamb. This was "*the Lamb that was slain from the foundation of the world.*"<sup>5</sup> The world means an established order of things, or the cycle now recommenced by the equinox or cross occurring once more in Aries; the sign identified with the imagery of the beginning, including the seven Rishis or Manus. The astronomical prophecy in the book of Revelation, with its corner-stone of the new foundation laid in the Lamb or the Ram, must have preceded the entrance of the colure into the sign of Aries to convey its meaning, because "*The Throne of God and the Lamb*" was to be established in it, and "*the Lamb was the temple or house of it;*" in accordance with the sign or house of the Ram.<sup>6</sup>

<sup>1</sup> 2 Esdras ii. 17-23.

<sup>2</sup> Rev. xxii. 2.

<sup>3</sup> 1 Peter i. 23.

<sup>4</sup> Ephesians i. 5.

<sup>5</sup> Rev. ch. xiii. 8.

<sup>6</sup> Rev. xxi. 22.

The throne of God was established in the sign of the Lamb about 2400 B.C. together with the twelve apostles whose names were in the twelve foundations of this New Jewry. The final war in heaven, described in the Bahman Yasht and Revelation, between the newborn sun-god and the ancient dragon, has been identified with the apostate dragon that fell away from the pole, so far as to cease from being the true guiding-star, about the time that the equinoctial colure entered the sign of Aries. At that time the seven-headed dragon lost one of his heads, as representative of the celestial hexagram; and in the Typhonian cult of Egypt the crocodile or dragon god was converted into the ram-headed Sebek-Ra—even in Revelation the Beast himself survived as “*also an eighth*” to the seven!<sup>1</sup> Thus in one cult the dragon, mother and son, was cast out altogether, whilst in the other he was blended with the ram-type and continued. Both versions illustrate the passage of the equinox into Aries; both tend to identify that sign as the point of recommencement for a new order of things, and a new temple or type of the heavens. Now, if the four quarters were subdivided inter the twelve solar signs during the backward course of precession, the process would be considered as a continual conflict between the powers of light and the dragon of darkness; also the final fight and the death or casting out of the dragon would take place in the twelfth sign of the zodiac. The war would end with the passage of the equinox out of the sign of the Bull into that of the Ram; and so is it represented.

The ancient dragon was Typhon in Egypt, and Thavthe or Tiamat in Babylon. In the Chaldean account of the fight between Bel and the dragon, the solar god arms himself with the sword of the four quarters which turned four ways—an equivalent to the *fylfot* of Thor or the Swastika of Agni. He slays the dragon; and when the struggle is over it is said *the eleven tribes poured in after the battle in great multitudes coming to gaze at the monstrous serpent*. The word eleven is distinctly written *istin-isrit* or one and ten, so that there can be no doubt about the number, although nothing is known of the eleven tribes.<sup>2</sup> My explanation is that these represent the eleven signs previously founded, and that the death of the dragon occurred in the twelfth, as the last sign of the final solar zodiac. Hence the Ram of *fulfilment*; and the establishment of the throne in the sign of the Lamb or Ram, in the new heaven of John's Revelation. All the evidence converges on the sign of the Ram as the point of place and time at which the types and the scenery of the stars were perfected as the last result of all previous deposits made in going round the cycle of precession. A non-evolutionist looking at the planisphere as it appeared about the year 2410 B.C., might say the heavens then indicated the time when the ancient system of astronomy was *invented*, and this was the place of beginning. The evolutionist, on the other hand,

<sup>1</sup> Ch. xvii. 11.

<sup>2</sup> Talbot, *Records*, vol. ix. p. 136.

would say this was the sign with which the total observations and combinations ended; the prophecies were fulfilled and a new point of departure was made in another cycle of precession. Pliny reports Manilius as saying that the revolution of the Great Years was the length of the life assigned to the phoenix, at the end of which the stars and seasons return to their first places. This initial point was *attained at noon on the day when the spring equinox entered the sign of Aries*.<sup>1</sup>

Bailly, in his *History of Astronomy*, has argued that the date of the fixed Hindu zodiac was about 2250 B.C. M. Biot thought the Chinese *sieu*, or at least twenty-four out of the twenty-eight, had been fixed upon about 2357 B.C. on account of their proximity to the equator of that period, their distinct visibility and near agreement in the time of transit with the upper and lower meridian-passages of the bright stars near the pole, within the circle of perpetual apparition. This is within sixty years of the entrance of the colure into the sign of Aries at the time of the vernal equinox. Of course the data would be the same if the arrangement had been made 25,868 years before; we are only concerned here with *a* beginning and ending, not *the* beginning. The *sieus* have been employed by the Chinese for the division of time from an immemorial antiquity, and yet the)" are one with the Egyptian *siu* for the star and for a division or time. Mr. Proctor has shown good reasons for believing that about this time certain constellations were in their exact position which must change shape and vary in the course of precession. He traces the displacement of these from that position which they held at the initial point of the motion four thousand years ago. The constellation Argo, for example, "*stood on the horizon itself, at her southern culmination, with level keel and upright mast,*" but now the vessel cannot be seen with any likeness of a ship "*at any time or in any place on the earth's surface.*" When Argo sank down it was represented as being caught and overcome in the crushing coils of Hydra, the dragon of the deep.

It was during the course of precession that the great catastrophes represented in the astronomical allegory had occurred. We can now see how one deluge was caused, by the reeling motion of the world making the movement of precession; and how the reckonings, figured as the writings, were actually lost in the overwhelming waters. In consequence of this movement, the starry structures earliest shaped in heaven by the mind of man began to tremble and transform. The Babel said to have been erected at the autumn equinox,—which shows it was a type of the Kamite mount of the equinoxes—toppled and was overturned as its foundations sank down in the south. At the present time the Southern Cross is not only below the horizon, the ark itself is a wreck that has left but few fragments afloat. As the earth reeled certain constellations not only dislimned and lost their shape, they

<sup>1</sup> Pliny, x. 2.

<sup>2</sup> Biot, *Journal des Savants*, 1840 and 1845.

crumbled and sank into an abyss of the celestial waters. In this way the deluge was let in on the scale of the great year, chaos came back again, and the first formations and foothold in heaven failed. The Heptanomis of the earliest circumpolar or revolving seven time-keepers was drowned, the mount submerged, and paradise or Aryana-Vaêjo lost. Some of the stars that went down south came back no more in their appointed seasons. These were the watchers who were unfaithful to their trust; the giants who proved to be abortions; the sons of heaven who fell in love with the daughters of earth, and were fettered below “*until the consummation of their crimes in the secret year,*”<sup>1</sup> the great year of precession, when the restoration and renewal were to take place, according to, the gnosis, revelation, or prophecy. Thus the north was also the great birthplace in the circle of precession. As one constellation sank and got submerged in the abyss of the southern heaven another was slowly emerging from that of the north. Hence the genitrix, who was the abyss at first and became the goddess of the seven stars, the constellation that represented the female place of birth, did not depend merely on the annual turn round in the circumpolar heaven; she also brought forth on the scale of the great year. Mr. Proctor’s observations lead him to the conclusion that about 2,400 B.C. the observers of the heavens had attained a system of exact astronomy.

Ancient Hindu astronomers speak of some great conjunction of the planets, which occurred at the epoch of 3102 B.C., from which they date the age of a new world. No actual conjunction did occur at that time nor ever will take place, and yet there was a convergence and an approximation to such a conjunction at the particular time in the neighbourhood of the initial point of the Hindu sphere.<sup>3</sup> It is also well known that the Hindu astronomers looked to a particular star in the east, that marked the initial point from which they held that the motion of the planet (as it is phrased) commenced at the time of creation, and to which, at vast recurring intervals) they return, for the same conjunction and departure to be repeated. At the time of Al-Biruni’s visit they appear to have known that the initial point was marked by one single star, but either they could not or would not point this out to him.<sup>4</sup> One fixed point in the Hindu sphere, identified by the different schools of Hindu astronomy as the *point d’appui* of creation, is at the end of Asvini (in the backward movement), an asterism consisting of the stars  $\beta$  and  $\gamma$  *Arietis*, and the next asterism Revati in *Piscium*. This proves that they were still following the course of precession.<sup>5</sup>

<sup>1</sup> *Enoch* xviii. 16.

<sup>2</sup> *Myths and Marvels of Astronomy*.

<sup>3</sup> See positions of planets at midnight, at Ujjayini, Feb 17-18, 3102 B.C., *Sûrya Siddhânta*, p. 18; Burgess.

<sup>4</sup> Burgess, *Sûrya-Siddhânta*, p. 199.

<sup>5</sup> *Ibid.* pp. 14, 324.



A Persian priest named Giamasp, in the sixth century before the present era, wrote a work called "*Judgements on the grand conjunctions of planets, and on the events produced by them;*" and it has been asserted that he predicted the advent of Jesus Christ.<sup>1</sup> It is further said that a knowledge of this prophecy sent the three wise men to Jerusalem at the time when the star appeared *in the east*. So it has been interpreted. But if he wrote in accordance with the ancient gnosis or Kabbalah and its doctrine of repetitions, he would be simply identifying the different dates in time and points of manifestation in the heavens at which the divine child, the Messiah of the mythos, had been and was to be reborn. The birthplace above was always that of the equinoctial colure, whether in the sign of the Fishes, the Ram, the Bull, or any preceding sign. The planisphere in the previous volume shows the child to have been born in the sign of the Bull, in the decans of which sign it is *held up in the left hand of the figure that presents the cross symbol in the other*. These are the Christ and the cross of Easter from 6,448 to 4,293 years ago! Then the birthplace was in the Ram until the year 255 B.C.; and next in the sign of the Fishes, when the genitrix lifts up the reborn child as Ichthon, or Ichthys.

It is possible that the Egyptian festivals of the invention, the losing, and the finding of the cross had some relationship to the great year. Travellers in Palestine are shown the "*Cave of the Invention of the Cross*," which is denounced by Dean Stanley and other travellers as an imposture. Nevertheless the feast of the "Invention of the Cross" is in the Roman calendar. The truth is that the "Southern Cross," or *Crux Australis*, is lost and refound in the course of precession; the earth's movement causing the constellation to sink down into the subterranean cave of the south. According to Dupuis, *the ancient Persians solemnized their feast of the cross a few days after the sun's entrance into the sign of the Ram, at which time the Southern Cross was visible by night*; and at the date of this new beginning in Aries, 4,000 years ago, the Southern Cross was to be seen above the horizon, at the feet of the Centaur. This constellation, including the Southern Cross, is described as being under the Scorpion in the chart of Eudoxus of Cnidus, fourth century B.C. Now the southern passage or telescopic tube of the great pyramid points directly to the star *α Centauri*, which rises right over the Southern Cross! Mr. R. A. Proctor says of the two passages: "*The direction-lines for the mid-day sun at midsummer, mid-winter, and the equinoxes are shown; also the lines to the two stars, Alpha Draconis and Alpha Centauri, are given at the sub-polar meridional passage of the former and the meridional passage of the latter at the date when the descending and ascending passages thus commanded both these stars.*"<sup>2</sup> Thus the

<sup>1</sup> Hyde, *De Rel. Vet. Pers.* 385.

<sup>2</sup> *Knowledge*, March 10, 1882.

Polar Dragon in the north and the Southern Cross were the two chief *objects* of the astronomers.

Aratus describes Centaurus as carrying a sacrifice to Ara, the altar. But the time was when the cross just beneath must have represented the Sacrifice. The war in heaven, as described in Revelation, relates to the fall of the dragon and the victory of the lamb—the lamb connected by the Persians with the Southern Cross—and my suggestion is that the great pyramid was erected with power to show the facts that would verify the end of a cycle in precession; the Southern Cross and northern Dragon being two supreme determinatives; the end and re-beginning being finally fixed in the zodiac by the entrance of the vernal equinox into the sign of Aries 2410 B.C., when the ancient twofold heaven of the north and south was finally superseded by that of the three regions, “*and the great city (Babyl) was divided into three parts,*”<sup>1</sup> in the process of passing away or transforming into the new heaven of the crucified lamb, the lamb of the cross, which is connected with the foundation of the world.

The mythos of the tree that disappeared to be restored as the cross at the end of some vast period of time, together with the persistence of the cross or tree upon the mount in the sign of the Ram, points very significantly to the time when the vernal equinox re-entered the Ram and the Southern Cross returned once more in the course of precession as the starry emblem of the ancient festival of the cross.

The return of the cross, considered to be that of a crucified Christ, was a tradition continued by the Christian fathers. Chrysostom. maintained that the cross vanished into heaven with the Christ and would reappear as the emblem of his future triumph: βούλει μαθεῖν πῶη καὶ βασιλεῖς σύμβολον ὁ τῆς γῆς, ἀλλ’ ἀνέστασεν αὐτὸν, καὶ εἰς τὸν οὐρασὸν ἀνήγαγε. Πόθεν δῆλου τοῦτο; μεγ’ αὐτοῦ μέλλει ἔρχεσθαι ἐν τῇ δευτέρᾳ παρουσίᾳ, κ.τ.λ.<sup>2</sup>

The culmination of the whole subject has to be pursued in the concluding section of this work. At present the ground has to be gone over again for the purpose of showing that from the least to the largest, every one of the cycles of time had its representative voice or *logos*. First, the various modes and forms of phenomena had their typical manifestors and utterers in the pre-aval phase. The elements, as already shown, had their voices, sayers, or *logoi* in the vague stage of mythology, as when the howling of the jackals gave voice to darkness, the hiss of the serpent to the lightning, or the roar of the hippopotamus to the sound of many waters. The primitive typology and symbolism consists of the signs made by the earliest “sayers” in external nature; and these sayers, as the *zoötypes*, were the primordial *logoi* of the elemental powers. The ideographic alphabet of the Kamilaroi consists of sayings called

<sup>1</sup> Rev. xvi. 19.

<sup>2</sup> Opp. Tom. ii. p. 417. Hom. ii. *De Cruce et Latrone*.

*gurre* (so, in Egyptian, *kher* is to say, the voice, word, or utterance), and the signs are portraits of the sayers as birds, beasts, and reptiles. These were the sayers of the seasons, the *logoi* of sign-language; voices of the elements that afterwards became the types of time.

It is said in the Ritual<sup>1</sup> the Osirified has "heard the great Words said by the *ass* and the *cat* in the house of Put." Here the ass and cat are two of the sayers, utterers, or logoses. It was in the shape of the cat that Ra made the likeness of Seb or Time in his annual transformation, when he was reborn in the pool of Two Truths, the place of the beginning of years, where the cat was a type of time, and therefore a time-teller or sayer. The priests of Syene abstained from eating the sea-bream (*phagrus*) because it first appeared in front of the approaching flood of the Nile, and was a voluntary messenger bearing the joyful news of increase to the land of Egypt.<sup>2</sup>

The cock is a logos of daybreak, and Seb-Kronus, whose goose was a bird of return, is called the old cackler.

The Apis Bull was a Manifestor or Messiah of twenty-five years.

The serpent was a type of the month Mesore and of the re-born Horus. *Messi* (Eg.) is the name of a serpent designated the "*Sacred Word*." When Augustine declares that certain of the Ophites identified the serpent that seduced Eve with Jesus Christ, it is as a symbol of the Logos, which Tertullian says they preferred to the Christ. So the Jewish Kabalists identified the Meshiach (משיח) with the serpent Nachash, the numeral value of the letters being the same in both words.

In the circle of Yima, says the *Bundahish*, "*they utter the Avesta in the language of birds*."<sup>3</sup> That is, in the heavens where the birds, reptiles, beasts, and fishes, the *logoi* of the elements, were figured in the stars as celestial announcers of time and season. The palm-branch, the papyrus-plant and lotus were all messengers to men. In the "*chapter of changing into the lily-lotus*" the speaker exclaims in the usual dramatic way: "*I am the pure lily which comes out of the fields of the sun. I give messages*."<sup>4</sup> The date-palm was the tree of Taht, and the papyrus-plant the sceptre of the genitrix. The phoenix was one of the great sayers or *logoi*, as the red one, the tree and bird. There were various phoenix cycles of time, ranging from that of six days, and several birds. There was a phoenix of the year, of 400, and of 500 years; and as this latter is the period assigned to Seb (time), his phoenix may have been the Tef-goose which he carries on his head. The Sothiac cycle of 1,461 years was also a phoenix period. And because the bird was but a type, it was further continued as a figure of the Great Year, which enables us to understand the Talmudic legend of the bird over which the angel of death had no power, and which was fabled to have had no

<sup>1</sup> Ch. cxxv.

<sup>2</sup> *Of Isis and Osiris*.

<sup>3</sup> Ch. xix. 16.

<sup>4</sup> *Ritual*, ch. lxxxii.

fall, because it refused to eat of the forbidden fruit when offered by Eve.

Mr. R S. Poole identifies the phoenix, the bird of birds, with the bennu, a periodic visitant that alighted in the Nile valley as a herald of the inundation. The Bennu constellation contained the most conspicuous star in heaven, that of Sirius or Sothis, the Dog-star. The bird was set above as the phoenix of the year related to the inundation, and the type was afterwards extended to the Sothiac cycle of 1,461 years, and finally to the Great Year of 25,868 years. Here, however, the type may have passed into the symbolical phoenix as the Rekh; all we need is a phoenix, as the bird of the long period of time. Solinus affirms it as a fact well-known to all the world that the Great Year terminates at the same time as the life of the phoenix.<sup>1</sup> Pliny tells us the revolution of the Great Year corresponds to the life of this bird, in which (year) the seasons and stars return to their first places.

Cicero<sup>2</sup> had learned that the Great Year of the world extended to the length of 12,954 years. According to Solinus this is the exact period assigned by others to the life of the phoenix; and 12,954 years make *one half the cycle of precession* calculated with more than common closeness, as it differs only twenty years from Delambre's Tables. Here the phoenix of the half cycle in the year of precession can be identified with the bennu or phoenix of Osiris, which marked two points of the Egyptian year six months apart by its heliacal and evening risings. Six months after it opened the year at sunrise, "the bird" rose in the evening midway in the circle of the year, and this length of time in the lesser year corresponds to 12,934 years, or one half the cycle of precession.

In the Egyptian fixed year founded on the primary four quarters represented zodiacally by the Lion, Scorpion, Waterer, and Bull, the initial point was marked by the heliacal rising of Sothis, with the sun in the sign of Leo. When Berosus applies the signs of the zodiac to the double ending of the great year, he speaks of the conflagration occurring when the planetary conjunction took place in the sign of Cancer, and the flood when the same conjunction occurs in the sign of Capricorn. This shifts the initial point (not, however, as a mere fact in precession) from the Lion to the Crab, or the equinoctial point from the sign of the Bull to the Ram, but, as in the reckoning by the phoenix of 12,954 years, it also recognizes the mid-way reckoning of the Great Year according to the zodiacal signs of the lesser year and the Two Truths of fire and water, or Summer and Winter.

The phoenix culminated as the typical bird of the Great Year. So was it with other symbols of time that were extended to become the types of immortality by transformation and renewal. There is

<sup>1</sup> Solini Polyhistor, cap. xxxvi.; ed. Salmas. Pliny, x. 2.

<sup>2</sup> *Ap. Tac. de Caus. Corr. El.* 16.

a phoenix of the tree as well as of the bird, and sometimes the phoenix-bird is pourtrayed in the phoenix-tree. The phoenix as tree also takes the place of the bird as a figure of the same numerical value. It does so in Treatise "Berachoth" of the Talmud, as the sign of 500 years. It is said to be 500 years in length, *i.e.* so tall it would take 500 years to climb it. Rabbi Juda, in the name of Rabbi Hai, explains that the length was not the result of adding branch to bole; the tree itself was of this length. It is further affirmed that this tree represented *one-sixtieth part of the whole garden of Eden*. Sixty is used as a round number; the exact proportion is a fifty-second part— $52 \times 500 = 26,000$  years—but the general drift is obvious, the tree of 500 years typified a cycle of that length of time. The typical tree has been traced from the root as the one that bifurcated into the figure of the two solstices, the four quarters, the nine divisions overarching the pool in which it stood, and the final twelve branches of the zodiacal signs. At last this tree of time grew up into an image of the eternal, as the phoenix of 25,868 years.

And here we find the phoenix-bird on the summit of the phoenix-tree. The perch or resting-place of the Persian bird variously named as the simurgh, roc, sinamru, kamros, saëna, and sin, is on the phoenix-tree of immortality, the hom-tree of all the seeds of life or cycles of time. It is said that when the bird alights upon the branches of the tree it breaks off the thorns and twigs and sheds the seed therefrom. And when it soars aloft a thousand twigs shoot from the tree;<sup>1</sup> this identifies the bird of thousands of years.

The phoenix as bird and tree meet under one name. The bird is called "Asar," the "bennu asar," usually identified with Osiris. But the asar was also a mystical tree (cf. the Assyrian asherah), the tamarisk, which is the tree of knowledge in Eden, according to the *Book of Enoch*.<sup>2</sup> The bennu-bird is pourtrayed in the asar tree, where it watches over the tomb of Osiris at Philæ, as the phoenix of resurrection. Here then the phoenix-bird and phoenix-tree are also found together under the same name.

Clitarchus describes the Indian phoenix or bird of fire called Orion, which resembled a heron in size, had red (*φονιξ*) legs, and was musical as the sirens. Indian kings had waggons constructed for trees to grow in them on the top of which the phoenix sat and sang. Nonnus describes it singing in that position with a divine voice like the sagacious swan. This is evidently the Egyptian bennu in the tree, the constellation corresponding to cygnus as *the bird*, the swan of the Greeks, the eagle of the Romans, and the peacock of the Hinuds.

If the reader will turn to the planisphere in the preceding volume, the dog in the tree will show the Egyptian phoenix in the celestial tree, as the Dog-star belongs to the bennu in another rendering of the same constellation. But the phoenix bird is also pourtrayed in the

<sup>1</sup> *Minokhird*, lxii. 37-39.

<sup>2</sup> Ch. xxxii. 4.

same tree. This seven-branched tree standing in the actual water-quarter of Egypt is a figure of the first heaven of time and the seven divisions, then of the nine divisions, the twelve, the seventy-two; and lastly the type of immortality as the tree of eternal years.

The Aborigines of Guiana relate how the spirit Orehu (or Oreku) rose up out of the waters to teach them the *Mysteries of Semecihi, and the keeping of time*. They say that "In very ancient times the *Yauhahu* (evil spirits), being unrestrained in their practices, inflicted continual misery on mankind, causing not only great affliction, such as sickness, but perpetual annoyance in other ways, even destroying their food and defiling their cooking utensils. As Arawak, named Arawâniti, or Orowama, was walking by the waterside, brooding over the condition to which men were reduced, when a female figure, the Orehu, arose from the stream, bearing in her hand a small branch, which she presented to the man, desiring him to plant it, and afterwards gather its fruit. He did so, and thus obtained the calabash, till then unknown among them. She again emerged from the water, with small white steons in her hand, which she desired him to inclose in the gourd in the manner before described. After instructing him in the mysteries of SEMECIHI she again retired to her watery abode. He followed her directions and thus became the founder of that system which has since prevailed among all the Indian tribes."

When the missionary inquired where Arawâniti was now, and whether he had not "long ago died like other men?" the old man said that, according to their belief, "he *went up* and did not die."<sup>1</sup>

He was identical with Enoch and all the other manifestors of time who ascended to heaven at the end of their period, and thus proved they were not men nor mortals.

The Orebu is described as appearing at times with the *head of a horse*. At others she arose from the water with *the head of a cow*, and was thus called the *water-mama*. One of the Obia dances of the Blacks is commonly called the "*water-mama*" dance, that is, the dance of the water-cow as the mother. There is but one animal answering to the water-cow and water-horse in one, that is the hippopotamus, the Kamite type of the Great Bear, and the goddess of beginnings, the ancient mother or mama, who was worshipped at Ombos as the primordial revealer, mother of the revolutions or circles of time, designated the "*living word*," and portrayed with the token of her tongue protruding from her mouth. This obscure but precious relic shows the goddess in her primitive shape as the revealer, the instructor of men in the art of circle-craft and time-keeping called astrology and magic or *Semecihi*. The water-mama is also known to the Arawaks as the *Manati*, and *Menati* is an Egyptian name of the ancient mother as the wet-nurse. In the hieroglyphics the primordial time-teller in heaven (the river-horse or Great Bear) had been

<sup>1</sup> Rev. W. H. Brett, *Indian Tribes of Guinea*.

reduced to become the sign of an hour.<sup>1</sup> Also “*Apt*,” one of the forms of the ancient genitrix, was the first angel, messenger or ambassador, whose name was continued for the typical angel in an abstract phase.

According to Max Müller, “*the name of the Arctic regions rests on a misunderstanding*”—in common with so many other things that are misunderstood. His account of the Great Bear is that *ark* and *rik* are interchangeable in Sanskrit, and *Arktos* in Greek answers to *Riksha*, a word originally applied to any bright object, which was afterwards given as a name to the Bear. Now, when the Greeks had long forgotten why these stars were called “*Arktoi*,” they symbolised them as a Great Bear fixed in the sky.<sup>2</sup> But the root *ark*, *rik*, or *rek*, does not begin as a word signifying brightness; such an abstract meaning is altogether late. The *Αρχαι* are the beginnings, identical by name with the Egyptian *arkai* which shows their nature. *Arkai* (Eg.) means to appoint a limit, fix a decree, in reckoning time and period. *Ark* signifies the turn-round that makes the circle, to encircle, inclose or tie up a time; the end of a time, the setting of the stars. *Arracha* (from root *arkh*) in Arabic, is to fix the time by date. Hence *ark* (Eg.) for the thirtieth of the month, and *Raka* in Sanskrit for her who presides over the actual day of full moon. *Arksha* (Sans.) is the being regulated by stars. *Urshu* (Eg.) is applied to astronomical observation, keeping watch and vigil, or the science of star-gazing. The *Ari-at-n-Urshu* is a keeper of the astronomical observatory. The *Urshi* had become the Genii of the night, the watchers,<sup>3</sup> but the earliest stars that regulated time were the seven Rishis or Rikshis, the seven watchers in the mythos. Not because they were bright, but on account of their turning round in the arc or circle of the earliest year. These seven are identified with the seven in the ark or chariot of the Bear. Here the seven *Urshi* or Rishis are synonymous with the seven *Ursæ* or Bears, the Iranian Hapto-iringa.

The root of the matter lies in the reckoning of time. *Rekh* (Eg.) is to reckon, keep account, to know; and the *Rekhi* or *magi* are the time-reckoners and knowers, men of the gnosis, as were the Rikshis. These *Rekhi* are also the pure wise intelligencers, the religious men. There was no misunderstanding. The north was denominated Arctic because it was the region of the ark and *Rekhi* of the time-reckonings, and the seven reckoners whether called Rikshis or Bears. It was the region of the ark that crossed the waters as the ark of souls, the ark of Osiris, the ark of the *enceinte* mother, first represented by the river-horse, and by the seven cows before the constellation had been assigned to the Bear or Bears.

The origin of the word religion itself can be traced to the reckonings of time. The man or woman who manifested, knew and kept the cycles and periods, being the first sacred or religious person. Cicero

<sup>1</sup> Hor-Apollo, b. ii. 20.

<sup>2</sup> *Lectures on the Science of Languages*, vol. ii.

<sup>3</sup> *Litany of Ra*, line 67. [*Records*, vol. viii. p. III-2.]

tells us that those people who diligently practised all the duties relating to the worship of gods were called *religiosi*, from *relegendo* (or *relegere*) to read, repeat, go over again, reconsider. But Augustine, Lactantius, Servius, and others derived the name of religion from *religare*, to bind, tie up, to make fast. The word is a compound, and the full form is *red-ligio* whence *re-ligio*. *Ligo* to bind, tie, tie up, make fast, answers to the Egyptian *ark* (lek or rekh) a tie, a bond, to bind, limit, fix, the symbol of a reckoning. This gives us the ligature of connection. The ark-tie was carried by the goddess of the seven stars, as the sign of her reckoning, the end of her period. This was her "quipu" knot, a Mexican type of ten; and the Latin *legio* consisted of ten cohorts. The tie, the binding, related to time and numbers. Further, the *rē*, *red*, or *reddo* of the Latin, which is employed for various kinds of repetition, answers to the Egyptian *ret*, to repeat, be repeated several times. *Ret-rekhi* (or *red-ligio*) would be to re-reckon, repeat the reckonings, relate the knowledge, the wisdom of the *Rekhi* or sage. Knowledge preceded belief, and the early men went upon knowledge for ever repeated. This sense of *Rekh* passed into *ligo*, to make fast and sure, and into *intellectus* for the understanding and sense of perceiving as means of knowing. Religious service still consists in eternal repetition of the formulas of belief and what is supposed to refer to the worship of the gods.

The ark-tie of a surely-recurring period of time became the later type of an obligation or a sacred bond and covenant. Hence *ark* (Eg.) signifies an oath, to swear and conjure. In taking the oath or covenant the swearer was calling on the true time-keepers above to bear witness that he kept troth below, and pledged himself to be true to his bond even as they were. When Abraham took the oath at Beersheba, the Well of the seven, he swore by the seven or "*did seven*." By degrees the tie and bond of time had become the moral tie that was held to be binding in fulfilment of the word, promise, or covenant. In this sense *religio* meant a binding of the person to keep his word; the result of reverence for the oath and for the divine witnesses and faithful time-keepers in the heavens above. The *liku*-tie, however, that was sent by the Fijian mother to her future son-in-law, was *her* type of a bond (*ark*) and covenant; equally with the book on which the oath is taken now. And the same tie is the hieroglyphic *Ark*, a primitive type of periodicity.

Following the genitrix, who was designated the "*Living Word*" as the goddess of the Great Bear and mother of time, *Sevekh-Kronus*, whose type was the crocodile=dragon, the pre-planetary form of Saturn, was called her son and consort; he was her word=Logos. *Sothis* was an announcer, voice, word, or logos of the Dog-star cycle of the year. After a while it was found that this *Logos* was not the true *Word*. *Sothis* lost time when reckoned by the recurring seasons. From this origin came the mythos of the dog that let in the deluge or admitted



the devil into Eden. The dog was not in the circumpolar paradise itself, but kept watch and ward far away as a protector of the primal pair, who are represented by the Two Bears or Behemoth and the Dragon. This position is described in the *Bundahish*, "Of the Dog they say that out of the star-station, that is away from the direction of *hapto-ringa* (the seven ears), was given to him further by a stage than to men on account of his protection of sheep."<sup>1</sup> That is, the dog was stationed as a sentinel south of the circle of paradise called the dwelling of men, the *Airyana-vaējo* of the *Avesta*. There he did not keep true time, and was charged with being an unfaithful watcher; one of those who fell, as it was fabled. In the British mythos Sut, as *Seithenhin*, not only let in the deluge, but drowned the seven provinces of *Dyfed*, or put an end to the celestial heptanomis, the sevenfold heaven of the earliest time. *Sothis* also let in the deluge—during the course of precession—on the scale of the great year! One of the checks upon *Sothis*, in its lapse and loss of time annually was furnished by the moon. So that, although *Sut-Anup* had acquired a bad reputation in his stellar phase, he might retrieve his character as a time-keeper by means of the moon. He became the male lunar *Logos*. The old *Typhon* passed into the lunar phase, and *Sut-Anup* was her manifestor in the telling of time by each new moon. He was now the dog of the mother, her *Mercury* who preceded the planetary representative of that name. *Sut-Typhon* then passed into the lunar from the earliest star-station to measure time by the month instead of the year. *Anup* was now the guide of the genitrix when she sought her lost light in the passage of the underworld; the first form of the lunar genitrix being *Typhonian*, in *Hes-Ta-Urt*, *Aahti* the calf-headed hippopotamus, or *Menat*.

In Japan the moon god, in a male character, is represented as a fox,<sup>2</sup> and there is a current belief that the fox after death returns to life in the shape of a man. Here the fox takes the place of the fox-dog or *fenekh*, and the jackal, *Anup*, in Egypt; also of the later *Taht-Aan*, the dog-headed ape of the waning moon that transformed and returned to life again as a man in the person of *Taht*. It is in his lunar character that *Sut-Anup*, the *Mercury* of the moon, comes to the assistance of *Sothis*, as it is described in the *Bundahish*, when that star (*Tishtar*) is overcome by the power of the evil *Aharman*, in whose dark shadow he suffers eclipse, or, in other words, is discovered to be losing time.

Now, the ass is a known symbol of *Sut*, although the type is mixed up and confused with it kind of ass-headed bird, the giraffe and the jackal. The ass—"the sayer of great words"—was cast out of later Egypt, but survived in Asia. It is particularly

<sup>1</sup> *Bundahish*, ch. xiv. 28. "This sentence seems to imply that, on account of the useful qualities of the dog, he has a part of the lowermost grade of paradise."—West.

<sup>2</sup> Siebold, *Nippon*, part v. p. 9.

prominent in the Khetan ideographs. The ass-headed Sutekh was the god of the Kheta, whose great goddess was Astarte. In the battle between Sut and Horus, mentioned by Plutarch, Sut (or Typhon) fled during seven days on the back of an ass. This conflict is evidently in the lunar phase; and the seven days obviously refer to one quarter in the dark half of the moon, in the same way that Ishtar is described as descending and ascending through the seven gates of the moon. The head of the ass is an Egyptian hieroglyphic determinative, with the numeral value of thirty.<sup>1</sup> This number shows the relationship of the a.ss to the moon in the month of thirty days, which was divided into three parts of ten days each, and we are now able to identify the Egyptian origins for the "three legged ass" found in the Persian Scriptures. This is described in the Pahlavi *Bundahish*. "Regarding the three-legged Ass they say that it stands amid the wide-formed ocean, and its feet are three, eyes six (its procreative power ninefold?<sup>2</sup>), ears two, and horn one, body white, food spiritual, and it is righteous." "With the sharpness of these six eyes it overcomes and destroys." "The one horn is as it were of gold and hollow." "With that horn it will vanquish and dissipate all the vile corruptions due to the efforts of noxious creatures."

In the *Ritual* (Eg.) the Pool of salt and of purification is described as *the place of the beginning of years*. The three-legged ass is personified standing in the celestial water as its purifier. It is said, "When it stales in the ocean all the sea-water will become purified." It is on this account that all asses which come into it stale in the water. "If, O three-legged ass, you were not created for the water, all the water in the sea would have perished from the contamination which the poison of the evil spirit has brought into the water through the death of the creatures of Ahura-Mazda."<sup>3</sup> This is primitively typical, and has to be interpreted. The ass is righteous, like Noah, as a true time-keeper. In the *Bundahish* the waters are identified with time, and the ass is the special assistant of Sothis in keeping correct time, or in preserving the waters pure by his micturition, which destroys the creatures of corruption. It says in *Revelation* (the formula for the Persian Scriptures) that Sothis (Tishtar) "seizes the water more completely from the ocean with the assistance of the three-legged ass."<sup>4</sup>

The ass, here coupled with the Dog-star, Tishtar, as his assistant and purifier of the waters with his salt, had a stellar phase as well as lunar. This is shown by the constellation of the Ass, which rose like Sothis and was a guide to the inundation. If the ass had not been created for the water the evil power would have triumphed, the time-reckonings would not have been kept. So the ass is the guide to the

<sup>1</sup> Sharpe, *Egyptian Inscript.* lxxiii. 7.

<sup>2</sup> Such is the possible and probable reading; see *Bundahish*, ch. xix. I-II; West (note).

<sup>3</sup> B. xix. 10.

<sup>4</sup> *Bundahish*, ch. vii. 2.

water, and a spring gushes from its jawbone in the Hebrew legends. The Dog-star announced the inundation and was accompanied by the ass. The station of the ass is near the Dog in the decans of the Lion.<sup>1</sup> This was the point of commencement in the Egyptian fixed year. The Greeks placed two Asses in the sign of the Crab. The *Bundahish* groups together Sothis, Mercury, and Cancer in relation to the inundation when it says, "*Every single month is the owner of one constellation. The month Tīr (the month of Mercury) is the fourth month of the year, and Cancer the fourth constellation from Aries. So it is the owner of Cancer into which Tishat sprang and displayed the characteristics of a producer of rain, and he brought on the water aloft by the strength of the wind.*"<sup>2</sup> This identifies the rising of Sothis with the stars of Cancer. The ass is a figure then of Sut in the southern heaven corresponding to Typhon (the Great Bear) in the north. But in the three-legged Ass of the *Bundahish* the type had passed into its lunar and more symbolical phase. *It was by aid of the moon in its three phases that Sothis was enabled to keep true time in the bringing on of the waters and the years!* The *Tishtar-Yasht* celebrates Sirius as the star Tishtar, the shining majestic who "*brings hither the circling years of men which are reckoned after the will of Ahura-Mazda.*"<sup>3</sup> That is as the star of the Sothic cycle. This *Yasht* describes Tishtar in his first character as uniting himself with the body of a pubescent youth of fifteen years, at which a man first comes of age; in his second with the body of a bull, and in his third with the body of a horse. It is said that "*The first ten nights Tistrya, the shining, majestic, unites himself with a body going forth in the bright space, with the body of a youth of fifteen years.*" The second ten nights he unites himself with the body of a bull with hoofs of gold. The third ten nights he unites himself with the body of a horse.<sup>4</sup> In the *Bundahish* we read "*Tishtar was converted into three forms, the form of a man, the form of a horse, and the form of a bull;*" and in each of these he produced rain, poured out the waters (or kept the reckoning) during ten days and nights.<sup>5</sup> That is, Sothis made use of the triple phase of the moon reckoned by ten days each; or, under another figure, the ass of thirty days. This ass of  $3 \times 10$  days was figured as standing upon three legs, hence the three-legged lunar ass. Thus Tishtar (Sothis) could seize the water more completely from the ocean with the help of the three-legged ass. Now we can understand its having six eyes, as the three tens of days were subdivided into six periods of five days each. Its single horn, the emblem of Sut-Typhon, is *not the horns of the moon, but the type of phallic power*, the fore-part of Sut-Typhon previously described. The single horn was emblematic of unity under the male type of


<sup>1</sup> Drummond, p. 16.

<sup>2</sup> *Bundahish*, ch. vii. 1.

<sup>3</sup> Bleek and Spiegel, *Kordash-Avesta, Tishtar-Yasht*, xxiv. 6-8.

<sup>4</sup> *Tishtar-Yasht*, vi. 13-18.

<sup>5</sup> *Bundahish*, ch. vii. 4.

power, which showed the unification of the triple character, the *deus trinus unus*, and the horn-type of reproduction beyond the horns of the moon. Here the figure  may be repeated as a Lunar type.

With this interpretation of facts founded in phenomena should be compared that of M. Darmesteter, translator of the *Avesta* into French, who in his *Ormazd et Ahrimem*<sup>1</sup> puts forth a theory of the "three-legged ass" in accordance with the Aryanist view that the myth-makers were cloud-gazers in the habit of talking ingeniously concerning smoke. He holds that the "three-legged ass" is the monster of a meteorological myth, a personification of the storm, or a mere figure of cloud. Whereas the true myth-makers did not talk figuratively in the modern sense. Their figures express the profoundest facts, more particularly as kronotypes. They did not carve mere monsters of cloud who reproduced the drama and scenery of human life, eternalized the recurring cycles of time in the stars, and turned the heavens into their book above.

The author of the *Unicorn*<sup>2</sup> has shown that the "three-legged ass" of the Parsee Scriptures is related to the moon, and to other types of triplicity such as the Triquetra. The present reading agrees with his in some points, but is not founded on it. A form of the same original type of the triple moon, which was represented by the three-legged ass of the Persians, is still extant in the three-legged sign in the arms of the Isle of Man. Planché<sup>3</sup> says "*The arms of Man are legs. The ancient kingdom of Man was, and the island itself is still, represented in heraldry by three legs in armour conjoined at the thighs. The origin of the bearing has yet to be discovered.*" At the centre of the three legs is the disk of the full moon which identifies them with the typical lunar triad. *Ynys Mon*, or *Mona*, is named as the Island of the Cow. It was also called the Island of *Hu*, one of whose types was the Bull. The Cow is the feminine moon, *Aah* (Eg.), which has the dual manifestation as *Aahti*. The two manifestations were those of the child and the virile male, the "bull of the moon," a title of *Taht*. Thus *Ynys Mon* is the Island of the Cow and Moon under the same name. The Isle of Man is also connected with our British Mercury named *Manannan*. *Manannan Mac-Llyr*, and *Manawyddan* (or *Mana gwydion*), son of *Llyr*, the sea. It was *Gwydion* who instructed *Hu*, and taught him how to conquer in his contest with the waters, and who is the great preserver against any future deluge of time.<sup>4</sup> *Manannan-Gwydion* was the divinity of traffic and merchandise, the guide of ways and journeys, as *Cæsar* described our British Mercury.<sup>5</sup> *Manannan-Mercury*, according to *Cormac*, was known in tradition as having been an ancient and celebrated trader of

<sup>1</sup> Pp. 148-151.      <sup>2</sup> A mythological investigation, by Robert Brown, Jun.

<sup>3</sup> The Pursuivant of Arms, pp. 143, 144.

<sup>4</sup> Taliesen, *Marwnad Aeddon o Vón*.

<sup>5</sup> Commentaries, b. vi. 17.

the Isle of Man. He was famed for telling the signs of the sky and foretelling the changes in the weather. He was said to wear a helmet in which two glittering precious stones were set, one in front and one behind; which correspond to the two aspects assigned to the masculine moon.<sup>1</sup> Kerid-gwen, the White Lady, was the moon at full in her feminine aspect, the centre and source of the threefold manifestation.

The three-legged ass with horn of branchy gold also finds a fellow in one of Dr. Schliemann's figures, which shows an animal with the head of an ass and the very significant *paws of a bear*, or of Typhon, the goddess of the Great Bear.<sup>2</sup>

Typhon was continued in the lunar mythos as Menat, or Menuthis, the wet-nurse, whose name was given both to the moon and to the month. The name of the moan is derived from the same root in the most diverse languages. It is

<i>Men</i> , in Asia Minor.	<i>Mano</i> , in Lap.	<i>Moena</i> , in Enganho.
<i>Mona</i> , in A. S.	<i>Menyil</i> , in Cahuillo.	<i>Mangong</i> , in Timbora.
<i>Menu</i> , in Gothic.	<i>Menyan</i> , in Witouro (Aust.).	<i>Minofe</i> , New Moon, Param.
<i>Mane</i> , in Swedish.	<i>Meni</i> , in Port Phillip (Aust.).	<i>Minotsu</i> , Full Moon, Param.

The Aryanists tell is the root is the Proto-Aryan "Mâ," to measure, because that is a meaning of the word in Sanskrit. But mâ, to measure, is. Proto-Aryan as Egyptian, and the root is not mâ; this, the accent denotes, is *mak*, to measure, whence *mak*, *meh*, and *mâ*, for the cubit, and *makha* for the scales. The hieroglyphics show that the words moon and month were derived from a root *men*, and not from *mak* or *mâ*. This can be proved. The moon, to the earliest observation, was that which went round in its orbit and grew round in its orb. These two facts preceded the measurement of time and led to it. Now men (Eg.) signifies to go round, perambulate, make the circuit. That was observed in space before it could be reckoned in time. Pigeons are named *menuti* because they fly round. The collar or bracelet is a *menat* because it goes round. But this also applies to that which *grows* round, and both are included in the moon. The gestator grows round and is named Mena, like the moon. Because the moon grew round and made the circuit the lunar festivals were celebrated by the circular dance, and the "minnying" was performed by perambulating round. *Men* (Eg.), for the measure and memorial, supplies the root for the Arabic al-manac in relation to the moon and *mensis*.

The Chinese divide the moon into a first, a middle, and a final decade.<sup>3</sup> The Akkadians likewise reckoned and wrote the length of a moon as 10 + 10 + 10 days; the lunar orb being considered to have a triple character as well as a threefold movement; one in longitude,

<sup>1</sup> Cormac, *Glossary*; Guest, *Mabinogion*, p. 411.

<sup>2</sup> *Mycenæ and Tiryns*, p. 257, fig. 376.

<sup>3</sup> T. F. Wade, *Ethnological Transactions*, vol. vii.

one in latitude, and one in orbit.<sup>1</sup> Sin. the male moon being reckoned god of the number 30. The reckoning is the same as that of the Egyptians, who had a week of ten days, three of which made a month of thirty days in the year of twelve moons. This was the month of *Menat*, Gothic monoth. The *menat*, or *ment*, was a measure of ten feet, the oldest unit of Egyptian land measure. *Menat* for the number 10 is reduced as the Coptic *mêt* for ten. Moreover *Menât*, the measurer by the moon, has an earlier type as *Menkat*, the creator, as the potteress whose vase represents the womb. She was the measurer of the period of gestation as ten moons in the year of thirteen moons of twenty-eight days, and afterwards the measurer of the month in three periods of ten days each. Thus *Menat* was both the measurer of days and months by the number 10, which is her name, and that name is the earlier form of *Menoth* or month. It was on the number 10 of *menat* that the triple division of lunar time was founded; and it is the ass (or *Sut* as her son) who was her lunar Mercury; the ass that has the value of number 30; the three-legged ass of the  $3 \times 10 = 30$  days. The name of *Horus*, the light one of the twins, also signifies number 10.

Primitive man had to think in external things, distinguish the sexes and describe characters by means of phenomena before this could be done by the aid of verbal language. Before he was able to say the moon was at full, or it waned in one lunation and waxed in the other, he could see that she was refilled with life like the mother with child, and thus the *enceinte* mother, the procreant cow, the pregnant water-horse, the ass in foal, became its feminine types. When it waned and lessened it was the *impubescent* child, the calf, or the foal, as product. In its waxing lunation it was the horned one, the procreative power, the virile male; the bull, the *Chamor*. But the moon was one, and these three formed the trinity in unity, in which three manifestations of phenomena were expressed by three forms of relationship, animal or human.

*Sut-Anubis* was continued by the Egypto-Greek and Chaldean gnostics, both as the jackal and the ass, or a figure that looks like a mixture of both as the image of *Anubis* cannot always be distinguished as jackal or ass. They have the type also as the double *Anubis*, and this proves the *Kamite* origin. The double *Anubis* is as ancient in Egypt as the twins of light and dark; the twins of twilight; or of east and west. As *Sut-Nub*, the dual character is indicated by the two birds, black and golden in the elemental phase: *Sut* is black, and *Nub* is golden; the two being twinned in *Sut-Nubti*. Under the jackal type, *Anup* is the black jackal of the western land, and golden dog of the east. *Sut-Anup* kept the equal road (*Ap-uat*) of the equinox, as guide of the crossings to the mother, who sought for her son, the solar god, when he was shut up in the ark at one equinox, and only found

<sup>1</sup> Sayce, *Trans. Soc. Bib. Arch.* vol. iii. p. 147.

again at the other, at the place where the lost cross was like wise recovered by Apheru (or Porphyrius), another name of Sut-Anup. Anubis of the crossing reappears in Rome, in conjunction with the figure of the cross, that is of the crossing. One form of this representation was found in a rude scrawl, drawn upon the wall of a vault in the Palatine Hill. The Anubis type is unmistakable, although the head looks more like an ass than a jackal—both being types of Sut-Anubis.

Garrucci, the Italian antiquary, claimed this as a blasphemous caricature of the real crucifixion, so that an early date might be assigned to the parody of an event which is wanting in other witnesses.<sup>1</sup> The figure looks like an image of the crucified, and has been taken for such by the Christians, yet it is only Sut-Anup, the keeper and guide of the crossing, or the equinox. Christianity having begun with the cross, it was natural to claim all the figures that accompanied it as representatives of the Christ—these included the ass in Chaldea and Rome; the ass, giraffe, and jackal in Egypt. Tertullian, in his *Apology*, refers to the current notion of the Romans that the Christians worshipped the ass. He says that recently a new version of their god had been put forth by a certain hireling convict of a bull-fighter, who portrayed him with the ears of an ass; he was hooped in one foot, *carried a book*, and wore a toga. The picture was inscribed 'ONOKOIHΘHΣ the born ass. The caricaturist was identifying the Christ of the crossing, not a personal or historical Christ. Sut-Anup as lunar logos was the pre-solar Christ or crosser. He is termed the "clean crosser over the birthplace."<sup>2</sup>

The book indicates the god of letters the typical prophet or announcer, who was Sut-Anup in Egypt, and Nebo, the "supreme intelligence," in Chaldea. The Romans knew somewhat of Anubis and his station at the cross, but they knew nothing of a personal Jesus Christ the crucified, and thus they identified the Christ with the pre-existent types. Iu, the root of the name Jusu or Jesu, is an Egyptian name of the ass, and it also denotes a dual nature. The ass was a type of Anubis, and the Romans did precisely what the Christians have likewise done, they identified the pagan type with the Christ, and consequently with the Christian God. Anubis was the earliest form of Mercury; and Mercury is also portrayed, Greek fashion, in the Catacombs. He appears as the guardian and conductor of souls, through the underworld, in a fresco-painting of the cemetery of St. Calixtus, where he must surely be an *antitype* of the Christ. He is claimed, however, by the *Idiotes*, as being a pagan type of the veritable Christ.<sup>3</sup>

The passage of Sut into the lunar god Taht is represented by Hermanubis, *i.e.* Hermes-Anubis, a title assigned to Taht in the

<sup>1</sup> Garrucci, tom. ii. tav. 82. King, *Gnostics* [ed. 1864], p. 91.

<sup>2</sup> *Ritual*, ch. xvii.

<sup>3</sup> Bosio, *Roma Sotteranea*, p. 257.

zodiac attributed to the *second* Hermes, or Taht; the first being Sut-Anubis the Mercury of the Dog-star as well as of the moon. In this zodiac, also in that copied into the preceding volume, Taht is seated in the sign of the Crab; Anubis is in the opposite sign of the Sea-goat. These, therefore, are directly connected according to the dual character of the signs, as they are in the *Ritual* in relation to the moon.<sup>1</sup> In the Egyptian lunar mythos, Taht superseded Sut, and became the recognized logos or word, the chief manifestor of the moon as the measurer of time and period. He is the word, tongue, teller, and mouth of utterance by name; the lord of divine words by nature, having the head of the Ibis in one phase, and the cynocephalus *Aan* in the other. *Aan* is the kaf-ape, the howler of the dark lunation; its relation to the lessening moon is denoted by *aanu*, meaning to look back, go back, recoil, howl. *Aan* typified the messenger of the moon in the darkening half of its cycle. It also represented this phase of the moon as the menstruating monkey. It was the word or lunar logos as the howler in the dark, the voice of the suffering unilluminated moon. It likewise denoted letters. Hor-Apollo speaks of a race of cynocephali that is acquainted with letters, and says that when one was brought into a temple, the priest placed before it a tablet, reed-pen, and ink, to ascertain whether it was one of the writing race. This, of course, is symbolical, but the language helps us in the interpretation of the symbols.

Taht was the representative of the new moon, the logos of its light half, the bull of the mother, or consort of Sefekh. In this character the Ibis or Habu is his type; and Habu signifies the Messenger. Thus *Aan* and Taht personify the two lunations as the voice of its darkness and the logos of its light. At a later stage of mythology, when it was known that the moon was only a reflector of the solar light, and the sun-god had been made supreme, it is declared that Ra created Taht, as a light to show the evil enemy by night. By his words, utterances, or manifestations of periodic renewal, Taht keeps off the enemies of Ra from the solar horizon. But Taht the moon-god was a far earlier creation than Ra. It is Taht who grants the Makheru to the Sun; that is the gift of making law by means of the Word.

The lunar trinity of Typhon. Sut, and Horus, or Sefekh, *Aan*, and Taht, may be compared with a Mexican triad. The tradition is that there were two divine personages in a cave at Cuernavaca, a male and female who were consorts; he was Oxomoco, she Cipactonal. The old woman thought that her descendant Quetzal. should be called in, and the three then set to work and formed a calendar. The old woman named the first sign. She painted a kind of water-serpent called Cipactli, and thus designated the symbol of the serpent. In his turn, the male god depicted two canes. Then Quetzalcoatl drew three

<sup>1</sup> Ch. lxxx.



houses. They proceeded thus in rotation until the number of thirteen signs was made out. This number was duplicated in the well-known twenty-six signs, the basis of which was the thirteen, that correlate with the thirteen periods of twenty-eight days, and with the thirteen moons to the year.<sup>1</sup>

Quetzalcoatl is usually recognized as a sun-god, but like Osiris, he must have had a lunar character, for this is the lunar trinity in *propriâ persona*, identical with the woman of the moon, Sefekh, Aan, and Taht in the Egyptian mythos. Also, the thirteen moons reckoned to the year are the obvious origin of the twenty-six signs. The old woman or great mother represents the moon at full, which has the two manifestations of waning and waxing. These are two other characters into which the moon transformed. Hence the serpent-symbol of transformation chosen first by the old woman. She was number one. The two canes signify the second one, and the three houses the third one, in whom the trinity was complete. The mother being typified by the full moon (the goddess fifteen), the two halves were assigned to the two males, the child and *vir*, and thus thirteen signs were given to each of the two, corresponding to the halves of thirteen moons to the year; hence the twenty-six signs.

An Alexandrine physician of the third century, named Serapion, held that the face in the moon was the soul of Sibylla, that is the sibyl or prophetess,<sup>2</sup> the woman who kept the books. In Egypt, the book-keeper for Taht, the lunar god, was *Sefekh*, who represented the full moon, and reckoned its time at  $3 \times 10$  days to the month in the time of the number 10. In the Sibylline books there are ten ages or generations of the world. The Sibyl was to live through ten generations. Also the number of Sibyls was reckoned to be ten, and there were ten keepers of the books. The Sibyl was reputed to have lived from the time of Noah, whose existence depended upon the number 10. The Sibyl being a lunar form of the feminine logos, we can now understand her reckoning by ten.

The final form of the Logos as a kronotype was solar. Here it became the "true word" as Har-Makheru, who has been described as the keeper of perfect time, or the maker of truth. When James, for instance says, respecting the Father, "*Of his own will begat he us with the Word of Truth,*"<sup>3</sup> he reproduces the Egyptian Ma-kheru, the solar logos, whose Word was Law.

The personified logos, word, or mouth, is pre-eminently an African product. Various kings employ an official as their mouth, who utters the word to others. In Abyssinia there is, or was, an officer of the court named "*Kal Hatze,*" the "word of the king." The monarch

<sup>1</sup> Bancroft, vol. iii. pp. 251-273.

<sup>2</sup> Clem. Alex. *Strom.* i.

<sup>3</sup> James i. 18.

himself sat concealed behind a curtain, and spoke to the Kal Hatze, who then communicated the royal commands to the officers, judges, or others who were in attendance. The king of Dahome has his "Men," who speaks for him to ordinary mortals; and king Blay on the Gold Coast keeps his Kyami or speaker, who is known as the King's "mouf" or mouth.<sup>1</sup> In the Egyptian *Ritual*, the divine father Atum only manifests by means of his Word, which is infallible. On the back of a figure of Maut, the mother of Khunsu, is written, "*The speech (or word) of Maut the great mother.*"<sup>2</sup> The Osirified spirit is said to be "*born like a word,*" when he is repeated in the future life.<sup>3</sup> An Egyptian artist boasts that he is one of the initiated who knows the mystery of the divine word.<sup>4</sup> There is a Japanese religious sect called the Shingon who are worshippers of the "true word;" and the Mi-Roku or Maitreya who is expected to come, is the logos or Messiah of the Japanese Buddhists. Logios (Λόγιος) is an epithet frequently applied to Mercury by Greek writers.

Proclus asserts that "*the angel or messenger of Jupiter (Hermes) who has the relation of logos to the intellect of his father, announces the will of Jupiter to secondary natures.*"<sup>5</sup> But "*in Essences, Soul, which is the logos of intelligibles, unfolds the united cause of wholes which is in them, she receiving from them her hypostasis. And in the genera superior to us, the angelic order has the relation of logos to the gods.*" *Lego* in Greek signifies to say, to declare, to utter oracles. *Logos* is a saying, an utterance, a revelation. The logos is the word personified by John: "*En arche en 'o LOGOS, kai 'o LOGOS en pros ton theon, kai theos en 'o LOGOS,*" or, "In the beginning was the *word*, and the *word* was with God, and the *word* was God."<sup>6</sup> But the genesis of the "word" that was in the "beginning" was not to be reached in any abstract or doctrinal phase, or bottomed *en l'air*; any more than it could be embodied in an historical personage. The logos was pre-Christian under all its types—Elementary, stellar, lunar, solar, psychotheistic, spiritual, female, male, and epicene. We are now in a position for the first time to follow the "*word*" into its psychotheistic and final phase.

The most mystical dogmas of the Christcan cult begin as such with being unintelligible—that of the word or logos included—because they had been continued from an earlier status by those who were ignorant of their origin and significance. Professor Jowett frankly confesses that the doctrine of the logos "*begins with being unintelligible.*"<sup>7</sup> Hence they are treated as teachings that commence and end in mystery, and as if it would be the death of them to be understood. They could not be understood without the interpretation

<sup>1</sup> Captain Burton.

<sup>2</sup> Birch, *Gallery*, p. 12.

<sup>3</sup> *Ritual*, ch. lxxviii.

<sup>4</sup> Stele, C. xiv. *Louvre*.

<sup>5</sup> Proclus in *Timæus*, b. ii.

<sup>6</sup> John i. 1.

<sup>7</sup> Jowett, *Epistles of St. Paul*, vol. i. p. 414.

of the gnosist nor become intelligible by being assigned to an historic teacher with whom they did not originate, and from whom they did not emanate. Celsus, as we see by a glimpse of his work over the shoulder of Origen, charged the Christians with having recast and misconstrued the ancient doctrine of the logos; and he wrote his book, which the enemy succeeded in stamping out of existence, to show which was the false and which the "true logos."<sup>1</sup>

The first form or mode of the logos was feminine because the mother nature was the primordial mould and manifestor. The mother was the earliest utterer forth at a period earlier even than speech. She was the mouth of utterance, hence *mut* (Eg.) is both mother and mouth; and in the Indian sign-language the mouth and mother are identical. She was also the silent mouth or silence personified in Vari, Sige, and Mer-seker, in relation to the first of the Two Truths and the mystery of motherhood. The oraculum of the goddess Vach, or the prophetess Deborah, was earlier than the oracles of God. The Hebrew *Bath-Kol*, which has been rendered the daughter of the voice, had no other origin in nature than as the Vach of female pubescence and gestation. This was the first and most mystical of all the tellers of time, which became the Holy Ghost of a feminine nature that was represented by the dove of Hathor, Semiramis, and Mary.

*Kal* in Sanscrit means to announce the time, to count, and reckon. *Kala* is a space of time, a period, a fixed or proper time. One form is the Ritu-Kala, or season of the menstrual course. The menstrual flow itself is *kala*. The bloody goddess Kali came from this source! The womb or uterus, as the utterer forth, is the *kalana*. *Kala*, like the Hebrew *kol*, is the voice, in a mystical sense. It is an indistinct, inarticulate voice; also, in the form of *kara* (Sanskrit), it is the word, the messenger or feminine logos, one with the Bath-kol. This manifestation of the feminine word is revealed by Hermes to Tat when he sees the primordial darkness which appeared to change into a "certain moist nature, unspeakably troubled, which yielded a smoke as from fire." From this there issued "a voice unutterable and very mournful, but inarticulate, inasmuch that it seemed to come from light. Then from that light a certain holy word joined itself to nature."<sup>2</sup> Both voices were at first assigned to the mother of blood and breath, but the spirit or *Nous* came to be considered masculine; and this led to an endless contention as to the real sex of the logos.

We are told by Irenæus how the motherhood and feminine logos were represented in the mysteries of Marcus, who pretended to consecrate the cup mixed with wine, and in lengthening out the words of invocation contrived by magical practices to work a miracle (one that could be wrought monthly) and turn the wine into blood by giving it a reddish hue, so that *Charis*, who is one of those that

<sup>1</sup> Origen, *Contra Celsum*, lib. iii.

<sup>2</sup> Pymander, b. ii. 5-6. [= CH I. 4-5]

are superior to *all things* (that was the male Christ), should be thought to effuse her own blood into the cup in response to his invocation, and the grace of Charis flow into those who tasted of her cup. He handed cups to the women who represented Charis in person and in presence. These women then consecrated the cup with an effusion of Charis proceeding from themselves. This effusion of the feminine logos took two shapes, one of blood and one of spirit—the Sakteyan spirit or inspiration of the female—that illustrated the Two Truths of the motherhood relating to flesh and spirit. The blood of Charis preceded the blood of Christ, and there would have been no doctrine of cleansing by the blood of Christ but for the purification by the blood of Charis. The male Messiah or word of God would not have come arrayed in a garment dipped in blood, if blood had not been the feminine manifestor of the Word as Wisdom. Moreover, the change of sex did but turn the typical mystery into meaningless mystification. This consecration of the cup of Charis and of the Hindu Sakteya had a natural genesis in the most mystical nature of the feminine logos.<sup>1</sup>

The male and female *logoi* are descended and distinguished in the Clementine *Homilies*. *The female is first because the night precedes the day, disease precedes healing, ignorance precedes knowledge, error precedes truth, and the present world, which is female, precedes the world to come, which is male!*<sup>2</sup> *The female nature, ruling the present world as her like, was intrusted with the first prophecy; she was the primæval announcer, announcing prophecy with those born of woman.*<sup>3</sup> *“The other, as the son of man, being a male, prophecies better things to the world to come as a male.” “Let us then understand that there are two kinds of prophecy, and let it be defined that the first, being the male, has been ranked after the other in the order of advent; but the second, being female, has been appointed to become first in the advent of pairs.”* She is likened to a female in her courses, and is said to *steal the seed of the male, and sow it with her own flesh.*<sup>4</sup>

Philo's two logoses called *ευδιαφετος* (Eudiaphetos), which name indicates a *conception* or *conceiving*, and *προφορικος* (Prophorikos), the *utterance* or *speech*, are derived from the double Horus of Egypt, the solar god in his two aspects. Plutarch, who writes of the mythos in its more doctrinal and psychotheistic phase, will furnish the evidence. He tells us that when Isis felt she had conceived with child she hung a charm or amulet about her neck. This was on the 6th of the month Paophi, or at the autumn equinox, the maximum of the Nile and the beginning of cultivation, according to the Alexandrian year. The child-Horus then represents her conception. He is portrayed with the finger pointing mystically to the mouth. He is not the word or logos itself, but visibly embodies the silent con-

<sup>1</sup> Cf. Sellon, *Notes*, with Irenæus, b. i. ch. xiii. 1, 2.

<sup>2</sup> Ch. xv.

<sup>3</sup> Ch. xvii.-xxviii.

<sup>4</sup> Ch. xxii.

ception of the genitrix as the “*inarticulate discourse.*” Hence, when Isis had conceived, she put on the amulet, which meant “*a true voice*” in the Greek language. This in Egyptian is *Ma-kheru*, the true voice or word, the real logos *Prophorikos*. The first Horus is the manifestor at the autumn equinox; the second, called the after-birth, is the Horus of Easter and of the vernal equinox,<sup>1</sup> Har-Ma-Kheru, the virile voice or logos. The child of the mother was the image of her silence, and he did not become the image of the father, or utter the *true voice*, until the time of puberty, when he was the “Un-Nefer.” According to the Persians, the creation took place or form when Ormazd spoke the word “*honover.*” That is the Egyptian “*Un-Nefer,*” the opener or revealer, or the one who has been opened. *Un* means open, to open, applied to pubescence. Nefer is the adult youth; and the first male form of the Un-Nefer was the youth at puberty; the last was the revealer, personified in the psychotheistic phase as the logos. Up to the time of pubescence, when the child-voice changes and the virile voice is heard, the Parsees hold the child to be a ninny, who is not responsible for “unseasonable chatter.” The time of transformation is the turn of the fourteenth year, after which the child ought to utter the true voice, and “*unseasonable chatter*” then becomes a sin.<sup>2</sup> This is the human image of the divine child Horus, who is the ninny until his time of transformation at puberty. This child of silence, Harpocrates, is a type of the Christ in the Catacombs;<sup>3</sup> and as late as the middle of the fourth century it was asserted by Marcellus of Ancyra that Christ was the logos who issued from silence, the gnostic *Sige*.

The true root of the name “Messiah” is the Egyptian *mes*, which denotes birth and rebirth. Messiah is the reborn or Æonian. Iu (Eg.). Iao or Jah,—even as the month *Mesore* was named from the rebirth of Horus the child, which was annual. In Egypt the Repa, prince or heir-apparent, was the Messiah by name and nature, as the *messiu* or *messui*, the representative of Ra, the ever-living, who was continued by transformation into the young one, the ever-coming Messiah. The Messiah of Christology and supposed prophecy was the manifestor who was for ever being reborn in time. The Messiahship was cyclic, and wholly dependent on the fulfilment of the cycles of time. The Egyptian Ra and Repa were the representatives of this manifestation in time, as personifications of the divine or solar Messiah, in the two aspects of father and son. The Egyptians celebrated the rebirth of this Messiah every year at the last supper on the last night of the old year, and by the evening meal on the first day of the new year, the day and the meal being both designated the “*messiu,*”<sup>4</sup> from *mes*, the birth, and *iu*, to duplicate; which

<sup>1</sup> Plutarch, *Of Isis and Osiris*.


<sup>2</sup> *Shayast La-Shayast*, ch. iv. 10.

<sup>3</sup> De Rossi, *Roma Sott.* tome 3, tave 10.

<sup>4</sup> See Pierret, *Vocabulaire Hieroglyphique*, for texts.

also means the *coming one*, who forever comes and brings, as the year or other cycle comes to an end and is renewed.

The Messiah, then, is the one who is reborn according to the cycle of time; but the natural genesis has to be traced beyond the symbolical aspect. The first Messiah was reborn at puberty. This was the earliest form of the anointed male. These things can only be fathomed in their Fundamental phase. The anointed one did not commence from having oil poured on the head. The first male type of the prophet was the anointed by nature at puberty; the aboriginal anointed, who preceded the oil-anointed, man-made prophet. As previously explained, the earliest mode of artificial anointing is that of Inner Africa, where the ointment was composed of red ochre mixed with grease or oil. In one of the Hottentot songs there is an allusion to the red ochre of anointing, and this is actually contrasted with the flesh-forming source. Lightning, the daughter-in-law of fire, is thus addressed: "*Thou who hast painted thy body red like Goro,*" i.e. with ochre or red-clay, "*Thou who dost not drop the menses,*" or redden that way.<sup>1</sup> The Hottentots also had a certain image or fetish-god which their women were accustomed to anoint by covering its head with a kind of red earth and buchu or sweet-smelling herbs.<sup>2</sup> This was their typical Messiah; and we learn from Egyptian thought and expression that anointing or coating with red ochre was a symbolical mode of refreshing. It was in this manner that Ptah refreshed the spirit for its rebirth from the womb of the underworld; and the red earth represented the human or Adamic clay. In anointing the fetish image, the Hottentot women were imitating nature in fleshing the child for birth. Instead of calling on the saviour to come, they enacted the rebirth of the Messiah in the process of refreshing or, as it came to be called, anointing or embalming. The Egyptians had discovered how to preserve the dead body intact with the flesh upon it, and its lineaments wearing the likeness of life; by which art they superseded the incasing or refreshing of the bones in the red ochre of the earlier stage.

This embalment of the dead body is termed "*karas,*" and the embalmed mummy reborn by the preservative process, and placed in the tomb to await the rebirth in spirit life, named the *karast* or *krust*,  as the mummy-type, the shebti or double, an image of rebirth. This type of immortality or continuity was the anointed, the Messiah, the *Christ*, who in the later application of the ointment or oil is literally the *greased*. Mes (Eg.). the root of Messiah, also means to anoint, to generate, as well as to give birth. The mother was the anointer with her own blood as embodier of the child. The primary anointing applied to birth. But the Messiah was the anointed at rebirth or puberty. The virile male was the natural

<sup>1</sup> Hahn, *Tsuni-Goam*, p. 60.

<sup>2</sup> *Tsuni-Goam*, p. 91.

Messiah, the anointed of the totemic mysteries. Thus the Messiu or Messiah is named from this origin as—

<i>Mas</i> , vir, or male, in Latin.	<i>Masha</i> , vir, or male, in Kakyen
<i>Mess</i> „ „ Esthonian.	<i>Mosi</i> „ „ Chutia.
<i>Mes</i> „ „ Vod.	<i>Masaketh</i> „ „ Pelew Island.
<i>Mios</i> „ „ Fin.	<i>Al-maz</i> „ „ Lap.
<i>Mes</i> „ „ Olonets.	<i>Amashe</i> „ „ Intibuca.
<i>Mish</i> „ „ Deer.	<i>Umasoi</i> „ „ Betoï.
<i>Mesa</i> „ „ Silong.	<i>Mashyo</i> „ „ Pazend.
<i>Musha</i> „ „ Shina.	<i>Mush</i> „ „ English Gipsy.

Hence—

<i>Masculenso</i> is to turn male, Latin.	<i>Masuri</i> , a beard, Sanskrit.
<i>Mastos</i> is a cock, Latin.	<i>Misha</i> , to be strong and firm, Hebrew.
<i>Maaiz</i> , to be muscular and sinewy as a man, Arabic.	<i>Meas</i> , procreation, Irish.
<i>Mushka</i> , a stout man, Sanskrit.	<i>Mzr</i> , to go together, cohabit, copulate, Hebrew
<i>Musculosus</i> , full of muscle, Latin.	<i>Misr</i> , to mix, mingle, mess, blend together, Sanskrit.
<i>Mushka</i> , testicle, Sanskrit	
<i>Masha</i> , the bean, Sanskrit.	

The Inner African customs and languages show us whence came the Messiah as the anointed at puberty, and the name that was continued in the Egyptian, Hebrew, Arabic, British, and many other tongues. The male child was anointed at this period of rebirth, and established as the man. *Misa* in the Kaffir dialects means to institute, establish, confirm, to cause to stand, to erect, and cause to stand up; the *miso* is a statute or ordinance, an institution. The transformation into the male, signified by the Latin *masculesco*, to turn male, was acted in the drama of pubescence, the most primitive form of the Mysteries. They put on masks of the rudest make, and their anointing was performed with coloured clay and grease or oil. To *maskh* in Arabic is to transform into an animal, and this transformation was enacted under some totemic type of power. The boy was clothed in skin, hair, horn, and other emblems of pubescence, in imitation of the animal. In this rebirth he changed into the *nakh* (Eg.), as the strong bull, the massive elephant, the howling hyena, the terrible lion, the cunning fox, jackal, or some other beast of the totem into which he was reborn.

This was the natural genesis and primordial phase of masking and mumming which was continued in the later mysteries as a representation of the rebirth of the dead, and which yet survives in the English pantomime, as well as in the custom of masking every year about the time of "All Souls' Day," where the children still make their transformation in the mask, as they did in the mysteries where the spirit of puberty descended on the male Child at its rebirth into manhood or Messiahhood, and nature taught the female the earliest need of cover and concealment, or a mask. In Latin, the Mask and Personage are synonymous as *persona*. In some of the African totemic rites a man in a mask represents a spirit—the spirit of manhood that has descended

on the boy in this drama of pubescence—and the scene described reminds one of the descent of the logos portrayed by Clement Alexander, who says: “*The word took the mask of man, and having shaped to himself the flesh, acted the redeeming drama of humanity.*”<sup>1</sup> The period of pubescence had its logos in the male as well as in the female nature. The supreme manifestation of male pubescence was the stone that was fabled to have fallen from heaven; the Stone of Pundjel that opened the way in an incomprehensible manner. In Egyptian the *tes* is a stone, a stone knife, that which is hard, thick, and dense, whence the testis; and the word signifies selfhood, that fundamental self on which the male personality was primarily based. The typology of horn, tooth, pubes, beard, hair, skin, and other pubescent signs was founded on this period of masculine power and Messiahship. Jerome, in his exposition of the Hebrew alphabet identifies the letter shin ש as *the sign of the logos*. The shin, as already said, is a tooth, a symbol of adulthood in the male. Jerome was perfectly right. The tooth was a type of the logos when it was (or still is) extracted from the pubescent lad in the African mysteries, at the time of his coming of age. Also the tooth was a type of Hu the white sun-god, a solar form of the logos in Egypt.

Primitive thought commenced with a nearness to nature that has never since been attained or approached. Yet it is only at the original standpoint that we can see as primitive men saw, and follow the later developments of their typology in mythology, theosophy, and eucharistic rites. The meanings read into the early doctrines are a hindrance altogether, and only when we do get back to the starting-point can we look round in all directions, for the first time. From this simple origin the typical stone might be followed like the serpent, the tree, or the water, through ramifications that would take a lifetime to trace and only a few of which can be indicated here.

The lightning-stone or cloud-cleaving thunder-axe was a type of destroying power, and therefore a primary form of fetish-image. But the stone of virility from whence the fire of life was rekindled became the great type of creative and causative power which was first identified as human. This, as representative of the procreator and pubescent soul gave further significance to the stone of fire and the mineral stone that were afterwards discovered to contain the metals and thus the type was continued. The lithic *linga* has chiefly caught attention, but the *tes* (Eg.) was the more important type. This was the true foundation-stone, the living stone, the stone of power, the speaking stone, because a time-teller in relation to the age of puberty. The true ancestor-stone was the cause of what has been termed “stone-worship.” This fact was recognised by the Dacotahs when they took a round boulder and painted it red, or anointed it with the

<sup>1</sup> *Coh.* x. 86.



blood source to make it a fetish image which they called their "grandfather."<sup>1</sup> In doing this they were identifying the stone of age by name, the stone of power and puberty which was the token of the boy's first coming of age to join the ranks of those who were of age, the elders, old ones, the grandfathers of the Totem. It was the same type to the Basutos, who had a large block of granite, round as a ball, for a fetish, or typical image; this they danced round on one leg, whilst anointing the stone by spitting on it.<sup>2</sup>

The celebrated Kabalist and erudite scholar, Reuchlin, intimated that the two first persons in the trinity were indicated by the stone, in the passage,<sup>3</sup> "*The stone which the builders refused is become the head stone of the corner.*" He too was right, only there had been a further development when these two were known as *father* and *son* in the later *deus trinus unus*.

The supremacy of the third person in the triad—*i.e.* the third in the order of development, but considered to be the first in power and importance—was established on the stone of manhood, and on this type the stone of Messiahship was founded. The stone is employed as a symbol of pubescence in the Maori, Australian, Mithraic, and Masonic Mysteries. An engraved white stone was given to the initiate who passed into the inner court as a full brother in the Christian mysteries.<sup>5</sup> This is referred to in Revelation—"To him that overcometh I will give to eat of the hidden manna, and will give him a white stone, and in the stone a new name written, which no man knoweth saving he that receiveth it." So was it in the mysteries of puberty, where the name was conferred on the new member of the totem, and the mark was sacredly cut with the knife of stone, because the living stone had descended which transformed the boy into the adult. The natural genesis alone explains the typical nature of the stone and the lithic customs. The egg-shaped stone used to be sent by Oriental pontiffs as a present to princes and a type of dignity which originated on very natural grounds. The first seal of manhood conferred upon the boy was the natural stone. This was imitated by the seal-stone with the tattoo-mark, name of the totem, tribe, or later family, for a seal. The boy was sealed when he became a bull and wore the *bull*; and the seal-sign passed on into the papal bull, and the seals affixed to deeds that used to be called bulls. The names of the twelve tribes of Israel were to be engraved on two Onyx-stones, six upon each, as their dual masculine basis. The *Ragah* (רָגַח) or ruler of Israel (cf. *rek*, Eg. for rule) was the stone, the rock, the rock of the Lord (when distinguished from the feminine type of the producer, as the Tsila-rock followed the Tzer), the begetter emphasized

<sup>1</sup> Schoolcraft, pt. ii. p. 196; pt. iii. p. 229.

<sup>3</sup> Ps. cxviii. 22.

<sup>5</sup> Augustiine, in *Johan* 1, dis. 7.

<sup>2</sup> Wangemann.

<sup>4</sup> *De Verbo Mirifico*.

<sup>6</sup> Ch. ii. 17.

as the rock that begat; a type that only the natural genesis can account for.<sup>1</sup>

No illustration of the origin or religious typology, more strange or more profoundly true, is likely to be traced than is furnished by the fact that the symbolical Rock of Ages is the final form in a religious phase of the stone of age, the foundation-stone of manhood that was laid when the boy first came of age at puberty. Hence, the stone is a symbol of the Messiah in the Hebrew Scriptures, and was continued as the corner-stone, the foundation-stone, the standing-stone, the stone of stumbling. "*Behold I lay in Sion a stumbling stone and rock of offence; and whosoever believeth on him shall not be ashamed,*" that is on account of the natural stone which furnished the figure.<sup>2</sup> "*And Simeon said this child is set for the fall and rising again of many in Israel,*" i.e. as the stumbling stone of Isaiah, the Messianic stone, the type of the pubescent Horus, called the khemt or triaded one.

In the dialogue between Justin and Trypho, it is urged that Christ is said to be a king, a priest, a god, a lord, an angel, a man, a captain of the host, and STONE. Trypho answers: "*Suppose it to be true that Christ was to be called a stone?*" Well, it helps to show the nature of the Anointed. A root like that of the word *Christ* has many meanings, which meet in the Christ personified. One of these is to be found in *karu* (Eg.) for the stone, the stone of power, one form of which is *karu* (Eg.) the testis, the type of potency, hence of the potent, whether as the king, the captain, or the Christ.

The natural stone was the prototype of all the magical stones, charms, and amulets that have ever been worn as sigils of a power which protected the wearer against the influence of the evil eye that was supposed to render impotent those it looked upon. This was the real fatal stone that slew the monster, the giant, and other forms of the adversary who was the opponent of production, fertility, and plenty; the silver bullet or button that slays the witch and her particular animals in the folk-tales. The primary type is yet recognizable in the stones, sticks, horn, teeth, claws, nails, hair, and feathers of the Africans. No fetish, excepting the emblems of the feminine producer, has had so large a following as this representative of pubescent power. *The stone was the sign of transformation from childhood into manhood, and therefore the prototype of a stone of transformation* found in the myths of men and animals that were turned into standing stones as the obverse of the same type or mental coin. The stone that transformed was human; the creatures which are transformed were mythical, and thus we reach the natural genesis of the parable.

The natural stone as a teller of time at the period of puberty was

<sup>1</sup> Deut. xxvii. 18; Number xx. 8; 2 Sam xxii. 2; Psalm xviii. 2, xlii. 9.

<sup>2</sup> Is. viii. 14; Romans ix. 32.

the earliest guiding-stone, the first milestone or measure of a boundary in time; and the standing-stone that marked the primitive terminus suggested the upright boundary-stone of Termes and Hermes; which origin will account for the phallic form of some of the upright stones of boundary. The phalli, described by Lucian at Hierapolis, show that these served to mark the boundaries in time as well as space. "Twice in the year," he says, "a man ascended one of these phalli, and remained on its summit seven days."<sup>1</sup> They were associated with the deluge, the natural opposite to time and boundary. Because it had been a type at the starting-point or opening time of life the stone was continued as a monument erected at the end of life. Because it had been a type of time-telling, it was adopted in foretelling, divining, and other practices called magical. The native Tasmanians employ a very sacred talismanic stone for divination which is known as a *leeka*. Also, an egg-shaped crystal stone was made use of for divination and the charming away of disease by the Highland priests. This stone was called the *leic*. Both name and thing are yet extant in the *leic*, luck, or lee-penny. The name is likewise common for magic, divination, and things pertaining to the occult craft of the earliest wisdom. *Loga*, in Swahili, is to work magic, charm, bewitch. *Lechash*, in Hebrew, denotes secret speech, magical and mysterious formulas and words, the charming of serpents. This shows the word or logos in one of its most simple and therefore secret shapes. The Akkadian *lugud* was an omen of luck or good.

*Lachos* is fate, lot, destiny, in Greek.      *Likha* is fate, destiny, predestination, in Hindi.  
*Lykha* is chance, hap, fortune, English luck, in Danish.

The Hindu *richa* is a magical invocation, the likeliest original of the *Rig-Veda*. The *Rakhi* is a Hindu talisman or charm. The *Raki* (Hindi) and the *Rikshi* (Sanskrit) are identical with the *Rekhi* (Eg.), the mage, knower, intelligent spirit, otherwise the magician, charmer, evoker, or medicine-man, who was the Inner African doctor, as the *ologu* (Ondol &c.). To this natural genesis of the logos we may trace the symbolism of the rocking stone, the maen-*llech*, which was rocked as another mode of divinin according to some law of numbers odd and even applied to its oscillations; the stone that told being turned into the stone that foretold when its motions were reckoned up and interpreted by the magi. Sanchoniathon affirms that Ouranos devised *Bætulia*, "λίθους ἐμψύχους μηχανησάμενος"—animated or living stones. The writer asserts that the stones were *so contrived that they moved as if they had life!* Who does not see that these were rocking-stone? one with the "speaking stones" and stones of fate that foretold in the British Isles; the meaning being completed by mental reference to the living prototype.<sup>2</sup> On account of what the stone first said it was adopted as one of the sayers or

<sup>1</sup> *De Dea Syria*.

<sup>2</sup> Cory, *Ancient Fragments*.

*logoi*. Hence the stone, the sayer as logos, and language, are synonymous.<sup>1</sup> The stone is—

<i>Luku</i> , Meto.	<i>Rekh</i> (or <i>Kher</i> ), is the voice, Egyptian.
<i>Nluku</i> , Matatan.	<i>Rake</i> , mouth, Gadsaga.
<i>Lshanga</i> , Muntu.	<i>Uraka</i> , tongue, Mambara.
<i>Leko</i> , N'kele.	<i>Lakh</i> ,, Wang.
<i>Lechi</i> , stone or rock, Hebrew.	<i>Elaka</i> ,, Pangela.
<i>Lech</i> , stone, Cornish.	<i>Likanua</i> , mouth, Kasanda
<i>Llech</i> ,, Welsh.	<i>Kikano</i> ,, Lubalo.
<i>Leac</i> ,, Irish.	<i>Laka</i> , the epiglottis and palate, Kaffir
<i>Lakh</i> ,, Persian.	<i>Lisi</i> , tongue, Pika.
<i>Oraga</i> ,, Sobo.	<i>Lusu</i> ,, Karekara.
<i>Ragu</i> ,, Limbu.	<i>Las</i> ,, Dsarawa.
<i>Rugu</i> ,, Gyarung.	<i>Lisan</i> ,, Beran.
<i>Ragg</i> , white stone or chalk, English.	<i>Lisan</i> ,, Wadai.
<i>Rock</i> ,, ,, English.	<i>Loga</i> , to speak, Kiriman.
<i>Rukhah</i> , stone, Mille.	<i>Lugha</i> , language, Swahili.

Logos and language are here identical, hence the lugos is the utterer, sayer, or the word personified. But we have to go back to the natural genesis for the origin of the male logos to discover the primitive sayer whose type was a stone. Him we shall find in *loguo*, the Carib First Man who descended to earth and created the human race; *loguo*, who was the creator, as begetter, the true Protogonos, who reappears by name as the logos of John's Gospel.

It is recorded that when Clement asked Peter the meaning of Messiah's name, Peter replied that in the beginning the Creator set up an ideal type for every species of thing created; an ideal angel for the angels, a fish for the fishes, a bird for the birds, and a man for the men; that ideal man is Christ Jesus. *He has the right to the name of Messiah because the Jews call their kings the Christ, the Persians call theirs Arsaces, the romans Cæsar, and the Egyptians Pharaoh.* The cause of this denomination is this, because he was the (ideal) son of God, and the beginning of all things, and became the ideal man, the father first anointed him with the oil which he had taken from the tree of life, and because of this ointment he is called the Christ.<sup>2</sup> This is true when interpreted. The ideal type was that of the pubescent male, when applied to the Christ or Messiah as it did to the Cæsar or Rex, the Sheru, Khemt-Horus, or any other typical adult. It is said by Esdras of those who are to be saved: "*They shall have the tree of life for an ointment of sweet savour,*"<sup>3</sup> and Celsus affirms that, in answer to a certain question, the initiate in the Christian mysteries said: "*I have been anointed with white ointment from the tree of life.*"<sup>4</sup> This ointment is called spiritual when the doctrine is abstractly applied, but the natural genesis is physical, and was derived from the anointing of the male at puberty. Epiphanius declares that some of the gnostic sects, including the Manichæans, did verily make sacramental or eucharistic

<sup>1</sup> Cf. Augustine, *De Civ. Dei*, xvi. 38; Arnobius, *Adv. Gentes*, lib. i. 39; Clem. Alex. lib. vii. i. 39; on the anointed stone.

<sup>2</sup> *Recognitions*, i. 41.

<sup>4</sup> Origin, *Cont. Celsum*.

<sup>3</sup> 2 Esdras ii. 12.

use of the seminal essence itself,<sup>1</sup> which identifies the figurative tree of life with the natural origin of the type. Here we have to recognize the fact that the profoundest mysteries were biological, and most sacred because sexual; that the Christian Eucharist was a survival of the sacraments of Totemism and Tabu, and that there are to be interpreted by the doctrine of the Two Truths of source which were first recognised as the blood and breath of the female, and lastly as the blood of the female and seminal soul of the male. The two were actually or symbolically blended in the perfect rite. One of the deepest mysteries of the Sakteyas, as Kabalists and Gnostics, was known as "*the kiss*," or the conjunction of the soul with the substance from which it emanated,<sup>2</sup> that was the maternal source, the primal cause as substance born of, the Egyptian *shâ*, when the soul was considered seminal. Epiphanius charges the gnostic Sakteyas with improperly mixing the twin-sources of life in their religious rites.

They were actualizing that which is typified in the Eucharist, but not—as he informs us—for the purpose of procreation. The Eucharist is derived by Clement Alexander from the mixture of the "*water and the Word*," and he identifies the Word with the blood of the grape which desired to be mixed with water. The blood, he says, is of a twofold nature, the blood of the flesh, and the spiritual or energetic principle of the word,<sup>3</sup> which confers immortality. Now the "bloody wafer of the ancient Roman mass was the complete emblem of both sources of being, the blood of life and the seed of soul, and both were assigned at one time and in one cult to the genitrix. The virgin daughter of Babylon is invited by Isaiah to consecrate that form of the mass when he tells her to sit in the dust, grind the meal, uncover the thigh, and menstruate—for that is the true meaning.<sup>4</sup> He calls on her to make the cake of Charis which preceded the flesh and blood of the Christ.

In the Eucharist of the opposite cult the bread and wine of a later communion symbolized the male soul and female source as acting conjointly in the sphere of causation. The female was the source of flesh, the male of spirit. Keres supplied corn of earth, but Bacchus inspirited it with the leaven of life, which caused the ferment that transformed it into bread of heaven; his was the work of transubstantiation. The mother-tree produced the fruit, but it was the generative heat that ripened it into spirituous drink. Keres furnished the matter but Bacchus worked the miracle of fecundation; his was the spirit that quickeneth. The water was the mother element which the Christ or Word turned into wine. When the dogmas of transubstantiation and regeneration are presented in their modern dress they are the poorest parody of the mysteries once explained according to the natural genesis; the symbolical becomes a play of shadows which

<sup>1</sup> Epiphanius, *Advers. Hæres [Panarion]*, lib. i. ch. xlvi.

<sup>2</sup> *Sohar*, vol. i. 168a.

<sup>3</sup> *Pædagogus*, lib. ii. C. ii.

<sup>4</sup> Ch. xlvii. ii.

continue their imitation of the drama that was once living, and still keep up their pathetic pretence of not being dead.

Certain of the Gnostic sects had remained loyal to the motherhood, and held Sophia to be the source of soul and inspirer of the breath or spirit of life; they preserved the earliest natural type in the latest spiritual phase, because insufflation from the maternal spirit appeared to them less gross than derivation from the divine, when represented by the masculine type of source. Irenæus asks, "*What kind of talk is this concerning their seed?*"<sup>1</sup> which they derived from the mother alone. With them, as in the Apocrypha, Sophia or feminine Wisdom was the true eternal logos; she who had been from the beginning. It was she who gave birth to the angels and æons of the time-cycles which were to be superseded by the Christ, the male manifestor of the later cult. The "*word spoken by angels*" was the word of Sophia. The sting of Stephen's speech in answer to the charge of blasphemy is that the Jews not only resist the Holy Ghost of his preaching, but that they have not kept the law which they did receive; the *law as it was given according to the ordinances of angels*.<sup>2</sup>

Hippolytus tells us that the angels, having administered the world badly on account of their love of power, Jesus came (as Simon said) for the work of restoration, having been transformed and made like the principalities and powers, and to the angels. He thus appeared as a man—not being such—and seemed to suffer in Judea, although he did not really suffer, but was manifested to the Jews as the Son, in Samaria as the Father, among other nations as the Holy Spirit. "*He allows men to call him by whichever name they please*."<sup>3</sup> The description here attributed to Simon does not apply to any human person, but it does represent the trinity called the Father, Son, and Holy Ghost, in its final phase, of which various illustrations have been quoted. It was on account of the failure and fall of the earlier kronotypes, the children of the mother, that the Word or manifestor was born as Son of the father for the redemption of the world. Such is the natural genesis of the typology.

Paul is the great opponent of those Gnostics who maintained the supremacy of the feminine wisdom or logos, and who set forth the Essenic doctrine of angels, or the gnostic æons. And here it may be observed parenthetically that the pleroma of Kronian powers which were seven in number (with the eighth for manifestor), the Gnostic æons, twelve in number, the Persian Yazads, Essenic angels, and all other typical personifications that can be identified with time by means of their number as representatives, manifestors, or logoi of the various cycles, had entered the psychotheistic phase, as the ghosts of old dead times, and *manes* of the periods long since past. Paul exclaims: "*Let no man beguile you of your reward in a voluntary humility and worshipping*

<sup>1</sup> B. ii. ch. xix.

<sup>2</sup> Acts, vii. 53.

<sup>3</sup> Philo, p. 175, 24; Bunsen, *Christianity and Mankind*, vol. i. p. 352.

of angels, intruding into those things which he hath not seen, vainly puffed up by his fleshy mind, and not holding by the head.”<sup>1</sup> “Know ye not that we shall judge angels?”<sup>2</sup> Paul speaks “Wisdom among the Adepts,” or perfected. He speaks “God’s wisdom in a mystery,” the “wisdom that hath been hidden, which God fore-ordained before the worlds.”<sup>3</sup> Only the initiated could understand what he meant by this transfer of type and substitution of the male Logos for Sophia. He states that all the treasures of Sophia and the gnosis are contained in Christ.<sup>4</sup> Christ is both the power and the Wisdom of God.<sup>5</sup> Christ. was made unto us *wisdom*.<sup>6</sup> His wisdom is not the *fleshy* Sophia, the feminine logos of the Gnostics and Kabalists, by whom the world cannot know God.

The “world by Wisdom knew not God” because she was feminine, and represented the genitrix who preceded the father in heaven. The Lord is the spirit, Christ is the spirit, says Paul, not Psyche, not Sophia, not the feminine nature. It was the express office of the typical son to make known the father above, the begetter or creator of souls. Hence the prayer to the father in heaven. Hence the claim of the son as the begotten of the father to be his sole revealer. a claim made thousands of years before for the virile Horus, and on behalf of *Iu* the *su* (son) of the divine father Atum. Paul has no more confidence in the Christ or logos according to the flesh, the logos of the circumcision, the Christ who was the *rock* in the wilderness, and thus he says: “*Even though we have known Christ in the flesh, yet now we know* (there is no personal *him* in the case) *so no more.*”<sup>7</sup> It is not pretended that Paul knew a personal Christ in the flesh; his Christ then is not personal, it is a spiritual logos opposed to the fleshy type now elucidated.

The feminine wisdom was a;so unrobed and robbed to clothe the male logos. The same words that are assigned to Wisdom (Sophia) in Luke’s Gospel are given by Matthew to the Christ.<sup>8</sup> The vine was first a feminine type, and Wisdom cries, “*Come eat of my bread, and drink of the wine which I have mingled.*”<sup>9</sup> But in John’s Gospel the type is transferred, and Chirst is the vine and the bread of life. This however is only an exchange of type for type, whatsoever meaning may be read into it; male logos for the feminine word, of Christ for Charis, of Jesus for Sophia. The Christ of the gnosis could no more become man than Sophia have been incarnated in a woman. Both sexes of the Logos are found united in Jesus Christ, as Saint Wisdom; a bearded figure who holds in her (or his) hands two forms of the Word, a roll in the left hand, a book in the right.<sup>10</sup> Yet the type is identical with that of Venus Barbatus, and other forms of the

<sup>1</sup> Col. ii. 18, 19.

<sup>2</sup> I Cor. vi. 3.

<sup>3</sup> I Cor. i. 6, 7.

<sup>4</sup> Col. ii. 2.

<sup>5</sup> I Cor. i. 24.

<sup>6</sup> I Cor. i. 30.

<sup>7</sup> 2 Cor. vi. 16.

<sup>8</sup> Luke, xi. 49; Matthew, xxiii. 3.

<sup>9</sup> Prov. ch. ix. 5.

<sup>10</sup> Didron, *Icon. Chrét.*, p. 184, Fig. 50.

male-ess. But Paul is at one with those gnostics who represented that it was *Nous* alone, or the masculine mental logos who had the intelligence necessary for the discovery of God the father. The Elementaries were not intelligences. The superior hebdomad were planetary intelligences only as tellers of time. The feminine revealer of time, age, and season, was a natural but not an intellectual Logos. But *Nous* was mind itself in person as the male manifestor. The propator, they tell us, was only known to *Nous*, who sprang from him, and who alone had perfect communion with him. To all the *previous æons, angels, or manifestors, the father-god was unknown, invisible, incomprehensible; in reality because they existed first! Nous* alone knew and took pleasure in contemplating the father. “*He also meditated how he might communicate to the rest of the æons the greatness of the father, revealing to them how vast and mighty he was, and how he was without beginning, beyond comprehension, and altogether incapable of being seen. But in accordance with the will of the father, Sige restrained him, because it was his design to lead them all to an acquaintance with the propator (himself), and to create within them a desire of investigating his nature.*”<sup>1</sup> *Nous*, described as the son of Ialdabaoth, is said to have been twisted into the form of a serpent.<sup>2</sup> So in the gospel *Nous*, or anthropos, is to be lifted up like the serpent. In the quarrel between Horus and Typhon, or mind and matter, light and darkness, Hermes the logos (discourse) bears witness (like John) that *Nous* is the true light of the world; and shows that nature only produces the world in the mental image by herself receiving the impress of mind and becoming of like form with the mental principle. In the later Egyptian theosophy we learn that “Mind, being God, male and female, life and light, brought forth by his Word, another Mind, the workman, which being god of fire and the spirit, fashioned and formed seven other governors, which in their circles contain the sensible world. Straightway leaped out or exalted itself from the downward-born elements of God, the Word of God *into the clean and pure workmanship of nature*, and was united to the workman Mind, for it was consubstantial. . . . The workman Mind, together with the Word containing the circles, and whirling them about, turned round as a wheel his own workmanships.”<sup>3</sup>

Here the Mind and the Word are identical with the God and the Word of John: “the Mind being God,” the “Life and Light” brought forth the Word who is the “Life and Light” in John’s version. “*All things were made by*” the Word, “*and without him was not anything that was made.*”<sup>4</sup> Pymander informs Tat that all things in nature were made by the “*will and the counsel of God,*

<sup>1</sup> Irenæus, b. i. ch. ii. 1; Ante-Nicene Library.

<sup>2</sup> *Ibid.*, b. i. ch. xxx. 5.

<sup>3</sup> Plutarch, *Of Isis and Osiris*.

<sup>4</sup> John, ch. i. 3.



*which taking the word and beholding the beautiful world in its archetype imitated it, and so made this world.*"<sup>1</sup>

The Logos of John was that "*true light which lighteth every man that cometh into the world.*"<sup>2</sup> That was the *Nous* or Mind of the gnosis, which had always lighted every man who came into the world as a mental being. Mind did not wait until Anno Domini to be born into the world as the text would imply when historically interpreted. Moreover it was through this Mind that the world was first made. The God, or Mind, as Pymander, is the "*Lord of the Word,*"<sup>3</sup> and is addressed as the Mind who has established all thing by his Word.<sup>4</sup>

The Logos of Philo is the Eternal Word and Son of God, identical with that of the Gnostics, of John, and of Paul.

Philo's Word is "*the image of God*";<sup>5</sup> the "*first-begotten of God.*"<sup>6</sup>

Paul's is the "*image of the invisible God; the first-born of every living creature.*"<sup>7</sup>

Philo's "*ordered all things.*"<sup>8</sup>

Paul's "*created all things.*"<sup>9</sup>

Philo's was the "*fountain of wisdom.*"<sup>10</sup>

Paul's is the "*wisdom of God.*"<sup>11</sup>

Philo's is "*before all things.*"<sup>12</sup>

Paul's is "*before all things.*"<sup>13</sup>

Philo's Divine Word is "*superior to all angels.*"<sup>14</sup>

Paul's is made "*so much better than the angels.*"<sup>15</sup>

Philo's is "*superior to the whole creation.*"<sup>16</sup>

Paul's has "*all things put under his feet.*"<sup>17</sup>

Philo's is the "*mediator standing between the living and the dead.*"<sup>18</sup>

Paul's is the one "*Mediator between God and men.*"<sup>19</sup> The "*mediator of a better covenant.*"<sup>20</sup>

Philo's "*liberates men from corruption and entitles them to immortality.*"<sup>21</sup>

Paul's "*delivers the creature from the bondage of corruption into the glorious liberty of the children of God.*"<sup>22</sup>

Philo's is "*nearest to God.*"

John's "*was with God.*"

Philo's is "*sent from God.*"<sup>23</sup>

John says, "*The Father himself hath sent me.*"<sup>24</sup>

Philo's is "*the second God, the Word.*"

John's "*Word is God.*"

<sup>1</sup> B. ii. 12 [CH I. 8].

<sup>2</sup> John i. 9.

<sup>3</sup> B. ii. 84 [CH I. 30].

<sup>4</sup> B. ii. 89 [CH I. 31].

<sup>5</sup> *De Mund. Opif.*

<sup>6</sup> *De Somn.*

<sup>7</sup> Col. i. 15.

<sup>8</sup> *Quis. Rer. Div.*

<sup>9</sup> Col. i. 16.

<sup>10</sup> *De Prof.*

<sup>11</sup> I Cor. i. 22.

<sup>12</sup> *De Ling. Conf.*

<sup>13</sup> Col. i. 16.

<sup>14</sup> *De Prof.*

<sup>15</sup> Heb. i. 4.

<sup>16</sup> *De Allegor.*, Ed. Mangey.

<sup>17</sup> Heb. ii. 8.<sup>1</sup>

<sup>18</sup> *Quis. Rer. Div.*

<sup>19</sup> I Tim. ii. 5.

<sup>20</sup> Heb. viii. 6.

<sup>21</sup> *De Congregat. Erudit.*

<sup>22</sup> Rom. viii. 21.

<sup>23</sup> *Quis. Rer. Div.*

<sup>24</sup> John v. 37.

<sup>1</sup> The writer is aware that some critics do not consider this to be one of Paul's epistles.

Philo's was "*the intellectual sun, the Light of the World.*"<sup>1</sup>

John's was "*the Life that was the light of men, the true light which lighteth every man that cometh into the world.*"<sup>2</sup>

Philo's is "*the heavenly bread of the soul.*"<sup>3</sup>

John's is "*the Bread of life, the true Bread of Heaven.*"<sup>4</sup>

Philo's is "*the Shepherd of God's flock.*"<sup>5</sup>

John's is "*the Good Shepherd.*"<sup>6</sup>

Philo looks upon the Divine Word, which was in the beginning, as John has it "with God," as the begetter of mankind. He argues that it is necessary for every one who, "*finding himself unworthy to bear the name of the Son of God, to strive and perfect himself after the first-born Word of God, the most ancient angel, who under divers names is represented as an archangel, a principle, a word, the pattern of man. It is for this reason (he says) that I have been lately led to praise the virtues of those who say that we are all the children of a single man. And if we do not yet deserve to be accounted children of God, at least we are already the sons of his formless image and of his most Holy Word.*"

Theology is everywhere the final phase of mythology. The Christian theology born in Rome is no exception, and mythology transformed into theology signifies that the ancient *mode of expression* has been converted into a modern *mode of thought*. This is the cause of the great European error which the enlightened natives of India cannot comprehend when the missionaries reproduce the ancient symbolism made ridiculous by literalization, and assure them they must accept this new version as the one sole divine revelation, or be damned for ever. They do not laugh in our faces because they half suspect us of insanity, which begets a sort of respect in the Oriental mind.

In Philo, Paul, John, and the Gnostics, the doctrinal identity is indisputable; yet the cardinal doctrines of Christianity, the fall, the incarnation, the atonement, and the resurrection of the body, were as impossible to the Gnostics of seventeen and eighteen centuries ago as they are to the man of science or the phenomenal spiritualist of our day, because they knew better. The Word, according to Philo, could not become incarnate in corporeal shape. He knows no more of a Christ that could be made flesh than he knew of a Jesus in human form. So is it with the Gnostics, who declared it was not possible that he should suffer who was both incomprehensible, and invisible.<sup>7</sup> According to the Gnostics, says Irenæus, "*neither the Word, nor the Christ, nor the Saviour, was made flesh. They insist upon it that the Word and Christ never came into this world. Not one of the heretics would admit that the Word of God ever was or could be made flesh. They maintain that the Word was neither born nor did he become*

<sup>1</sup> *De Somn.*

<sup>2</sup> John i. 4, 9.

<sup>3</sup> *Fragment.*

<sup>4</sup> John vi. 32, 35.

<sup>5</sup> *De Agric.*

<sup>6</sup> John x. 14.

<sup>7</sup> Irenæus, b. i. ch. vii. 2.

*incarnate.*"<sup>1</sup> It was impossible that the Gnostics could accept the doctrine of a masculine Logos being made flesh or incarnated in human form. That would not carry them beyond natural procreation, whereas their Logos, or manifestor, who in the male form was their Christ, was the spiritual antithesis and eternal opposite to matter, not a redeemer of the flesh by wearing it. The advent of the gnostic Christ could only be in the mind, the spirit, or heart, according to the organ of communication; could only be manifested by an illumination of the mind, a purification of the spirit; a change of heart in the religious sense; an advent that could only dawn about a Christ that could only come within. The type had no more possible application to an *external* history, or Saviour then, than it has now after the assumed history; it was a sublimated type, a spiritual ideal that could not be realized *in utero*. Yet it is identical with the Christ of Philo and of Paul. "*They speak of him under the name of Saviour and Christ, and patronymically, Logos, and everything, because he was formed from the contributions of all.*"<sup>2</sup> "*Some maintain that this Saviour was formed out of all, wherefore he was designated Eudocetos, because the whole pleroma was well pleased to glorify the father through him.*"<sup>3</sup> He was also called "all things," since he was the sum of all.

The fulness of the godhead dwelt bodily in the gnostic Jesus just as it does in the Christ of Paul. It is related that the total pleroma of the æons with one design and sole desire, and with the approval of the father, did bring together whatsoever each one possessed of all that was most perfect and precious, and these individual contributions they united and skilfully blended into one whole to produce a being of most perfect beauty, the very star of the pleroma, the consummate fruit of the fulness, namely Jesus.<sup>4</sup> And Paul says that God has "*made known unto us the mystery of his will, according to his good pleasure which he purposed in him (the Christ), unto a dispensation of the fulness of the times (or cycles) to sum up all things in Christ, the things in the heavens and the things upon the earth; in him (I say) in whom also we were made a heritage, having been fore-ordained according to the purpose of him who worketh all things.*"<sup>5</sup>

The gnostic "Word" could not become flesh *inasmuch as he never passed outside the pleroma,*<sup>6</sup> *except in a figurative sense when he became the Saviour of Sophia.* The drama which the *Idiotes* mistook for human history was performed in another world. This may elucidate a passage in John's gospel that has been a block of stumbling to all commentators, in which Jesus says to Nicodemus, "*No man hath ascended into heaven but he that descended out of heaven (even), the son of man which is in heaven.*"<sup>7</sup> It is not surprising that many ancient authorities should

<sup>1</sup> Irenæus, b. iii. ch. xi. 3.

<sup>2</sup> Irenæus, b. i. ch. ii. 6.

<sup>3</sup> Irenæus, b. i. ch. xii. 3.

<sup>4</sup> Irenæus, b. i. ch. ii. 6.

<sup>5</sup> Ephesians i. 9-12.

<sup>6</sup> Irenæus, b. i. ch. ix. 2.

<sup>7</sup> John iii. 13.

omit the four last words. Yet they point plainly enough to the speaker being like the gnostic Christ, *within the pleroma*, or in heaven, whence he could only descend as a spiritual influence, and not as a human being. The Gnostics taught that the Christ announced among the æons that which related to the gnosis of the father. He, as the son begotten by the divine father, bore his likeness and became his especial announcer, manifestor, Logos, or Word. He *becomes the later instructor of the æons who were earlier than himself, and who preceded the knowledge of the fatherhood*. He teaches them that the father cannot be understood or comprehended, nor so much as seen or heard, except by Monogenes alone. He explains to them that the reason why they exist who were unbegotten of the fatherhood is to be found in that part of the paternal nature which is incomprehensible, but the reason for their origin and formation is in that part which may be comprehended through the son who reveals him.<sup>1</sup> He also taught the æons that *“those who possessed a comprehension of the unbegotten were sufficient for themselves.”*<sup>2</sup> But this could only be attained through the Christ who taught them the mystery.

This Nous of the Gnostics, the only begotten of the father, his manifestor and revealer, who instructed the twelve (as the duodecad of æons), the number of the apostles, in the nature of the fatherhood, is the Christ, Logos, or Monogenes of the gospel according to John, who proclaims that *“No man hath seen God at any time; the only begotten son, which is in the bosom of the father, he hath declared him.”*<sup>3</sup> And who also says: *“All things are delivered unto me of my father; and no one knoweth the son save the father; neither doth any know the father save the son, and he to whomsoever the son willeth to reveal him.”*<sup>4</sup> *“the father loveth the son, and hath given all things into his hand. He that believeth on the son hath eternal life.”*<sup>5</sup> *“The son can do nothing of himself but what he seeth the father doing; for what things soever he doeth these the son also doeth in like manner. For the father loveth the son, and showeth him all things that himself doeth, and greater works than these will he show him, that ye may marvel. For as the father raiseth the dead and quickeneth them, even so the son also quickeneth whom he will. . . . The father which sent me, he hath borne witness of me. Ye have neither heard his voice at any time, nor seen his form.”*<sup>6</sup> On mystic ground this can be comprehended as the address of Horus the Christ to the twelve Æons within the pleroma; but on mundane ground it is converted into a voice of the impossible.

The human likeness and the sociology had been continued to be reflected in the psychotheistic phase. First the mother was divinized, then the child of the mother, and next the virile male, who became the individual progenitor, the son of the father being the final

<sup>1</sup> Irenæus, b. i. ch. ii. 5.

<sup>2</sup> Irenæus, b. i. ch. ii. 5; lection according to Billius.

<sup>3</sup> John i. 18.

<sup>4</sup> Matt. xi. 27.

<sup>5</sup> John iii. 35.

<sup>6</sup> John v. 19-38.

type of the begetter. As it was on earth so is it above; and it is a profound study for the evolutionist to watch this capitalizing of the results of human development as a treasure laid up in heaven, and observe the change in the likeness reflected in the status of the divinity as the mirrored image of humanity. The *Logos* of the learned, the Christ of those who alone were able to explain the Messianic mystery, could not come in any historical sense except as a figure in chronology. For those who knew the doctrine there was no final fulfilment of prophecy once for all. The Christ was he who came in the end of the age or æon of time, as the perfect æon. He was æonian, a figure of that which for ever came. In all its phases until the last, from the beginning with the mother who was the "Living Word" at Ombos, the *Logos* had been æonian; a type of time that manifested the eternal by continual repetition as the ever-coming one. Sut-Anup and Taht as *Logoi* of the moon uttered their message monthly, and went and came. So was it with the annual sun that fulfilled the word in truth as the ever-returning one. Time, or Seb-Kronus, was both the father and the manifestor of the gods, and Horus, the Messiah, was for ever reborn as his son.

The cycle of time might extend to that of the Great Year and be fulfilled by the Christ who came at the end of it as the typical Ram of fulfilment, or Ichthys, the fish, of the following Sign. But this could not take the mythical manifestor out of the sphere of time and repetition. He was the ever-coming one who for ever came. The end of a cycle however long approached only to be renewed; and this renewal applied also to the manifestor. The doctrine and type had their origin in the nature of time itself that was for ever continued by renewal, as an earthly image of eternal continuity. The mode of conceiving or representing the eternal had been as a never-ceasing manifestation in time, not in person.

The coming one of the true teaching had no *locus standi* save in coming. The doctrine of this coming one was well known to the Hebrew "Prophets." His manifestations had been æonian from of old, from everlasting.<sup>1</sup> So when the Jesus of the Apocrypha was to manifest within 400 years, it was to be as it had been in the previous periods. There was to be a silence or a deluge during seven days, and a resurrection when the coming one, the Jesus of 400 years (the Phoenix period assigned to Osiris) would be the again-Coming one.

The Buddhist *Tathâgata*, or he that is to come, is explained by Turnour<sup>2</sup> as being he who had come in the same manner as the previous Buddhas. That is, according to the gnosis, as the doctrinal or ideal representation of the various cycles of time. Professor Beal translates the title of *Tathâgata* by the *coming one*.<sup>3</sup> He likewise was the ever-coming one; hence the innumerable incarnations of the

<sup>1</sup> Micah v. 2.

<sup>2</sup> *Mahawanso*, p. 56.

<sup>3</sup> Bunsen, E. de, *Angel-Messiah*, p. 380.

god, like the Word or Logos, got humanized at last in the belief of the ignorant.

"*The Amen, the faithful and true witness, the beginning of the creation of God,*" who is the A Ω in Revelation, is identical with IU (Eg.) *the coming one*. Hecatæus said the Egyptians used the word "*amen*" as a call to come, a term of calling. He was right; *amenu* (Eg.) means "come," or to come; whence the invocative "*amen*," and the name of *Emanu-el*, the "coming one" of *virgo parturiens*. So the Christ of the gospel is the "coming on." Philo Judæus has defined the incarnation as *Αρχαγγελος πολωνομος*, the *many-named archangel*. And just as the Logos or manifestor had many names according to phenomena, so it had various times of manifestation. But this incarnation was not of a nature to be embodied as a human being in any time past, and could not be at any future time. There is abundant evidence to show that the Logos, or Manifestor in the Christian writings, was the "coming one" continued. This is most apparent in those of the earliest Christian Fathers. Justin Martyr asserts that Christ the Word had "*sometimes manifested in the image of incorporeal beings,*" and that Christ also taught regarding the "*gost of other good angels who follow him and are made like unto him.*"<sup>1</sup>

The writer of the Epistle to Diognetus says of Christ that it is he who was from the beginning. *He who appeared as a New one, and was found to be the Old one*. That is, he who is for ever; he who *this day was declared as the son*, through whom the church is richly furthered, and the grace which is unfolded in the holy ones is perfected; that grace which gives the true understanding which reveals the mysteries, which *causes the courses of the world to be known*. The nature of the word, or the angel, had to be determined by the gnosis, the Essenic doctrine of angels, or the "*grace which revealed the mysteries,*" and was the means of making known the "*courses of the world,*" or the cycles of time from the first to the last. The Logos, or Word, had always been the voice of the horologe that struck the hour at the end of the period; but Kronus could not be incarnated in human form. The Word, or Utterer of time, according to the gnosis, could no more be "made flesh" than Seb (time) could issue personally from the clock-case.

The Chinese illustrate the doctrine of the ever-coming one by a curious custom connected with the worship of ancestors, or the ancestral spirit. In the yearly solemnities the head of the family is always represented by an infant who is styled *kung-chi*, the illustrious deceased. Offerings are made to the child, who is supposed to be a medium for communication with the dead. Should he utter any words it is considered to be the ancestor who speaks, the child being his mouthpiece or *Word*.<sup>2</sup> The Chinese *julai* is a form of the *Iu*, and

<sup>1</sup> Ap. vi., lxxxiii.

<sup>2</sup> Biot, *Journal Asiatique*, 4e Série, tom. ii. p. 351.

his name is explained by Medhurst as meaning the coming one as Buddha. Also, during the whole period of Egypt's monumental past, *Iu*, the *su*, *i.e.* the son, *Iu*, the coming one, had been the infallible *Word* of Atum, the father god in the solar phase, as *Iu*, the sayer to whom a book of the *Logia* was assigned, *i.e.* Iu-em-hept, or he who comes with peace. It was the eternal founded on "time, or renewal, coming of himself," that necessitated the type of the eternal child, the old child, depicted as the ever-coming one. "*Old child is thy name,*" is said in a hymn addressed to the first Horus, as the ever-coming one; and the Pigmy-Christ, who is the "old child" in the Catacombs, attests the unbroken continuity of type.

But the fact of facts found in natural phenomena that supplied the living root of the male Logos, the Messiah ship and Shilohship, was the change, the transformation, the regeneration and rebirth that occurred at the time of puberty. The child was the Logos, the Word, or inarticulate voice of the motherhood; a kind of dumb Logos that opened not his mouth, personified as Harpocrates. The pubescent and virile Horus is called the *afterbirth*.<sup>1</sup> This was the Hebrew Shiloh, שִׁלֹה, as that which follows and comes after. As person it is the Sheru (Eg.), or adult youth. The Kaffirs have their Shiloh in this phase of the anointed one, and the dance performed by the pubescent and circumcised lads is called the "*uku-tshila*."<sup>2</sup> The root of the name denotes renewal and rebirth, like *sheru* and *mes* (Eg.). *Sut*, as the child, opened the mother whom Horus sealed when the creative power descended on him at puberty. This was the masculine soul. This was the logos, or manifestor, of the fatherhood on earth before the individual father could be recognised. Hence the second Horus, the adult *Sheru*, became the revealer and maker-known of the father in heaven who superseded the mother and child in the cult of the more masculine-minded. It was not the child of the mother alone that was the ever-coming one, but also the virile manifestor of the father whose power came and for ever came with the transformation at puberty.

Moreover, the fulfiller who was named the coming child as the *Iu* (Eg.), who was the *Iusu*, or Jesus in Greek, still continued to be the coming one after he was alleged to have come, and still keeps up the mythical character throughout the history. According to James,<sup>3</sup> the coming or the presence of the Lord was still at hand. He pleads: "*Be ye patient*" until "*the coming of the Lord,*" for "*the coming of the Lord is at hand.*"

Peter denounces the astronomical prophecies as "*cunningly devised fables,*" and says, "*we have the word of prophecy (made) more sure.*" "*No prophecy of Scripture is (to be) of private or special interpretation.*"<sup>4</sup>

<sup>1</sup> Plutarch, *Of Isis and Osiris*.

<sup>2</sup> Davies, p. 220.

<sup>3</sup> Ch. v. 7, 8.

<sup>4</sup> 2 Peter i. 20.

Yet he founded upon the astronomical prophecy for the end of the present world. There were heavens from of old, which had been formed by the Word of God. These perished by water. But the heavens that now are have been "*stored up for fire*"<sup>1</sup> according to the figurative prophecy of Berosus and others which the *Idiotes* mistook for fact, and used it for the purpose of frightening poor folks into thinking as they did.

Nay, the Lord himself is turned into the prophesier of his own coming. "*There shall be signs in sun, and moon, and stars,*" "*for the powers of the heavens shall be shaken. And then shall they see the son of man coming in a cloud with power and great glory.*" "*Verily I say unto you, this generation shall not pass away till all things be accomplished.*"<sup>2</sup> This contains the imagery and language of the celestial allegory which is considerably *belated* in the gospels. Nor is the deluge missing as a type of the ending, for the "*coming of the son of man*" is to be as in the days of Noah, and the end as the "*flood*" that "*came and took them all away.*"<sup>3</sup> According to the astronomical mythos such a fulfilment came and such things were accomplished in the end of an æon, or the world, as when the equinox set up its sign of the cross in the Ram, or Pisces, but to this day they remain unfulfilled in human history.

Facing of the actual facts is avoided by the assumption that a second coming was intended. But that is a fatal fallacy, as eighteen hundred years of time and fifty generations of men can testify to the error or falsehood of such an assumption. No second coming of the historical Christ has ever been pretended, even though that coming was prophesied by his own word of mouth. Those who had mistaken mythology for history continued to look for the historic fulfilment of the mythos. The *coming one* only came in the end of an age, or æon, that was called the end of the world. Consequently the end of all things was bound to come and authenticate the coming one when he had come. This was the great, the consistent, the never-ceasing expectation after the fulfiller of prophecy was believed to have come. The minds of those believers were all aglow with the ruddy reflection of a supposed universal conflagration of the heavens in which the earth would pass away, "*and the works that are therein shall be burnt up.*"<sup>4</sup> This was because in their simpleness they had mistaken the nature of an ending whether by fire or water, and believed it was to come in reality. It did not, could not, come in their sense, because the mythos never had that meaning; and—as we shall further find—the mythos prescribes the limits to the history.

The Samaritans still expect the Messiah, who has never yet come in person for them; and this in a way that proves their possession of

<sup>1</sup> 2 Peter iii. 5-7.

<sup>2</sup> Luke xxi. 25-32.

<sup>3</sup> Matthew xxiv. 36-39.

<sup>4</sup> 2 Peter iii. 10.



the Astronomical Gnosis. The Coming One is called Hotah or Hoshah the Restorer, commonly designated Tæbah, the son of Joseph, of the tribe of Ephraim. He is expected to appear about the year A.D 1910—that is, at the time the vernal equinox enters the sign of Aquarius; which demonstrates the continued dependence of the prophecy upon the fulfilment of the periods in the cycle of precession.

## SECTION XIII.

### NATURAL GENESIS AND TYPOLOGY OF EQUINOCTIAL CHRISTOLATRY.

WHEN Herodotus visited Egypt and recognized the African originals of the Greek deities, he makes the sage remark that his countrymen, in their ignorance of the beginnings, *counted the birth of their gods from the time when they first acquired a knowledge of them.*<sup>1</sup> So was it with the “primitive Christians,” in their ignorance of the natural genesis and past history of Christolatry.

They consisted of the knowing and the simple. The knowing ones kept back the esoteric interpretation of the mythos, to let the untutored belief in the real history take root. The simple ones, like Bunyan, “*fell suddenly into an allegory about the journey and the way to glory,*” which allegory they were led to believe was purely matter of fact.

The writer of the Ignatian Epistle to the Philadelphians represents their position. He observes:—“*I have heard some say, ‘Unless I find it in the ancient writings (the originals or archives) I will not believe it to be written in the gospel.’ And when I said to them: ‘It is written!’ they replied to me ‘It is found written before;’*” in what they called the *uncorrupted originals*, which Ignatius denounces as corrupt copies of *his* original gospel. “*To me,*” he says, “*Jesus Christ stands instead of all the uncorrupted monuments in the world, together with those untouched (or incorruptible) monuments, his cross, his death, his resurrection, and the faith which is in him.*”<sup>2</sup> The same standpoint was occupied by Professor Jowett, when he wrote:—“*To us the preaching of the gospel is a New Beginning, from which we date all things, beyond which we neither desire nor are able to inquire.*”<sup>3</sup>

Nevertheless the fact remains to be faced that the gospel of Equinoctial Christolatry was *written before*, with a totally different rendering, and that the sayings, dogmas, doctrines, types, and symbols, including both the Cross and the Christ, did not originate

<sup>1</sup> B. ii. p. 145.

<sup>2</sup> Wake, *Genuine Epistles of the Apostolic Fathers*, p. 198. Smith, *Epistles of St. Ignatius*.

<sup>3</sup> Jowett, *Epistles of St. Paul*, vol. i. p. 102.

where we may have first made acquaintance with them. It was written before in books of the secret wisdom, now searchable according to the recovered gnosis. It was written before in the types which are here traced from the lowest root to the highest branch. It was written before in the incorruptible records of the past, inscribed on the starry heavens. The truth is that the real origins of the cult, here called "Equinoctial Christolatri," rather than Christianity, have never yet been reached, however suspected, because of the supposed *New Beginning* in human history, which was taken for granted by those who knew no farther, and who had no desire to know. The evidence, however, could not have been adduced before the mythology, typology, and Christology of Kam were discovered in the keeping of the mummies, and disinterred from the mausoleums of the dead.

The lost language of the celestial allegory can now be restored, chiefly through the resurrection of ancient Egypt; the scriptures can be read as they were originally written, according to the secret wisdom, and we now know *how* the history was first written as mythology.

The Book of *Revelation*, for example, contains the oldest matter in the New Testament. This matter is fundamental, and as such lies at the foundations of the human history.

No Christolater doubts that the Jesus, or A Ω, of this Scripture, is one with the Jesus of the Gospels. Those who adopted it as one of the natural bases for the New Beginning were too ignorant to know the origin and significance of the subject-matter. The Revelation assigned to John the Divine is the Christian form of the Mithraic Revelation. In the Parsee sacred books the original scriptures are always quoted and referred to as the "*Revelation*." "*It says in Revelation*," is the oft-repeated formula of authority. And the *Bahman Yasht* contains the same drama of mystery that is drawn out and magnified in the Book of Revelation. An application of the comparative method will prove this; and without such an application all the works ever written on the Book of Revelation are as worthless as waste paper. The personages, scenes, circumstances, and transactions are identical in both. Each revelation relates to the Kronian allegory, and in both the prophecy is solely astronomical.

Zaratusht enters the state of trance to see the future; he remains in that condition during seven days and nights. John was in trance (in the Isle called Patmos), or in the spirit, on the Lord's (the seventh) day. Zaratusht is entranced by swallowing some (mesmerized?) water, by which the omniscient wisdom is communicated to him. John swallows a little book which he is commanded to eat and then to prophesy.<sup>1</sup> The Vision of Zaratusht relates to the seven regions of the world founded on the heaven of the heptanomis; John's to the

<sup>1</sup> Rev. ch. x. 9-II.

Seven Churches of Asia. These seven divisions in space and time are also typified by the tree of seven metals and seven branches. In John's vision the tree is represented by the seven candlesticks. In both, seven ages or passing periods of time are portrayed. In both, the world is described as being choked with its unburied dead. The people "perish in the northern quarter," *i.e.* in the celestial Egypt, the domain of death and hades. In both the beast from the pit appears, all the more furious because his time is growing short. In the one revelation the the Azi-Dahaka or destroying serpent is said to swallow down "*one-third of mankind, cattle, sheep, and other creatures of Ahura-Mazda*"; in the other the great red dragon appeared as a wonder in heaven, "*and his tail drew the third part of the stars of heaven, and did cast them to the earth.*"<sup>1</sup> The old Satan and the great harlot are to be cast out—the Persian whore being identified as Venus. It is said, "*When the star Jupiter comes up to its culminating point, and casts Venus down, the sovereignty comes to the Prince.*" The ancient genitrix is to be superseded by another "*woman who becomes ruler,*" and who appears in Revelation as the mother of the child, "*a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars.*" At the coming of her child, the promised prince, born of a virgin, the signal is to be given by a star. "*That a sign may come to the earth, the night when that prince is born, a star falls from the sky; when that prince is born, the star shows a signal.*" A star falls from heaven in both visions. The prince of thirty years is identical with the Horus or Christ who manifests at thirty years of age. The "two witnesses" of the one revelation are "the two angels," the two especial messengers of Ahura-Mazda to mankind, called "*Naryosang, the angel or friend,*" and "*Sarosh the righteous,*" in the other. The apostate of the one revelation is the apostate dragon of the other.

In both the Persian scriptures and in Revelation the astronomical prophecies are fulfilled; the millenium arrives; the old heaven of the seven (or seventy) divisions passes away. The tree of the heptanomis or primary heaven of seven divisions which are figured by the seven branches of the tree, not only seen by Zaratusht but also represented on the Assyrian monuments as well as in the Kamite planisphere, is superseded in the New Heaven of the twelve signs and seventy-two Decans by the Tree of Healing for all nations. "*Hushedar, son of Zaratusht, is born from lake Frazdan,*" and "*the creatures become more progressing; he utterly destroys the fiend of serpent origin.*" The last of the prophets, Soshyans, is born; he

<sup>1</sup> Ch. xii. 4. In explanation of this description it may be pointed out that if the seven stars of the Lesser Bear be taken to represent the seven heads of the Dragon as previously suggested, then the tail of the Dragon sweeping round to the star *Etanin* describes exactly one-third of the circle of Precession, including the ancient polestars from *Etanin*, which was the polestar 11,051 B.C., to  $\alpha$  Draconis (say) 2500 B.C.

who is the latest to be "*uplifted among the corporeal*" (astvat-ereta), or incarnated, arises from the "*water of Kansuya*," in the "eastern quarter," for the restoration of the world;<sup>1</sup> so John preceded the Christ as last of the prophets. The saviour came. The resurrection of the dead occurred. The dram of redemption was represented there and then at the end of the age, cycle, or world.<sup>2</sup>

In the revelation of John this drama is dated; and the stellar scenery belongs to the time when the solar birthplace was in the sign of Aries which was symbolized by the Mithraic lamb of the Persians as the type of the manifestor, called the Messiah. this dates the time of the last pole-star in the dragon; of the end; the resurrection; the judgement; the new heaven and renewed earth of the "*coming one*," by the year 2410 B.C.

So in the Book of Enoch the son of Man takes the seat of the Ancient of Days at the end of the great year, and is the manifestor or Messiah of the cycle of 25,868 years. For this was *the book of the revolutions of the celestial luminaries according to every year of the world, until the new work should be effected which will be eternal.*<sup>3</sup> Hence it is said that in the new heaven they shall not "*enter upon the enumeration of time.*"<sup>4</sup> Here likewise the manifestor, the Kronian Christ, assumed the likeness of the eternal in a psychotheistic phase.

No competent scholar has ventured to date the Book of Enoch later than the century previous to the present era, and the subject matter is very ancient, *yet in that the Messiah had already come as the Son of Man* or of God the Father, to supersede the son of the woman—just as it is in both books of Revelation.

Enoch the stellar and lunar logos was superseded by the solar god. "*The name of the Son of Man, living with the Lord of spirits, was exalted in the chariots of the spirit. From that time I was not drawn in the midst of them.*"<sup>5</sup> The end of the great year had come, the heavens were renewed; all the prophecy there ever was, according to the gnosis, had been realized; the drama of redemption was played out and the drop-scene let down, without any false claim that the mythos had been fulfilled in a human history.

The Æonian coming of the Kronian Christ, the promised redeemer, is not only prophesied by Esdras, in one of the Books of Wisdom, but is likewise dated:—

*"Behold the time shall come that these tokens which I have told thee shall come to pass, and the bride shall appear, and she coming forth shall be seen, that now is withdrawn from the earth. For my son Jesus shall be revealed with those that be with him, and they that remain shall rejoice within 400 years. After these years shall by son Christ die, and all men that have life. And the world shall be turned into the old silence*

<sup>1</sup> *Vendidad*, Fargard xix., 18.

<sup>2</sup> *Bund.* ch. xxx. 7.

<sup>3</sup> Ch. lxxii. 1-2.

<sup>4</sup> Ch. lviii. 6.

<sup>5</sup> Ch. lxx. 1-3.

*seven days, like as in the former judgements: so that no man shall remain. And after seven days the world that yet awaketh not shall be raised up, and that shall die which is corrupt. And the earth shall restore those that are asleep in her, and so shall the dust 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 judgement, and misery shall pass away, and the long-suffering shall have an end.*"<sup>1</sup> The "day of doom" was the "end of this time." Here it is possible to identify the bride, whose starry image or soul was probably Sothis.

The New Jerusalem was portrayed as the bride coming down from heaven adorned for her husband; the bride that was the wife of the lamb.<sup>2</sup> In the next sign she would be the bride of Ichthys, the fish. This would date the prophecy (255 + 400) by the year 655 B.C.

Surely if the prophetic and historical were combined anywhere, it must be here, when the subject-matter is explained according to the gnosis. Also the principals of the apocryphal tradition are undoubtedly identical in all the books of wisdom. Yet these books of Esdras are not even included among the canonical scriptures, but are held to be apocryphal in the modern sense of spurious.

How is it that the scriptures which contain the hidden wisdom and show that the gnosis relates to the fall of Adam, the loss of Paradise and the coming of Jesus the Christ, as restored, within 400 years, should be rejected in this manner?

*Because they prove too much, and are historical in the wrong sense.* They are historical solely in support of the allegory that was Kronian, and the Christ who manifested periodically and was for even Æonian. They show too plainly the way in which the records of Equinoctial Christolatry had been *written before*.

The last act in the drama of redemption is likewise performed in the "Gospel of Nicodemus" or the "Acts of Pilate," and called the "*descent of Christ in the underworld.*" In this we find the astronomical prophecy is fulfilled on the scale of the great year, the cycle of Precession being completed by the Christ meeting and clasping hands with Adam.

It is related that the dead were lying in the dark places of Hades; all those who had fallen asleep from the first—when a great light suddenly shone on them, and they awoke and saw one another. It was the coming of the Christ who was heralded by John, the last of the prophets.

The legend of the Tree is repeated. It is said that when Adam was sick unto death he sent his son Seth to the gate of Paradise to pray for a little oil from the tree of life to heal him. But the tree had vanished with the lost Eden.

This tree of life and knowledge is represented as being restored to

<sup>1</sup> 2 Esdras vii.

<sup>2</sup> Rev. xxi. 2, 9, 10.

the shape of the cross, and the solar god who entered Amenti once a year is now depicted as doing the same thing at the end of the great cycle, as it was written in the "*first book of the seventy*" in a certain sacred volume said to have been preserved by the Jews.

The Seventy were the princes and rulers in the heaven of seventy divisions, preceding that of the twelve signs and seventy-two duodecans in which the lost Tree of seven branches was replaced by the cross of the four corners, or the tree of twelve branches.<sup>1</sup>

In accordance with the nature of the whole subject, the Christ who joined hands with Adam could only be Kronian, and the cross that typified the returning tree of the lost paradise could be no other than the cross of the Equinox.<sup>2</sup>

Virgil knew the nature, if not the date, of the great cyclic renovation when he sang of the final period of fulfilment which the Sibyl had foretold; and of the grand series of ages that began afresh in the renewal of the great year; also when he asserted that "*there shall be another Ark, steered by another pilot, bearing the chosen heroes; there shall be other wars, and great Achilles shall be sent once more to Troy.*"<sup>3</sup>

But those who continued the cult of Equinoctial Christolatry in its final phase were the men who did not know; they were A-Gnostics. They believed that at some indefinite period, afterwards dated, the Christ of chronology, the true Word, that founded the heavens on the periods of time, the word that manifested from the first, had taken flesh at last and manifested once for all in human form. The belief was false, but such is the foundation of the faith.

The sign of the Cross has been sufficiently identified as a figure of the equinox, and the Christ with the sun of the crossing. Upon this rests the cult of Equinoctial Christolatry. When the colure of the cross was in the sign of the Bull, the Apis, or the god Serapis, was the Christ that suffered and rose again as the typical Messiah. When, in the

<sup>1</sup> Tischendorf, (1) *Acta Apostolorum Apocrypha*; (2) *De Evang. Apocryphorum Origine et Usu*; *Gospel of Nicodemus*, pt. ii. ch. ii., iii., and vii.; *Latin Gospel of Nicodemus*, ch. iii., iv., viii., and xii. Cowper. Bartoloc. *Bib. Rab.* tom. i., pp. 228, 229.

<sup>2</sup> THE ACTS OF PILATE.

The great judge of the dead in *Amenti* was designated the *Rhat* (Eg.), whence the Greek Rhadamanthus. The *Rhat* with the letter L instead of R is the *Lat*, and with the masculine article Pi, becomes Pilate, for the judge in Amenti. Now as Pilate is found to be one of the saints canonized by the Abyssinian church, his day being that of the summer solstice, it is possible that *this* Pilate was the great judge in Amenti. The Christian theory of the "Acts of Pilate" is that there once existed an official report of the trial, condemnation, and crucifixion of Jesus, which was made by Pontius Pilate and forwarded by him to Tiberius in Rome. Justin and Tertullian appeal to such a document. This is supposed to have perished and to have been replaced by the apocryphal gospel that has come down to us. But the extant "Acts of Pilate" are related to the Amenti, or underworld, into which the crucified descends to conquer death and Hades, and effect the Resurrection of the dead; and my suggestion is that the extant "Acts" were derived from the mythical original which supplied the supposed history.

<sup>3</sup> *Eclogue*, iv.

course of precession, the vernal equinox passed into the sign of Aries, the Ram of Sebek-Ra, and of Num-Ra, or the Lamb of Mithras typified the Christ that was sacrificed as saviour of the world, at which time the crossing and the place or time of sacrifice were identified with the visible Southern Cross.

These forms of the solar victim who died and rose again were but very slowly superseded. Hence the Ram remained the Christ of the Equinox until the seventh century of our era, at which time it was finally replaced by a Christ on the cross, who was figured in the human likeness.

When the Persian astrologer announces that the parturient virgin bears the Messiah, the future mother of Zaratusht asks, "*How hast thou found out the circumstance and exact period of my pregnancy?*" and his answer is that he discovered it "*through the power of knowledge of the stars and the perusal of those ancient records which give an account of his auspicious existence.*"<sup>1</sup> So the incarnations of Buddha were dated astronomically. His coming was indicated by the Messianic star of announcement or prophetic star of an incarnation, and the birthplace is known by astronomical signs. It belongs to the cycles of time the ends of which were foreknown and prophesied from the beginning. The last of the Buddhas, who is designated "*all the Buddhas,*" because, like the gnostic Christ called "*all things,*" or Totum, he was the final flower of the whole pleroma perfected, is described as having advanced hitherward by *making seven steps toward each of the four cardinal points of the zodiac.* Therefore he had traversed the circle measured by the twenty-eight lunar asterisms.

We have seen that this was the course of the seven Rishis, the seven Manus (who are also known as the seven Buddhas), in fulfilling the cycle and following the path of precession: and Buddha is the manifestor of the pleroma of seven primary forces, faculties, spirits, or gods, which is shown by his symbol of the eight-rayed star, the sign of Assur in Assyria and of the Christ in Rome. Agni also had been the manifestor of the seven ever since the entrance of the vernal equinox into the sign or the Ram. This is shown by the god being portrayed upon his Ram with *the sign of the Ram* on a banner borne in front of him, which identifies him with Aries in the zodiac. Agni likewise embodied the seven powers; these are typified by his figure with seven arms. In an address to the god it is said, "*Agni! seven are thy fuels; seven thy tongues; seven thy holy sages; seven thy beloved abodes; seven ways do seven sacrifices worship thee; thy sources are seven.*"<sup>2</sup> These are the Seven that began as Elementaries in external nature and afterwards became Planetary and Eschatological.

The Ram is an Egyptian ideograph of a soul, and seven rams are equivalent to the seven souls of the solar god, or the seven spirits in

<sup>1</sup> *Dabistan*, vol. i. p. 218; Shea and Taylor.

<sup>2</sup> Colebrooke, *Essays*, vol. i. p. 190.



the pleroma of gods now localized in the sign of Aries. The old Samaritans at Nablous still sacrifice seven lambs at their passover or festival of the vernal equinox. These are identified with the cross by being spitted upon it,<sup>1</sup> and also with the cross erected in the zodiacal sign of the Ram or Lamb. This type of the seven souls or spirits is continued in the seven lambs of the Christian Iconography grouped about the mount or throne upon which stands the Christ, even as the seven stand as spirits round the throne of the Lamb in "Revelation."<sup>2</sup> The seven sacrificial lambs took the place of the seven bullocks offered upon the seven altars of Balak that point back to the time when the vernal colure was in the sign of the Bull. Moreover, the eye is an emblem of reproduction. As such it was figured as a constellation in the place of rebirth; and the Lamb with seven eyes in Revelation is a sevenfold type of the birthplace in the sign of Aries and the station of the seven powers, the pleroma whose manifestor was the Lamb, the Horus, Buddha, Mithras, Sebek, IAO, or the Christ.

In typology nothing can be more important than the types. The cult of Equinoctial Christolatry is founded on the mythical types, however interpreted; and this typical seven, with its eight-rayed star of the manifestor is all-important in proving the identity and continuity of the mythical Christ, in conjunction with the Seven powers in their final psychotheistic phase.

The birthplace of the "*coming one*" as it passed from sign to sign was indicated by the typical "*star in the east*," and the Star in the East will afford undeniable data for showing the mythical and celestial origin of the gospel history. When the divine child is born, the wise men or magi declare that they have seen his star in the east. The wise men are identified as the Three Kings of other legends who are not to be derived from the canonical gospels. The three kings or three solar representatives are as ancient as the male triad that was first typified when the three regions were established as heaven, earth, and nether-world, from which the triad bring their gifts; and the three rulers were impersonated for example in the *red* Atum, the *black* Kâ, and *white* Hu who accompany the god Har-khuti in the scenes of the hades. When the birthplace was in the sign of the Bull, the Star in the East that arose to announce the birth of the babe was Orion, which is therefore called the star of Horus. *That was once the star of the three kings*; for the "*three kings*" is still a name of the three stars in Orion's belt;<sup>3</sup> and in the hieroglyphics a three-looped string is a symbol of *Sahu*, *i.e.* the constellation Orion.<sup>4</sup> Orion was the star of the Three Kings which rose to show the time and place of birth in heaven some 6,000 years ago, when the vernal equinox was in the sign of the Bull. When the colure passed into

<sup>1</sup> Stanley, *Hist. Jewish Church*, app. iii. pt. i.

<sup>2</sup> Didron, fig. 86.

<sup>3</sup> Lardner's *Museum of Science*.

<sup>4</sup> *Ritual*, ch. xxiii. Champ. *Gram.* 95.

the sign of the Ram, 2,410 B.C., the triangle or pyramid of Har-khuti became the Star in the East that rose in the decans of Aries to show the solar birthplace during 2,155 years.<sup>1</sup> Here it might be argued that the Great pyramid built in Egypt with power to demonstrate the ending of the great year and the final overthrow of the dragon was set in the planisphere to mark the point or recommencement in the circle of precession. The name of the great pyramid is *khuti*, or the Light. The lights, whether as constellations or planets, are seven in number, and the pyramid is a figure of 7 which unites the square and triangle in one. Horus of the triangle is Horus of the pyramid, Har Sapti or Sebti (*i.e.* Seb = 5; ti = 2). Sut-Anup is called "*Lord of Sapt in Nerau*,"<sup>2</sup> and Sapt is the place of the Seven; the place of the pleroma and its manifestor, which shifted according to the colure of the equinox. Har-khuti is Lord of the Lights that were seven in number, the perfect Star of the gnostic pleroma; Soul of the Seven spirits, Breather of the Seven Breaths, Word of the Seven vowel-sounds, Bull of the Seven cows, Stone of the Seven eyes, Ram of the Seven horns, Player of the Seven pipes, on the planetary scale of Seven tones. He is portrayed in the decans of the Ram holding the pyramid or triangle as his Star in the East. This god was a survival of the ancient Sut-Horus. Those Egyptologists who have been unable to follow the development of the astronomical mythology have looked upon the cult of Har-khuti as a later importation into Egypt whereas it belonged to a continuation of the mythos by those who wrote history in the stars of heaven. Horus of the pyramid above was the Horus of the great pyramid at Ghizeh, the Horus of the Shus-en-Har; and this Lord of the Seven Lights is identical with the IAO-heptaktis of the Chaldeans, the IAO-Chnubis or Panaugria of the Gnostics, and AΩ, the All, in Revelation.

The "*Mystery of the Seven Stars*" relates to the new heaven established when the vernal equinox entered the sign of the Ram or Lamb, and the pyramid or triangle of Horus became the Star in the East that beckoned the wise men, magi, or gnostics to the birthplace of the Messianic babe.<sup>3</sup> Here the god of the Seven Lights, Rays, Powers, or Planets is the AΩ of the Seven Eyes, Seven Lamps of Fire, Seven Golden Candlesticks, who *has seven stars in his right hand*, just as Har-khuti holds the stars of the pyramid, the figure of 7, in his right hand, and the sign of rule in his left.<sup>4</sup> This then is the Jesus of Equinoctial Christolatry in the Book of Revelation, who was

<sup>1</sup> See the constellation "Triangula," plate, vol. i.

<sup>2</sup> *Ann. of Rameses III.* [Records, vi. p. 66.]

<sup>3</sup> *Triangle*. This figure in a dual character also forms the six-pointed star or figure of space in six directions, the hexagram of the heaven that followed the heptanomis; a change that was likewise indicated by the dragon losing one of its seven heads.

<sup>4</sup> Planisphere, previous vol.

the Lord of the Seven Lights in the astronomical allegory from the year 2,410 B.C.<sup>1</sup>

Amongst other philological fallacies is the current assumption that the Greek name of *Ἰησοῦς* was *derived* from the Hebrew Jehoshua. Philology is indefinite in such matters without the typology, and the natural genesis in phenomena. “*Ie*” or “*Iu*” in Egyptian means the *Coming One*, the duplicator who is of a plural nature. Har-*iu*, the reduplicative Horus, was a title of Osiris in this sense. *Iu-em-hept*, the second Atum, called the Son, the Word, or Logos of God the Father, was the *Coming One*, he who came with (or as) Peace, and brought good luck and happiness. The calf-headed god *Au*, whose name denotes the past, present, and future of being; the Hebrew *Iaho* (יהו) the Phœnician, Chaldean, and gnostic *Iaó*, the British *Iau*, Manx *Ie*, Delphian Apollo, designated *Ie*, were forms of this *Iu*, the ever-coming one who was personified as the divine child, that is the *Su* (Eg.), whence *Iusu* (Gr. Jesus) is the coming child whose mother’s name in one cult is *Iusâas*. Jehoshua and Jesus are two names derived on two different lines from one original root; and the name has to be determined by the nature of the type. The Kamite *Iu* and Chaldean *Iao-heptaktis*, gods of the Seven Rays or Lights, were continued as the  $\Omega$  who is Jesus in the Book of Revelation. As already shown the one god called *Iu* or *Iao* became the solar representative of the pleroma of Seven Powers, Lights, or Spirits, that were expressed by this divinity in the human image of the Trinity, composed of the mother, child, and virile male in unity. Thus the divine hebdomad and the human triad were combined in a tenfold

<sup>1</sup> In Egypt the *seven spirits* are also described in a more abstract phase, as—

1. Khuti, the brilliant triangle (or pyramid) in the shining place.
2. The mysterious spirit from the mysterious place.
3. The blessed spirit from the blessed place.
4. The destructive spirit from the place of destruction.
5. The revealing spirit from the opening.
6. The elevated spirit from the high place.
7. The hidden spirit from the Ament.<sup>1</sup>

The seven spirits were also continued in the seven doves of the Christian iconography, supposed to symbolize the seven gifts of the Holy Spirit.<sup>2</sup>

The elementary spirits, whether in external or in human nature, did not rise beyond the number seven. As human constituents, the sixth was creative spirit, the ruach of puberty, and the seventh attained a summit in the soul. Lastly, divinity or godhead was reached by the eighth, the repeater of or to the rest. In the *Ritual* the seventh elementary can be identified as the soul of Sevekh. The deceased exclaims, “*Shu causes me to shine as a living lord, and he made the seventh when he comes forth;*” “*I am the one born of Sevekh the Lord.*”<sup>3</sup> Sevekh signifies the number seven. The seventh was the highest elementary force. Sevekh the seventh was the crocodile type; he attained the dignity of the first god as Sevekh-Kronus, the dragon. In the Kaffir dialects the crocodile and a soul are synonymous, as they were in Sevekh on account of his superior intelligence.

It should be observed that the soul of Seb, the ithy-phallic father of the fifth Creation, is identical with the Buddhist “fifth principle” or element, as the animal soul; that of *Putah*, the sixth, is one with the *Buddhi*, as the sixth principle; whilst *Atma*, the seventh, is the same by name and nature as *Atum*, of the seventh creation in whose keeping is the “*reserved soul*,” as the seventh in the series.




<sup>1</sup> *Litany of Ra*, ch. ii. 7-13 [Records viii. 116-117]




<sup>2</sup> Didron, figs. 40 and 124.


<sup>3</sup> *Ritual*, ch. lxiv.

totality, and the *Iu* or AΩ is a personal equivalent of the 10 (ten) in numbers.

This god of the seven spirits or breaths was represented by the ineffable name which consisted of the sevenfold vowel as the summit of all previous attainment in sound, and both are co-products traceable to conscious evolution; seven elements of the consummated deity being expressed by the seven vowels in one sound, like A, I, O, or a diphthong.

Amongst other mysteries declared by Marcus he taught that the *restitution of all things* occurred when all the numbers of the ineffable Name mixing in one letter should utter one and the same sound. Irenæus<sup>1</sup> said Marcus, "*imagined that the emblem of this utterance was found in 'Amen' which we pronounce in concert.*" Marcus did not imagine—he *knew*, being a Gnostic. "Amen" in Revelation is a title of the God AΩ; and in Egyptian both *Amen* and *Iu* mean "come," "to come," the "coming one." *Iu* (Eg.) or  was originally written *aa*, and the pyramid or Triangle  is *aa* by name. As a triangle this sign is threefold, as a pyramid it unites the square and triangle and is sevenfold, therefore it could be a sign of the ten-total, which was also figured thus  as a pyramidal ten by the Pythagoreans, an image of the All composed of seven elementary forces expressed in threefold human forms.

The Name could be uttered by a single sound or sign as it was by the Hebrew *Jad* ( = 10) or two hands; the Egyptian pyramid , the Chinese , the British *Cyfriu*,  (A, 1, still, at Lloyds) or the Coptic *I* with inherent U, which has the numeral value of 10.

*This was a mode of expressive the representative of divine Unity* (comprising the seven elementary powers, together with the human trinity, in a ten-total) *by one sign and a single sound*; and this *I*, , *Iu*, or AΩ, is a symbol of the name of *Iusu* (i.e., *Iu* the duplicative or dual one), the Greek *Iesus*, as the AΩ in Revelation.

The pyramid (triangula) is the letter A in stellar form; and the divinity Har-khuti, Har-Sebti, the *Iu*, AΩ, or *Iao* is the primary one—answering to the A at the head of the alphabet—which as the child or son, *Su* (Eg.), is *Iusu*, *lesous*, *Iao*, or *Jesus*. The name of *Horus* (Har, Eg.) also has the meaning of No. 10, and Har-khuti of the Seven Lights is the God One = ten, of the triangle (trinity) and pyramid (hebdomad), the symbol of the three and the seven. Lastly, this God One = three = seven = ten, whose title was at length expressed by the first and final letters of the Greek alphabet, AΩ, is the pubescent male who was born of the virgin mother without the fatherhood, third in advent, but placed first in series, as the representative of all the powers, whose natural genesis has been traced to

<sup>1</sup> Irenæus, b. i. ch. xiv. 1.

lunar phenomena,<sup>1</sup> and who in the solar mythos was the opponent and vanquisher of the *Beast with ten horns*, which represented the total of the opposing Typhonian powers.

The seven breaths are assigned to the Holy Spirit, by Justin. Macrobius also affirms that the soul of the world is of a sevenfold origin; the seven continued from the Elementaries of chaos.

The Hindu Agni was at times pourtrayed with two faces, three legs and seven arms, as a form of this one total god of a duplicative nature, twin in sex, triadic in form, and manifestor of the seven primary powers.

Thus the name of Jesus can be traced to *Iu*, the coming one, and *Su* the child of either sex who grows up with the attributes of both into the *Deus trinus unus*, the typical manifestor, under various names, of the Seven Elementaries, Seven Kronotypes, Seven Spirits, Planets, Lamps, or Lights, which constituted the pleroma of powers, from the first; and such is the *mystery of the seven stars*.

According to the Syriac version quoted by Bunsen,<sup>2</sup> in the concluding passage of the Epistle of Ignatius to the Ephesians, "*Three Shouting Mysteries*" were connected with the star of annunciation in heaven. The passage reads, "*From the moment that the star appeared, and thus the son was manifested upon the spot, the reign of darkness, of magic, of death, ceased; and the earthly development of God's own eternal kingdom began.*"

The three shouting mysteries are so ancient in the celestial allegory that they are also extant as the Chinese sign of the "*Three Lights*," denoting the supernatural mystery, and revelation; also as the "*Three Shouts*," of the British Barddas which are symbolized by the triple sign of their triune Being named *Iau* the younger, as they were also represented by the three stars of the constellation *Triangula* in the decans of the Ram, which was the typical star in the east after the year 2410 B.C.


About 255 B.C. the sun, or, more correctly, the Colure of the Vernal Equinox, entered the sign of the Fishes. Thenceforth for 2155 years that asterism became the station of the cross and the birthplace of the solar Christ. Here we find the pleroma of seven powers as the seven great gods of Assyria. That is, the month associated with this sign is dedicated to the pleroma of seven gods of which Assur was manifestor. *It is of course impossible for this to have commenced as such for the first time with the year 255 B.C.!*

It is sufficient however for the present purpose to know that with the re-entrance of the vernal equinox into the sign of Pisces, the solar birthplace was once more in the quarter of the beginning, that of the waters and of the great fish, hippopotamus, or other type of this mouth, or uterus, the *Piscina* of creation, the place of emanation

<sup>1</sup> See the *Typology of Numbers*, vol. i. pp. 206-214.

<sup>2</sup> Hippolytus, vol. iv. pp. 13, 14; preface. Wake, par. 19.

and point of re-emergence from the waters of the abyss, out of which issues the river of the Waterman, the fish from the river, and the manifestor born from the fish.

This was in the Egyptian Annu or celestial Heliopolis, which had retained the name of the Fish, *An* (Eg.), originally represented by the Great Fish, the ketos, the water-horse or dragon of the deep. The star Fomalhaut, for example, is still the "*mouth of the fish*," that marks the place of emanating from the waters which was continued as the *piscina*, or *vesica piscis*, the Roman emblem of Mary; the ru  of the mother who was *Ma* or *Mu* (Eg.) by name. Thus, when the solar birthplace (at the time of the vernal equinox) passed once more into the zodiacal sign of Pisces, it had come round to the primordial point of emanation from the quarter of the Waters in the beginning. The genetrix, under the fish-type as Hathor, Atergatis, or Semiramis, was at last figured in the sign of the Fishes, where she brought forth her divine child as her fish. Hence the fish-goddess and her young one were pourtrayed as the two zodiacal Fishes, instead of the earlier *one*, who had represented the sign 25,868 years earlier. The Messiah who manifested in this sign was foreordained to come as Ichthys the fisherman, or, doctrinally, the fisher of men. In the backward cycle of precession Pisces is the first of the three water-signs. Hence, it was foretold that the Christ, under various names, was to ascend from the waters. The earliest mode or form of emanation being from the waters, the great mother first brought to birth as the water-element or under some water-type. The primordial manifestor in Chaldea was the *Oan* or fish-man.

In one account there are four of these fish-men or Annedoti, and there are seven altogether; these two groups are identical with the four genii, and the total family of seven in the Egyptian *Ritual*. The fish of Horus and Sevekh is the crocodile—the fish itself being an earlier type than the fish-man. The fish is *An* in Egyptian; the fish-region, *Annu*, is the solar birthplace, and Ichthys, the fish, had been continued from this beginning. Hence, the manifestor was the one who was born of the waters; who came forth from the celestial deep; who crossed the waters as the fish, or inside of it; who was personified as the Oar (as was Horus), and the Steersman, the Lord of the Boat or Ark that saved souls from the abyss and the deluge. "*Rising from the great water is my name*,"<sup>1</sup> says the Osirified in this character. This is the manifestor who is foreseen by Esdras coming up out of the sea as the "*same whom God the highest hath kept a great season, which by his own self shall deliver his creature*;"<sup>2</sup> the character assigned to the Christ of the gospels.

The fish-man Oannes only came up of the Erythræan Sea (the pool of Pant in the *Ritual*) to converse with men and teach them in the daytime. When the sun set, says Berosus, it was the custom of

<sup>1</sup> Ch. lxiv.

<sup>2</sup> 2 Esdras xiii. 25, 26.

this Being to plunge again into the sea, and abide all night in the deep; for he was amphibious.<sup>1</sup> In like manner the man who comes up out of the sea is visible only by day. "*Even so can no man upon earth see my son or those that be with him but in the daytime.*"<sup>2</sup> This is parodied or fulfilled in the account of Ichthys, the Christ, who instructs men by day, but retires to the lake of Galilee where he demonstrates his solar nature by walking the waters at night. The Son of Man who "hath not where to lay his head" goes on board the boat to sleep,<sup>3</sup> which is also a parallel to the Oan going down into the sea for the night.<sup>4</sup> We are told that the disciples being on board ship "*when even was come,*" "*in the forth watch of the night Jesus went unto them walking upon the sea.*"<sup>5</sup> Now, the fourth watch began at three o'clock, and ended at six o'clock. Therefore this was about the proper time for a solar god to appear walking upon the waters, or coming up out of them as the Oannes.

Oannes is said to have taken no food whilst he was with men. "*In the daytime he used to converse with men; but took no food at that season.*" So Jesus, when "*his disciples prayed him saying, 'Master, eat,' said unto them, 'I have meat to eat that ye know not of. My meat is to do the will of him that sent me.'*"<sup>6</sup> This is the perfect replica of the character of Oannes, who took no food, but whose time was wholly spent in teaching men. Moreover, the fish-man is made to identify himself. When the Pharisees sought a "*sign from heaven,*" Jesus said, "*there shall no sign be given but the sign of Jonas.*"<sup>7</sup> "*For as Jonas became a sign unto the Ninevites, so shall also the Son of Man be to this generation.*"<sup>8</sup> The sign of Jonas is that of the Oan or fish-man of Nineveh, whether we take it direct from the monuments or from the Hebrew history of Jonah who was inside the fish during three days and nights; it is equally the fish-man or the man emanated as Vishnu is from the fish in the Hindu drawings, and as the man-child is brought forth in the sign of the Fish by the fish-goddess in the year 255 B.C. Assuredly there was no other sign than that of the sun reborn in Pisces. The voice of the secret wisdom says, those who are looking for signs can have no other than that of the returning fish-man, Ichthys, Oannes, or Jonas—who could not be made flesh.

The Valentinians maintained that the *dispensational* Jesus was identical with *Pan* (Pan in the Greek version being *Christus* in the Latin text) because he included the names of all those *who had produced him.*<sup>9</sup> And Pan, as manifestor, may be seen in the decans

<sup>1</sup> Berosus, from Alexander Polyhistor. Cory, *Ancient Fragments*.

<sup>2</sup> 2 Esdras xiii. 52.

<sup>3</sup> Matthew viii. 23.

<sup>4</sup> 2 Esdras xiii. 52.

<sup>5</sup> Matthew xiv. 25; Mark vi. 48; John vi. 19. "Further still, the aquatic in divine natures indicates a providential inspection and government inseparable from water. Hence also the oracle calls these gods *water-walkers.*"—Proclus in *Timæus*, b. iv.

<sup>6</sup> John iv. 32-34.

<sup>7</sup> Matthew xvi. 4.

<sup>8</sup> Luke xi. 30.

<sup>9</sup> Irenæus, b. iii. ch. xvi. 1.

of the Bull sign.<sup>1</sup> He was pourtrayed with a face of fire, holding seven circles in his left hand. But the extant evidence shows that the great starting-point for modern Equinoctial Christolatry was with the sign of the Ram, and the next stage with the Fishes. This fact is patent in the iconography of the Roman catacombs. The two signs are 2,155 years apart in time, yet they are connected by indissoluble links, the Christ having been both a ram and a fish before he was depicted in the human likeness.

In a grotto or grave of the ancient necropolis at Cyrene there is a fresco in which the Good Shepherd or Christ is pourtrayed. He is accompanied by seven lambs, and seven fishes are arranged in a semicircle over his head.<sup>2</sup> This figure is supposed to represent the Christ in the two characters of the Good Shepherd and the Fisherman. What it does signify is the solar Messiah, the manifestor of the seven powers who is identified with the sign of Aries by the seven lambs, and with the sign of Pisces by the seven fishes, the two types having been combined in one representation through the course of precession, and blended in the consequent imagery.

The passage of the cross from the sign of the Lamb into that of the Fishes, together with the change in the type of sacrifice, is very palpably pourtrayed in a symbolical scene discovered in the catacombs and copied by De Rossi.<sup>3</sup> In this seven persons are seated in a semicircle with two fishes and eight baskets of bread set out in front of them. According to Lundy, the "*seven persons obviously denote the complete number of god's elect in the communion of saints,*" whatever that may mean!<sup>4</sup> But according to the present view, if the scene represents a sacramental feast, the seven figures would typify the seven spirits or gods of the pleroma now localized in the sign of the Fishes. The scene is evidently zodiacal, because the sacrifice of the lamb—now superseded by the fish—is pourtrayed on the *left and inferior hand*, the crossing being denoted by a human figure making the sign of the cross. On the other hand, the sacrifice of the fish is being performed, and here the sign of the cross is made by a female figure, the Orante or bride of Christ, who has now transferred her affections from the Lamb in Revelation to Ichthys the Fish; or in other words, the mother of Messiah now brings forth the divine child in the sign of the Fish and the House of Bread instead of the previous sign of the Ram.

The fish, in a long, upright form, with a forked tail, is also carved on an Irish cross at Kells, in the county of Meath, with seven figures bowed before it as if in adoration.<sup>6</sup>

When the spring equinox passed into Pisces, the fish which is

<sup>1</sup> See the vivid figure in vol. i. Kircher. [*Œd. Ægypt.*]

<sup>2</sup> Garrucci, *Storia della Arte Cristiana*, pl. 105. Didron, *Icon. Chrêt.* p. 353.

<sup>3</sup> *Roma Sott.* pl. 16.

<sup>4</sup> *Monumental Christianity*, p. 369, fig. 169.

<sup>6</sup> Keane, *Towers and Temples of Ancient Ireland.*



carried over the head of Horus was not only a zodiacal sign of the Christ, but was made eucharistic; it is not merely portrayed with the bread, but a living fish is represented as the bearer of the bread and wine of the sacramental rite.<sup>1</sup>

Ichthys, the fish, was the child of Atergatis, the fish-tailed goddess of Syria, whose portrait may be seen in the zodiacal sign of Pisces, where she brought forth her child at the epoch of 255 B.C. from the waters represented by the lake at Ascalon.<sup>2</sup> This sign in the Hermean zodiac is called *Ichthon*; and the mother is depicted in the act of holding up the child in her left hand; he who bears the rod of iron in his hand. Ichthon is identified by Jamblichus with the god *Emphe*, that is with *Iu-em-hept* (the Greek Imothes or Æsculapius), whose father is Atum, and whose mother's name is Hathor-*Iusâas*, she who was great with Iusâ, Iusu, or Jesus, the coming son (from *Iu*, to come, *Sa*, the son, and *As*, to be great, a name of Isis), who



was born or incarnated for the last time when the equinox entered the sign of the Fishes, 255 B.C. from which time "Ichthys" became the sign of salutation for the Equinoctial Christolaters, who were called *Pisciculi*.

This imagery is too late for the Egypt of the Pharaohs, but the gnosis survived, and it was continued by the Græco-Egyptian gnostics; hence we find Iu-em-hept (*i.e.* *Iu* the *Su*, or Iusu) reborn as Ichthon in Pisces; he who had been the Æonian bringer of peace, the "divinity" whom Jamblichus called the "One God," who must have been a most ancient form of the "coming one" in the Kamite mythology, as, in the pedigree of architects traced by Brugsch Pasha, Imhotep (*i.e.* Iu-em-hept) is the name of an ancestor of Khnum-ab-Ra, who lived in the time of the third dynasty.<sup>3</sup>

Bishop Münster, in his *Sinnbilder*, remarks that in the Talmud the

<sup>1</sup> De Rossi, *Roma Sotterranea*, vol. i. p. 348. Lundy, p. 139.

<sup>2</sup> Vossius, *De Idololatria*, lib. i. cap. xxiii.g

<sup>3</sup> *History of Egypt*, vol. ii. p. 299; Eng. tr.

Messiah is called Dag (דג), the fish. “*The Jews connected him with the astronomical sign of the Fishes, and the conjunction of the planets Jupiter and Saturn in this constellation—WHICH INDICATED THE LAND OF JUDEA—was to announce his birth. Arbanel, in his commentary on the prophet Daniel, positively says that this is derived from ancient sources of authority, as in the highest degree probable. And the learned John Frischmuth, in his work on the Christian religion, as against the Jews, remarks on the madness and infatuation and obstinacy of that people that they themselves have concluded that the time of the Messiah’s advent was indicated by the conjunction of the planets Jupiter and Saturn in the constellation of the Fishes, and yet when that conjunction actually took place at Christ’s birth, the Jews rejected him.*”<sup>1</sup> This shows the Jews were not only in possession of the astronomical allegory, but also of the tradition by which alone it could be truly interpreted. There is a reference to the Kronian manifestor in the Gemara, which states that the war of the Thaninim or the fishes shall precede him and announce his coming. The supposed prophecy relates to the entrance of the vernal equinox into the sign of Pisces, 255 B.C., and not to any planetary conjunction at a period more suitable to the later reckoning.

It has been shown how the celestial scenery was localized and represented on earth. Khnum-hept speaks of “*setting up landmarks like the heaven.*”<sup>2</sup> Thebes was called the “*Heaven on Earth,*” the “*august staircase of the Beginning of Time.*”<sup>3</sup> The mount of seven steps, the four quarters (and lastly the twelve signs), was the still earlier type. Such imagery was localized in all lands where the mythos is to be found. For example, Meru, the mount of the birthplace in the north, is still extant at *Meru*, a town in Picardy, *i.e.* in the *north* of France, with a castle seated near the source of a brook that runs into the river Oise. Hence the birthplace of the Messiah in the sign of the Ram or the Fishes already belonged to the geography of various countries. In the astronomical prophecy of Micah, the Æonian manifestor who, according to the Chaldee Paraphrast, is the Messiah, was to be born in Bethlehem-Ephratah; and it was through this announcement that the chief priests and scribes were enabled to tell Herod where the child should be born.<sup>4</sup> Bethlehem means the house of Bread-corn, grain, or wheat.<sup>5</sup> In the houses of the zodiac that of Virgo is the place of the seed for sowing, and the opposite sign, Pisces, is the house of the gestator who brings forth the corn, as Siton. These two are the signs of the Virgin and Matrona. Aphrathah (אפרתה) signifies fruitfulness of the wife or of the genitrix,<sup>6</sup> who was Aphrodite, Hathor, Atergatis,

<sup>1</sup> Münter, *Sinnbilder*. Lundy, *Monumental Christianity*, p. 132.

<sup>2</sup> Inscription of Khnum-kept, *Records*, vol. xii. pp. 42, 45.

<sup>3</sup> Inscription of Hatasu, *Records*, vol. xii. pp. 3, 4.

<sup>4</sup> Micah v. 2; Matt. ii. 4-6.

<sup>5</sup> Is. xxviii. 28.

<sup>6</sup> 2 Chron. ii. 19 and 50.

Semiramis, Parmuti, or Venus-Pisces, each of whom was a form of the bringer-forth in the house of Bread-corn, fish, and fruit, first set in heaven in accordance with the seasons of Egypt. The Hebrew Messiah was to be born in Bethlehem-Ephratah because the birthplace above was localized in that city of Judea, the land of the solar birthplace in the sign of the Fishes. And so the Christ that was born in heaven was landed on earth as the fish in place of the Lamb. The fathers of the church held the fish to be the Christ. Prosper Africanus calls Christ that "*great Fish who fed from himself the disciples on the shore, and offered himself as a fish to the whole world.*" In the last chapter of the gospel according to John, where we are told that, if all which Jesus did should be written, "*even the world itself could not contain the books,*" the Christ appears to the Seven and feeds them on the broiled fish. "*The broiled fish is Christ,*" says Augustine. It was so after the equinox had entered the sign of Pisces, 255 B.C.

The *actual* birthplace of the carnalized Christ was neither Bethlehem nor Nazareth, but Rome. It was there that the cult of Equinoctial Christolatry was continued by conversion. Rome was the re-foundry of the ancient religion. And according to astronomical prophecy Rome was another of the localities in which the Messiah was expected to appear. That is, Rome on earth, Rome of the seven hills, represented a Rome in heaven, just as Jerusalem below was the replica of Jerusalem above, or Bethlehem had been named from the celestial House of Bread-corn. In the Jerusalem Targum<sup>1</sup> the coming out of Egypt is identified with the advent of Messiah. It is affirmed that Moses shall go forth from the midst of the desert, and "*king Messiah from the midst of Rome. The one shall speak on the top of the cloud, and the other shall speak on the top of the cloud, and the Word of the Lord shall speak between them.*" "*Coming out of Egypt*" is a Kamite expression for ascending from the lower to the upper heavens, which were divided in the equinoctial signs.<sup>2</sup>

The birthplace in Rome is likewise found in the Babylonian Talmud, where the Manifestor is represented as sitting amongst the sick and destitute poor.<sup>3</sup> Rabbi Jehoshua Ben-Levi asked Elijah, "*When does Messiah come?*" He replied, "*Go and ask himself.*" "*But where does he wait?*" "*At the Gate of the City*" (i.e. Rome). The Sibyl was also credited with a prophecy to the effect that the Messiah was to come when Rome should be the ruler of Egypt. "*When Rome shall rule Egypt, then shall dawn upon men the supremely great kingdom of the immortal king, and a pure sovereign will come to conquer the sceptres of the whole earth unto all ages.*" This was the Egypt of the allegory; "*Egypt, where also our Lord was crucified.*"<sup>4</sup>

<sup>1</sup> On Exodus xii. 42.

<sup>2</sup> Great Mendes Stele, Museum at Boulak. *Records*, viii. 92.

<sup>3</sup> *Sanhed.* 98a.

<sup>4</sup> *Revelaiton* xi. 8.

The Rome signified was celestial. The prophecies were astronomical. The Gate of Rome was the sign of the Fish, and Rome became the ruler of this Egypt when the equinox entered Pisces, 255 B.C.

*Annu* (Eg.), the typical Heliopolis is the region of the Fish. Another Egyptian name of the fish is *Rum* or *Rema*, which is identical with the name of *Roma* the goddess, the river, the city of Rome. *Rama* was a form of the genitrix as the fish, like *Semi-ramis*, or *Semu-ramat*; and the emaning mouth of the fish (*os tincaë*) is still preserved in the mitre of the Pope of Rome. Also, the ring of investiture placed on the Pope's finger at the time of his election, which is afterwards used as his letter-seal, is the sign of the fish. It is pretended that this was the ring of Peter the fisherman. It is called *Annulus Piscatorius*, but the symbolism over the head of the fisher points to the two fishes of the zodiac.<sup>1</sup> Thus when the *Roma* (or *Judea = Pisces*) was the birthplace above for the Messiah, 255 B.C., the mythos had its localization in Rome of the seven hills,<sup>2</sup> as well as in *Annu*, *Mat*, or *Maturea*, *Judea*, *Bethlehem*, or *Nazareth* (from *Natzer* (נצר) the branch, the offspring, descendant, or child).

We learn from the writer of the *Clementine Homilies*, that as late as the reign of *Tiberius* there was a rumour current concerning the "vernal equinox," connectd with the prophecy that at the same season a king would arise in *Judea*, who was to work miracles—make the blind to see, the lame to walk, heal every disease, including leprosy, and raise the dead. He also limits the ministry of this *kurios* to one year. Now a king whose advent depended on the shifting of the vernal equinox, and whose time was limited to one year, called his ministry, could be no other than the solar god; could be no other than the mythical Messiah, whose birth was due in Rome as in *Bethlehem* in the year 255 B.C.

One of the most perfect representations or the end of an old cycle at the birth of the new Messiah that has come down to us is contained in the gospel of *James*. This scripture belongs to the "*Apocrypha*," which are looked upon as spurious history; but they contain the history according to the gospel of the mythos, or preserve somewhat of the secret gnosis midway between the true mythos and a fabulous history. The attendant circumstances connect the new advent with the birth of the other *Manus*, *Messiahs*, and *Repas*, that have personated the eternal in time at the end and rebeginning of a great cycle.

When the pains of her travail came upon *Mary*, *Joseph* is described as finding shelter for her in the cave and going forth in search of a midwife. Then follows the arrest and standstill of all things by which the event was represented in mythology, sometimes as the petrifying

<sup>1</sup> Jones, *Finger-ring Lore*, p. 199.

<sup>2</sup> Or *Roma* in *Cambodia*, cf. vol. i. p. 167.

of living forms into stones whilst in the act of dancing or making the circle. “*And I, Joseph, walked, and I walked not; and I looked up into the air, and saw the air violently agitated; and I looked up at the pole of heaven and saw it stationary, and the fowls of heaven still. And I looked at the earth and saw a vessel lying, and workmen reclining by it, and their hands in the vessel, and those who handled did not handle it, and those who took did not lift, and those who presented it to their mouth did not present it, 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 the mouths of the kids were down and not drinking, and everything which was impelled forward in its course was arrested.*”<sup>1</sup> All things were caught at this culminating point which marked the end of a cycle in the heavens, as though the universal motion were catalepted into the solidity and stillness of stone. It is a description fit to have been carved by the pyramid builders.

The sign given by the angel for the shepherds to know that the Saviour, Christ the Lord, was born at Bethlehem, was, “*Ye shall find the babe lying in a manger.*” The manger is also celestial, zodiacal, and the actual birthplace of the Messiah in Egyptian mythology. The typical birthplace was designated Apt or Aptu, whence the name of Abydus. *Ap* (Eg.) means to manifest and expose to view, also to guide; *Apt* is the place or person. *Apt*, as person, was the most ancient genitrix who first brought forth from the waters as the fish, crocodile = dragon or hippopotamus, hence *Abtu* is the mythical fish. *Apt* as place was also the pool of two truths, the *Piscina* of the beginning, which was made zodiacal at last in the sign of Pisces. The pool, fish, uterus, crib, are all types of the birthplace named *apt*, and the *apt* (Eg.), is also a manger. The manger, *apt*, is a sign of the birthplace in Thebes, as in Aptu (Abydus). Thus the hieroglyphics will explain why the divine child as Ichthys was born in a manger.<sup>2</sup> One position of the “manger” can be identified by the asterism called *Præsepe*, in the sign of Cancer, which was at one time the place of birth at the Summer Solstice. The manger at Bethlehem had been the birthplace of the divine babe in a far earlier cult. Hieronymus describes the Syrian Adonia, extant in his time (A.D. 331-420), and says that in the place where the redeemer cried in the manger, the lament of the Women mourning for Adonis had been heard *even in later times*,<sup>3</sup> as it assuredly had been in the pre-Christian period. According to the chronicle of Alexandria,<sup>4</sup> the Egyptians not only consecrated the nativity of the babe born of the virgin mother, they likewise had the symbolical custom of exposing a child in a crib to the adoration of the people. When king Ptolemy asked why this was

<sup>1</sup> *Apocryphal Gospels*, ch. xviii.; Cowper.

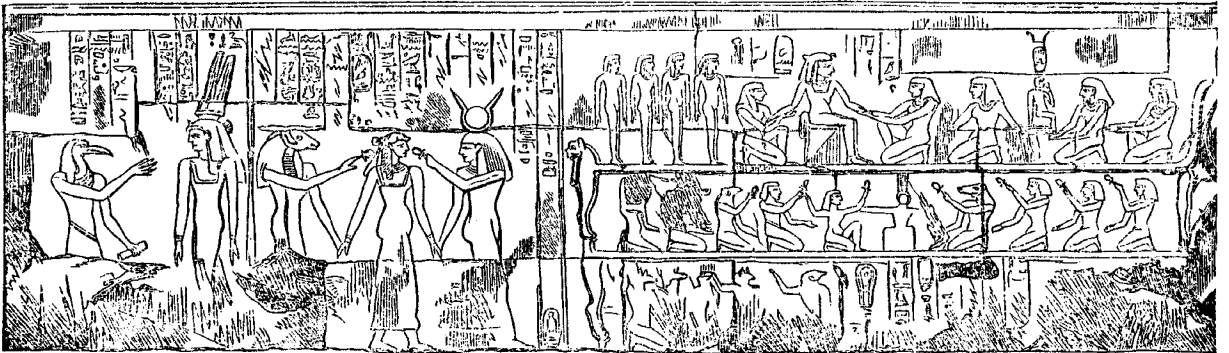
<sup>2</sup> *Select Pap.* iv. 3. Birch, *Dict.* p. 347.

<sup>3</sup> *Movers*, p. 210.

<sup>4</sup> p. 366.

done, he was told that it was an ancient mystery. The crib or *apt* being identical with the manger, this was the same babe in the manger that was born in the *apt* above. "*The loss of the manger of Bethlehem,*" says Dean Stanley, "*is a witness to the universal significance of the incarnation.*"<sup>1</sup> On the contrary, we claim that the discovery of the manger (*apt*) in the solar birthplace is a testimony to its never having been other than celestial or mythical, and therefore it is universal.

We shall find that the gospel history was "*written before*" from beginning to end. The story of the divine Annunciation, the miraculous Conception (or incarnation), the Birth, and the Adoration of the Messianic child, had already been engrabed in hieroglyphics and represented in four consecutive scenes upon the innermost walls of the holy of holies in the temple of Luxor which was built by Amenhept III., a Pharaoh of the eighteenth dynasty. In these the maiden queen Mut-em-Ua, the mother of Amenhept, her future child, impersonates the virgin mother who bore without the fatherhood, the mother as the solar boat, the mother of the Only One.



The first scene on the left hand shows the god Taht, the lunar Mercury, the divine Word or Logos, in the act of hailing the virgin queen, announcing to her that she is to give birth to the coming son. In the next scene the god Kneph (in conjunction with Hathor?) gives life to her. This is the Holy Ghost or Spirit that causes conception; Kneph being the spirit. Impregnation and conception are made 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 child is enthroned, receiving homage from the gods and gifts from men. Behind the deity Kneph, on the right three men are kneeling and offering gifts with the right hand and life with the left. The child thus announced, incarnated, born, and worshipped was the Pharaonic representative of the Aten sun, the Adon of Syria, and

<sup>1</sup> *Syria and Palestine*, p. 467; 2nd ed.

Hebrew Adonai, the child-Christ of the Aten cult, the miraculous conception of the ever-virgin mother personated by Mut-em-Ua.

The moon at full with the solar child of light was the great determinative of the equinoxes. In the planisphere of Denderah the child Horus is portrayed within the disk of the full moon just over the sign of the Scales at the Autumn equinox. In the same map of heaven the luni-solar god, Khunsu, is depicted in the disk of the full moon of the Vernal equinox. But instead of this being in the decans of the Ram and *vis-a-vis* with the full moon of the Autumn equinox *it appears in the sign of the Fishes*, and is another witness to the bringing on of the reckonings which *proves that in repeating this zodiac the place of the Vernal equinox was shifted into the sign of Pisces, whilst the place of the Autumn equinox was left unadjusted in the Scales.* Khunsu will supply one of our most perfect types of the Kronian Messiah and announcer in the sign of the Fishes. He is mentioned here, however, to point out that he stands in the disk of the full moon of the Vernal equinox holding a pig in his hand, which may be called the pig of Easter; and Khunsu with the pig in the full moon is the manifestor and announcer of the equinox in the sign of the Fishes, just as Har-khuti with his pyramid had been in the sign of the Ram, and Orion or Pan in the sign of the Bull. The pig is still a well-known type of Easter. The Egyptian origins of the Christ in relation to Khunsu are betrayed in a remarkable manner. The festival of Khunsu, or his birthday, at the vernal equinox, was at one time celebrated on the twenty-fifth day of the month named after him *Pa-khunsu*. And Clement Alexander, the Egyptian, asserts that "*our Lord was born in the twenty-eighth year (of the era of the battle of Actium, Aug. B.C. 31, 32) when first the census was ordered to be taken in the reign of Augustus; and there are those who have determined not only the year of the Lord's birth but also the day, and they say that it took place in the twenty-eighth year of Augustus, and on the 25th day of Pachons.*"<sup>1</sup> Dr. Lauth has observed with much simplicity that this date of Pachons 25 for the lunar *fête* of the (σεληνείη) moon-worshippers is very remarkable. "*The Egyptians,*" he says, "*could not have chosen another date in their whole calendar (than the 25th Pachons) if they intended to make the Lord's birthday coincide with the most striking lunar festival.*"<sup>2</sup> Thus have those Egyptologists, who are above all things Bibliolaters, added their support to prop the reversed pyramid and keep it from toppling over. But the month of Pachons began on the 26th of April in the Alexandrian year (introduced B.C. 25), consequently the 25th corresponded to our May 21st. In the sacred year Pachons commenced March 17th when the 25th corresponded to our April the 11th, and this is

<sup>1</sup> *Strom.* i.

<sup>2</sup> *Trans. Soc. Bib. Arch.*, vol. iv. pt. ii. p. 234. *Les Zodiaques de Denderah.*

the only year which brings the date near enough to the Vernal equinox to identify the 25th of Pachons with the festival of the full moon at Easter, or with the festival of the second Horus, whom Plutarch<sup>1</sup> calls the *afterbirth* of Isis, which was celebrated just after the Vernal equinox. It is impossible for the equinox and Easter festival to have fallen on the 25th Pachons since the calendar was changed in the year 25 B.C.!

In the old Egyptian and Coptic calendar the 8th of Pachons is marked as the day on which "*our Lord Jesus Christ went up on high into the heavens.*"<sup>2</sup> As the month began on March 17th in the sacred year, the 8th of Pachons was our March 25th, the day of the equinox upon which the sun crossed the line, came out of Egypt, or went up into heaven. The day of the equinox was the fact of facts fixed for ever in relation to the solar resurrection, whilst in the celestial allegory or mythical representation, the birth, rebirth, resurrection, and ascension were four forms of one and the same event. When the Alexandrian year or new style was introduced during the reign of Augustus Cæsar, in the year 25 B.C., this date of Pachons 8th = March 28th, sacred year, had already receded to the 4th of May. From Pachons the 8th (our March 25th) to May the 4th is exactly forty days; so that *the ascension into heaven that was celebrated by the Coptic church according to the later calendar was the day of the equinox in the calendar of the sacred year.* Thus the two different days of the resurrection and ascension, which are some three thousand years of tropical time apart, resolve into one and the same day of the equinox, and the ascent of the solar Christ or luni-solar Khunsu, whose birthday had been celebrated according to the ancient calendar some 3,000 years before it was readjusted by Augustus Cæsar 25 B.C. when March 25th old style was represented by May 4th new style. This means that nearly 5,000 years since "*our Lord*" ascended into heaven on the day of the Vernal equinox; and this date had been continued by the Coptic Christians without change. The fact is further shown by the entry for Pachons 14th (May 23rd, 1878) stating that "*the sun enters Gemini*"—instead of the Bull—that being one whole sign behind time in consequence of non-readjustment. The difference of forty days between the calendar of the sacred years and that of the Alexandrian year is shown by September 18 = October 28; November 17 = December 27; February 15 = March 27; June 15 = July 25. These forty days may now be compared with those in the "Acts of the Apostles." In this book it is declared, that the risen Christ "*showed himself alive after his passion by many proofs, appearing unto them by the space of forty days,*" at the end of which "*he was taken up, and a cloud received him out of their sight.*" Here the difference of forty days between the resurrection and ascension, which are one in the solar mythos, is

<sup>1</sup> *Of Isis and Osiris.*

<sup>2</sup> *Egyptian Calendar*, p. 62, 1878.

<sup>3</sup> Ch. i. 3.



identical with that in the two Egyptian calendars. Further, it appears possible that the change in the reckoning from old style to new may have a bearing on the impossible history recorded by Luke, who says, "*It came to pass in those days that there went out a decree from Cæsar Augustus that all the world should be taxed,*" or enrolled, and it was at the time when Joseph and Mary were on their way to be taxed that Mary brought forth the child. The writer continues, "*This was the first enrolment made when Quirinus was governor of Syria.*"<sup>1</sup> Justin Martyr in his *First Apology* tells the Romans, with all the impudence of ignorance, that they may assure themselves of the birth of Jesus at Bethlehem, by *means of the census made in the time of Quirinus the first procurator in Judea!* Whereas *history proves that Quirinus was not governor until some years after the date given for the birth of Jesus.*

It was not until the 37th year from the battle of Actium, or 6 A.D., that Quirinus was sent by Cæsar to look after the Hebrew contribution to the imperial revenue and take an account of the substance of the Syrians, in which year the taxings were made.<sup>2</sup> But there *had been a decree issued by Augustus Cæsar*, if not to all the world, yet to a portion of it most important for the present purpose. It was in the year 25 B.C., in his reign, that the Alexandrian year was introduced into Egypt and the calendar corrected; the vague year was then converted by Augustus into an exact year, which the Copts have handed down to our own times. This was the date of a half-phœnix period, a phœnix having appeared in the year 275 B.C., and the previous half-phœnix fallen in the year 525 B.C.<sup>3</sup> A fresh census of the population, or enrolment of those who paid taxes, was probably taken at this time. Be that as it may, there *was a change of forty days in the date for collecting the taxes.* According to the Coptic church and the old Egyptian calendar the 28th of Kyhak is the end of *Samuel-Milâd*, the Christmas fast, and the next day, *Eedel-Milâd*, is the "*birthday of our Lord Christ,*" the 29th of Kyhak being our Christmas day. The Christian fathers identified the birth of Christ both with the time of the Vernal equinox and the Winter solstice.

Cassini has demonstrated the fact that the date assigned to the birth of Christ is astronomical. It is calculated, according to the tradition of the Roman church, by an astronomical epoch, in which, as shown by the modern tables, the middle conjunction of the moon with the sun happened on the 24th of March, according to the Julian form (re-established a little after by Augustus), at half-past one o'clock in the morning, at the meridian of Jerusalem, the very day of the middle equinox. The day following the zenith was the day of the incarnation according to the tradition of the church as represented

<sup>1</sup> Luke ii. 1, 2.

<sup>2</sup> Josephus, *Antiq.* b. xviii. ch. i. ii.

<sup>3</sup> Bunsen, *Egypt's Place*, v. iii. 27.

by Augustine,<sup>1</sup> but which was the time of birth according to Clement Alexander. Here the incarnation coincides with the conjunction of sun and moon at the end and rebeginning of the equinoctial year. Nine months after this conjunction of the solar father and lunar mother, who are portrayed in the earliest known picture of the crucified, the divine child was born in the Winter solstice, December the 25th, the date assigned to the birth of the young sun-god Mithras, and to Horus the child in Egypt. Plutarch tells us that the virgin mother Isis was *delivered of Harpocrates* (i.e. Horus considered as the child of the mother alone) *about the Winter tropic, he being in the first shootings and sprouts very imperfect and tender. Which is the reason, as the Egyptians say, that when the lentils begin to spring up they offer him their tops for firstfruits.* They also observe the festival of her afterbirth (the Hebrew *Shiloh*), or Horus, the son of the father, after the Vernal equinox. These two astronomical dates were continued *faute de mieux* by the Equinoctial Christolators, who could not account for them in the absence of the gnosis, hence the solstice and spring equinox are *both assigned as the time of the one birth*, which is impossible as human history, but is true to the mythos and the two Horuses. The birthday of Mithra, the invincible one, was celebrated as an ancient festival on the 25th of December, the day of the solstice, our Christmas day. He was born in a cave, and wherever Mithra was worshipped the cave was consecrated to him; as the "*highly-mysterious cavern*" was sacred to the sun-god in Egypt.

In the gospel of James the child Jesus was born in a cave.<sup>2</sup> The gospel of pseudo-Matthew says Mary entered the "*cave below a cavern in which there was never any light*" to bring forth the light of the world, and on the third day she "*went out of the cave, and entering a stable, put her child in a manger.*"<sup>3</sup> In the *History of Joseph the Carpenter*, the Christ affirms that his mother gave birth to him in a cave.<sup>4</sup> According to the *Arabic Gospel of the Infancy*,<sup>5</sup> the birth occurred in a cave. The cave of Mithras was that of the sun born in the Winter solstice when this occurred in the sign of the Sea-goat. *Abba Uddu*, the Akkadian name of the tenth month, answering roughly to December, the month of Capricorn, denotes the Cave of Light. The cave, or Winter solstice in Capricorn, was the birthplace of the Mithraic Messiah from 2410 to 255 B.C., and this was continued as the cave or birthplace of the Christ after it ceased to be applicable to the solar god. Justin says that Christ was born on the same day that the sun was reborn in *stabulo Augiæ*;<sup>6</sup> and the stable of Augias, cleansed by Herakles in his sixth labour, corresponds to the cave in the Sea-goat. Thus the cave and the stable are two types of the birthplace at the solstice. Justin, determined to include both, asserts

<sup>1</sup> *De Trin.* lib. iv. cap. v.

<sup>2</sup> Ch. xviii.

<sup>3</sup> Ch. xiii. and xiv.

<sup>4</sup> Ch. vii.

<sup>5</sup> Ch. ii.

<sup>6</sup> Justin, *Dialog. cum Trypho*, pp. 240 and 304.

that Christ was *born in the stable and afterwards took refuge in the cave*. No Messiah, however, whether called Mithras, Horus or Christ could have been born in the stable of Augias or the cave of *Abba Uddu* on the 25th of December after the date of 255 B.C., because the solstice had passed out of that sign into the asterism of the Archer.

The supposed historical Christ had no other birthday than that of the solar god, the birthday of the year, whether reckoned from the solstice or the equinox, and, as a specimen of the way in which the apostolic institutions were derived, take what Chrysostom says, who wrote on the Nativity of Christ, in Antioch, about A.D. 380. He declares, "*It is not yet ten years since this day was made known to us.*" He says, further, "*Among those inhabiting the west, it was known before from ancient and primitive times, and to the dwellers from Thrace to Cadis (Gadeira) it was previously familiar and well known.*" But this birthday of the Lord was not known in the east, at Antioch, where the name of Christian was said to have been first adopted, on the verge of the Holy Land itself!<sup>1</sup> We also learn that as late as the fifth century Leo the Great was compelled to rebuke the "*pestiferous persuasion*" of those Christians who were found to be celebrating Christmas day *not for the birth of Jesus Christ, but for the resurrection of the sun*. The actual origines of Equinoctial Christolatry were not then superseded.<sup>2</sup>

Now, at the time when the calendar was changed in Egypt by the decree of Augustus, the date of the solstice and the festival of the youthful sun-god was brought forward into the month Toubeh (Tebi), so that the general collection of taxes then coincided with the date assigned to the birthday of the Christ who is held to have fulfilled the law in being circumcised on the 6th day of the month Toubeh, or the eighth day after Christmas. The collection of taxes was an ancient institution, *but it was newly associated with the month Toubeh in consequence of this decree of Cæsar Augustus, which introduced a change of calendar into the Roman empire; and possibly this was the actual decree issued by Cæsar Augustus to all the world*, which was connected by tradition with the birth of Christ. Amongst other features in the common likeness between the stories of Krishna and the Christ there is one relating to the time of taxing. When Vasudeva is carrying away the newborn child from the clutches of Kansa, the Herod of the Purana, who slays the children of Devaki in his endeavour to kill Krishna, he meets with Nanda and his companions the cowherds, who are coming *to pay their taxes of a yearly tribute to Kansa (a toll paid to the Devil), which was just then due*.<sup>3</sup> In both legends the time of taxing or paying tribute is like our

<sup>1</sup> Chrysostom, *Monitum in Hom. de Natal. Christi*. Gieseler, vol. i. p. 54.

<sup>2</sup> Neander, *Church Hist.* vol. iii. p. 437; Bingham, b. xx. ch. iv.

<sup>3</sup> *Vishnu Purana*, ch. iii. p. 503; Wilson.

Christmas quarter-day, coincident with the birth of the solar god; and this date was changed by the decree of Augustus Cæsar, which probably necessitated a new enrolment or census in Egypt, and thus a tradition relating primarily to the child Horus may have survived in connection with the child Christ in the gospel according to Luke.

The youthful Messiah who was the manifestor of the Seven Powers in the sign of the solar birthplace was one in phenomena, but he had several personifications and names in the different cults. He was Horus in the Osirian mythos; Har-khuti in the Sut-Typhonian; Iu-em-Hept in the cult of Atum; and Khunsu in that of Amen-Ra. We shall find these several characters have been reproduced in the Christ of the canonical gospels.

The Christ is the Good Shepherd. So was Horus.

Christ is the Lamb of God. So was Horus.

Christ is the Bread of Life. So was Horus.

Christ is the Truth and the Life. So was Horus.

Christ is the Fan-bearer. So was Horus.

Chris is the Door of Life. Horus was the Path by which the dead travel out of the sepulchre; he is the god whose name is written as the Road.

The Jesus of the gospels is the coming one, "*He that shoud come,*" "*he that cometh,*" as was the Egyptian Jesus, Iu-em-hept.

It is said of the future manifestor, "*Then shall they see the Son of Man coming in a cloud with power and great glory. But when these things begin to come to pass, look up, and lift up your heads; because your redemption draweth nigh.*"<sup>1</sup>

And of Osiris coming in the clouds of heaven we read: "*The Osiris passes through the clouds, turns back the opposers, gives life to the ministers of the sun. The face of the Osiris is rendered great by his crown. Lift up your heads! pay ye attention! make way for your Lord.*"<sup>2</sup>

Jesus came in the name of the Lord. Horus was the Lord by name.

The Jesus of Paul is the second Adam. The Egyptian Jesus was the second Atum.

The "Litany of Ra" is addressed to the solar god in a variety of characters, many of which are assigned to the Christ of the gospels. Ra is the "*Supreme power, the beetle that rests in the empyrean, who is born as his own son.*"<sup>3</sup> This is the God in John's gospel, who says, "*I and my father are one,*" and who is the father born as his own son; for he says in knowing and seeing the son, "*from henceforth ye know him and have seen him,*"<sup>4</sup> i.e. the father. Ra is the "*soul that speaks.*"<sup>5</sup> Christ is the "Word." Ra as the god of earth, Tanen, makes his own members, is the only one who fashions his own body,

<sup>1</sup> Luke xxi. 27.

<sup>2</sup> Rit. ch. cxiv.

<sup>3</sup> Line 2. [Records, viii. p. 103]

<sup>4</sup> John x. 30; xiv. 7.

<sup>5</sup> Line 5.

and is earth-born and self-embodied.<sup>1</sup> In like manner Jesus fashions his own body without human father. "*Ra calls his gods to life when he arrives in his hidden sphere,*" "*he imparts the breath of life to the souls in their place.*"<sup>2</sup> "*They receive it and develop.*" Jesus "*came unto his own, and as many as received him, to them gave he power to become the sons of God.*" Thus he "*calls his gods to life.*" Khepr-Ra is twin-born. He is "*Khepr who becomes two children; his form is that of the two children.*" These are the Sut-Horus or the double Horus. They reappear in the gospels as John and Jesus, who are announced by the same angel, and who are six months apart, like the Horus of the double equinox. The relationship of Jesus to John could not be more perfectly expressed than by the description of Ra as the "*Supreme power! He who always goes towards him who precedes him,*" and "*he whose head shines more than he who is before him.*"<sup>3</sup> The first action of Jesus in this gospel is to "*go towards him who precedes him,*" that is, John; and then his "*head shines more than he is before him,*" with the Spirit descending on it from heaven like a dove, which abode upon him. This was in the scene of the baptism; and Ra is called "*the brilliant one who shines in the waters.*"<sup>4</sup> Ra is the "*Master of the Light, who reveals hidden things, the spirit who speaks to the gods in their spheres.*"<sup>5</sup> Such is the claim of Jesus.

In one character Ra is the transformer.<sup>6</sup> Christ is the same on the mount of transfiguration. Ra is the destroyer of venom.<sup>7</sup> Jesus says, "*In my name they shall take up serpents, and if they drink any deadly thing it shall not hurt them.*"<sup>8</sup> Ra is also the god who "*makes the mummy come forth.*" Jesus makes the mummy come forth in the shape of Lazarus; and in the Roman catacombs the risen Lazarus is not only represented as a mummy but is an Egyptian mummy which has been eviscerated and swathed for the eternal abode. Thus Lazarus is the typical mummy-figure which would be signified if the name were derived from *Laz* (or *Ras*, *Eg.*), to be raised up, and *aru* (*Eg.*), the mummy shape; which, with the Greek terminal *s*, would be Lazarus, the risen mummy. The supposed historic Christ who raises Lazarus in the Christian monuments<sup>9</sup> is identical with Horus (or Ra) who raises or bids the mummy to "*come forth.*" Ra calls on the mummy to "*come forth.*" Jesus cries "*Lazarus, come forth,*" and in the monuments Lazarus does come forth a mummy. Moreover, Sut-Anup, the earliest Mercury, the attendant on the dead, who is often seen embracing the mummy, appears in the same picture in the Greek form of Mercury.

In the character of Aperto the god is said to be he "*who furnishes the inhabitants of the empyrean with funeral things.*" The Christ

<sup>1</sup> Lines 3 and 6.

<sup>2</sup> Lines 6 and 7.

<sup>3</sup> Lines 17 and 18.

<sup>4</sup> Line 20.

<sup>5</sup> Line 75.

<sup>6</sup> Line 36.

<sup>7</sup> Line 36.

<sup>8</sup> Mark xvi. 18.

<sup>9</sup> Fresco, 2nd or 3rd century. Aringhi, vol. i. p. 322. Bosio, p. 257.

says Mary had kept the ointment of spikenard against the day of his funeral.<sup>1</sup> Aperto, or Aper, is Anubis, the god of things funereal, whose double holy house is in Annu; the house being the Beth, and Beth-Annu may be compared with Bethany. As Senekher, Ra is "*shining-face*;" both the Anointed and the Anointer. "*The spirit who anoints the body, his form is that of shining-face.*"<sup>2</sup> Christ is the Anointed; his divinity rests on that; he is also represented as the shining-face, when "*his face did shine as the sun.*" "*Shining-face*" is the "*great walker who goes over the same course.*" Jesus, in the character of "*shining-face*," went up into a mountain apart. Ra, the supreme power, is the *Master of souls* "*who is in his obelisk*"—the "*chief of the confined gods.*"<sup>3</sup> Jesus is taken prisoner by Satan and carried to the top of the mount and the obelisk or pinnacle of the temple, where he shows his mastery. Ra is also associated with the "*double obelisk.*"<sup>4</sup> This is apparently reproduced in the two elevations of the Christ on the high mountain and upon the pinnacle. Ra is "*the spirit who is raised upon the two mysterious horizons.*" These two horizons appear perplexingly in the gospels as those of Judea and Galilee. The ery works said by one writer to be done in the one region, another writer localizes in the opposite country. The "*mysteries of the two horizons,*" and of the dual deity Har-Makhu, are greatly increased in the gospels. Origen confessed that the attempt to reconcile these opposite statements made him giddy. Ra manifests as the weeper, Remi. The suffering god passes through "*Rem-Rem,*" the place of weeping, and thus conquers on behalf of his followers. The Osirified in this character exclaims, "*I find no escape from weeping on the Week in Abtu,*" the place of the second birth,<sup>5</sup> the Passion Week of Osiris. In the *Ritual* the god says, "*I have desolated the place of Rem-Rem.*"<sup>6</sup> Jesus also sustains the character of Remi the weeper, the "*timid one who sheds tears in the form of the afflicted.*" The words of John, "Jesus wept," are like a carven statue of Remi. Ra manifests as the "*timid one who sheds tears; his form is that of the afflicted,*"<sup>7</sup> and Christ, the Weeper, is the afflicted one born to suffer.<sup>8</sup>

Under the form of *Netert*, Ra is "*the spirit that causes his disappearance.*"<sup>9</sup> Jesus is caught up by the spirit that drives him into the wilderness and causes his disappearance.<sup>10</sup> Ra's "*form is that of the hidden body;*" "*he who hides his body within himself,*" and who in the next line is "*more courageous than those who surround him.*" Jesus, when surrounded by those who took up stones to cast at him, "*hid himself and passed invisibly through their midst,*" his "*form is that of the god with the hidden body,*" he too is the power who "*hides his body within himself.*"<sup>11</sup> Ra manifests as "*the burning one;*" he who "*sends*

<sup>1</sup> John xii. 7.<sup>2</sup> Line 62.<sup>3</sup> Line 73.<sup>4</sup> Line 74.<sup>5</sup> Ch. lxiv.<sup>6</sup> Ch. lxxv.<sup>7</sup> Line 29.<sup>8</sup> Luke xxiv. 46.<sup>9</sup> Line 24.<sup>10</sup> Mark i. 12.<sup>11</sup> Lines 39, 40.

*destruction,*" or "*sends his fire into the place of destruction,*"<sup>1</sup> "*he sends fire upon the rebels,*"<sup>2</sup> his form is that of the "*god of the furnace.*"<sup>3</sup> Christ also comes in the person. of the burning one and sender of destruction by fire. He is proclaimed by Matthew to be the baptizer with fire.<sup>4</sup> He says "*I am come to send fire on the earth.*"<sup>5</sup> He is portrayed as "god of the furnace" which shall "*burn up the chaff with unquenchable fire.*"<sup>6</sup> He is to cast the rebellious into "*a furnace of fire,*"<sup>7</sup> and sends the condemned into "*everlasting fire.*"<sup>8</sup> Ra is the god who "*opens pathways in the sarcophagus, his form is that of the od who makes the roads.*" He "*makes the roads in the empyrean.*" The risen god "*causes the development of his body in the empyrean. His form is that of the inhabitant of the empyrean.*"<sup>9</sup> "*His form is that of the eternal essence,*" as penetrator of the empyrean.<sup>10</sup> In effecting this "*he shines and he sees his mysteries.*" He is likewise named the splendid one who "*lights up the sarcophagus in the form of Shepi.*"<sup>11</sup> He "*raises his soul and conceals his body*" (as Herba; her, to rise up, ba, the soul) "*in its place.*" So Jesus is the resurrection and the life, the door, the way, the tomb-breaker, road-maker, and establisher of a foothold in the empyrean. In the vanishing vision of the risen Christ, "*he was taken up, and a cloud had received him*" as the inhabitant of the empyrean.<sup>12</sup> The "Litany" collects the manifold characters that make up the total god (Teb-temt), and the gospels have gathered up the mythical remains; thus the result is in each case identical. It will be proved that the history of Christ in the gospels is a long and complete catalogue of likenesses to the mythical Messiah.

In one version of the gospel according to John,<sup>13</sup> instead of the "only-begotten son" of God, the reading is the "*only-begotten God,*" and it has been declared impossible for the "*sacred writer*" to have employed the phrase "*only-begotten God.*" It is said to be contrary to the genius of the gospel and opposed to the general teaching of the New Testament. These things, however, can only be determined by the doctrines and the gnosia that were pre-extant. Of course the current Christology knows nothing of any such possible variant as the "*only-begotten God,*" because the Kamite origins have been left out of the reckoning. But the "only-begotten God" was an especial type in Egyptian mythology, and the phrase recovers the divinity whose emblem is the beetle. This was Khepr-Ptah, who, like Atum, was reborn as his own son, Iu-em-hept, the Egyptian Jesus. "*To denote an only-begotten or a father,*" says Hor-Apollo,<sup>14</sup> the Egyptians "*delineate a scarabæus. And they symbolize by this an*

<sup>1</sup> Line 40.

<sup>4</sup> Ch. iii. 11.

<sup>7</sup> Matt. xiii. 42.

<sup>10</sup> Line 54.

<sup>13</sup> Ch. i. 18.

<sup>2</sup> Line 59.

<sup>5</sup> Luke xii. 49.

<sup>8</sup> Matt. xxv. 41.

<sup>11</sup> Line 42.

<sup>14</sup> B. i. 10.

<sup>3</sup> Line 65.

<sup>6</sup> Matt. iii. 11, 12.

<sup>9</sup> Line 41.

<sup>12</sup> Acts i. 9.

*only-begotten because the scarabæus is a creature self-produced, being unconceived by a female.*" This was in a cult which tried hard to dethrone the female, and exalt the male god as the only one. The "only-begotten god" is a well-known type, then, of divinity worshipped in Egypt as Khepr-Ptah and Khepr-Atum, and in each cult the Messiah-son and manifestor was the only-begotten god Iu-em-hept, and Iu the son (Su) whether of Ptah or Atum, is Iusu or *Jesus*. This, according to the text, is the Christ, the Word, the Manifestor in John's gospel. Of course the reading is totally opposed to the historic interpretation, and is therefore good evidence of its authority as an original reading. This god is the express image of the Christ of John's gospel, who begins in the first chapter, without father or mother, and is the Word of the beginning, the opener and architect, the light of the world, the self-originated and only-begotten God. The very phraseology of John is common in the Egyptian texts, which tell of him who was "*the Beginner of Becoming, from the first,*" "*who made all things, but was not made.*"<sup>1</sup> There were Christian traditions which support this identification of the "*only-begotten god,*" who is extant in this genuine reading of John's gospel, with Khepr-Ptah. Some of the Fathers, Ambrose, for instance, knew that the beetle was a symbol of the Christ. Augustine also identifies the Christ with, or as, the good scarabæus: "*Bonus ille scarabæus meus, non eâ tantum de causâ quod unigenitus, quod ipsemet sui auctor mortalium specium induerit sed quod in hâc nostra fæce sese volutaverit et ex hâc ipsâ nasci voluerit.*"

In accordance with this continuation of the Kamite symbols, it was also maintained by some sectaries that Jesus was a potter, not a carpenter. The A-Gnostivs made the most of the fragments of the mythos which they had collected, but knew not how to interpret. The truth is that this "*only-begotten god,*" Khepr-Ptah, was the Potter personified, who is portrayed sitting at the potter's wheel, forming the egg or shaping the vase-symbol of creation.

When Osiris the saviour comes down to earth as the child Horus to cross it "*as a substitute,*" he exclaims: "*The gates of earth open to me. Seb has opened the bolts, he has opened the chief of lower abode wide. The Osiris comes. He prevails over his heart, he prevails over his hand, he prevails over the meals, he prevails over the waters, he prevails over the streams, he prevails over the pools, he prevails over everything done against him in hades, he prevails over what he has been ordered to do on earth. The Osiris is born like, or as, a Word. He lives!—then it is off the bread of Seb.*"<sup>2</sup> Half the history of the Christ on earth is contained in this passage. He comes to earth as a substitute. He is born as the Word. He is the great prevailer over the waters as the worker of miracles. He also prevails over the meals by working three different

<sup>1</sup> Cited by Renouf, *Hibbert Lectures*, p. 252.

<sup>2</sup> *Rit.* ch. xlvi.ii.; Birch.



miracles, and is *very possibly born into the house of Seb, represented by Joseph*. Seb is the god of earth, god the father on earth, therefore the especial father of the sun-god in the earth; and as he is also a god in time or Kronus in person, he is the divine father on earth of the Messiah-son who manifests in time. Thus Seb is the father of Osiris or Horus on earth. "*My father is Seb, my mother is Nu, I am Horus,*" i.e. as son of earth and heaven.<sup>1</sup> When on earth he is in the dwelling of Seb. He says, "*My bread on earth (is) that of Seb.*" In the same way, house and food for the Christ are found by Joseph. Now the iconography of the catacombs continually furnishes a bridge from Egypt to Rome, by which we can pass over independently of the alleged history. In certain sculptures of the "first ages of Christianity," the Christ or Horus is depicted, without a nimbus, and with his feet resting on a scarf that is upheld by a naked female, who is identified by Didron and others as a personification of earth. But, *in other sculptures the supporter of the youthful Christ is an aged man with a beard, who undoubtedly represents the earth-god Seb*. In each case the head and shoulders only of the figure are shown; and the earth was called the "*back of Seb.*" Seb's back sometimes opened female-fashion, as the bringer-forth on earth and in time, hence Seb was a mother as well as the father. Seb is the opener of the earth for the solar god. The consort of Seb is the mother heaven, named Nu; but *Meri* is also an Egyptian name for heaven as well as of the genitrix. Thus Seb and Meri (Nu) for earth and heaven would afford two mythic originals for Joseph and Mary as parents of the divine child. It is more likely, however, that the female figure is the mother heaven (Nu or Meri), and Seb the father earth. This typology was continued in Rome; and can be identified and explained by the Kamite mythology; but it cannot be pretended that these allegorical figures pourtray the human parents.<sup>2</sup>

In another and following chapter there is a variant of Seb, written Aseb, given as a title to the father Osiris. It is said: "*Osiris, the good opener, is Aseb; Aseb is the brother of Isis.*" Aseb, then, is a variant of Seb, the opener of earth, the father of Horus on earth, and there is nothing improbable in the suggestion that. the name of Joseph renders the Egyptian Aseb. Aseb is the name of a typical seat or throne of rule in accordance with the Hebrew *Iosheb* (יֹשֵׁב), to sit, to be enthroned, and *Iazab* (יָזַב), to set firmly in place. This seat or throne was personated by Seb, and is likewise pourtrayed by the bearded old man who supports the youthful Christ,<sup>3</sup> as the God on earth. So Amenhept IV. says he rises and appears on the throne of Seb (i.e. on earth) to assume the functions of Atum, the sun of the lower world. The Christ, as Horus or the Osiris in the *Ritual*, has four different places and kinds of birth in the course of

<sup>1</sup> *Rit.* ch. xxxi.

<sup>2</sup> See *Roma Sotteranea*; or Didron, figures 18 and 66.

<sup>3</sup> Cf. ch. lxxviii. and lxxxix. of the *Ritual*, for *Seb* and *Aseb*.

making his transformations.<sup>1</sup> In the mythical Abtu (Abydos) there are "*Four Places of New Birth*" for the Osiris or the Osirified:—

- (1) *Great Place of Birth.*
- (2) *The Typical Place of New Birth.*
- (3) *The Creative Place of New Birth.*
- (4) *The Good Place of New Birth.*

Thus the god or Messiah has one place of birth and three of re-birth; and these four are repeated for the Christ in the gospels. Jesus is born in Bethlehem as the "*great place of birth*" (this is glossed by Matthew "thou Bethlehem art not the least;" with reference to Micah, v. 2). The "*typical place of new birth*" is in the water of Jordan. The "*creative place of new birth*" is on the mount of transfiguration, where the voice from heaven *again* said "*This is my beloved son.*" The fourth and final place, the good place of rebirth, is the grave from which he rose again. This the Egyptians called "*the good dwelling.*"<sup>2</sup>

Considered as those of a human being, the character and teachings of the Christ in the gospels are composed of contradictions and opposites impossible to harmonize. In fact, the three hundred sects of Christians who are to-day engaged in formulating and defining the theology of their assumed founder and denying each other's interpretation, do but inevitably represent the organic disunity from the beginning, and reflect the fragmentary nature of the origins. Christ is the Prince of peace. He is born to bring peace on earth. He says: "*Peace I leave with you: my peace I give you.*" "*Peace unto you.*"<sup>3</sup> But he also asserts that he is not the bringer of peace. "*Think not that I came to send peace on earth: I came not to send peace, but a sword.*"<sup>4</sup> And not only can these two opposite characters be explained according to the mythos, they constitute the one being of a dual nature who is the bringer of peace by name in one character as *Iu-em-hept*, and a sword personified in the other. In this aspect the god says, "*I am the living image of Tum, proceeding from his body (or person), a sword.*" And in the dual character he can affirm of himself, "*I am the first Child, the great disturber, the great tranquilizer, whose name is the root of Osiris (cf. the root of Jesse), by which he spares thy life.*"<sup>5</sup> This is said by the elder Horus, the sun in the west, who was the warrior-god that had to descend and cut his way through a world of opposing powers, and who emerged on the horizon of the resurrection as the conqueror of death and darkness, the way-maker through the tomb, the bringer of that peace which is brought by the re-arisen *Iusu* or Jesus. "*The god Contention is then as the god Peace, with the great hold he has in his hand,*" by which the Osiris lives and is at rest.<sup>6</sup>

In one of the quotations from the *Gospel of the Egyptians*,

<sup>1</sup> Ch. cxlii.

<sup>2</sup> "Tale of Setnau," *Records*, vol. iv. p. 137.

<sup>3</sup> John xiv. 27; xx. 21.

<sup>4</sup> Matt. x. 34.   <sup>5</sup> *Ritual*, ch. lxiii.   <sup>6</sup> Ch. xiv.

made by both Clement of Alexandria and Clement of Rome we are told that *the Lord having been asked by Salome when his kingdom would come replied, "When you have trampled under foot the garment of shame (or modesty); 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."*<sup>1</sup> This doctrine is virtually expressed in the 17th chapter of the *Ritual*, which is entitled the Egyptian gospel or faith. Osiris is an androgynous being; the one god who includes the biunity of both sexes (or of the double Horns). During his "*bloody flux*," Osiris *tesh-tesh* suffers in his feminine phase, and is called the sun in linen; he may be said to wear the "*garment of shame*," or modesty. But "*Osiris goes into Tattu and he finds the soul of the sun there.*" Here his two halves or souls are united in one to form the perfect being. These two halves are otherwise represented by the two Horuses, the child (epicene) and the virile male; also by the soul of Shu and the soul of Tefnut, who are male and female. That which has to be trampled under foot is described in the *Ritual* as the falling which has to be cut clean away before the soul in its two halves is made one in Tattu, and the Osiris, as Horus, is no longer male nor female in the new kingdom of the coming one which came every year.

The more hidden the meaning in the history the more satisfactorily is it explained by the mythos; the more mystical the doctrine, the more obviously is it mythical. The two halves of Osiris are—Horus the child of the virgin only, the mystic word, and Horns Ma-Kheru, the word made truth or become law; the one who did what the other *said*. In like manner Khunsu is—(1) the "Giver of Oracles," and (2) Khunsu, the Good Peace or Comforter. These are the two characters of Christ and the Paraclete. Christ is the word made flesh (as the first Horus had the human form) the sayer solely, the speaker in parables only. In the second phase he will tell the disciples "plainly of the father."<sup>2</sup> In this he will send the comforter, Helper or Nefer-Hept,—also the "spirit of truth"<sup>3</sup> (or Ma-Kheru),—as the god in the second character, in which he came to them after the resurrection, the bringer of *peace*.

The "*spirit of truth*" is identified with Ma-Kheru, the word that becomes law, as he who will be sent to "*convict the world in respect of Sin, and of Righteousness, and of Judgement.*"<sup>4</sup>

The two halves of Horus were also continued in the *Agia Psyche* and *Agion Pneuma* of the Greeks, as two more abstract forms of the Holy Ghost. These had their followers in two different and opposed sects of Christians: the one being the *ψυχικοί* (*Psychikoi*), the worshippers of the Holy spirit as *ἅγια ψυχή*; the other the

<sup>1</sup> Clement Alexander, *Stromata*, iii. 12. Clement of Rome, <sup>2</sup> *Ep.* c. xii.

<sup>2</sup> John xvi. 25.

<sup>3</sup> John xvi. 13.

<sup>4</sup> John xvi. 8.

πνευματικοί, who held the *Paraclete* to be the more perfect form of the revealer.

The peculiar Egyptian doctrine of the Word that *makes, enacts, or does the truth*, is perfectly expressed in the passages: "*If we DO not the truth,*"<sup>1</sup> and "*He that DOETH the TRUTH cometh to light.*"<sup>2</sup> So is it in the Apocrypha: "*In the Word of the Lord are his Works.*"<sup>3</sup> The two characters of the Sayer and Doer in the mythos constitute the double foundation of the Gospels. Papius tells us that Matthew first wrote the Words of the Sayer, and Mark added what Jesus did; and this twin record of the Sayer and Doer is distinctly visible, as two or more collections of Sayings and Doings obviously unconnected in the gospels according to Matthew and Mark.

The first Horus was the child, who always remained a child. In Egypt the boy or girl wore the Horus-lock of childhood until twelve years of age. Thus childhood ended about the twelfth year. But although adulthood was then entered upon by the *Sherau*, and the transformation of the boy into manhood began, the *full adulthood was not attained until thirty years of age*. The man of thirty years was the typical adult. The age of adulthood was thirty years, as it was in Rome under the *Lex Pappia*. The *homme fait* is the man whose years are triaded by tens, and who is Khemt. As with the man so is it with the god, and the second Horus, the same god in his second character, is the Khemt or Khem-Horus, the typical adult of thirty years. The god up to twelve years was Horus the son of Isis, the mother's child. The virile Horus, the adult of thirty years, was representative of the Fatherhood, and this Horus is the anointed son of Osiris. These two characters of Horus the child and Horus the adult of thirty years are reproduced in the two phases to which the life of Jesus is limited in the gospels.

John furnishes no historic dates for the time when the Word was incarnated and became flesh, nor for the childhood of Jesus, nor for the transformation into the Messiah. But Luke tells us that the child of twelve years was the wonderful youth, and that he increased in wisdom and stature.<sup>4</sup> This is: the length of years assigned to Horus the child; and this phase of the child-Christ's life is followed by the baptism and anointing, the descent of the pubescent Spirit with the consecration of the Messiah in Jordan, when Jesus "*began to be about thirty years of age.*" It has been sufficiently explained that the earliest anointing was the consecration of puberty; and here at the full age of the typical adult, the Christ who was previously a child, the child of the virgin mother, is suddenly made into the Messiah, the Lord's anointed. And just as the second Horus was regenerated and this time begotten by the father, so in the transformation scene of the baptism in Jordan the voice of the father authenti-

<sup>1</sup> I John i. 6.

<sup>2</sup> Ch. iii. 21.

<sup>3</sup> Ecclesiasticus xlii. 15.

<sup>4</sup> Ch. ii. 42-52.

cates the change into full adulthood with the voice from heaven, "*This is my beloved son, in whom I am well-pleased*";<sup>1</sup> the spirit of pubescence or the *Ruach* being represented by the descending dove, called the Spirit of God. Thus from the time when the child-Christ was about twelve years of age until that of the typical *homme fait* of Egypt, which was the age assigned to Horus when he became the adult god, there is no history. This is in exact accordance with the Kamite allegory of the double Horus. And the mythos alone will account for the chasm which is wide and deep enough to engulf a supposed history of eighteen years. Childhood cannot be carried beyond the twelfth year, and the child-Horus always remained the child, just as the child-Christ does in Italy and in the German folktales. The mythical record, founded on nature, went no further, and there the history consequently halts within the prescribed limits, to rebegin with the anointed and regenerated Christ at the age of Khem-Horus, the adult of thirty years.

As we have seen, the Christian Father, Clement Alexander, identifies the birthday of Christ with the great luni-solar festival of the youthful god Khunsu, which was determined by the full moon of Easter; and Khunsu appears to be the mythical prototype that is more particularly reproduced in the gospel according to Luke. In his description of the "*heavenly host praising God and saying, 'Glory to God in the highest, and on earth peace and good will toward men,'*" various authorities read "*peace, good pleasure amongst men.*" This conveys a perfect rendering of the title of Khunsu, the "Nefer-Hept," or divine child. *Nefer* signifies good, and *hept* means peace, luck, happiness, and therefore good pleasure. The Nefet-hept, or Iu-em-hept, was the youthful manifestor who represented the peace and good luck, pleasure or felicity, promised to men at his advent, and he is portrayed as the *coming* youth, a slim and lissom figure, always in a marching attitude.<sup>2</sup> The double Horus or twin Sut-Horus type of deity was unified in the one god as *Khunsu-nefer-hept* who is the *good peace* in person. At times he is called Khunsu-Ra, and at others Khunsu-Taht, in consequence of being the child of both the sun and moon. He is said to unite the two Lots of Horus, the son of Isis, in one, and is designated the Lord *Horus at the centre of the double earth*, which he unites in one and thus abolishes the mid-wall of partition as god of full moon at the Easter equinox.<sup>3</sup> Khunsu might have been the Kamite prototype of the Christ set forth by Paul. "*For he is our peace who hath made both one, and hath broken down the middle wall of partition, . . . for to make in himself of twain one new man, so making peace.*"<sup>4</sup> Not only were the twin brothers blended in him, he is also the God of gods, who was

<sup>1</sup> Matt. iii. 17.

<sup>2</sup> Pierret, *Panthéon Égyptien*, fig. p. 77.

<sup>3</sup> Denkmäler, iii. 243, 250; iv. 11.

<sup>4</sup> Ephesians ii. 14.

especially entitled to say, "*I and my father are one.*" He is called the "*illustrious seed of the entire lord, the issue of Kamutf,*"<sup>1</sup> the male-mother, a mystical title of his parent Amen-Ra. He is the registrar of the doctrees of this god, whose name signifies the hidden.<sup>2</sup>

He was also the soli-lunar reckoner of time by the year, who carries the stylus and palm-branch in his hand, and on his head the full-moon of Easter which determined the festival of the resurrection in Egypt, as it still does in the cult of Equinoctial Christolatry. Khunsu is the calculator of the length of life. He is said to give years to whom he chooses, to increase the length of life for those who obey his will; he asks years for whomsoever he pleases. *Life issues from him and health is in him.* He was likewise the divine healer *par excellence* amongst other healers and saviours, especially as the opponent of obsessing demons, and the caster-out of evil spirits. In the inscription of the "Possessed Princess" he is expressly called the "Great God, driver away of possession," or of obsessing spirits that enter the body. He has two characters, the *Sayer* and the *Doer*, or the Word and the Word made Truth, as the dual divinity was described in his two aspects which are represented in the gospel of Luke as the "Word and the Power."<sup>3</sup> He is denominated the "*Giver of oracles*" in one phase, "*Expeller of obsessing spirits*" in the other. In the Stele of the "Possessed Princess" the image of this god is sent for by the chief of Bakhten that the god in effigy may come and cast out an obsessing spirit from his young daughter, Bentrash, who has "*an evil movement in her limbs.*" Then Khunsu, the giver of oracles and expeller of demons, described as Khunsu-nefer-hept, having imparted "*his divine virtue fourfold to Khunsu the giver of oracles*"—his other self—the god sets out for the land of Bakhten. He exorcized the evil spirit and cured the maiden. The demon recognizes the deity and says to Khunsu the bringer of peace, "*The hast come in peace, great god! driver away of obsessors; I am thy slave, I will go to the place whence I came to give peace to thy heart on account of thy journey here!*"<sup>4</sup>

This character of Khunsu the exorcizer of evil spirits is especially reproduced in the Christ of Luke's gospel. Following his investiture with the Messiahship and the conflict with the devil in the wilderness, he begins to teach and utter forth the logia; and it is recorded that "*they were astonished at his doctrine, for his Word was with Power.*" The proof of this follows in the performance of the healer's first miracle. "*There was a man which had an unclean devil.*" This devil

<sup>1</sup> Denkmäler, iv. 11.

<sup>2</sup> *Amen.* In the Roman Litany of the Mass the worshippers are taught to pray in these words: "God *Hidden*, and my Saviour, have mercy upon us."<sup>1</sup>

<sup>3</sup> Luke iv. 32.

<sup>4</sup> *Records of the Past*, vol. iv. pp. 53-60.

<sup>1</sup> McGavin's *Protestant*, vol. ii. p. 79; 1837.

likewise recognizes the divinity as the holy one of God. "*And Jesus rebuked him, saying, Hold thy peace, and come out of him.*" The evil spirit being cast out, the amazed witnesses said, "*What a word is this!*" or "*What word is this?*" the rendering being difficult in the absence of the doctrine, which was known, for example, to Faustus the Manichean, who affirmed that the power of Christ dwelt in the sun and his *wisdom* in the moon, which identifies him with the sol-lunar Khunsu-nefer-hept; it might mean, in Oriental style, what work is this?

When the obsessing demon departs from Bentrash it is on condition that the god will cause the prince of Bakhten to "*make a great sacrifice before (or to) that spirit.*" This was done. "*He made a great sacrifice before Khunsu and that spirit upon a good day for them.*"<sup>1</sup> The sacrifice stipulated for is not described, but it can be ascertained elsewhere.

Khunsu was the divinity of the month Pachons or Pa-khuns, the month of Khunsu, which began March 17 in the sacred year, or April 26 in the Alexandrian year. In the zodiac of Denderah, Khunsu is pourtrared standing in the disk of the full moon of Easter, after the Vernal equinox had passed into the sign of Pisces. Here he is represented *in the act of offering the pig*, which he holds out straight in his extended left hand. Once a year only did the Egyptians eat the pig, and then as a sacrifice offered up at the full moon of Easter. Herodotus declined to give the reason for this custom. The pig, however, had been a type of Typhon as Rerit the sow, and was continued as the sacrifice offered up by Khunsu for a propitiation or devil's Tax to Typhon. When the luni-solar god had won the annual triumph over the powers of darkness, the pig or Typhon was offered up and eaten as the typical sacrifice. This was the custom ages before the picture was set in the decans of Pisces, to coincide with the year 255 B.C. The festival of the pig in the full moon was the one by which the Egyptians had long regulated the Apis period, there being a great lunar celebration every twenty-second year.<sup>2</sup>

The pig of the equinox passed into the later boat of the solstice. Khunsu standing in the disk of the full moon of Easter offers the pig as a sacrifice when he has attained the horizon of the resurrection at the Vernal equinox, the exact date of which is determined by the full moon. Thus the sacrifice to be offered to Khunsu and Typhon

<sup>1</sup> Lines 19-22.

<sup>2</sup> Not only does the full moon still rule at Easter, the pig also suffers, is sacrificed and eaten. Bacon is the prescribed accompaniment of the eggs of Easter; and a gammon of bacon, even with many of the poor, is still the correct sign of the season. In a sermon preached at Blandford Forum, Dorsetshire, January 17, 1570, dedicated to Ambrose, Earl of Warwick, it is stated, on p. 18, by William Kethe, minister, that "on Good Friday the Roman Catholics offered unto Christ egges and bacon, to be in favour till Easter day be past."<sup>1</sup>

<sup>1</sup> Brand, *Good Friday*.

on a good day, in the land of Bakhten, would naturally be that of the pig.<sup>1</sup>

So when the exorcist of demons casts out "legion" there is a great sacrifice of swine. The devils entreat Jesus not to bid them depart into the abyss, but as a herd of swine were feeding on the mountain they ask permission to enter into these. "*And he gave them leave.*" Then the devils came out of the man and entered the swine, which ran down into the lake,<sup>2</sup>—exactly as it is in the Egyptian scenes of the judgment., where condemned souls are ordered back into the abyss, and they make the return passage down to the lake of primordial matter by taking the shape of swine. Horus also in the *Ritual* causes the transformation into the pig. "*Says Horus to the gods, When I sent him to his place, he went, and he has been transformed into a black pig!*" "*Hateful is the pig of Horus, turning his shape into the abomination of a great pig.*"<sup>3</sup> Such a transformation originated in the lunar phases being represented by the sow, pig, and boar, as a typical trinity consisting of the genitrix (Typhon or Menat), Sut, and Horus.

This character of the mighty exorcist and chaser away of demons pourtrayed in the god Khunsu and the Christ of Luke's gospel is not represented in the gospel according to John, which alone does not contain the story of the demons entering the swine to rush down into the abyss. John's gospel is here as much of a blank as is the *Ritual* in regard to Khunsu, who is only mentioned once.<sup>4</sup> No case of possession is to be found in it. There is neither the "*certain man*" who "*had devils*" this, "*long time.*"<sup>5</sup> Nor the child possessed with the devil.<sup>6</sup> Nor the "*blind and dumb*" possessed with a devil<sup>7</sup>. Nor the woman having an issue of blood twelve years.<sup>8</sup> These miracles are not performed by the Christ of John's gospel. But how is it they do not appear in the gospel that is supposed to have been published last? It does give the miracles of the loaves and fishes, turning the water into wine, raising the dead, walking the waters, giving sight to the blind, but not the miracles of Khunsu. The answer is that the Christ of the canonical gospels had several mythical prototypes, such as Horus, Iu-em-hept, or Khunsu; and sometimes the copy is derived from one original and sometimes from another. We shall find that; as fast as the historic Christ of the four gospels disintegrates and falls to pieces, the mythical prototypes reclaim and gather up the fragments for their own as with the grasp of gravitation.

One of the mysteries in the *Ritual* is called the "*secret of Horus in Annu, and how his mother made him in the water.*"<sup>9</sup> Annu is the region

<sup>1</sup> *Records of the Past*, vol. x. pp. 112-114. *Ritual*, ch. cxii. Herodotus, ii. 47, 48. *Of Isis and Osiris*.

<sup>2</sup> Luke viii. 29-33.

<sup>4</sup> Ch. lxxxiii.

<sup>7</sup> Matthew xii. 22.

<sup>3</sup> *Ritual*, Cadet. *Ritual*, ch. cxii.; Birch.

<sup>5</sup> Luke viii. 27.

<sup>8</sup> Luke viii. 43.

<sup>6</sup> Luke ix. 38.

<sup>9</sup> Ch. cxiii.; Birch.



of fishes, which became zodiacal in the sign of Pisces. In this sign the fish-goddess as Hathor or Atergatis brought forth the adult Horus out of the Jordan, Eridanus, or Nile; he who had transformed in the waters from which he was reborn. The dove is also a type of Hathor, and is borne in the hand of the fish-goddess.<sup>1</sup> When the equinox had passed into this sign of the Fish and Dove, it was the place where Horus received his soul of pubescence, the *ruach*. The scene and scenery are represented in the baptism of Jesus in Jordan or "*in Bethany beyond Jordan.*" John the witness to the Christ says, "*He that sent me*" "*said unto me, Upon whomsoever thou shalt see the Spirit descending, and abiding upon him, the same is he that baptizeth with the Holy Spirit.*" "*And John bare record, saying, I saw the Spirit descending from heaven like a dove, and it abode upon him.*"<sup>2</sup> Here the dove, which had been Egyptian as the bird of Hathor, and was continued by the Mithraists, is a type of the rebegetting spirit, the *ruach*, in place of the divine hawk into which Horus transforms when he becomes a soul. But both signify the descent. of the pubescent spirit of the anointed one.

The dove was continued as a feminine type of the Holy Spirit in Rome, as it had been in Greece, Babylon, Syria and Egypt. In the *Legenda Aurea*, at the assumption of Mary, the Christ addresses his mother as his dove, and says, "*Arise, my mother! my dove! tabernacle of glory, vase of life, celestial temple,*" and thus identifies the genitrix with the dove.<sup>3</sup> But in the tenth or eleventh century the Holy Ghost began to appear in Christian art as a little child, next as a youth, and lastly as a man; and the female nature, which had been first, was finally excluded from the trinity.

John the baptizer with water says of Jesus the coming one, "*He shall baptize you with the Holy Ghost and fire, whose fan is in his hand, and he will thoroughly purge his floor.*"<sup>4</sup> The fan is an Egyptian ideograph of spirit, called the *khu* or *khukhu*, carried in the hand of Horus, and borne by the Bak-hawk, a bird of soul and of the solar fire. The baptism of Christ is followed by the contest with Satan during forty days in the wilderness. The original of this contention, which occurs in many forms of the mythos, may be traced in the solar phase to the annual battle between Horus and the evil Sut, the Egyptian Satan, which was preceded in the lunar stage by the struggle for supremacy between Taht and Sut, or Horus and Anup. In the "Inscription of Shabaka" (rendered by Goodwin), the struggle between Hours and Sut occurs immediately after the baptism or immersion in the river. Whether fought yearly or monthly, the battle was between, the Lord of Light and the devil of darkness, as it had gone on ever since: the twins were born.

<sup>1</sup> Plate in preceding vol.

<sup>2</sup> John i. 32.

<sup>3</sup> *Legenda Aurea*, "De Ass. Beatæ Virginis Mariæ."

<sup>4</sup> Matt. iii. 11, 12. Luke iii. 16, 17. [cf. Mark i. 8.]

Goodwin translated an account of the battle in which the twins are said to have transformed themselves into wild beasts and remained in that state during three days.<sup>1</sup> Here the period of conflict tallies with the three days of the moon in the underworld. In the solar mythos the battle extended over the typical forty days which are still memorized in Lent.

Both the baptism and the contest are referred to in the *Ritual*. *"I am washed with the same water in which the good Opener (Un-Nefer) washes when he disputes with Satan, that justification should be made to Un-Nefer, the Word made Truth,"*<sup>2</sup> or the word that is law.

The chapter of "Coming out to the heaven" follows immediately after Horus has been *made* or transformed in the water. The speaker says: *"I was great yesterday among the chiefs. I transformed. I have shown my face to the eye of the Only One, opening the form of darkness. I know the spirits in Annu. The greatly-glorious does not pass over unless the gods give me the word."* *"I know that eye, the hair of the man was on it."*

So Jesus "showed himself" to John, the hairy man, the Only One crying in the wilderness who opens the darkness and bears witness to the light. The gods give him the *Word* in the shape of the descending dove. He makes his transformation into the Messiah.

*"Says the sun at the words of the king to him who was before him, 'let him stand unchanged for a month.' Said by the sun to him who is before him, 'receive the weapon for the issue of men.' 'The weapon it is made.' is said by him who is before him; the TWO BRETHREN make it, they make the festival of the sun."*

This is paralleled in the scene with Christ and John, the precursor *"who is before him."* The *"two brethren"* who are disciples of John, and who became followers of Jesus, are there as the weapons ready-made for the Messiah—*"the two brethren make it, they make the festival of the sun"*—or they become followers of the Lamb of God; or *"the weapon for the issue of men"* may be compared with the "stone" of the new name given to Simon. In the same chapter of the *Ritual*<sup>3</sup> it is said, the Osirian *"does not rest from making his transformation."* He proceeds to make himself known to *"the Lady with the long hair, which is in Annu, chasing those who belong to the race of this country. The chase made in Annu is after the rest of his race. The greatest of its spectacles is when a chase is made to him by the greatly-glorious, as a son does to his father."*<sup>4</sup> *He drinks out of the pools to take away his thirst."*<sup>5</sup> He also says, *"I am creating the water. I make way in the valley, in the pool of the great one. Make-road (or road-maker) expresses what I am."* *"I am the path by which they traverse out of the sepulchre of Osiris."*<sup>6</sup>

<sup>1</sup> Goodwin, *Cambridge Essays*, p. 275; 1858.

<sup>2</sup> *Ritual*, ch. cxlvi; in the Fourth Gate of Elysium.

<sup>3</sup> cxv.

<sup>4</sup> Ch. cxv.

<sup>5</sup> Another version from Pap. 9900, Brit. Museum, appended by Birch to ch. cxv.

<sup>6</sup> Chs. cxvii. and cxviii.

In John's version the "*greatly-glorious*" makes himself known to the woman at the Well of Sychar. She does not chase him perhaps, but the distinction of race is brought out: "*How is it that thou being a Jew, askest drink of me, which am a woman of Samaria? for the Jews have no dealings with the Samaritans.*" The Messiah reveals himself to her as the source of the living water, "*that springeth up everlasting life.*" Later on he says—"I am the way, the truth, and the life."<sup>1</sup>

"I am creating the water; discriminating the seat," says Horus.

Jesus says, "*The hour cometh when ye shall neither in this mountain nor yet at Jerusalem worship the father.*"

Osiris both appears at the Well and personates the water. He pours out the water of life from a vessel inscribed "*life of the soul*" (ankh-ba). "*Osiris beneath the earth,*" is said to give the drink of life. The lady with the long hair is the goddess Nu, who had poured out the water of life from a far earlier time, but in the Osirian cult the male type of the waterer took precedence of the female, precisely as we find it represented in the scene of the Christ and the woman at the well. The five consorts who are not husbands answer to the five gods born of Seb and Nu.

Jesus is represented by John as being the well of the water of life, or the water that is a well of life. "*He that believeth on me, out of his belly shall flow rivers of living water.*"

"If any man thirst," says Jesus, "*let him come unto me and drink.*" Jesus claims that this well was given him by the father.

In the *Ritual* it says "*He is thine, O Osiris. A well or flow comes out of thy mouth to him!*"<sup>2</sup> Also the paternal source is acknowledged in another text: "*I am the father inundating where there is thirst, guarding the water. Behold me at it.*" Moreover, if we identify Salem with Shiloam (שילום), then the well of water in the *Ritual* is one with the pool of Siloam or Salem, for the speaker says, "*The well has come through me. I wash in the pool of peace.*"<sup>3</sup> Not only is the pool described at which the Osirified are made pure or healed; not only does the angel or god descend to the waters, the "certain times" are dated. "*The gods of the pure waters are there on the fourth hour of the night, and the eighth hour of the day,*" saying "*pass away hence*" to him who has been cured.<sup>4</sup> Bethesda in Hebrew is rendered the House of Mercy, but in Egyptian *Eshta* or *Ushta* means to absolve, acquit, propitiate. It must also denote healing, as *Usha* signifies the doctor, hence the name of the *Essenes* which is equivalent to that of the *Therapeutæ* in Greek. It has been admitted by Eusebius that the canonical Christian gospels and epistles were the ancient writings of the *Essenes* or *Therapeutæ* reproduced in the name of Jesus.<sup>5</sup> In another version of this chapter of "*coming out of heaven, of passing*

<sup>1</sup> John iv. 14; vii. 37, 38. [xiv, 6.]

<sup>2</sup> Ch. lxxviii.

<sup>3</sup> *Rit.* ch. xcvi.

<sup>4</sup> *Ritual*, ch. cxxv.

<sup>5</sup> Eusebius [*Hist. Eccles.*] b. ii. c. xvii.

*the court and of knowing the spirits of Annu,"*<sup>1</sup> the Osirified says, "I am he who is in the midst of the eye. I have come. I have given truth to the sun. Welcome to Sut-Anup. By the brood of the red apes, by the blessing of Seb in the ark, by the sceptre of Sut-Anup, I have welcomed the chief dead in the service of the Lord of things."

Anup takes the place of John. The Osirian gives him the greeting of welcome, and it is by the authority of Anup, who is the guide through the wilderness of the underworldly that he is able to welcome the great spirits called the chief dead in the divine service. He exclaims, "I am the lord of the fields when they are white," i.e. for the reapers. So the Christ now says to the disciples, "Behold I say unto you, lift up your eyes and look on the fields that are white already unto harvest. He that reapeth receiveth wages and gathereth fruit unto life eternal; that he that soweth and he that reapeth may rejoice together." In the *Ritual* the speaker says, "I have welcomed the chief dead in the service of the Lord of things," and Jesus welcomes the disciples to the work of the harvest, in this same character of "Lord of the fields when they are white."

Much of the meaning of the *Ritual* has a dim drowned look as it lies far below the surface, yet the dead face preserves the living likeness, and here, in two or three brief chapters, we find crowded together the likeness to Christ, and John, the scene of transformation, the descent of the Word, the "two brethren," the precursor, the woman at the well, the living water, the "discrimination of the seat" of worship, the "Lord of the fields when they are white," the chief spirits (called the dead) in the service of the Lord of things who are welcomed to the work in the harvest.

In the *Ritual* and the *Book of Hades* the scenes are in the other world, whereas in John's gospel they have been transferred to this, but it needs no large amount of comparative faculty to recognize their original identity.

An epitome of a considerable portion of John's gospel may be found in another brief chapter of the *Ritual*. "Ye gods come to me to be my servants. I am the son of your lord. Ye are mine through my father, who gave you to me. I have been among the servants of Hathor. I have ben washed (by thee, oh) attendant!" As Jesus was baptized by John.

Jesus, as Lord of the Harvest or Saviour of Souls, is first described as beginning with the "two brethren," Simon and Andrew, for his followers or disciples. To these John and James are added by Matthew; and the four agree with the brethren who are the genii of the four corners; the four gods who are the brethren of Horus their Lord, the whole family being the five gods begotten by Seb (time) or Sebekh.

The twelve are introduced by Matthew as reapers of the harvest.

<sup>1</sup> Ch. cxv.

*“Then said he unto his disciples, The harvest is truly 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.”*<sup>1</sup>

*“And his disciples came unto him, saying, Declare unto us the PARABLE of the tares of the field.”*

He answered, and said unto them: *“He that soweth the good seed is the Son of man; the field is the world, the good seed are the children of the kingdom; but the tares are the children of the wicked one: the enemy that sowed them is the devil; the harvest is the end of the world; and the reapers are the angels. As therefore the tares are gathered and burned in the fire, so shall it be in the end of this world. The Son of man shall send forth his angels, and they shall gather out of his kingdom all things that offend, and them which do iniquity, and shall cast them into a furnace of fire; there shall be wailing and gnashing of teeth. Then shall the righteous shine forth as the sun in the kingdom of their Father.”*<sup>2</sup> In addition to this there is another scene in which the Lord of the the harvest appears with the twelve who are fed on ears of corn.

The mythical harvest is in the fields of heaven, the Aahenru, which are denominated *“the producers of grain for the gods behind the chest.”*<sup>3</sup>

Now, if we turn to the *Book of Hades*,<sup>4</sup> *the harvest, the Lord of the harvest, and the reapers of the harvest are all pourtrayd; the twelve are also there. In one scene they are preceded by a god leaning on a staff, who is designated the master of joy; a surname of the Messiah Horus when assimilated to the soli-lunar Khunsu. The Twelve are “they who labour at the harvest in the plains of the Nuter-kar.”* A bearer of a sickle shows the inscription—*“These are the reapers.”* The twelve are divided into two groups of five and seven—the original seven of the Aahenru; these seven are the Reapers. The other five are bending towards an enormous ear of corn—the image of the harvest, ripe and ready for the sickles of the seven. The total twelve are called the Happy ones, the bearers of food. Another title of the twelve is that of the Just ones. The god says to the reapers, *“Take your sickles! Reap your grain! . . . Honour to you, reapers.”* *“Offerings are made to them on earth as bearers of sickles in the fields of hades.”* On the other hand the tares, or the wicked, are to be cast out and destroyed. It is said to the avengers, *“Let them not escape from your hands; let them not fly from your fingers, being enemies. Watch over the massacres, according to the orders you have received from the founder.”*

In the chapter on “Celestial Diet” the Osiris eats under the sycamore tree of Hathor. He says, *“Let him come from the north. Thou hast brought these seven loaves for me to live by, bringing the bread that Horus (the Christ) makes.”* *“Thou hast placed, thou hast*

<sup>1</sup> Matt. ix. 37, 38.

<sup>2</sup> Matt. xiii. 36-43.

<sup>3</sup> *Ritual*, ch. xvii.

<sup>4</sup> *Records of the Past*, vol. x. pp. 116-119.

*eaten rations: let him call to the gods for them, or the gods come with them to him.*"<sup>1</sup> This is suggestive of the miracle performed when the multitude was fed upon seven loaves. The seven loaves are here, together with the calling upon the gods. In the next chapter is a scene of eating and drinking. The speaker who personates the god say, "*I am the Lord of Bread in Annu. My bread at the heaven was that of Ra; my bread on earth was that of Seb. By the cabin I come into the house of the great God of Annu.*"<sup>2</sup> The seven loaves represent the Bread of Ra. Elsewhere the number prescribed to be set on one table as an offering is five loaves.<sup>3</sup> These are also carried on the heads of five different persons in the scenes of the underworld.<sup>4</sup>

Five loaves may be the Bread of Seb, as Seb is No. 5 and his gods are five. Thus five loaves would represent the bread of earth, and seven the bread of heaven. Be that as it may, both the five loaves and the seven are sacred regulation numbers in the Egyptian *Ritual*. And in the gospel of Matthew the miracles are wrought with five loaves in the one case, and seven in the other, when the multitudes are fed on "celestial diet."

In the gospel narrative there is a lad with the five barley loaves and two fishes.<sup>5</sup> In the next chapter of the *Ritual* we possibly meet with the lad himself, as the miracle-worker says, "*I have given breath to the said youth.*"

The Gnostics asserted truly that celestial persons and scenes had been transferred to earth in the gospels, and it is only within the pleroma, or in the zodiac, that we can at times identify the originals of both. Thus when the equinox had entered the sign of Pisces, the solar birthplace was in Annu, and that word denotes the Fishes. The zodiacal Fishes are twin, and this will account for the "*two fishes*" as miraculous food, or celestial diet. Ichthys the Fish here feeds his followers in that dual form, which in the zodiac represented the fish-goddess and her child. It is noticeable that in the gospels the two fishes are coupled with the five loaves only; a "few little fishes" being mentioned with the seven loaves.<sup>6</sup> But in the cemetery of Priscina, Rome, there is a scene in which seven figures are kneeling with seven loaves accompanying two fishes, seven basketfuls of food being arranged in front of the loaves and fishes.<sup>7</sup>

There are other mythical data here which can be astronomically identified. As the latest form of the manifestor was in the heaven of the twelve signs, that probably determined the number of twelve basketfuls of food remaining when the multitude had all been fed. "*They that ate the loaves were five thousand men,*"<sup>8</sup> and five thousand

<sup>1</sup> Ch. lii.

<sup>2</sup> Ch. lii.

<sup>3</sup> *Rit.* ch. cxi.; Rubric.

<sup>4</sup> *Records*, vol. x. p. 116.

<sup>5</sup> John vi. 9.

<sup>6</sup> Matt. xv. 34.

<sup>7</sup> Bosio, *Rom. Sott.* Lundy, fig. 171.

<sup>8</sup> Mark vi. 44. John vi. 10.

was the exact number of the celestials, or gods, in the Assyrian heaven before the revolt.<sup>1</sup>

The scene of the miracle of the loaves and fishes is followed by an attempt to take Jesus by force, but he withdrew himself; and this is succeeded by the miracle of his walking on the waters and conquering the winds and waves.<sup>2</sup> So in the *Ritual*. Chapter 57 is that of the "*Breath prevailing over the Water in Hades.*" The speaker, having to cross over, says:—"O Hapi! let the Osiris prevail over the waters, like as the Osiris prevailed against the taking by stealth the night of the great struggle. Let the Osiris pass by the great one who dwells in the place of the inundation."

The disciples were afraid when they saw Jesus; they did not recognize him, but he said, "*It is I, be not afraid!*" In the *Ritual* it says, "*While they conduct that great god they know not his name,*" i.e. in the passage of the waters, "*the Osiris passes through wherever he wishes, and sits there.*"<sup>3</sup> Jesus is represented in one aspect of mystery, as if the mortal could become impalpable at will, and spirit-like elude the grasp of those who would lay hands upon him. This is the Christ of the Docetæ. He passes through the midst of his enemies as if suddenly masked. When the Jews took up stones to cast at him, "*Jesus was hidden, and went out of the temple.*"<sup>4</sup> "*They sought again to take him: and he went forth out of their hand.*"<sup>5</sup> The chapter is in accordance with that of the Osiris called "*hidden-face.*"

In the chapter entitled, "*Things to be done on the daylight of a festival,*"<sup>6</sup> the Osiris is in the "*fields of peace,*"—the Kamite equivalent to the porch of Solomon or peace. He is in the midst of those who "*watch to capture*" him. But the Osiris remains "*sound like the rock of the horizon of heaven.*" "*The Osiris is placed in the halls of the horizon. The gods holloa to stop him; dirt is thrown at him; the snare does not catch him; the Guardians of the halls do not injure him, for he is Hidden-Face within the palace, and in the midst of the shrine of the god who is lord of the gate at the place of the gates. The Osiris is not caught. The Osiris makes way. He sends truth to the sun. He corrects the Apophis. The Osiris passes through the clouds, turns back the opposers, gives life to the ministers of the sun. The Osiris has made a good passage in the boat, (as) lord of the oar.*"<sup>7</sup>

The festival in John's gospel is the feast of Dedication at Jerusalem. "*Jesus was walking in the temple in Solomon's porch.*" These agree with the fields of peace, and the "*Shrine of the God.*" Jesus extols the father (sends truth to the sun) and rebukes the Jews (corrects the Apophis, or evil powers). They took up stones again to stone him, and sought to capture him, but he escapes out of their hands, and like the Osiris "*is not caught.*" He "*makes way*" and has a "good

<sup>1</sup> "Revolt in Heaven," *Records*, vol. vii. p. 128.

<sup>2</sup> John vi. 15-21.

<sup>3</sup> *Ritual*, ch. lviii.; Birch.

<sup>4</sup> John viii. 59.

<sup>5</sup> John x. 39.

<sup>6</sup> Ch. cxlv.

<sup>7</sup> Ch. cxlv.

passage in the boat," or "*he went away again beyond Jordan into the place where John was at the first baptizing; and there he abode.*"<sup>1</sup> The "*rock of the horizon*" in Luke's gospel becomes "*the brow of the hill on which the city was built,*" to which the Jews brought Jesus "*that they might throw him down headlong. But he passed through the midst of them and went his way.*"<sup>2</sup> He had escaped in the character of *Hidden-Face*. The Osirified, when on his way to the festival in the fields of *peace*, says, "*I am he who is staying a while from all his earthly sports;*" and the Christ, on his way to the feast of the passover in *Jeru-salem*, says to his brethren, "Go ye up unto this feast: I go not up yet unto this feast, for the time is not yet fulfilled."<sup>3</sup>

The Gnostics truly declared that all the supernatural transactions asserted in the gospels "*were counterparts (or representations) of what took place above.*"<sup>4</sup> That is, they affirmed the history to be mythic, the celestial allegory made mundane. Thus in the gospels the mythical is continually reproduced as miracle. That which naturally pertains to the character of the sun-god becomes supernatural in appearance when brought to earth. They identified the doings of the Christ in the gospels as those of their own Christ who was not made flesh, and who performed the same things within the *pleroma* or in the nether world, the *Nuter-kar* of the Egyptians. Into this world of the dead the sun-god descended as the restorer to life and liberty. It is in this region that the miracles are wrought and the transformations take place. Here the evil spirits are exorcized from the mummies, the stains of life are purified, the dead are raised, and the lamed and maimed are made to get up and go. In the "*reconstruction of the deceased,*" one of the first acts of the revivifier is to give the dumb dead a mouth. The chapter is called that of "*A person having his mouth given to him in hades.*" this, when reproduced on mundane ground, become the miracle of making the dumb to speak. The deceased says Atum has "*made for me my hands to put forth;*" Atum is also the god who makes the deaf to hear. Eyes are given to the blind. One text says, "*Seb has opened the blind (or closed) eyes of the deceased.*"<sup>5</sup> This "*reconstitution of the deceased*" is transferred to the earth-life, whereupon "*the blind receive their sight, and the lame walk, the lepers are cleansed, the deaf hear, and the dead are raised up,*" at the coming of the Christ.

Another exemplification of this fact may be cited. According to the Kamite expression, the dead or the spirits are those *who are on the mountain*; the mount of the horizon being a type of the ascension. The contest between the Christ and Satan takes place on an exceeding high mount. Jesus went up into the mountain to deliver the "sermon" and to utter the logia; the fifth, sixth, and seventh chapters of

<sup>1</sup> John x. 23-40.

<sup>2</sup> Luke iv. 29.

<sup>3</sup> John vii. 8.

<sup>4</sup> Irenæus, b. i. ch. vii. p. 2.

<sup>5</sup> *Ritual*, ch. xxi. 2-6. *Litany of Ra*, ch. ii. 4.



Matthew are spoken on the mount. He also "*went up into the mountain apart to pray, and when even was come he was there alone.*"<sup>1</sup> He "*went up into the mountain and sat there,*"<sup>2</sup> when he performed his great miracles in healing the lame and maimed, the blind and dumb, including the miracle of the loaves and fishes. It was in "a high mountain apart" that he was transfigured, and his divine sonship was audibly authenticated.<sup>3</sup> He sat on the mount of Olives when the disciples sought him secretly, to be instructed by him in the mysteries.<sup>4</sup> And from the mount called Olivet Jesus vanished into heaven,<sup>5</sup>—Olivet being a typical Mount of the equinox from which the solar god ascended.<sup>6</sup>

The scene on the mount of transfiguration is obviously derived from the ascent of Osiris into the mount of the moon. The sixth day was celebrated as that of the change and transformation of the solar god in the lunar orb, which he re-entered on that day as the regenerator of its light.<sup>7</sup> With this we may compare the statement made by Matthew, that "*after six days Jesus*" went "*up into a high mountain apart; and he was transfigured,*" "*and his face did shine as the sun, and his garment became white as the light.*"<sup>8</sup> There the voice of God the Father was heard from the overshadowing cloud proclaiming, "*This is my beloved son,*" who had been rebegotten of the moon! And as he came down from the mountain, Jesus commanded the Three to tell the vision to no man, until the Son of man should have risen from the dead.<sup>9</sup> Mark says "*They kept the saying, questioning among themselves what the rising again from the dead should mean.*" This follows immediately after the vision in which Elijah and Moses had appeared to them, and they had thus been shown what rising from the dead did mean. One scene on the mount has here been mixed up with another connected with the "Sermon on the mount." The seventh Book of Hermes is entitled, "*His secret sermon in the mount of regeneration, and the profession of silence.*" Tat, the son of the god whom he calls his father, is described as going up into the mountain, where the father speaks with him and discourses concerning the salvation by means of regeneration or transformation. Tat entreats the father to unfold to him the argument of regeneration. that is, the spiritual form of rising from the dead or renewing, as he had promised to do when he, the son, had sufficiently estranged himself from the world (Jesus went up into a high mountain apart from the world). The suggestion of the vision or trance is apparent in the words of Hermes, "*Thou seest, O son, with thine eyes; but though thou look never so steadfastly upon me with thy bodily sight, thou canst not see nor understand what I am now* (he says he has been begotten

<sup>1</sup> Matt. xiv. 23.

<sup>2</sup> Matt. xv. 29, 30.

<sup>3</sup> Matt. xvii. 1, 2, 5.

<sup>4</sup> Matt. xxiv. 3.

<sup>5</sup> Acts i. 9.

<sup>6</sup> Vol. i. p. 165.

<sup>7</sup> The annual celebration being "upon the kalends of the month Phamenoth."—Plutarch, *Of Isis and Osiris*.

<sup>8</sup> Matt. xvii. 1, 2.

<sup>9</sup> Matthew xvii. 1-13.

in mind and passed into an immortal body). *I would that thou also wert gone out of thyself like them that dream in their sleep.*"

Amongst other things, Hermes instructs Tat in the nature of the "*tabernacle of the Zodiacal circle*"—Peter wanted to make three tabernacles—and he says, "*This is regeneration, O son, that we should not any longer fix our imagination upon the body, subject to the three dimensions*" (of space). Having instructed Tat in the nature of the mystery of this rising from the dead (which was described also as a rebirth in the moon) the father charges his regenerated or newborn son to *keep the secret in silence*, and "*impart unto no man, O son, the tradition of regeneration, lest we be reputed calumniators.*"<sup>1</sup> This is an important contribution, because Elijah is identified as John the Baptist, and, in other traditions, with Hermes, *i.e.* Sut-Anup, the predecessor of Taht, who is here called his son. The mythos was continued in the divine Pymander or shepherd of Hermes in an Egypto-Gnostic and psychotheistic phase. Also the name of this Hermean work was continued in the *Shepherd of Hermas* which was one of the elementary scriptures accepted by the church before the Christ had been completely carnalized by the *Sarkolatræ*.<sup>2</sup> Irenæus quotes it as canonical scripture. Clement of Alexandria held it in reverence. Origen mentions it as a writing divinely inspired.

The Christ or Horus was born a child of the mother alone called the virgin, she who came from herself, and whose peplum had never been lifted by any male. Her child was the unbegotten or the self-begotten one. The virgin mother was called by coarser names in later language. She was the harlot and the whore. Now, Jesus is not only born of the Virgin Mary as the fatherless, the "Mamzer" of the Hebrews, but his descent on the maternal side is traced in accordance with this origin of the mythical Christ. The four female ancestors of Jesus who are enumerated in the genealogies of Matthew are not only non-Hebrews, they are all four forms of the harlot. Tamar played the whore with Judah to become the first female ancestor of Jesus, or the Lion of Judah. Rahab of Jericho is frankly designated the harlot, and she is the second female ancestor. Ruth, the Moabitess, whose history is so tenderly told, is the third. The fourth is Bathsheba, wife of Uriah the Hittite, the prostitute of David. This history does not show that illicit human intercourse was the natural mode of the divine descent. Nor does it imply unparalleled profligacy; it only proves the mythos. By this means the true character assigned to the most ancient genitrix was preserved and continued according to the cult in which the Kronian Messiah had been brought to birth independently of the human fatherhood. Judah was the Lion-god; Pharez was one of the twins, and David was the lunar Herakles. The genealogies of the youthful sun-god

<sup>1</sup> Pymander, b. vii. [CH xiii, *passim*.]

<sup>2</sup> Eusebius, [Hist. Eccles.] iii. 3.

were not human, but divine; and this line of descent from the harlot on the female side demonstrates the divinity of Jesus the Christ, as the child of the ever-virgin mother, who had a fourfold representation in heaven as goddess of the seven stars, goddess of the moon, goddess of the sun, and goddess of the planet Venus.

This character of the divine and eternal child of the mythos, he who rebegot himself as the representative of lunar or solar phenomena is very plainly portrayed in the statement of Jesus, who is made to tell the Jews—“*Your father Abraham rejoiced to see my day; and he saw it and was glad,*” and this he caps with the further statement that he existed before Abraham was born, “*Before Abraham was born (Greek) I am.*”<sup>1</sup> Here it is immaterial whether Abraham be considered mythical or human. He was expressly *the father* to the Jews; and the sonship in mythology, as it was in nature and sociology, is prior to the institution of the individualized fatherhood. The Christ as the divine son claims to have existed before the typical father of the Jews was born. This the Gnostics will explain. They tell us (in a passage previously quoted) that it was the work of Monogenes or Nous, who alone was in communion with the father, to reveal the nature of the fatherhood and sonship to the rest of the æons,—that was within the pleroma. In the gospels this has been transferred to mundane ground, where the auditors of Monogenes are Jews. Now, whether Abraham be considered as the father god in an allegory of the two covenants, as Paul implies, or the typical progenitor of the Jews, he was the supreme father in Israel, and is quoted as such. Abraham saw the fatherhood established in the second covenant which was sealed by circumcision, and, consequently, the sonship assigned to the fatherhood in place of the earlier motherhood. But the sonship was prior to the fatherhood! The son of the virgin mother or feminine Holy Ghost was before Abraham. And here the instructor of the æons in these mysteries claims to be that pre-paternal son, the *Apator* of the Gnostics.

The son who preceded the father is—like the virgin mother—an institution solely mythical. Primitive sociology had deposited the types, but the types could never more be humanized.

The Osiris is portrayed as the sun of light overcoming all the powers of darkness. “*His actions are the actions of the sun in heaven,*”<sup>2</sup> and the actions of his opposers are those of the dwellers in hell, the Apophis, the viper of Sut, the red-haired monster, the strangling snakes, the lord of gore, the devourers of the dead, the worm that never dies, the eater of millions, the demon-dog, and the devils in general. This character is likewise assigned to the Christ, in consequence of which the Jews become the devils, vipers, and other Typhonian types. “*Ye offspring of vipers,*”<sup>3</sup> he calls them; he tells

<sup>1</sup> John viii. 56-58.

<sup>2</sup> Ch. cxxxvi.

<sup>3</sup> Matt. xii. 34.

them, "*Ye are of your father the devil,*" who "*was a murderer from the beginning.*"<sup>1</sup> "*Ye are from beneath, I am from above.*"<sup>2</sup> He was Horus; they derived from Sut. And Christians marvel that these victims of an allegory should remain a people apart!

The Gnostics identified the Christ of the gospels with their own Horus in the act of teaching the mystery that occurred among the twelve æons within the pleroma out of which the mother Achamoth (or Sophia) wandered with her ailment or issue of blood, until the "Christ above" took pity on her forlorn condition, and by extending himself beyond the boundary-fence of the pleroma he sought her out and gave form (the masculine imprint) to her amorphous substance. "*They explain the wandering sheep to mean their mother, by whom they represent the church as having been sown.*"<sup>3</sup>

This poor lost mother they said was the sheep that had gone astray, as set forth in the parable of the lost sheep.<sup>4</sup> The main mission of the Christ, according to Matthew is that of the gnostic Horus. He also had extended himself beyond the pleroma as Stauros to save that which was lost according to the mythos. He comes solely to save the lost sheep of the House of Israel, saying, "*I was not sent but unto the lost sheep of the House of Israel.*"<sup>5</sup>

The House of Israel on earth or in heaven is a type of the twelve, equivalent to the twelve æons, the twelfth of which was the strayed, wandering, and lost one whom Horus came to recover.

When Sophia had been restored by the Christ, the pleroma of the twelve æons was complete; and it happens that on the spot, immediately after restoring the daughter of Jairis, Jesus "*called the twelve together, and gave them power and authority over all devils and to cure diseases; and he sent them forth.*"<sup>6</sup>

According to Irenæus, Simon Magus the Samaritan, who declared that he impersonated the power of God, was in the habit of carrying about with him a certain woman named Helena, whom he was said to have redeemed from slavery in Tyre. This Helena he proclaimed to have been the mother of all. She descended into the lower regions of space, or had the fabled fall, and could not return upwards. She passed from one female form to another and suffered contumely and insult in each, until at last she became a common prostitute.<sup>7</sup> This was the great mother who had several characters, beginning as the virgin and ending as the harlot. Simon as representative of the male divinity, professed to have come into the world to seek and to save her. But this was also the rôle of the Christ; and the great mother whom he does redeem is Mary Magdalene, out of whom he cast seven devils, and who accompanied with him as Helena did with Simon.

Irenæus also shows that the Gnostics claimed the woman who suffered

<sup>1</sup> Ver. 44.

<sup>3</sup> Iren. b. i. ch. viii. 4.

<sup>6</sup> Luke ix. 1.

<sup>2</sup> John. viii. 23.

<sup>4</sup> Luke xv. 4, 6.

<sup>5</sup> Matt. x. 6, 7; xv. 24.

<sup>7</sup> Irenæus, b. i. ch. xxiii. 1-3.

from an issue of blood to be their own Sophia who was healed by Horus the Christ. They related that Sophia had made an impracticable and impossible attempt to create, but brought forth a substance that was amorphous and imbecile, such as her female nature was capable of producing; that is, the flesh-making substance which needed the male to impress and imprint it with form. She was flowing away, "*flowing into immensity,*" and in danger of perishing, when the Christ dwelling on high took pity on her, and *having extended himself* through and beyond Stauros (the boundary fence of the pleroma) he *imparted a figure to her*, but *merely as respected substance, and not so as to convey intelligence*. By Horus she was purified and established. This woman with the issue of blood they said was their twelfth æon, and this number was represented by the twelve years. They also pointed out that the boundary fence or Stauros was the hem of the garment worn by Horus the Christ.<sup>1</sup> In the apocryphal gospels the woman who had the issue of blood is identified as Veronica, she who received the likeness of the Lord pictured on a napkin or kerchief, which is still on view in Rome. Veronica, as Vera-iconica, indicates the true likeness, but the Gnostics, who were the authors of the Christian Icons, knew better. The Christ imparted a figure to her, but not a living likeness, and this corpse-like portrait has been preserved by the Italian and Spanish painters.<sup>2</sup> It was further affirmed by the Gnostics that the daughter of Jairus, whom Jesus raised from the dead when *she was about twelve years of age*,<sup>3</sup> was likewise a form of the same twelfth æon who was restored by Horus the Christ. It is remarkable that Jesus being on his way to raise the one from the dead performs the miracle of healing on the other.

The Gnostics explained the miracle of the man who had been born blind and whose sight was restored by the Christ<sup>4</sup> as being their mystery of the æon who was produced by Monogenes as the sightless creature of a soulless creator. Irenæus cachinnated with his usual ghastly hilarity over the Word that was born blind.<sup>5</sup> Yet the gnostic mystery continued the Kamite myth of the double Horus, one of whom was the blind Horus, who says in his blindness, "*I come to search for mine eyes,*" and whose sight is restored by the second Horus, the Light of the World.<sup>6</sup>

The mystery of Christ and the church of which Paul says, "*this*

<sup>1</sup> Irenæus b. i. ch. ii. 2-4; ch. iii. 3-5; ch. iv. 1.

<sup>2</sup> "Story of Veronica," *Apocryphal Gospels*, Cowper, p. 223.

<sup>3</sup> Luke viii. 41.

<sup>4</sup> John iv. 1.

<sup>5</sup> Irenæus, b. ii. ch. xvii. 9.

<sup>6</sup> *Giving sight to the blind*. The bak-hawk, the Lord of vision, a symbolical bird of Light was a type of Horus. Plutarch reports an Egyptian superstition concerning the hawk to the effect that in flying over the dead bodies of men it dropped its dirt upon their eyes.<sup>1</sup> And because the hawk symbolled sight, says Hor-Apollo, "Physicians use the herb hawkwed for the cure of the eyes."<sup>2</sup>

*mystery is great,*"<sup>1</sup> is identical with that of the gnostic Anthropos, the Son of man, and Ecclesia, who produces twelve æons, the first of which was the Paraclete (Paracletus), the advocate,<sup>2</sup> or comforter; the same whom Christ promises that the Father will send to the disciples in his name.<sup>3</sup> The Gnostics professed to be the men who knew, and the mythos and typology now recovered vouch for their knowledge of the mysteries that lurk beneath the parables, events, and teachings that have been gathered up in the gospels, and at the same time show that those who collected them for reissue in an historic narrative were unaware of their real nature. Hence the Gnostics were denounced for "*striving to adapt the good words of revelation to their own wicked inventions,*" in the sheerest ignorance of what had been preserved by the petrifying Past.<sup>4</sup>

The mythical nature of the Christ, and his doings and sayings recorded in the gospels, are not only shown in the psychotheistic and doctrinal phase of gnosticism, but can be traced to the natural history of the phenomenal solar god, who as the sun of day and night was depicted in the course of navigating nightly through the lower regions during the twelve hours of darkness. Twelve gates inclose twelve portions of space. Through these the god passes one by one, generally having the blessed at his right hand and the damned upon his left. The twelve gates correspond to the twelve hours of the night assigned to the sun in the lower hemisphere. "*The way of absolute darkness is that of the sun during the twelve night hours.*" The name of the palace in the twelfth hour means "*production of darkness; the rise of births.*" The "*great god is reborn in it, he goes out of the abyss and reunites himself to the body of Nut,*" the mother-heaven. The drama of the midnight mysteries contained the scenery of this passage of the sun below the horizon. Har-khuti, the Lord of Lights and of the spirits or Glorified Elect ones, the *Khu*, is an especial form of the divinity who descends and passes through the twelve doors of the twelve hours of the night; and there is a formula found on at least six of the doors to this effect:—"*The great god reaches and enters this porch; the great god is worshipped by the gods who are there.*" They salute him:—"*Let our doors be thrown aside; let our porches open for Ra-Har-Khuti. O Ra, come to us, great god, mysterious image.*" "*Sa says to Tek-Her, Open thy door to Ra, throw aside the leaf of thy door for Khuti. He shall illuminate the darkness of the night, and he shall bring light into the hidden dwelling. The door closes after the entrance of tis great god, and those who are in this porch cry out when they hear this door shut.*"<sup>3</sup> One verse reads, "*The secret dwelling is in darkness in order that the transformation of this god may take place. The door is closed after the entrance of this god, and*

<sup>1</sup> Ephesians v. 32.

<sup>2</sup> Irenæus, b. i. ch. i. 2.

<sup>3</sup> John xiv. 26.

<sup>4</sup> B. i. ch. iii. 6. <sup>5</sup> *Records of the Past*, vol. x. pp. 91, 96, 100, 106, 115, 128.

*the dwellers of the earth cry out when they heard the door shut.*"<sup>1</sup> This is very suggestive of the *parable* of the ten virgins and the bridegroom who comes by night. Har-khuti is the lord of lights and of the Elect spirits. He too comes at midnight, and the righteous were supposed to help him through the darkness by having their lamps ready against his coming.

The ten virgins with their ten lamps are possibly reproduced from the "*Ten Uræi upright in the basin of the Uræi,*"<sup>2</sup> as in one place it is said of each Uræus, "*its flame is for Ra,*"<sup>3</sup> these being among the magnifiers of the god, "*emitting globes of fire for Ra.*" The Uræus is a type of *Renen*, whose name signifies the virgin, so that ten Uræi emitting globes of flame are at least equivalent to ten virgins with their lamps of light. Thus we can see how certain scenes in the *hades* were represented in parables. Now in the book of the solar passage and the scenes in the lower hemisphere, rendered by M. Deveria,<sup>4</sup> it is said that *the myth of its mysteries of the lower heaven is so hidden and profound it is not known to any human being.* At the fifth gate it is asserted that "*one cannot make known nor see nor understand this myth of Horus.*" But the transaction in the *sixth hour* is expressly inexplicable. In the gospel we read, "*Now from the sixth hour there was darkness over all the land unto the ninth hour.*"<sup>5</sup> The sixth hour being midnight, that shows the solar nature of the mystery which has been transferred to the sixth hour of day in the gospels.

It is in the Seventh Hour the mortal struggle takes place between Osiris and the deadly Apophis, or the great serpent Haber, 450 cubits long, that fills the whole heaven with its vast enveloping folds. The name of this seventh hour is *that which wounds the serpent Haber.* In the conflict with the evil power thus portrayed, the sun-god is designated the "*conqueror of the grave,*" and is said to make his advance through the influence of Isis, who aids him in repelling the Serpent of Darkness.

In the gospel, Christ is likewise set forth in the supreme struggle as "*Conqueror of the grave,*" for "*the graves were opened and many bodies of the saints which slept arose.*"<sup>6</sup> It is said of the great serpent "*there are those on earth who do not drink of the waters of the serpent Haber,*" which may be compared with the refusal of the Christ to drink of the vinegar mingled with gall.<sup>7</sup>

When the god has overcome the Apophis serpent, his old nightly annual and eternal enemy, he exclaims, "*I come, I have made my way! I am Horus, the defender of his father. My mother is Isis. I have slashed the Accusers in the bend of the Great Void. I have passed through the darkness, O Hailers! I have made my way. I come for the protection of Osiris. I am Horus, his beloved son. I have come like the sun*

<sup>1</sup> *Records of the Past*, Vol. x. p. 91.

<sup>2</sup> *Ibid.*, p. 100.

<sup>3</sup> *Ibid.*, p. 95.

<sup>4</sup> *Book of the Underworld*, Deveria; a variant of the *Book of Hades* [Am-Duat].

<sup>5</sup> Matthew xxvii. 45.

<sup>6</sup> Matthew xxvii. 52.

<sup>7</sup> Matthew xxvii. 34.

*through the gates of the one who likes to deceive and destroy, otherwise called Viper. I have made my way; I have bruised and have passed pure.*"<sup>1</sup>

But the more express representation in the mysteries was that of the annual sun, the elder Horus or Atum. As Julius Firmicus says, in the solemn celebration of the mysteries, all things in order had to be done which the youth either did or suffered in his death.<sup>2</sup> The youth represented the sinking, diminishing sun, that was portrayed as dying or transforming into a future life.

Diodorus identified the "*whole fable of the underworld,*" that was dramatized in Greek as having been "*copied from the ceremonies of the Egyptian funerals.*"<sup>3</sup>

Damascius<sup>4</sup> says, "*In a manifestation which one must not reveal, . . . there is seen on a wall of the temple a mass of light which at first appears afar off. It is transferred whilst unfolding itself into a visage evidently divine and supernatural, of an aspect severe but with a touch of sweetness. Following the teachings of a mysterious religion, the Alexandrians honour it as Osiris or Adonis.*" But the total nature of the transformation was not to be revealed. One part of this mystery was the portrayal of the suffering in a feminine phase.

Luke describes the Lord in the Garden of Gethsemane as being in a great agony, "*and his sweat was as it were great drops of blood falling to the ground.*"<sup>5</sup> This experience the Gnostics identified with the suffering of their hemorrhoidal Sophia whose passion is the original of that which is celebrated during Passion week, or the week of weeping in Abtu, and which constitutes the fundamental mystery of the Rosy Cross and the Rose of Silence.

In this agony and bloody sweat the Christ fulfils the character of Osiris *Tesh-Tesh*, the sun-god that suffered his agony and bloody sweat. *Tesh* (Eg.) means the bleeding, red, gory, separate, cut, and wounded; *tesh-tesh* is the inert form of the god,—whose suffering, like that of Adonis, was represented as feminine, which fact alone attains a natural origin for the type. He was also called *Ans-Ra*, or the sun bound up in linen.

Blood or red was the colour of the sun that suffered in the underworld. Atum, who set from the land of life, was the red sun; and red was also the colour of the suffering Christ preserved by tradition and extant as late as the fourteenth century. In a manuscript of that time<sup>6</sup> Jesus is represented on the cross as the old and ugly Christ; the "old child" of Egypt; entirely naked, and the *colour of his skin is red*. When the body of the Christ was not painted of that colour, the hair and beard were constantly depicted red. It was a common popular tradition that the Christ was of a red complexion, and this

<sup>1</sup> *Rit.* ch. cxlvii.; Birch.

<sup>2</sup> P. 18.

<sup>3</sup> B. i. 58.

<sup>4</sup> Apud Photium; *Bibliotheca Cod.* ccxlii. p. 343.

<sup>5</sup> Luke xxii. 44; Matt. xxvi. 36. <sup>6</sup> *Biblia Sacra.* No. 6328; cited by Didron.



as already shown was the proper hue of the suffering sun-god, and of Osiris in his blodoy sweat, or Adonis in his feminine phase.

Atum the red sun is described as setting from the land of life in all the colours of crimson in Pant, the red pool. This clothing of colours is represented as a "gorgeous robe" by Luke; a "purple robe" by Mark, and a robe of "scarlet" by Matthew.

The suffering or crucified Christ of the true mythos is the sun of Autumn, and the cross or his suffering is that of the Autumn equinox, formed by the juncture of the equator and meridian. Plutarch tells us how the 22nd of Paophi (Sept. 10th in the sacred year) was celebrated by the Egyptians as *the nativity of the props or supports of the sun*, which they observe after the Autumn equinox (it had become Oct. 20th in the Alexandrian year), intimating thereby that he now wanted as it were a prop and stay, because he suffered a great diminution of light and heat as he declined and moved *obliquely* away.<sup>1</sup>

This stave, stake, prop, or stay of the suffering sun was the Stauros, which was primarily a stake for supporting, shaped as a cross. Thus Horus the crosser was called Stauros by the Gnostics. The serpent was an emblem of the Autumn sun personated by Harpocrates, and the serpent lifted up on the cross in the later symbolism was a sign of this suffering, transforming, and renewing Christ, not as a cross of death but of life and sustenance. The cross was the shape taken by the prop and stay, with which those who were grateful for the life of light and heat of the sun sought to uphold him typically when he was waning in lustre and growing weak and childish. They did not crucify their god. The cross was their prop of support. The serpent signified renewal. This sympathy with the sun in its loss of power, as with the moon in the darkness of her eclipse, is very touching and humane. At the Vernal equinox the cross, like the crosser, was changed in character and became a sign of divine support for men, as the symbol of the conquering sun. The difference between the two characters is visibly figured in the Roman and Greek forms of the cross. The sinking sun-god "sets with his arms drooping."

This attitude is imaged by the Roman cross ×, which is the sign of the god who decussates and duplicates. The Greek cross, +, with arms stretched out denotes "*over and above*" (or plus), and is the sign of the re-arisen god who has crossed; the gnostic Horus, the Kamite Khem-Horus, the risen Christ, or Atum as the *Iusu*. These two crosses, however, can have no basis in an historic crucifixion, and the Equinoctial Christolators did not know what to do with both; they never were able to determine which of the two was the true type of the crucified. The ex-cross **X** was (and still is) considered to be a sign of death; the Tau **T**, the cross of life and symbol of salvation; the significance in both cases having been derived from the phenomena thus figured in external nature. In the

<sup>1</sup> *Of Isis and Osiris.*

*Ritual* the solar god Atum who goes down at the western crossing or on the cross (for *am*, the west, is also the cross) is described as “*setting from the land of life with his hands drooping.*”<sup>1</sup> It is said to him:—“*Glory to thee, O Tum, in thy course perfected, crowned, prevealing: thou hast traversed the heaven, thou hast perambulated the earth; thou hast purified the chiefs, thou hast created the life of the earth for them. Thou hast been addressed as the lord of heaven, ruler of hades, clasped by thy mother, Nu. Seeing in thee, her son, the Lord of Terror, the greatest of the terrible, setting from the land of life, she became obscure.*”

*Nu* is the firmament. In this passage the god sets from the land of life with hands drooping. There is a great darkness, as at the crucifixion described by Matthew, where the passing of the lord of terror is rendered by the terrible or loud cry of the synoptic version. The sun-god causes the dead or those in the earth to live as he enters the underworld.

In some legends the end of the age or world was caused or accompanied by earthquakes. The festival of Quetzalcoatl was a solemn preparation for the end of the world, which was to happen on the day of the four earthquakes, of which the people lived in daily dread.<sup>2</sup> Earthquakes likewise mark the crucifixion of the Christ in Matthew's gospel.<sup>3</sup> In the Johannine gospel there is no account of the three hours' darkness, nor of the rending of the temple-veil in twain, nor of the graves opening for the resurrection of the dead—as if the collector might have had access to the Egyptian gospel or faith and other fragments of the *Ritual*, but knew nothing of the “*Manifestation as the Day.*” The darkness over all the land was enacted in the mysteries by the practice of extinguishing the lights. “*He fell down and died, then we all overthrew the lights,*” says Esdras.<sup>4</sup> So was it at the death of the sun-god. The custom of putting out the candles in the Roman churches just before the *Miserere* is a survival from the most ancient mysteries. Then the torch of the new life was lighted, and we find the other world described as the “*torch-lighted shores.*”<sup>5</sup>

The sun-god was betrayed to his death by the Egyptian Judas on the night of the “*taking by stealth,*” the “*night of the great struggle.*”<sup>6</sup> The god is “*waylaid by the conspirators who have watched very much.*” They are said to smell him out “*by the eating of his bread.*”<sup>7</sup> So the Christ is waylaid by Judas, who “*knew the place, for Jesus often resorted thither,*”<sup>8</sup> and the Jews who had long watched to take him. The smelling of Osiris by the eating of his bread is remarkably rendered by John at the eating of the last supper. The *Ritual* has it, “*They smell Osiris by the eating of his bread, transporting the*

<sup>1</sup> Ch. xv.

<sup>2</sup> Bancroft, iii. 271, 272.

<sup>3</sup> Matt. xxvii. 5; xxviii. 2.

<sup>4</sup> 2 Esdras x. 1, 2.

<sup>5</sup> Sophocles, *Œdipus Col.* 1049.

<sup>6</sup> Ch. lvii.

<sup>7</sup> Ch. xxxv.

<sup>8</sup> John xviii. 2.

evil of the Osiris." "And when he had dipped the sop he gave it to Judas Iscariot, and after the sop Satan entered into him."<sup>1</sup> Then said Jesus to him into whom the evil or devil had been transported, "That thou doest, do quickly." The *Ritual* says, "Osiris was the same, beseeching burial."<sup>2</sup>

It is demonstrable that Herod is a form of the Apophis serpent called the enemy of the sun. In Syriac Herod is a red dragon. Herod in Hebrew signifies a terror. *Her* (Eg.) is to terrify, and *herrut* (Eg.) is the snake, or typical reptile. The blood of the divine victim that is poured forth by the Apophis serpent at the sixth hour on "the night of smiting the profane" is literally shed by Herod as the *Herrut* or Typhonian serpent. The speaker in the *Ritual* asks: "Who art thou then? Lord of the silent body! I have come to see him who is in the serpent, eye to eye and face to face!" "Lord of the Silent Body" is a title of Osiris. "Who art thou then? Lord of the Silent Body!" is asked and left unanswered.<sup>3</sup> This character also is assigned to the Christ. The high priest said unto him, "Answerest thou nothing?" "But Jesus held his peace."<sup>4</sup> "Herod questioned him in many words but he answered him nothing."<sup>5</sup>

The death of Osiris in the *Ritual* is followed by the "night of the mystery of the great shapes," and it is explained that "the night of the mystery of the great shapes is when there has been made the embalming of the thigh, leg, and foot (?) of Osiris, the good being justified for ever."<sup>6</sup> In the chapter on "the night of the laying out" of the dead body of Osiris, it is said that "Isis rises on the night of the laying out of the dead body" "to lament over her brother Osiris;"<sup>7</sup> and again, "the night of the laying out" (of the dead Osiris) is mentioned, and again it is described as that on which Isis had risen to "make a wail for her brother."<sup>8</sup> But this is also the night on which he conquers his enemies and "receives the birthplace of the gods."<sup>9</sup> "He tramples on the bandages they make for the burial."<sup>10</sup> So the Christ is found to have unwound the linen bandages of burial, and they saw the linen in one place and the napkin in another.<sup>11</sup> Of the re-arisen sun-god it is said: "All his enemies fall down stabbed." He is justified, and wears the crown of life; "the gods having repeated the good fact of the justification of the Osiris for ever and ever."<sup>12</sup> This is closely paralleled in John's gospel where it is Mary Magdalene who rises in the night and comes to the sepulchre "while it was yet dark,"<sup>13</sup> to find the Christ arisen as the conqueror of death.

In John's version, after the body is embalmed in a hundred pounds' weight of spices, consisting of myrrh and aloes, we have the "night of the mystery of the shapes." For, while it was yet dark, Mary

<sup>1</sup> John xiii. 26, 27.

<sup>3</sup> *Ritual*, ch. lxiv.

<sup>6</sup> Ch. xviii.

<sup>9</sup> Ch. xix.

<sup>12</sup> Ch. xix.

<sup>2</sup> *Rit.* ch. xxxv.

<sup>4</sup> Matt. xxvi. 62, 63; xxvii. 12.

<sup>7</sup> *Ritual*, ch. xxviii.

<sup>10</sup> Ch. xxviii.

<sup>13</sup> John xx. 1.

<sup>5</sup> Luke xxiii. 9.

<sup>8</sup> Ch. xix.

<sup>11</sup> John xix. 40; xx. 7.

Magdalene, coming to the sepulchre and peering in, sees *the two angels in white sitting one at the head and the other at the feet, where the body had lately lain.*<sup>1</sup> And in the chapter of “*how a living being is not destroyed in hell, or the hour of life ends not in hades,*”<sup>2</sup> there are two youthful gods, “*two youths of light*” (Shu), who “*prevail as those who see the light.*” The vignette shows the deceased walking off; he has risen. Matthew has only one angel, or splendid presence, whose “*appearance was as lightning,*”<sup>3</sup> like *Shepi*, the splendid one who “*lights the sarcophagus,*” as a representative of the divinity.<sup>4</sup>

The risen Christ, who is first seen and recognized by Mary, says to her, “*Touch me not, for I am not yet ascended unto my father.*” The same scene is described by the Gnostics when Sophia rushes forward to embrace the Christ, who restrains her by exclaiming “*Iao!*”<sup>5</sup> In the last chapter of the preservation of the body in hades there is much mystical matter that looks plainer when written out in John’s Gospel. It is said of the regerminated or risen god, “*May the Osirian speak to thee? The Osirian does not know. He (Osiris) knows him. Let him not grasp him.*”<sup>6</sup> The Osirified “*comes out sound, immortal is his name. He has passed along the upper roads*” (that is, as a risen spirit). “*He it is who grasps with his hand,*” and gives the palpable proof of continued personality; as does the Christ who says, “*See my hands and my feet, that it is I myself.*” In his presence it is said, “*Their countenances burn; their hearts are agonized at the Osiris; he rules his seat; he passes at the time; he is guided on the road.*” This is like the scene on the way to Emmaus.<sup>7</sup> In the *Ritual* it is the last day of the preservation of the body in the underworld, and in the gospel it is the first day of the risen body.

Now when the Vernal equinox was in the sign of the Bull, the constellation Orion was a stellar image of Horus, who had risen from the underworld in his glorified body. Hence the body of the risen Horus is said to *shine in the stars of the constellation Orion, on the bosom of the upper heaven.*<sup>8</sup> In the *Ritual* the reconstructed and rearisen mummy says “*I am the great constellation Orion (Sahu), dwelling in the solar birthplace in the world of the spirits.*” That is, he rises as Orion, the Star in the East that once showed the place where the babe lay, or where the reborn god arose on the horizon of the resurrection. The name of Orion as the Sahu is also that of the erect mummy, the type of the risen dead. The word means *incorporate*, or *incorpse*; but the Sahu constellation showed the mummy on the horizon of the resurrection, the erect body of the risen, reborn Lord; as the Egyptian mummy the *Karast*, or Christ. To *Karas* (Eg.) is to embalm the dead and make the mummy, whence the mummy

<sup>1</sup> John xx. 11, 12.

<sup>3</sup> Ch. xxviii. 2.

<sup>5</sup> Irenæus, b. i. ch. iv. 1.

<sup>7</sup> Luke xxiv.

<sup>2</sup> Ch. xlvi.

<sup>4</sup> *Litany of Ra*, line 42.

<sup>6</sup> Ch. xlii.

<sup>8</sup> *Book of Sen-Sen*, i. *Records*, vol. iv. p. 121.

figure is the *Karast* by name, the image of the dead who has attained a soul or starry self in the second life, which was typified by Orion, the constellation of Horus.<sup>1</sup>

At that time the Southern Cross, on the opposite side, was a figure of the Autumn crossing, the sign of the sacrificial offering, the crucified of the solar allegory, so far as the suffering, descending, diminishing sun was ever represented as the crucified; and every time Orion the conqueror of darkneds rose, the Cross of Autumn set; and the Scorpion over it, that had given the death-wound to Messiah in the Osirian mythos, was hurled into hades by Orion the *Sahu*, the glorified body of the risen mummy, or Christ, the starry *eidolon* of immortality. Speaking of the deceased in their coffins, the Osirian says it is well with them: "*All the dead shall have passages made for them through the embalment of Osiris;*" that is, in consequence of his becoming and being the *krast*, or mummy-type of the future life,<sup>2</sup> the image of the resurrection. The dead in their graves are to rise again, because Osiris has been *karast*, or embalmed, and made the Christ of Egypt, who became the Anointed in Greek. Now, *it is in this image, as the actual mummy, the physical type, the Sahu or incorporate body of the Egyptians, that the Christ of the Gospels rose again and reappeared.* When he "*stood in the midst of them,*" as the Good Peace (Nefer-hept), and said, "*Peace unto you,*" it was emphatically as the *corpus-christus*, or the *karast* mummy of the monuments.

There is always something extant to illustrate the continuity of the mythical types, this of the *karast* included. In a Roman scene of the Madonna and Babe, the child-Christ is portrayed as the mummy of the young solar god.<sup>3</sup> When Christ reappeared, the



THE CHILD-CHRIST AS AN EGYPTIAN MUMMY.

apostles supposed it was a spirit, but this is denied and repudiated: '*A spirit hath not flesh and bones, as ye behold me having; and when he had said this, he showed them his hands and feet.*' "*See my hands and my feet,*" he exclaims. He was the complete man of twenty nails,

<sup>1</sup> *Sahu-Ra* was a Pharaoh in the third dynasty,<sup>1</sup> named after Orion the star of Horus, or Ra. A star and eight points annexed to the *Sahu* sign<sup>2</sup> identify the eight stars in Orion, which are equivalent to the eight-rayed star of the manifestor. In the time of *Sahu-Ra*, Orion was the representative of the sun in the sign of Taurus. Orion was connected with Sothis-Set, because Sut and Horus were twins, but it is the especial star of Horus or Ra on the upper horizon, as that of Sut was in the lower heaven.

<sup>2</sup> *Rit.* ch. clxii.

<sup>3</sup> Bosio, *Rom. Sott.* p. 579. Lundy, fig. 88.

<sup>1</sup> Brugsch, *Histoire*, pl. 4, fig. 31. Bunsen, vol. ii. p. 628.

<sup>2</sup> In the tomb of Rameses, 4. Bibanm el Muluk.

which nails were covered with gold-leaf in the mummy Christ or karast of Egypt; the genuine mummy that was embalmed for the purpose of rising again. It has been shown that the nail marks on the hands and feet of the cruciform figures, male or female, are signs of a second life, the phase of pubescence, gestation, or resurrection, just as the Horus lock of hair was emblematic of the reappearing one. It is also noticable in this connection that the nails of the body bear the name of the mummy-Christ, or "*Sahu*," and that these were gilded as a type of pubescence, of renewal coming of itself, and or rising again. Thus the preserver of men and saviour of the world conforms to the image of the most perfectly preserved mummy of the Egyptians, and the reappearance as a proof of immortality is in accordance with that of the mummy which was carried round whilst they sat at feast and sang the song, and shouted the name of "*Maneros*," or Men-Horus, the *karast*, the mummied Christ,<sup>1</sup> whose soul or starry self arose in heaven as Orion, representative of the sun and equinox in the sign of Taurus.

The resurrection of Christ was obviously founded on that of the mummy, and ever since the resurrection of the dead has been dependent upon the rising again of the mummy, which is no longer preserved to last for 3,000 (or more exactly 2155) years, as it was when the doctrine had any real significance for men.

The sun-god of Autumn sets from the land of life, but, being a divinity, he does not die; he makes his transformation and emerges again upon the horizon of the resurrection at the Vernal equinox. It is said in the *Ritual*, "*Atum himself made his transformation into his Anbu. He transformed, he spiritualized, he grew against them (the opposing powers), he was the only one they let forth. He came forth from the horizon with them, they made him the terror of the gods and spirits transferred with him, the only one of millions, creating all that is made.*" This transformation of Atum into his "*Anbu*" has been alluded to before.<sup>2</sup> The word *Anbu*, which signifies eyelashes, or hair that surrounds, is also a name for *Thorns*.<sup>3</sup> Here Atum in his second character transforms into his thorn; and this offers an origin for the crown of thorns worn by the Christ. The crown of thorns did not originate as a symbol of suffering and death, or of derision. The Mexican Messiah was crowned with the thorns of the Maguey tree, a tree of life, the thorn of which was a prick of power. In his *ascension* Witoba is portrayed as a cruciform figure extended in space, with the nail marks on his hand which betoken the virile divinity which was potent enough to rise again; and the nails are the symbol of his pubescent potency. This view is confirmed by the fact that in the Dekkan Witoba is held to be an avatar of Siva the

<sup>1</sup> Plutarch, *Of Isis and Osiris*; also Herodotus.

<sup>2</sup> Vol. i. p. 119.

<sup>3</sup> Lepsius, *Todt*. xv. 28; xx. 42; xxvi. 71-76.

lingaic,<sup>1</sup> as the god who rose again, or was what the Ritual calls re-erected. There can be no doubt that Orion was once a phallic type, with the three stars for the male emblem. These are still known in North Britain as the rod or staff of his power.

When Atum had made his transformation he reappeared on the horizon of the resurrection as his own son,—the renewal being represented by human likeness and relationships,—whose name is Iu-em-hept, or *he who comes as peace*, and who was the prince of peace. Another of his titles, Nefer-Hept, is that of the Good Peace. This is the character in which the Christ re-appears after his resurrection. “*When the doors were shut, Jesus came and stood in the midst, and saith unto them, ‘Peace be unto you.’ Jesus said to them again, ‘Peace be unto you.’ And when he had said this, he breathed on them, and said unto them, ‘Receive ye the Holy Ghost.’*” Jesus is here portrayed as the breather of peace, and Nef (Eg.) is breath; *Nefer* is the heat emitted, therefore breathe, from the mouth of Sekhet; and in breathing thus, and saying “peace,” the Christ acts the character of Nefer-Hept, the breather as well as the bringer of peace. Nefer also denotes a blessing, and the blessing here is “peace.”

“*Hail ye, lords of truth,*” says the Osiris to the “*followers of Hept-skhes.*” “*Let me come to you without fault.*” This reminds us of the greeting of the risen returning Christ, who hails the troubled followers with “*Peace unto you.*” It happens that *hept* signifies peace, and *skhes*,

⌋⊙⌋, means trouble. The Christ offers peace to the troubled.

Further, he demonstrates that he returns without fault, and is, in a phrase especially Egyptian, “sound”; and submits to a physical examination of the mummy. “*I am one of ye, being with you,*” says the Osiris also on coming forth.<sup>2</sup>

The seventeenth chapter of the *Ritual* is the Egyptian gospel. “This,” says Dr. Birch, “contains the esoteric explanation of the faith of the Egyptians.” It is entitled the “*Chapter of conducting the spirit (deceased), of coming in and going out of the Hades, and being among the servants of the Osiris, fed with the food of Osiris, the good Being whose word is law. Coming forth as the day, making all the transformations he has desired, being seated in the hall a living soul, as the blessed of the great gods of the west, after he has been laid to rest. The glory of doing it on earth is for mortals to declare.*” This may be compared with the last chapter of John, in which the Christ is seen coming out of the hades as he pleases, and joining his servants like the good Being whose word is law; who returns to feed them, making or completing all the transformations or reappearances he wished to make, this being “*the third time that Jesus had showed himself after that he was risen from the dead.*”<sup>3</sup>

The sun-god rearsen on the horizon, where he issues forth,

<sup>1</sup> *Asiatic Researches*, vol. x. p. 124.

<sup>2</sup> *Rit.* ch. lviii.

<sup>3</sup> Verse 14.

“Saying to those who belong to his race, ‘Give me your arm’”: says the Osirified deceased, “I am made as ye are. (Let him explain it.) The blood is that which proceeds from the member of the sun, after he goes along cutting himself. Those gods who are made attached to the generation of the sun, are TASTE and TOUCH; they are followers of their father Tum daily.”<sup>1</sup> There are reasons for thinking this is the original of the scene in which the Lord returns to the disciples after his resurrection. In the Ritual it follows immediately after the death of Atum on the cross, or his setting from the land of life with hands drooping. At his reappearance the Christ demonstrates that he is made as they are, like Atum. “See my hands and my feet, that it is I myself. Handle me, and see.” “And when he had said this, he showed them his hands and feet.”<sup>2</sup> “Then he said to Thomas, Reach hither thy finger, and see my hands; and reach hither thy hand, and put it into my side!” These descriptions correspond to that of the cut, wounded, and bleeding sun-god, who says to his companions, “Give me your arm, I am made as ye are.”

It is Thomas, called Didymus, the twin, who insists on putting Jesus to the touch; and the god Tum, Greek Tomos, has a twin character in Hu and Ka, called his sons, the meaning of whose names is Taste and Touch.

The pictures in the hades also show the scene that followed the resurrection from the coffin of Osiris. In this the seven gods are seated together. These are the seven great spirits in the service of their lord, who were placed by Anup for the protection of the coffin of Osiris.<sup>3</sup> They who represent the pleroma of seven powers of which he is the manifestor. The legend reads: “Be attentive; fulfil your functions near Osiris: and adore the Lord of the western region.” The western region is beyond death or the grave; there stood the mount Manu in the region of spirits perfected. The prow of a boat is also visible in this scene.

In another scene the legend may be read, “Those who are in this locality are the dispensers of the food of the gods in the inferior heaven. The solar god orders this food for them. These gods (or spirits) mount with that great god to the horizon of the east, when he distributes the meats for the gods of the lower heaven.” The facsimile of this is found in the last chapter of John. After the resurrection Jesus “manifested himself” to the seven. “There were together Simon Peter and Thomas called Didymus; and Nathaniel, of Cana in Galilee; and the sons of Zebedee, and two others of his disciples.” These are “the dispensers of the food of the gods,” as fishermen; and the Christ gives repeated orders for food to be given to those who are in the inferior heaven or on earth, according to the words, “Feed my lambs”—“feed my sheep.”

<sup>1</sup> Ch. xvii.

<sup>2</sup> Luke ch. xxiv. 39, 40.

<sup>3</sup> Ritual, ch. xvii.



“*The gods or spirits mount with the great god to the eastern horizon,*” and the Christ says, “*Follow me,*” after describing what is taken for Peter’s death upon the cross. The spirits followed Osiris to the crossing which is here represented by the cross and crucifixion.

“*In our mysteries,*” says Jerome, “*we first renounce him that is in the west, who dies to us with our sin; and then turning about to the east, we make a covenant with the Sun of righteousness, and promise to be his servants.*”<sup>1</sup>

The west was the seat of the devil, or the evil Typhon, in Equinoctial Christolatry. So, in the Ritual, the god or spirit, when rejoicing over his resurrection, does exactly the same. He not only turns from west to east to salute the rising sun, he also personates it, and becomes the “*man named East.*” He exclaims, “*I am the sun, very glorious, seeing mysteries—hating him who dwells in the west, telling his name.*”<sup>2</sup>

The gospels do not simply contain the mythos of Equinoctial Christolatry, they render the matter twice over, and thus doubly show it to be mythical. For example, in a previous volume<sup>3</sup> the writer argued that David, the eighth son of Jesse, whose thirty captains were changed, in keeping with the thirty days of the month, was the Hebrew form of the Kamite moon-god Taht-Esmum, the eighth, one of whose titles is “*the begetter of Osiris,*” who was so called because the solar régime was subsequent to the lunar dynasty; as it is in Akkad and Assyria, where Samas, the sun-god, is the son of Sin, the male moon.

It has also been shown that the lion and unicorn were two Typhonian types of the dual lutation; and this typology was also applied by David,—who says, “*Deliver me from the lion’s mouth; for thou hast heard me from the horns of the unicorns,*”<sup>4</sup> in his lunar or soli-lunar character.

The mythos of the Old Testament has its sequence and fulfilment by repetition in the New. Here the Christ appears not only as a descendant of the lunar race but is expressly the “*Son of David.*” It is asked, “*How then doth David in the spirit call him (the Christ) Lord? If David then calleth him Lord, how is he his son? And no one was able to answer.*”<sup>5</sup> Nor has the question ever been answered. Neither can it be answered, except in one way.

It was an ancient prophecy that the “*horn of salvation*” was to be raised anew in the House of David.<sup>6</sup> In the great day, or at the end of the great year, a new fountain was to be opened in the House of David;<sup>7</sup> and the Kronian Messiah was to come forth from Bethlehem-Ephratah, the city of David.<sup>8</sup>

<sup>1</sup> Cited by Bingham, *Christian Antiquities*, vol. i. p. 517; ed. Bohn.

<sup>2</sup> Ch. xlv.

<sup>3</sup> *Book of the Beginnings*, vol. ii.

<sup>4</sup> Ps. xxii. 21.

<sup>5</sup> Matt. xxii. 43, 46.

<sup>6</sup> Luke i. 69, 70.

<sup>7</sup> Zech. xii. 1.

<sup>8</sup> Micah v. 2.

The prophccy was mythical, and can only be interpreted by the mythos. The Jews at one time mistook it and thought the Messiah was to become human, but they learned to know better, and bequeathed their error to the Equinoctial Christolators. The mythos meant exactly the same in Israel as it did in Egypt or in India, where it can be followed as an astronomical allegory. We have traced the seven Rishis making the circle of precession through the twenty-eight lunar mansions. We have seen that the last of the Buddhas advanced by twenty-eight steps, seven towards each of the four quarters. We also learn from the *Purana* that the incarnation of Vishnu as Krishna was to be in the tribe of Yadu. "*I am born in the lunar race of the tribe of Yadu,*" says Krishna. "*It was prophesied of old by Garga (he who had learned astronomy from Sesha) that at the end of the twenty-eighth Dwapara or brazen age Hari (Vishnu) would be born of the family of Yadu.*"<sup>1</sup> The lunar race of Yadu was identical in the Hindu mythos with the lunar tribe of Judah, in the Hebrew, and the Christ that was to be born of both was one in the celestial allegory, the youthful luni-solar god who was to succeed and supersede the earlier manifestors of time and cycle as the Messiah of the great year of precession,—just as the soli-lunar Khunsu had done in the cult of Amen-Ra in Egypt.

Various transactions in the gospels are described not only as prophecies come to pass but as fulfilments or events already transacted. The events are contemporaneous with the earlier writers, and occurrent at the time of writing. It is thus with the parturient virgin of Isaiah, who becomes the virgin mother of Jesus in the gospel.<sup>2</sup>

It is thus with the statement, "*Out of Egypt I have called my son.*"<sup>3</sup>

It is thus with the proclamation of the Lord's anointed as the "beloved son."<sup>4</sup>

It is thus with the "*own familiar friend*" of the speaker, the eater of his bread who "*hath lifted up his heel against*" him.<sup>5</sup>

It is thus with the thirty pieces of silver which had been already cast into the potter's field.<sup>6</sup>

The things that were and had been are quoted as prophecies of things to be, or are repeated because the mythos is worked over once more in establishing the history. The mythos being Æonian was continued by repetition, and by the passage from the lunar into the final solar phase.

The natural genesis of the solar mythos can only be fathomed in the lunar stage. The sun-god, under various names, was held to die and to rise again from the dead in three days; three days being reckoned for his burial in the cave of the Winter solstice, or his

<sup>1</sup> *Vishnu Purana*, b. v. ch. xxiii. p. 567; Wilson.

<sup>2</sup> Isaiah vii. 14. Cf. Matt. i. 23.

<sup>3</sup> Matt. ii. 15. Cf. Hosea, xi. 1.

<sup>4</sup> Psalm ii. 7. Cf. Matt. iii. 17.

<sup>5</sup> Psalm xli. 9. Cf. John xiii. 18.

<sup>6</sup> Zech. xi. 12, 13. Cf. Matt. xxvii. 9.

passage in the womb of the fish or hippopotamus. But the primary manifestor who arose from the dead in three days was the moon-god, the lord of light in the lunar orb. The moon is visible during twenty-seven days, and three days were allowed for its resurrection. The Mangaian Tangaroa-of-the-tattooed-face arose from the dead at the end of three days, "*scarred and enfeebled as you see*" him in the shape and complexion of the new moon.<sup>1</sup>

Osiris, who was betrayed to his death by Sut-Typhon, entered the ark of the underworld, or the tomb, on the seventeenth of the month Athyr, and on the nineteenth day at night the priests proclaimed that the lost Osiris was refound.<sup>2</sup> That is, he had risen again on the third day. Here only do we touch foothold in phenomena. When it was discovered that the moon was a mirror to the solar light, the sun-god as Osiris was reborn monthly in or of the moon! Thus the resurrection in three days became that of the luni-solar god. The same date was afterwards applied to the sun in the Winter solstice, and, lastly, to the dead, as it is in the Avesta and the Book of Hosea.<sup>3</sup> The three days reckoned for the death, burial, and resurrection of the luni-solar god were celebrated in the mysteries and recorded in the "Scriptures," and such books of wisdom as kept the astronomical chronology. Hence, the rising again in three days was to be according to those scriptures in which the mythos might be found, and the son of man (who, as Anthropos the son of Anthropos, was the latest type of the god that died and rose again) was to be "*three days and three nights in the heart of the earth,*" as "*Jonah (the prophet) was three days and three nights in the belly of the Fish,*"<sup>4</sup> or as *dan* the representative of the moon in its dark lunation was out of sight or blind during three days. *Āan* and *Anpu* were each a form of the prophet earlier than the human type personified in Jonah, and each symbolized the moon that died and rose again before it was known that the solar light was reborn in the moon at the end of three days.

The natural genesis of the doctrine can be traced to the sole known phenomena, and is not left to be derived anew from phenomena that are unknown. The resurrection of the mythical Messiah was pre-existent, and was only reapplied to the Christ of the gospels who could not originate the resurrection on the third day, and consequently nothing depended upon it when it had been reapplied. Here, as elsewhere, the product called historic was the outcome determined by the mould of the mythos, and the foundations thus traceable in natural phenomena leave no room for the supernatural any more than for the human or historical. The Christ who rose again in three days for the fulfilment of scripture must be the Christ according to that scripture which contained the mythos, and the fulfilment of scripture was the completion of astronomical cycles whether lunar, solar, or

<sup>1</sup> Gill, *Myths and Songs*, pp. 68, 70.

<sup>2</sup> *Of Isis and Osiris*.

<sup>3</sup> Ch. vi. 1, 2.

<sup>4</sup> Matt. xii. 40.

Precessional. The process of creating prophecy by false interpretation of scripture is very manifest in the treatment of the myth of Sut and Horus, who were twin brothers in the lunar phase. The speaker in Psalm xli. says, "*Yea, mine own familiar friend in whom I trusted, which did eat of my bread, has lifted up (or magnified) his heel against me.*" Sut-Anip represented the heel or hinder part of the lunation; Horus the head and front of light. Indeed, the decased in the *Ritual* when reconstructed for his rearing says, "*Seb has opened my eyes wide: Anup has fashioned my heel.*"<sup>1</sup> These words of David are repeated by Jesus in John's gospel when he says, "*I know whom I have chosen: but, that the scripture may be fulfilled, he that eateth my bread lifted up his heel against me,*"<sup>2</sup> and he adds, "*I tell you before it come to pass, that when it is come to pass ye may believe that I am.*"<sup>3</sup> But it had already come to pass for the speaker of the psalm, in which the words are personal to him who then spoke, and the transaction is past *not* future.<sup>4</sup>

The true original of Judas is the evil Sut of the Egyptian mythos, in which Osiris and Sut were not only familiar friends, but had been born twin brothers. Sut with a gang of conspirators (the seventy-two Sami) formed a plot against Osiris; and betrayed him *at a banquet* by getting him shut up in an ark, taken prisoner, and put to death. This happened at the time when the sun entered the sign of the Scorpion (and Orion set as Scorpio arose), which, therefore, represented the one of the twelve that betrayed Osiris to his death. The end of Judas is thus described, "*Now this man obtained a field with the reward of his iniquity; and falling headlong, he burst asunder in the midst, and all his bowels gushed out.*" "*That field was called Akeldama, that is, field of blood.*" In the *Ritual* when Osiris has been betrayed and is in the coffin vengeance follows. The betrayer and his co-conspirators are handed over to the "great strangler in the valley" and the noose of the hangman or capturer. "*They do not escape the custody of Seb or Sebek.*"<sup>5</sup> There is a set day of catching and strangling called "*the day of strangling the accusers of the Universal Lord.*"<sup>6</sup> "*They slaughter them before the chief gods,*" and the blood flows from them at "*the festival of digging the earth in Tattu*" "*on the night of measuring with blood,*" which is called the *Haker* (cf. *Acel-dama*) festival of counting the dead. Instead of being strangled by the justifiers of Osiris, Judas strangles himself and manures Akeldama with his blood.<sup>7</sup> At the same time and in the same chapter occurs the "*setting up the brethren of Horus (the Kamite Christ), and preparing the issue of Horus with the things of his father Osiris.*" And in the "Acts" the "setting up of the brethren" is the reconstituting of the twelve by filling up the place of Judas. Judas is the evil Sut-Typhon of the twelve,

<sup>1</sup> *Rit.* ch. xxvi.

<sup>2</sup> Ch. xiii. 18.

<sup>3</sup> Verse 19.

<sup>4</sup> John xvii. 12.

<sup>5</sup> Ch. xix.

<sup>6</sup> Ch. xviii.

<sup>7</sup> Ch. xviii.

just as Sut-Typhon was the Judas of the seventy-two in the Egyptian mythos, and the betrayal was past as matter of the mythos. As mythos it might be reapplied, but could not originate in later human history. As mythos it was continued. Hence the one of the twelve who is supposed to be transformed when Satan *entered him with a sop*.<sup>1</sup>

The Psalms of David contain a substratum of the *Muthoi*, parables and dark sayings of old,<sup>2</sup> which belonged to the hermeneutical Books of Taht, the Kamite Psalmist, and scribe of the gods.<sup>3</sup> Those who were not in possession of the gnosis searched these writings for prophecy—after the fashion of Justin—upon which to establish the history. Thus it is written in the Psalms,<sup>4</sup> “*Sacrifice and offering thou didst not desire, burnt-offering and sin-offering thou hast not required. Then said I, Lo, I come; in the volume of the book it is written of me, I delight to do thy will, O my God; yea, thy law is within my heart.*” On this the writer of the epistle to the Hebrews remarks, “*therefore when he cometh into the world he saith, ‘Sacrifice and offering thou wouldst not, but a body hast thou prepared me. Then said I, Lo, I come (in the roll of the book it is written of me) to do thy will, O God.’*”<sup>5</sup> The Lord’s anointed, the Coming One, is the same mythical *one* in the psalm as in the epistle, but quite independently of historical prophecy. The same writer also makes the “reproach of Christ” apply to Moses in Egypt.<sup>6</sup>

It is the speaker David in Psalm ii. to whom “the Lord hath said,” “*Thou art my son; this day have I begotten thee.*” But this is taken for prophecy in proof of an historical Christ.<sup>7</sup> The writer of the epistle to the Hebrews applies it to the Æonian manifestor, who may be David in the Old Testament mythos and Jesus in the New. This view is corroborated by the quotation from Psalm cx., “*Thou art a priest forever, after the Order of Melchizedek,*” which he applies to the manifestor now called the Christ; that Melchizedek who was “*without father, without mother, without genealogy, having neither beginning of days nor end of life, but made like unto the Son of God.*”<sup>8</sup> They are identical inasmuch as the type was Æonian, whether in the stellar, lunar, or solar phase of the mythos; they are identical because they are mythical and are not historical. In a psalm assigned to David during his great distress the speaker says, “*My God, my God, why hast thou forsaken me?*” “*The assembly of the wicked have inclosed me: they pierced (כַּסְיִם) my hands and my feet.*” “*They part my garments among them, and cast lots upon my vesture.*”<sup>9</sup> And in another psalm (lxix.) the sufferer cries, “*They gave me also gall for my meat; and in my thirst they gave me vinegar to drink.*”

<sup>1</sup> John xiii. 27.

<sup>2</sup> John. xvii, 12.

<sup>3</sup> Ps. lxxviii. See *Book of the Beginnings*, vol. ii.

<sup>4</sup> xi. 6-8.

<sup>5</sup> Heb. x. 5-7.

<sup>6</sup> Ch. xi. 26.

<sup>7</sup> Acts xiii. 33.

<sup>8</sup> Heb. vii. 3.

<sup>9</sup> Psalm xxii. 1, 16-18. See *Book of the Beginnings*, vol. ii. p. 35.

The first of these words are ascribed to Jesus on the cross at about the ninth hour; and according to Luke, "*they parted his raiment and cast lots.*"<sup>1</sup> John testifies that they did not part or rend his garment but cast lots for it, that the scripture might be fulfilled which saith, "*They parted my garments among them, and upon my vesture did they cast lots.*"<sup>2</sup> Matthew says of the suffering Christ, "*They gave him vinegar to drink mingled with gall.*"<sup>3</sup> Here, if anywhere, there should be prophecy, as there is according to the current mode of searching the scriptures without the gnosis. But there is one simple fact absolutely fatal to the theory of prophecy. Such sayings do not relate to prophecies that could be fulfilled in any future human history. The transactions and utterances in the psalm are personal to the speaker there and then, and not to any future sufferer. They may be repeated, but the repetition cannot constitute history any more than it fulfils prophecy. The repetition of the words in character points to the reapplication of the mythos in a narrative assumed to be historical. Such utterances in the psalms of David or of Taht were a part of the dark sayings, the secret logia or parables of old; such could be repeated because they belonged to the mythos, and on no other account whatever. That which was appropriate to David as a luni-solar god was likewise suitable for Jesus as the manifestor in the later form of the mythos.<sup>4</sup> A Jesus in the flesh cannot be David in the flesh, nor the "Son of David," but a Jesus in the mythos is not only the son of David according to the divine descent, he also may be identical with David, as Khunsu, the soli-lunar god, is with Taht; and the same events, transactions, utterances, and sayings do apply personally to both characters because the mythos has been repeated as later history and termed a fulfilment of prophecy. As repetition or reapplication of the mythos the matter is intelligible; but as the human experience of David repeated as the history of a personal Jesus it is impossible. This mixture of the lunar and solar mythos which was necessitated by the blending of the two in the luni-solar form may now be shown to have a bearing upon the notorious Paschal controversy.

About the middle of the second century two different divisions of the Salvation Army debouched from the east and from the west and came into contact. Both claimed to be the Christian church, and both were Equinoctial Christolators. But on the banners of the eastern men the date of the 14th Nisan was proclaimed to be the true day of the Crucifixion, whereas they of the western or Roman church were solemnizing the rite on the 15th Nisan. Both parties claimed the warrant of an apostolic tradition.<sup>5</sup> According to the

<sup>1</sup> Luke xxiv. 34; Psalm xxii. 1-18.

<sup>2</sup> John xix. 24.

<sup>3</sup> Ch. xxvii. 34.

<sup>4</sup> See "Egyptian Origines in the Hebrew Scriptures," vol. ii. *Book of Beginnings*.

<sup>5</sup> Eusebius, *Hist. Eccles.* iv. 14-26; v. 23, 24.

synoptics Christ died on the 15th of the month Nisan, but in John's narrative the crucifixion occurs on the 14th of Nisan. The 14th was legally possible, whereas the 15th was rather more impossible than that an Irish Fenian should be hanged on a Sunday. The probable origin of the discrepancy may be found in both the dates belonging to the mythos which explains them perfectly on purely mythical grounds.

An English witness testifies that at one time the dead body of Christ was exhibited laid out in the sepulchre on Holy Thursday in all the churches of Rome. There it remained until Saturday, when it was supposed to rise again to the sound of cannons, trumpets, and bells. Thus a death of the Christ on Thursday and a resurrection on Saturday were continued alongside of a crucifixion on Friday and the rising again on Sunday. *Now, the date assigned for the crucifixion is determined by the full moon of Easter.* The day of full moon also determined the celebration of the equinoctial festival. But *there were two different dates for the full moon* according to the earlier lunar and later soli-lunar reckonings. When Osiris was torn into fourteen parts during the dark half of the lunation the moon was that of twenty-eight days, and *the fourteenth was the date of full moon.* A half moon, *tena*, is the ideograph of a fortnight or fourteen days. This, the earliest date for full moon, was also British. An entry in *Annales Menevensis*,<sup>1</sup> "*Pascha communta apud Britons super diem Dominicam emendante Elbodo,*" records the fact that in the year A.D. 755 Easter was Christianised by Elvod. It had up till then been observed by the Britons on the fourteenth day of the moon of March. The Kamite god is said to be "*made on the month and perfected on the half month.*" That is, on the 14th or 15th, according to the two reckonings.<sup>2</sup> *Sen-hru* (Eg.) is a name of the fourteenth Epiphi, the day on which the eye was full, as the day of the Summer solstice; *this shows the date applied to the eye or the full moon of a year.* But in the luni-solar reckoning of thirty days to the month *the full moon falls on the fifteenth day.* It is so in the *Ritual*, where the eye of the moon is at full on this day. The mother moon says, "*I have made the eye of Horus when it was not coming on the festival of the fifteenth day.*"<sup>3</sup>

Ishtar as goddess 15 is also representative of this full moon. So that there were two different dates for the festival of the full moon, and when these were applied to the full moon of Easter they would dominate and determine the celebration on the two different days as we find it in Equinoctial Christolatry. Here then is a natural genesis for the two traditions of the crucifixion (passover or crossing) that was reputed to have occurred on the 14th and on the 15th of the month Nisan, as well as for the two celebrations of the death and

<sup>1</sup> No. 836, Har. MSS. Brit. Museum. See also Bede, ii. c. xix.

<sup>2</sup> *Rit.* ch. cxiv.

<sup>3</sup> Ch. lxxx.

resurrection of the Christ which survived to so late a period in Rome. The two celebrations of the one event on different days are the exact parallel to the two different dates for the crucifixion given in the gospels, both of which were solemnized by the opponents in the great Paschal schism.<sup>1</sup> Also in the lower signs the luni-solar god was reborn of the full moon, two of whose types were the lion and the unicorn. Two other lunar types were Anup, the jackal, and Aan, the dog-headed ape. These two may be seen figured back to back at the place of the Vernal equinox in the zodiac of Denderah.<sup>2</sup> *Each of the two had represented the dark half of the lunation* (the one with Horus, the other with Taht) in two different stages of the mythos; *each had been the thief of the light; the Mercury who was the thief personified. In these two thieves at the crossing we may perhaps identify the two thieves at the cross, as Horus, the solar lord of light in the moon—in the form of his hawk—is placed between or just over these two thieves at the crossing, the station of the cross!* The birthplace of the god who was reborn or who rose again at the Vernal equinox is shown by the constellation of the Thigh or Uterus. Anup on one side of Horus, and Aan on the other, are the two thieves on either hand of the Kamite Christ upon the cross at Easter.

In the same zodiac the child Harpocrates is pourtrayed in the disk of the full moon enthroned or seated on the beam of the balance, the sign of the Scales and of the equinox. From this beam of the crossing it was fabled in the Maori mythos that the young god Rupe fell down and filled the western heaven with his life-blood. And according to Jerome, who quotes the gospel of the Hebrews, it was not the veil of the temple that was rent in twain; but the crucifixion was signalized by the *breaking in two of an enormous beam*. The nature of that beam is evidently equinoctial. The place of the division, the month of the equinox, and the dividing veil are synonymous in the Hebrew and Assyrian "*Purakku*," so that the breaking beam and rending veil are types which interchange by name in relation to the equinox. Moreover it is a Christian tradition that the beam which the child-Christ sat upon is yet extant in the synagogue at Nazareth; which goes to identify the place with that of birth at the Equinox.

But proof that the Christ of the gospels is a survival of the solar or luni-solar god, known under names that vary according to the cult, does not depend upon the one character of the Christ alone. If the mythos of Equinoctial Christolatry was in very truth continued, it may be expected that other personages were reproduced in the gospels who can be likewise identified as entirely mythical. It has been shown how the typical twin brothers or light and shade, day and

<sup>1</sup> *Book of the Beginnings*, vol. i. p. 274. The ceremonies were seen in the years 1817 and 1818 by the authoress of *Rome in the Nineteenth Century*.

<sup>2</sup> Plate I, vol. ii., *Book of the Beginnings*.



dark, who contended for ever in the dual lunation, were continued in the character of Jesus and John, the Increaser and Decreaser, of whom it is said by John, "*He must increase but I must decrease,*" as do the alternating twins in natural phenomena. The Akkadian title of the moon-god, Sin, *Enu-zu-na*, the "*lord of waxing,*" indicates the increaser in the lunar phase. John and Jesus are born six months apart, and thus are represented in the solar phase of the brothers Horus; but that is not fundamental. They are really a survival of the twins in the more ancient form of the Sut-Horus. Muhammedan writers call John and Jesus the *Two sons of the Aunt*. And of course cousins-german may be called the sons of two aunts. But there is more meaning than this in the phrase, as there is in the original mythos. In the Osirian form, which is quoted by Plutarch, the Sut-Horus or twin Anup, the dual child of the light and dark, is born of the two sisters Isis and Nephthys. Isis being the virgin mother, Nephthys, called emphatically "*the sister,*" is *the aunt to the twins*. Isis is called the mother of Horus, Sut-Horus, or Anup, but he (or they) was begotten on Nephthys and brought forth by her as the aunt. Thus the two, as Anup and Horus, were *the Sons of the aunt*. Anup was the announcer of the inundation called the libation; John is the baptizer with water. Anup was the crier of the way and guide through the wilderness of An, the black land. John's is the voice of one *crying in the wilderness*, "*Make ye ready the way of the Lord.*"<sup>1</sup> "*I make way,*" says the Osiris, "*by what Anup*" (the precursor) "*has done for me.*" John was decapitated by the monster Herod, and Anup is portrayed headless in the planisphere just over the Waterman.<sup>2</sup> The Persians represented this by a decapitated figure with its head in its hand, like St. Denis.<sup>3</sup> The headless Anup is a type of demarcation: a sign of the division or solstice. The river of the division is the Iaru-tana or Jordan; and the Mandaites held that the torrents of blood which flowed from the headless trunk of John made the Jordan red. This can be seen in the planisphere, with the beheaded Anup as the original of John.

The Osirian in the *Ritual*, speaking in the twin-character, says "*I am Anup in the day of judgement;*" "*I am Horus, the preferred, the Day of Rising.*"<sup>4</sup> Anup represents the judgment, and presides over the balance at the weighing of hearts in the underworld; and Horus, the preferred, over the resurrection. These two characters of the Precursor and Preferred are assigned to John and Jesus. John the Precursor proclaims the Judgment to be at hand, and calls the world to repentance. Jesus comes as "*the preferred,*" on the day of rising up out of the waters, and is announced by the voice to be the "*beloved son.*" John says of Jesus, "*He must increase, but I must decrease. He that cometh from above is above all, he*

<sup>1</sup> Matthew iii. 1-3.

<sup>2</sup> Zodiac of Denderah.

<sup>3</sup> Salverte, *Des Sciences Occultes*, p. 47.

<sup>4</sup> *Ritual*, ch. xxxi.

*that is of the earth is of the earth, and of the earth he speaketh.*"<sup>1</sup> Sut-Anup was of the earth and the underworld, the voice in the dark valley of eclipse and the shadow of death, called the wilderness. This character was represented by *Aan*, the Kaf, in one mythos, and by Anup, the jackal (or ass), in the other; *An-Apu* being the Guide through the Wilderness of the underworld, the dark, dark land. Horus the Christ (or Taht in the fellow mythos) was the logos of light. John is not the light itself, but he bears witness to the light; he is the precursor that "*crieth, saying, This was he of whom I said, He that cometh after me is become before me, for he was before me,*" as it was in all other versions of the mythos. Nor is the lunar mother of the twins altogether absent from the gospel version. She was the bride of the lunar light, who is the Horus of one myth and Taht in another; and she is the Bride of the Christ, who comes from above as the light or the world, *i.e.* of the one who always waxes whilst the other ever wanes.<sup>2</sup> John says, "*He that hath the bride is the bridegroom; but the friend of the bridegroom which standeth and heareth him, rejoiceth greatly because of the bridegroom's voice.*" In the Mithraic mysteries the light one of the twins was designated the bridegroom. These three form the trinity that is most easily followed in the lunar phase. The moon at full was the genitrix, the waning moon was her colt, and the new moon was the virile male, the image of Horus, lord of light, the bridegroom with the bride. Now it may be seen how the Messiah could be said to ride on the ass and on a colt the foal of an ass although it is enough to give one the heartache to expose the pitiful pretences under which this psychotheistic phantom called the Messiah is masked in human form and made to put on the cast-off clothing of the ancient gods and play their parts once more to prove the real presence of a God in the world. One of the most touching of pathetic appeals is made by the story of Christ riding on the ass in order that the "prophecy" might be fulfilled and Jerusalem know that the Shiloh or the king had come "*riding upon an ass, and upon a colt the foal of an ass.*" *The object of demonstrating the nature of the trinity in lunar phenomena and of identifying the ass in three characters belonging to the moon, including those of the "three-legged ass" of the Persians, was to interpret this text.* Neither god nor man can actually ride on the ass and her foal at the same time. Such a proceeding must be figurative; one that could not be humanly fulfilled in fact. We have seen how it was fulfilled in the mythos and rendered in the planisphere. The ass and its colt are described in the Book of Genesis<sup>3</sup> as belonging to the Shiloh who binds them to the vine; the imagery is extant in the Persian planisphere and the Egyptian calendar.<sup>4</sup> The vine to which the ass and foal were tethered is pourtrayed in the decans of Virgo, the ass and

<sup>1</sup> John iii. 29-32.

<sup>2</sup> John iii. 29-32

<sup>3</sup> Ch. xlix. 10, 11.

<sup>4</sup> Plate in preceding vol.

colt being stationed in those of Leo;<sup>1</sup> the two asses in the sign of Cancer. A Rabbinical legend has it that the ass on which the Messiah would ride was to be the foal of the ass that was formed during the six days of creation.<sup>2</sup> That was the six-eyed ass of the  $6 \times 5$  or  $3 \times 10$  days of the moon.

The lunar trinity were variously represented by the cow, calf, and bull; dove, snake, and male figure; woman, ape, and ibis; mare, dog, and serpent. The she-ass, foal, and virile male, the chamor, constitute the triad or trinity of the ass-type. It was a mystic saying that the ass once carried immortality in heaven, but that she sold it to the serpent. The mother produced the colt which passed into the third phase at puberty. The woman of the moon brought forth her child as Aan, Anup, or John. The name of John is akin to the Greek *Onos*, and the French *Ane*, for the ass. Under the ass-type of Typhon, the mother is the *Athon*, אֲתוֹן, or female ass (cf. the Arabic "Atan," *contracto brevique passu incessit*, as applied to the female ass or the moon!) the lessening moon is her little one, and the new moon was the Messiah, as the solar god reborn of the moon.

In the process of fulfilling the prophecies or the mythological allegory, it behoved the Christ to parody the riding on the ass and foal. John says simply, *Jesus having found a young ass, sat thereon, as it is written, Fear not, daughter of Zion, behold thy king cometh, sitting on an ass's colt,*<sup>3</sup>—as it had been depicted ages before in the planisphere. But Matthew faithfully reproduces *both the ass and her colt*, the two asses placed by the Greeks in the decans of Cancer, where "*two ways met*," as it is stated by Mark; this being the sign of the Summer solstice; or the ass and colt stationed to the earlier sign by the Egyptians and Persians. Justin reproduces the Vine of the planisphere. He declares that the foal of the ass on which the Christ rode into Jerusalem was "*bound to a vine.*"<sup>4</sup>

The first person in this trinity rode on the wings of the dove (in the Persian *mih*), or on the vulture's wings in the Kamite symbolism, or on the ass. He may, therefore be described as riding on the ass and on its colt,—the other two that complete the three-one,—even as the new moon is seen riding upon the old moon from which it is reproduced. Moreover, the old moon does include the mother and foal that precede the male manifestor or anointed one of the mythos. The Christ riding on the ass is the figurehead of the trinity, exactly the same as is the pubescent mate who is carried by the dove and serpent in the Persian trinity.

The fact of John and Jesus being born six months apart shows a

<sup>1</sup> Drummond, pl. 16.

<sup>2</sup> Eisenmenger, vol. ii. p. 697.

<sup>3</sup> Ch.. xii. 14, 15.

<sup>4</sup> *Apol.* 32.

solar phase of the mythos, like that found in the annual combination of sun and moon at Easter, the moon of the year which was represented by the god Khunsu, as it is by Christ.

In the pictures of the underworld the ass-headed god is portrayed as bearer of the sun, whose disk he carries between the two ears of the ass, whilst hauling himself up out of the lower world by means of ropes.<sup>1</sup> In the Greek shape of the mythos Hephaistos ascends the heaven, or to heaven, at the instigation of Dionysus, and is depicted as returning thither riding on an ass. According to Pausanias,<sup>2</sup> it was upon Dionysus that Hephaistos especially relied. The wine-god *intoxicated him and led him heavenwards*; in which condition we have the Hebrew Shiloh, who was to come binding his ass to the vine, with his eyes red with wine; his garments being drenched in the blood of the grape, and he as obviously drunk as Hephaistos.

Neither of the Evangelists describes Jesus in the state of the fire-god, or the red-eyed and purple-robed Shiloh, but he is sufficiently identified with the blood of the grape. He is an impersonation of the vine, whose blood is to be drunk by his followers. He is called a wine-bibber and the friend of publicans or wine-sellers; and according to John his primordial miracle was the turning of water into wine.<sup>3</sup> *"This beginning of his signs did Jesus in Cana of Galilee, and manifested his glory."* And such was the first miracle of the young sun-god who was *re-engendered at the Summer solstice* to be born at the Vernal equinox, as Har-Ur, or Hal-Ul the elder, *i.e.* the first or elder Horus, who passed into Phœnicia and Syria as El-Ul, Adonis, or Thammuz, who was associated with the grape and the vintage. He came to ripen the fruit of the vine, and to be represented by the vine in the decans of Virgo, where he is found with the virgyn, his mother, just as the Christ appears with the virgin, his mother, when he performs the same miracle, only in it much shorter space of time, at the marriage feast of Cana. He came also to suffer as the sun of the Autumn crossing that descended into hades, or, in later language, "was crucified, dead, and buried," to be transformed and to rise again as the Horus of the Vernal equinox, the sun of Easter.

The natural genesis and Kamite origin of the symbolism can be witnessed in the planisphere, and proved by the seasons in Egypt. The vine or tree in the heavens is the sign of grapes in Egypt. The star *Vindemiatrix* in Virgo denotes the female vintager, *Vindemia* being the vintage.

The record in the Egyptian calendar for the date of Abib 22nd (July 28, 1878), is "*abundance of grapes.*" It is curious that the register for the previous day is "*clothes must not be washed for seven days,*"<sup>4</sup> and that the Shiloh who tethers his foal to the vine is said to

<sup>1</sup> *Records of the Past*, vol. x. p. 130.

<sup>2</sup> i. 20.

<sup>3</sup> John ii. 11.

<sup>4</sup> *Egyptian Calendar*, p. 19., Alexandria, 1877.

have “*washed his garments in wine and his clothes in the blood of grapes*”! When the celestial Shiloh came in the heavens it was the time of rest. In Egypt, little work was done. No foundations were laid. It was the time of feasting and of festival. The word for festival, *Uak* (Eg.), signifies idleness, and to be lazy; and this was the time of leisure. Nature was working for them; the waters were flowing, and they rested, being thankful. The signs of Cancer, Leo, and Virgo show by their emblems in the astrological calendar that this was the time of reposing, and the region of rest. Shiloh, *שילה*, in Hebrew, denotes rest, peace, to repose, be tranquil, enjoying a rest. The Shiloh personified was the bringer of this peace and rest, the leisure of the inundation. As Iu-em-Hept the young sun-god was the bringer of peace, who tropically was the peace or rest of Egypt when the sun had attained this quarter of the heavens, and that which is symbolical in Genesis or Zechariah was simple natural fact in Egypt, just as it is represented in the astronomical allegory.

The bringer of rest came annually to the land of Egypt, but he could not come once for all to lift the burden from a weary world, whether riding on an ass or on wings; nothing short of the densest ignorance of the mythical meaning eighteen centuries since could think it; and nothing short of the hereditary condition bequeathed by ages of credulity can account for its being accepted now.

Sut-Anup was before Horns in advent, according to the natural genesis of the twins, because of the beginning on the night side and with the dark half of the lunation. Sut was the Opener, the precursor, the first form of the manifestor or Messiah.

So John appears as a sort of Messiah until the coming of Christ. Like Jesus, he had his twelve apostles.

In the scriptures of the Sabæans, who were worshippers of Sut, we have the descent of the guide and saviour into the underworld, the preaching to the spirits in prison, and the resurrection to eternal life, but these are all attributed to John instead of to Jesus. In many legends Sut is the genuine Messiah.

The same stories are told of him as of the Christ. He was instructed by angels. He was carried up into the wilderness during the typical forty days. He was the earliest astronomer, and father of all the prophets. He was also credited with being the author of a book about the Star in the East which was to announce the nativity of Christ,<sup>1</sup> that is, as the starry Sut-Horus of the pyramid who was the announcer of the Christ in the decans of the Ram. Sut as Messiah remained supreme in the Typhonian cult, whether in Egypt, Chaldea, Judea, Italy, or Britain. Some of the primitive Christians or Gnostics continued to worship Sut as the Messiah. One of these sects was called by his name, as the Suttites. The *Codex Nazaræus* affirms that “*Iusu Mesio is Nebu.*” This was the Messiah of a dual nature,

<sup>1</sup> Fabricius, J. A., *Codex Pseudoepigraphus Vet. Testamenti*, i. 139 and fol.

who is also described in the feminine phase.<sup>1</sup> Nebu was Sut-Nub or Anubis in Egypt and the *Iao-Chnubis* of the Gnostics. "*Nebu-Mercury, Messiah,*" is the Jesus denounced in the *Codex Nazaræus* as the "*false, lying Messiah,*" the "*son of the woman,*" the menstruator; and "*one of the seven imposters who wander, having each the command of a sphere,*" who is to die upon the cross, or be superseded, that is, as the equinoctial manifestor in the Kronian allegory, as Sut was supplanted by Horus, Enoch by the Son of man, and John by Jesus.<sup>2</sup> Sut as the Messiah was identified in Rome with the ass whose name in Egyptian is *Iu* or *Aiu*, the plural representative of lunar phenomena. The ass, jackal, and dog, are interchangeable types of the one original. Stories are told of the mediæval Jews and their *parodies* of Calvary made by crucifying dogs. But such a representation was only a survival of the primary type. They still crucify cocks in Syria. The Jews were Suttites from the beginning, and Sut was the ass-god who was reputed to be worshipped by the Christians in Rome. Celsus says to them, "*Put away your vain illusions, your marvellous formulas, your lion and your amphibius, your god-ass and your celestial door-keepers, in whose names, poor wretches, you allow yourselves to be persecuted and impaled.*" In this exhortation we find the lion was another of their symbols; and the twins Sut and Horus were the male lion-gods, who were made the *keepers of the two gates* of the horizon north and south. The solar Atum is "*lighted by the lion-gods*" as he comes forth "*from the great place within the celestial abyss.*"<sup>3</sup> Says the Osirified, "*I have come like the sun from the Houses of the lions.*"<sup>4</sup> And this form of the twins survived in the two lions of the Christian iconography, which Celsus couples with the ass. They appear as the two gate- or door-keepers in a picture on the inside of a glass cup that was used at the Agapæ of the Christians.<sup>5</sup> The two lions were also stationed at the doors of ancient Italian Basilicas with some symbolical signification.<sup>6</sup> The rivalry of Sut and Horus (or the dual Messiah) has a bearing on the two resurrections of Christ in Rome and the two dates of the 14th and 15th Nisan for the Vernal equinox. The reckoning of twenty-eight days to the moon was Sut-Typhonian, and this was superseded by the moon of thirty days. Sut's day of resurrection or repetition was Saturday, and that of Horus or the Christ was Sunday; both were continued in Rome in the gospels, and in the eastern and western churches, by those who were cunningly acquainted with, and their followers who were completely ignorant of, the mythical origins of Equinoctial Christolatry.

According to Epiphanius, Zacharias caught his death in addition to his dumbness through a vision which he had in the temple. He was

<sup>1</sup> *Codex Naz. Onomasticon*, p. 74.

<sup>2</sup> *Codex Nazaræus Liber Adami Appellatus a M. Norberg*, vol. i. pp. 55-57.

<sup>3</sup> *Rit.* ch. iii.

<sup>4</sup> Ch. lxxviii.

<sup>5</sup> Lundy, fig. 130.

<sup>6</sup> Ciampini, *Vetera Monimenta*, vol. i. ch. iii. p. 35.

offering incense when he suddenly perceived that the divinity was a man in the form of an ass. It came into his mind that he would make the vision known, and ask the Jews whether they knew the nature of the god they worshipped, but the man in the shape of an ass deprived him of speech. On recovering his speech, however, he told the Jews what he had seen in the sanctuary of the temple, whereupon they slew him. He had seen Sut-Anubis, Sut-Horus, Sut-Nubi, or Iao-Sabaoth, as Epiphanius says the gnostic god Iao-Sabaoth was portrayed with the face of an ass;<sup>1</sup> and this was the Iao-Sabaoth of the Hebrews.<sup>2</sup> Zacharias, be it remembered, is the father of John. John and Jesus are the euhemerized form of Sut-Anup and Sut-Horus. It is admitted that John was Elias or Elijah come again. Justin affirms that, "*This John was Elias who was to come before the Christ.*" The Christ himself is made to say of John, "This is Elijah which is to come."<sup>3</sup> John was to go before the face of Christ, "*as the spirit and power of Elijah.*"<sup>4</sup> The name of Elijah, אֵלִיָּהּ, signifies El or Al is Jah, which identifies the god Iah or Iao, who reappears as Elias = John. This was the ass-headed deity seen by the father of John. Jah is one with Bâal the opener, and with Bar (Eg.) or Sut, the opener who divided into Sut and Horus. Origen hints that the soul of Elijah was in the body of John Baptist.<sup>5</sup> Also the name of the Nazarean John is Jahia, a form of Jah or Iao. The matter of the mythos being so ancient, this may explain a statement made by Nicephorus Callistus,<sup>6</sup> to the effect that when the foundations of the temple were laid the gospel of John was discovered.

Both characters of the Christ survived in the cult of Rome. The dark one of the twins, who was the black Sut in Egypt; and Krishna in India, the one who was always a child, is the babe of Mary, the black bambino; and the grown-up Christ is the pubescent Horus (or Balarama), the anointed son of the father.

The first Messiah was the Son of the Woman, the child of the mother alone, called the virgin. This Son of the Woman was followed and superseded by the Son of Man. In the *Book of Enoch* one form of the Messiah is the "*Son of Woman,*"<sup>7</sup> this was Enoch or Enos, the Egyptian Sut-Anush, who had been twin with Horus but was superseded by him. John the Baptist is this typical Son of the Woman, who is the natural precursor of the Son of Man on mythical grounds, as it had been in the primitive sociology. Of him the Christ says, "*Verily I say unto you, Among them that are born of women there hath not arisen a great than John the Baptist, yet he that is but little in the kingdom of heaven is greater than he.*"<sup>8</sup> John represented the water, the feminine element, as did Anup and the child-

<sup>1</sup> *Adv. Hæres*, 26.

<sup>3</sup> Matt. xi. 14.

<sup>5</sup> Origen in *Evang. Johan.*, tom. ii. p. 180.

<sup>7</sup> Ch. lxii. 5. [lxii. 9. in Laurence edn.]

<sup>2</sup> Tertullian, *Apol.* 16.

<sup>4</sup> Luke i. 17.

<sup>6</sup> Lib. x. c. xxxiii.

<sup>8</sup> Matt. xi. 11.

Horus,—the child that was born of the mother only; Jesus personated the spirit as paternal source, and the least of those who were god-begotten children of the father were greater than John. This was the gnostic teaching of “Anthropos, son of Anthropos.”

In the sayings and discourses of Jesus the name of the “*Son of Man*” occurs eighty-three times. He is Anthropos the son of the divine Anthropos or the Father God in heaven. He is the Anthropos of the Gnostics, who is only to be explained by the Gnosis or Kabbalah, not by the history of the *Idiotes*, and the Son of Man is the particular Christ of the gospel according to Matthew.

The superseding of Sut, who had been a lunar manifestor of time in the earlier heaven, by Horus the solar god, is enacted in the gospel history. In one account the number of apostles sent forth by the Christ is twelve; in another the number is seventy. Yet the occasion, scene, and language used are obviously the same. Both the twelve and the seventy are told that “*the harvest is plenteous and the labourers are few; pray ye therefore the Lord of the harvest that he send forth labourers into the harvest.*”<sup>1</sup>

Instead of seventy, various ancient authorities read seventy-two. Both numbers bear witness to the astronomical mythos. Seventy was the number of divisions in the earlier heaven when Sut was the manifestor, Messiah or Metatron.

The angel Metatron was lord over the seventy. He was the Name personified, and was called by the seventy names. One of the Rabbis writes, “*I have asked Metatron ‘Why art thou, in common with the creator, designated by the seventy names?’ The answer given is, ‘Because I am holy Enoch.’*”<sup>2</sup>

This is corroborated by the *Book of Enoch*, in which the Son of the Woman is superseded by the Son of Man, the Messiah who became the Deo Soli in the later heaven of the twelve signs and seventy-two duodecans, or lord of the seventy-two disciples in the gospel version of the mythos. There is also the same confusion of the seventy with the seventy-two as in the gospel.<sup>3</sup> According to Luke the seventy or seventy-two are those whose “*names are written in heaven.*” They were so written under the two reckonings, seventy being the number in the earlier, and seventy-two in the later, heaven. Once every year the seventy starry servants, who warred with the serpent, scorpion, and the evil powers of darkness, came into the presence of their lord to be judged according to their work. In the same manner the “seventy (or seventy-two) *returned again with*

<sup>1</sup> Matt. ix. 37. Luke x. 1-20.

<sup>2</sup> Menachem Recanatens, in *Legem*, f. 26. c. 3. Stehlin, vol. ii. pp. 94, 95. *Kad Hakkemach*, f. 42, c. 1. Stehlin, vol. i. p. 182. Bartol. tom. i. pp. 335, 336. Bechai, in *Legem*, f. 9. c. 3. Nacham, in *Legem*, f. 59, c. 3. *Shepha Tal*, f. 23, c. 3. Stehlin, vol. i. p. 185.

<sup>3</sup> *Book of Enoch*, ch. lxx. 1-3 [lxix. 1-3 in Laurence.]



joy, saying, Lord, even the devils are subject unto us through thy name. And he said unto them, 'Behold, I have given you authority to tread upon serpents and scorpions and over all the power of the enemy.'"<sup>1</sup>

In the Kamite mythos, Sut was cast out to become the devil, and in this scene of the seventy or seventy-two the dethronement is described. Jesus "said unto them, I beheld Satan falling as lightning from heaven." As a matter of course the Twelve implied the Seventy-two, but all that the mythos had here bequeathed to the A-Gnostics was entire ignorance as to whether the number of those whose names were written in heaven should be seventy or seventy-two.

The age and importance of the matter sometimes found in the Apocryphal gospels may be shown by the gospel of James, in which Herod seeks the life of the divine child, and he sent his servants to slay John. "Herod sought after John and sent his servant to Zacharias, saying, 'Where hast thou hidden thy son?' And Herod said his son is going to be the king of Israel."<sup>2</sup> Here it is John who is the infant Messiah.

Precisely the same story is told in the case of the Hindu twins, Krishna and Balarama, who correspond to Jesus and John. In this the wicked Kansa is the Herod who slays the children in order that he may include the Christ, and like Herod he pursues the first-born, who is Rama, the elder to Krishna, thinking he may be the child who is destined to be his destroyer.<sup>3</sup>

Balarama is the child of the old man Nanda, who corresponds to Zacharias. It is said that "Vasudeva found Nanda rejoicing that a son was born to him; he spake to him kindly, and congratulated him on having a son in his old age."<sup>4</sup>

Balarama, the child of the old man Nanda, has the same relationship to Krishna that John, the child of the old man Zacharias, has to Jesus. Rama, in addressing Krishna at the river Yamuna as John addresses Jesus at the river Jordan says "A portion of thee have I also been born, as thy senior. Thou, eternal, hast last of all appeared below."<sup>5</sup>

When Taht superseded Sut in the lunar mythos, the Âan or dog-headed ape took the place of Anup the jackal (or ass) as representative of the dark half of the moon. Thus the mythos contains two different Âans or Johns, just as John the beloved disciple who lay in the bosom of Jesus, and who according to tradition testified that when he tried to feel his body at times it was utterly unsubstantial, is second to John the Baptist. Anup and Âan were both forms of the prophet and scribe of the divine words. Both announced and testified to the Lord of Light (*i.e.* the solar source) in the moon. But, Anup

<sup>1</sup> Luke x. 17-19.

<sup>2</sup> Cowper, *Apoc. Gospels*, p. 24. <sup>3</sup> *Vishnu Purana*, b. v. ch. iii. p. 503; Wilson.

<sup>4</sup> *Ibid.* b. v. ch. vi. p. 506.

<sup>5</sup> *Ibid.*

testified orally, as the howler, barker, or brayer, because he was earlier than writing. So John bears witness by word of mouth. But Aan (Taht-aan) is the later writer who carries the stylus or pen of the recorder; and this second phase of the same lunar character is represented by John called the divine, who "*bare record of the word of God.*" Thus the Kamite mythos offers a probable origin for the two Johns who are supposed to have been the authors of the gospel and the book of Revelation, it being the custom to assign typical and divine names to the sacred writings. The inferior first of the twins had a feminine as well as an infantile character. So John the beloved, *θίος, ἐπιστή θίος*, the one of the bosom, was designated the virgin, *παρθένος*; he represented that female nature of the Word or Logos, and as such is twin with Jesus.

The relationship of Anup to Isis the virgin mother, as her guide-through all her wanderings, is continued in the connection of a John with the Virgin Mary, as maintained in certain legends. One name of Anup is *Tuamutf*, he who adores the mother (*f*, he, him, it; *tua*, to worship, and *mut*, the mother). His station is at the cross to which he leads the mother in her search.

In the gospels John remains at the cross with Jesus and Mary the mother. "*When Jesus therefore saw his mother and the disciple standing by whom he loved, he saith unto his mother, 'Woman, behold thy son.' Then saith he to the disciple, 'Behold thy mother.' And from that hour the disciple took her unto his own.*"<sup>1</sup> So in the *Ritual* Horus pleads, "*Do not ye do any evil to my mother.*" Isis, the mother of Horus, adopted Anup (the child of Nephthys), as her own son, and John adopts Mary as his mother. Mary is reported to have dwelt with John after the crucifixion. In the *Ritual* it is said "*by the sun to him who is before him, 'Let him stand unchanged for a month.'*"<sup>2</sup> In John's gospel it is said of a John, "*What shall this man do? Jesus saith, 'If I will that he tarry till I come, what (is that) to thee?'*" This saying, therefore, went forth among the brethren that that disciple should not die."<sup>3</sup> Such was one of the *sayings* attributed to the Lord. Hence the legend of John's living on and lying unchanged through a certain course of time, which is but one month in the *Ritual*.

According to Augustine, John, called the saint, made his grave at Ephesus, and in the presence of divers persons entered it *alive*. He is still believed to be alive, and the earth over him is said to boil and bubble up after the manner of a well, *by reason of John's breathing*.<sup>4</sup> Those who know the place, says the Father, "*must have seen the earth heave up and down,*" and this heaving caused by John's breathing is to continue until the Christ shall come. Now the god Anup alternates with Horus the Christ precisely in this way. He waited and watched

<sup>1</sup> John xix. 26, 27.

<sup>2</sup> Ch. cxv.

<sup>3</sup> John xxi. 21-23.

<sup>4</sup> Vide Fabricii, *Codice Apocrypho*, tom. ii. p. 590.

with the dead in the tomb. He prepares them for the resurrection which occurs when Horus comes. He takes up the mummy in his arms, leaning over it with tender solicitude, or sits crouching and huddled up over the coffin as if communicating a brooding warmth to restore the soul of breath, and bring the mummy back to life. He is the preserver in the lower world, as Horus is above. He is the *breather* in the tomb who survives, as John in the fable; he dwelt with the genitrix after the Autumn equinox. Moreover, it is at Ephesus that the Seven Sleepers repose with their dog; who is Anup the dog (jackal) of the Seven Spirits in the *Ritual*, and Ephesus is the place of the heaving grave and the buried breather, John.

Various Kamite deities were converted into Christian saints. The fact was pointed out by De Rougé, in a communication to a learned society of Paris, that in the third century the Egyptians worshipped a large number of saints and were in possession of a calendar of saints. Many of these are found to be deities reduced. The well-known story of Christopher shows that he was a survival of Apheru, a name of Sut-Anup. It is related that he overtook the child-Christ at the side of the river Jordan, and lifting him on his back, carried him across the waters. But all the while the wondrous child grew, and grew, and grew, as they went, and when they reached the other side the child had grown into the god. The genesis of this is the passage of the annual sun across the waters, which reaches the other side as the full-grown divinity. Anup, the jackal-headed, is named Apheru as guide of roads; he carries the infant Christ as Horus. "*Apheru dandles me,*" says the Horus. Christ-Apher is just Apher turned into a Christian saint. On the gnostic stones the child-Christ (Harpocrates) is frequently accompanied by Apheru = Anubis.

If John the Baptist be identical with Anup, we may look on "*Bethany beyond Jordan*" as the House of Anup in Annu, the solar birthplace beyond the river in the planisphere, called the double Holy House of Anubis. One name of this place of the equinox and of Annp is *Apheru*, and it is noticeable that Origen renders Bethany by *Beth-Abara*. The "Great House of Annu" is mentioned in the Inscription of Darius at the temple of El-Karjeh; also in the *Ritual* we read: "*Anup addresses the Osiris, he is building his house on earth, it is founded in Annu.*"<sup>1</sup> Bethany is described as being the favourite resting-place of the Christ, in the house of the two sisters. The Osiris finds his green spot and oasis in Annu, under the sycamore fig-tree of Hathor or Meri. "*The Osiris eats under the sycamore of Hathor,*" and says, "*I have made my time of rest there.*"<sup>2</sup> It is noticeable too that one name of the sycamore is *Anahui* (Eg.). The lady of the *Anahui* says to Osiris, "*I have come, I have brought thee food,*" and the reply is, "*Oh, refresher of the dweller in the west, placing thy*

<sup>1</sup> Ch. cliii.; Birch.

<sup>2</sup> Ch. iii.

arms to his arms, place him away from the heat, give refreshing waters to the Osiris under the boughs, give the north wind to the meek-hearted in his place for ever.”<sup>1</sup> Another name of the sycamore and of Hathor, is *Meri*, or *Mari*.

The two sisters, Mary and Martha, who dwelt together at Bethany with their brother Lazarus, correspond perfectly to the two divine sisters, called at times the two dear sisters, Isis and Nephthys, with their brother Osiris, in the House of Annu. It is said: “*I place the two dear sisters, I have made them belonging to Annu.*” Isis, Nephthys, Apheru (Anup), and Osiris, are the chiefs in Annu. Nephthys is the “*mistress of the house,*” she carries a house on her head, and is designated the “*benevolent saving sister.*” This mistress of the house, the saving sister, reappears in Martha, who is depicted as the house-keeper in character, she is the mistress of the house. Mary takes on the character and relationship of Isis, the anointer of Osiris. Isis in her mystery is said to be “*coiling her hair there,*” as she “*directs the face of Osiris to the gate of his path.*” So, when Mary poured out the ointment on the body of Jesus and wiped his feet with her hair, she is said to have done it in preparation for his burial. “*The lady with the long hair*” (i.e. Nut or Meri, the heaven) is also mentioned as being in Annu.<sup>2</sup> In the “*Lamentations*” of Isis and Nephthys they utter their grief for their dead brother, and Isis says to Osiris, “*Gods and men live because they behold thee.*” Mary and Martha cry alternately, “*If thou hadst been here, my brother had not died.*” At the supper in Bethany six “*days before the passover,*” the relationships of Isis, Nephthys, and Horus, to the suffering Osiris, are represented by Mary, Martha, Lazarus, and Jesus. Lazarus sits at table with the doomed one, Martha serves him. Mary anoints his person and wipes his feet with the hair of her head. This supper was his funeral offering, and the ointment embalmed his body for the coming burial. In the “*Lamentations*” Osiris takes the place of Jesus, and it is said: “*Thy two sisters are near thee, offering libations to thy person; thy son Horus accomplisheth for thee the funeral offering of bread, of beverages.*”<sup>3</sup>

According to Kircher, the four stars forming the quadrangle of the Great Bear were identified as the bier of Lazarus. The Arabs called the three tail stars the Daughters of the Bier, and these were considered to represent the three women, Mary Magdalene, Mary the sister of Martha, and Martha. We have now the means of showing that this was not the result of an attempt to Christianize the stars of heaven in the eighth century. The Great Bear was the Bier of Lazarus, as the mummy-type, the dead Osiris. It was called his coffin, or sarcophagus. In the *Ritual* the divine sisters are described as “*walking to place themselves behind him (Osiris) when they are*

<sup>1</sup> Ch. cliii.

<sup>2</sup> *Ritual*, ch. cxv.

<sup>3</sup> *Records of the Past*, vol. ii. p. 124.

mourners.”<sup>1</sup> Its seven great stars are also the seven cows, or Hathors, each of which is related to the mummy. The first cow, or star, is the *eidoleion*, the “house of the future self of Osiris.” The second is the “turn of heaven, and conductor of the god.” The third is the “wise one keeping her place.” The fourth is the “Amenti, or lower world of the mummy.” But the most important for the present purpose are the three Mourners who follow the bier. These are named (1) “the Greatly-Beloved, Red-haired;” (2) “Giver of life to the skin;” (3) “Name strong by work.” For these are the three that follow the bier of Lazarus (or the mummy), according to the astronomical tradition. They may be paralleled thus—

“Greatly-beloved, red-haired.”

Mary, the Magdalene, especially of the legends.

“Giver of life to the skin.”

Mary the anointer of Jesus.

“Name strong by work.”

Martha the house-wife.

Lazarus, the brother, corresponds to the dead Osiris, who when living is the bull of the cows. Lazarus and the Christ answer to the dead and the living Osiris.

It has been shown that the profoundest of all the religious mysteries in the *Ritual* or *Book of the Dead* is related to the seven cows, or Hathors, and Osiris, the bull, the male of the cows.<sup>2</sup> According to the Rubric no other such was ever or anywhere known.<sup>3</sup> This was not merely in the Kronian aspect of the mythos, but in the psychotheistic phase of the Osirian mysteries. The cows or Hathors were a sevenfold form of the genitrix (corresponding to the seven spirits), who gave annual rebirth to the mummy Osiris, as the moon did monthly. The seven stars crossing the waters, or the earth, may be likened to the four pall-bearers and three mourners of the mummy being borne for the rebirth at the place and time of the Vernal equinox. They are seven female attendants on the Osiris, who transforms. They bear and bewail the dead, and give nutriment to the living god. They are called the seven who give food and drink to the living. They are invoked: “*Ge ye food and drink to the Osiris, feed him, give ye things to him. The Osiris pursues ye. He serves at your side. Give ye food and drink to the spirit of the Osiris.*”<sup>4</sup> Now in the gospels there are *Seven Women* who are intimately associated with the Christ: Mary the Virgin, Mary the Mother of Jesus; Mary the Magdalene; Mary the Anointer for the burial; Martha, Salome, and Johanna, who also *ministered to him* of their substance.<sup>5</sup> These woman are his attendants, just as the seven Hathors minister to the Osiris in the *Ritual*. The Egyptian goddess *Meri* is a form of Hathor. *Meri* is the cow, and thus the Seven cows are the Seven *Meris* as well as seven Hathors. The name of

<sup>1</sup> Ch. xvii.

<sup>2</sup> Section 9.

<sup>3</sup> Ch. cxlix.

<sup>4</sup> *Ritual*, ch. cxlix.; Birch.

<sup>5</sup> Luke viii. 3.

*Meri* denotes love, the beloved. Hathor = Meri was the Egyptian goddess of love; and the Virgin Mary is, or was, worshipped by the Kypriotes under the name of Aphroditissa.<sup>1</sup> Hathor = Meri was the habitation (*hat*) of the child Horus, who is typified as the bird of soul or spirit, and in the Christian mysteries the feminine Holy Spirit was held to be the mother of the Seven Houses.<sup>2</sup>

Madonna Mary is worshipped in Rome as the “*House consecrated to God,*” the “*Tabernacle of the Holy Ghost,*” the “*dwelling-place,*” or *sabulo*<sup>3</sup> (cf. the Hebrew *zabul*, the habitation as the tower of heaven which was a figure of the great mother). Hathor, like Mary, was worshipped as the Queen of heaven. Hathor was “our Lady” in Egypt as Mary is in Rome. Mary was portrayed in the tree, like Nut and Hathor. She wore the veil that Isis declared had never been lifted by male nature. She appears as the Black Virgin, although tradition asserts truly that she only changed to that complexion during her sojourn in Egypt.

Now as the “coming child” is the Iusu (Eg.), the great mother Hathor, as Meri, is a prototype of the Virgin Mary who was the mother of Jesus. As already shown, the genitrix takes two other characters in the two divine sisters, and these compose the feminine triad. Meri-seker has two aspects in Meri-res (south) and Meri-mehi (north). So in the gospels we find two Marys, both of whom are designated the mother of Jesus. This has necessitated the assumption that there were two sisters of one name, which was without Hebrew precedent, and is useless as a solution. Mary the mother of Jesus is absolutely distinguished by Mark from Mary the mother of James the Less and of Joses.<sup>4</sup> The two versions can neither be harmonized nor made historically true. The parallel runs still further, for there are three Marys in the gospels answering to the three *Meris* in Egypt; and whereas Matthew and Mark describe two Marys at the Cross, John has reproduced the perfect triad, as Mary the mother of Jesus, and his mother’s sister—Mary the *wife* of Cleopas—and Mary Magdalane.<sup>4</sup> Here we meet the two Marys who were sisters, together with Mary Magdalene, out of whom seven devils were cast by the Christ. The ancient great mother was she who gave birth to the seven Elementaries who were cast out as demons by the later solar god; and as *gadol* in Hebrew signifies the great, the very great, whilst *ma* is a prefix for a thing or person, it is not unreasonable if we derive the name from *ma-gadol* as that of the great mother. She is the great one of the three Marys, who is generally put first, even before the Virgin Mary, when these are named together. It was she who “*ministered to Jesus of her substance*” in life; she who was first at the tomb for the embalmment of the body, and first at

<sup>1</sup> Löhber, *Cyprus*, p. 105.

<sup>2</sup> Beausobre, tom. i. p. 418.

<sup>3</sup> The *Golden Manual*; also the *Garden of the Soul*.

<sup>4</sup> Mark xv. 40. See also Eusebius, *Hist. Eccles.* ii. 1.

<sup>5</sup> John xix. 25.

the resurrection. Mary Magdalene performs the part of the Great Mother in the *Ritual*.

As *Meri* (Eg.) is a form of the goddess Hathor and of the cow, it follows that the seven Hathors may be represented as Seven *Meris*, *Maries*, or *Marys*; the seven who are attached to the Lord. Nor is the type of the seven *Meris* quite effaced; there are four *Marys* by name, and "*Martha*" comes from the same root. Salome is likewise a traditional *Mary*. According to the *Codex Sinaiticus* Salome was a *Mary* of the sons of Zebedee. Thus there are six of the name out of the seven, and these are the seven givers of food and drink in person to the Christ. Moreover *Mary* is intimately associated with that number. The church of Rome celebrates her Joys and solemnizes her Sorrows as Seven in number, and assigns to her the seven white Doves. This sevenfoldness is likewise implied in her being the mother of the child whose sign in the catacombs is the star with eight rays, the Jesus who in Revelation is representative of the seven stars. Also the ancient Wisdom, or *Sophia*, was continued in the Virgin *Mary*, who carries the Book of Wisdom in her hand, always supposed to be open at the seventh chapter. The Seven Hathors, or *Meris*, are likewise found as the Seven Wise Women of the Persians and the Seven Women in White (answering to the Seven White Cows) of the Phrygians.<sup>1</sup>

The constellation of the seven stars

That watch the buried sun by night,  
And kept alive the sparks of light;  
Or through the winter showed the way  
To realms of ever-radiant day—

as it crossed low down in the northern quarter, was also figured as an ark of salvation in which souls were ferried over the abyss. It was the bier of the dead, the bearer into a future life, called the coffin of the seven stars and the sarcophagus of Osiris. The region of the Great Bear is the "*region of the coffin of Osiris*," and the dead Osiris rises from the coffin as the living Horus to find himself in the company of the "Seven Great Spirits in the service of their Lord," these Seven "*are behind the constellation of Ursa Major, or the Thigh (uterus), of the northern heaven.*" "*Anup places them for the protection of the coffin of Osiris.*"<sup>2</sup> These seven servants of the risen Horus are the seven elementaries and kronotypes continued into the psychotheistic phase as spirits or gods that constitute the pleroma of powers whose perfect flower was Horus, or the Christ, whose symbol is the eight-rayed star. The seven are called *planks in the body of the boat*, the ark, *makhen*, which carries the souls out of hades,<sup>3</sup> the ark of salvation, and boat of the shipwrecked. Horus is the oar or good paddle

<sup>1</sup> Epiphanius c. xlix.

<sup>2</sup> *Rit.* ch. xvii.; Birch.

<sup>3</sup> Ch. xcix.

that steers this boat of souls saved from the waters. Here the Seven in the ark with Horus are identical with the British Seven in the ark with Arthur, son of Arth, the Bear. The saved soul rejoices that he has "*sat where the great ministers are,*" the company of Seven. He says; "*I have come out of the place of the ark; during the passage Horus son of Isis, has brought me.*"<sup>1</sup> It has been shown that Horus was the fisherman, and that two of the Seven are spoken of as fellow-fishermen. "*Says Horus, 'I have let Tuamutf and Kabhsenuf fish with me.'*" Thus the Seven Planks in the Boat of Souls, the Seven Spirits in the service of their Lord the Christ, are also Seven fishers of men, or savers of souls with and for Horus. "*Come ye after me,*" says Jesus, "*and I will make you fishers of men.*"<sup>2</sup> This is said to the "*two brethren,*" who correspond to the two in the *Ritual*.

Now in John's gospel, when the risen Lord reappears, the scene is in a region beyond the tomb, however the matter may be interpreted. And the present suggestion is that we are landed in the region of the coffin and of the Seven servants, planks in the boat, boatmen, or fishermen of Horus. It is said, "*Jesus manifested himself again to the disciples at the sea of Tiberias; and he manifested on this wise. There were together Simon Peter, and thomas called Didymus, and Nathaniel of Cana in Galilee, and the (sons) of Zebedee, and two other of his disciples.*" These are the Seven fishers, a group of seven corresponding to the Seven who are the planks in the boat for saving souls, and the Seven fishers of men in the *Ritual of the Dead*. The Seven are spirits or gods in the Egyptian gospel, and the apparition of the Christ "*after that he was risen from the dead*" gives a look of spirit-world to the transaction in the gospel according to John, as if this last scene in the history might have been the first in the conversion of the mythos and the very point of place where it alighted in the earth-life to be humanized for all who were simply believers.<sup>3</sup>

The details of identification might be followed further. For example, Kabhsenuf the hawk-headed is, as the name denotes, the refresher of his brethren, and this office is assigned to Peter as feeder of the sheep. It was Peter who rushed into the water to meet Jesus,<sup>4</sup> and in the *Ritual*—when the dead Osiris has risen and come forth so that "*all the dead should have passages made to them through his embalmment*"—it says, "*It is Osiris! The sun lives! The evil one dies!*" "*Kabhsenuf wets his limbs in the streams for them to guard Osiris,*" in the act of greeting the god who reappears in what is termed "*the orientation.*"<sup>5</sup>

Again, the Yonias continued the dove as the bird of soul. The Osirians adopted the solar hawk. Kabhsenuf is hawk-headed, and Simon Peter is the son of the dove. Both represent the source of soul, whether masculine or feminine. The name of *Simon* agrees

<sup>1</sup> *Rit.* ch. civ.; Birch. Also Papyrus 9,900, B. M.

<sup>2</sup> Matt. iv. 19.

<sup>3</sup> John xxi. 1-3.

<sup>4</sup> John xxi. 7.

<sup>5</sup> Ch. clxii.; Birch.



with the Egyptian *S'men*, "to establish the son in place of the father." That is the character of Simon who says to Jesus, "*Thou art the Christ, the son of the living God,*" "*Thou art the Christ of God!*"<sup>1</sup> In return for this recognition the Christ calls Simon a stone or the rock. *S'men* (Eg.) denotes that which founds, constitutes, makes durable and fixed. The stone is one type. But it also means that which is seminal, in agreement with the Hebrew *Shmen* and Maltese or Latin *Semen*. Thus Simon Bar-Jonah is Simon, or *S'men*, soul of the dove—the soul once derived from the feminine source as the Kamite *hesmen*, an earlier form of the name. That was changed when Simon proclaimed the son of the father-god. The dove represented the sakti or power of the goddess; the hawk, of the god.<sup>2</sup> In the gospels the bird is changed, but the type substituted is the masculine stone. The gnosis here expounded is apparent when *Simon Magus* proclaims himself to be the "*entire essence of God*" the word or logos as masculine representative who came to redeem his Helena or the lost sheep, the mother of souls who had been continued from the biological into a theosophical phase.<sup>3</sup>

The four genii of Horus, who are four or the seven great spirits, may account for the different discoverers, and revealers of the Messiah. First, the dove descends to constitute him a masculine soul in the river of baptism. Then he is proclaimed by the son of the dove. But in John's version it is Andrew who precedes Simon in finding the Messiah, whilst John claims priority and preeminence as the witness, the announcer, and forerunner of the Christ! There is another important fact. The four genii may be four including Horus; or four independently. For this reason. The solar hawk was also a type of Horus as well as of Kabhsenuf—Horus having been one of the seven elementaries. When Horus represents the pleroma as manifestor he is the eighth, and not merely one of the seven. Thus, as the four brethren, Horus may be one of them, identified by the divine hawk, otherwise the geni Kabhsenuf. Or the four may appear as independent genii of four quarters, or four paddles to the boat, or four of the great gods to the service of their Lord. Now Simon is made the especial *alter ego* of the Christ as his feeder of the flock,<sup>4</sup> and his representative on earth,<sup>5</sup> even as Kabhsenuf is the refresher of his brethren and manifestor of the soul of Horus as the hawk-headed geni. Moreover, the four genii of the four quarters of the mount are recoverable with Horus as one of the original four in the tradition of the transfiguration. The four in the mount together are Jesus, Simon, James, and John; Andrew, one

<sup>1</sup> Matt. xvi. 16. Luke ix. 20.

<sup>2</sup> *Hawk and Dove*. It is related of Gautama-Buddha, that in a former incarnation he gave his blood and body to a hawk to save the life of a dove.

<sup>3</sup> De Tillemont, *Hist. Eccles.* tom. ii. 5.

<sup>4</sup> John xxi. 15-17.

<sup>5</sup> Matt. xvi. 18.

of the primary witnesses, being on this occasion omitted. These four genii are also found as the four attendants on Quetzalcoatl, the brethren of the Lord, who accompanied him into the place of his departure and returned to Cholula and told the people what the vanished god had said. The Cholulans then divided their province into four principalities, and gave the government to these four.<sup>1</sup>

Perhaps the most curious comparison remains to be made between James and the geni Amset. One James in the gospels is known as "*the brother of the Lord.*" According to Matthew, Jesus had *four* brothers—*Simon, Joseph, Judas, and James.* Their mother is called Mary, otherwise the wife of Cleopas. James is also identified with the carpenter in the gospels as well as in the Talmud. *This is the character of Amset.* In addition to the significance of their name—such as Kabhsenuf, the refresher of his brother, Tuamutf, the adorer of the mother; Amset, the devourer of impurity—each is named as it were professionally in relation to the work of embalmment and burial. Thus Tuamutf is the painter; Kabhsenuf, the bleeder; Hapi, the digger; Amset, *the carpenter.* Amset as devourer of impurity denotes the great purifier; and James has the traditional reputation of having been a great purifier. Amset is the only one of the four spirits who has a human body. He represents the double of the dead, the ka-image or celestial self in a human form.<sup>2</sup> Possibly this may account for his special appearance in the earth-life as the brother of the Lord. Jerome says it was related in the gospel according to the Hebrews that, following his resurrection, "*The Lord, after he had given his napkin to the servant of the priest, went to James and appeared to him!*" He "*said unto him, 'My brother, eat thy bread, for the Son of Man is risen from among them that sleep!'*"<sup>3</sup> and Amset, the brother of the Lord, is the geni to whom the risen one first appears on casting aside the bandages; it is he who presents the ka-image of the resurrection, as the Christ presented his likeness on the Napkin.

The "brethren of the Lord" in the gospels suggest the brethren of the Osiris or Horus-Ahi in the Ritual, who is called the "*eldest of the five gods begotten of Seb*"<sup>4</sup>—the five being Horus, Anup, (Tuamutf), Hapi (or Shu), Kabhsenuf, and Amset. These are equivalent to Jesus, John, Andrew, Simon (Peter), and James; or

<sup>1</sup> Bancroft, vol. iii. 252-259.

<sup>2</sup> *Hapi* presides over the heart; *Tuamutf*, over the soul; *Kabhsenuf*, over the mummy (the mundane image); and *Amset*, over the ka-image (or celestial self).<sup>1</sup> In the *Apostolic Constitutions* the designation of James as the brother of the Lord, according to the flesh, is not found in the two Vatican MSS.; he is simply called "brother of the Lord," just as Amset was brother of Osiris. Both are missing from the Coptic, Syriac, and Oxford MSS., chapter xxxv. being omitted altogether.<sup>2</sup>

<sup>3</sup> Jerome, *St. Hieron., De Viris Illustribus*, c. 2. Also *History of the Apostles*, by Abidas.

<sup>4</sup> *Rit.*, ch. lxix.

<sup>1</sup> Pierret, *Panthéon*, p. 98. Cooper, *Archaic Dictionary*.

<sup>2</sup> *Apostolic Constitutions*, b. viii. vol. xvii. c. xxxv.; Ante-Nicene Library.

to Jesus and the four brothers; and to perfect the parallel Jesus ought to be the brother of the four, and all five to be the sons of Seb. In that case Zebedee and Joseph are two forms of Seb. This would explain the brotherhood of Jesus and James. These are the facts. The “two brothers” appear in the *Ritual* as two of the family of fishers. Says Horus, “*I have let, Tuamuft*” “*and Kabhsenuf fish with me, they guard my belly (fish for me or find food) when I am there where the god of Annu is;*” and according to Matthew Jesus says to the “two brethren”<sup>1</sup> who had been fishing, “*Follow me, and I will make you fishers of men.*” *Tuamuft and Kabhsenuf are two of four brothers who are the genii of the four corners, also called the four paddles of the boat, the four eyes of the sun (cf. the seven eyes in Revelation); and these two correspond to Peter and Andrew.*

“*And going on from thence he saw two other brethren, James, son of Zebedee, and John his brother, in the boat with Zebedee their father, mending their nets.*”<sup>2</sup> Here, then, are four brethren called Peter, Andrew, James, and John, who answer to the four genii of the *Ritual*, two of whom are found fishing with and for Horus the anointed, whose name Har signifies the lord. Also, the crocodile-god Sebek, the capturer, as lord and fisher of the stream, occupies the place of Zebedee, the father of the fishers. He was an earlier form of Seb, the mundane father of the gods, including the four brethren. The five may be compared thus:—


<i>Zebedee</i>	...	...	<i>Sebek</i> , the crocodile-headed.
<i>Andrew</i>	...	...	<i>Hapi</i> , or <i>Kafi</i> , the ape-headed.
<i>Simon</i>	...	...	<i>Kabhsenuf</i> , the bird-headed.
<i>John</i>	...	...	<i>Anup</i> , called <i>Tuamuft</i> , the jackal-headed.
<i>James</i>	...	...	<i>Amset</i> , the human-headed.

Lastly, the four were readapted as particular kronotypes, and, therefore, as the children of Seb (earth) or Sebek-Kronus, out of the family of Seven who had been elementaries, the inferior hebdomad, who were continued one way or another into the final phase of Equinoctial Christolatry. The fishers are the four brethren in Matthew’s gospel, and in John’s they are “the seven.” In the gospel according to Luke, the miraculous draught of fishes occurs during the earth-life of Jesus, whereas in John’s version it happens in his spirit-life, or in a region beyond death where the fishermen are seven in number, yet the two events are obviously identical; and the risen Christ with the Seven fishers is one with Horus and the Seven fishermen, paddles or planks in the boat of souls, the bier of Osiris or the ark of Seb. In the chapter of “knowing the spirits of Annu,” Horus not only appears in the “*region of the fishes*,” there is also a miraculous *take* of fish. “*Says the sun; I have compelled the fishes to go to the place of Sebek, lord of the stream, and his hands find out for*

<sup>1</sup> Matt. iv. 18, 19.

<sup>2</sup> Matt. iv. 21.

him Horus in the region of fishes." "Says Sebek, lord of the stream; I have terrified them (the fish in the water) with mighty terrors, the chasing was terrible." "No secret is this terror; Horus has laid his hands on it, and his face has opened on it, on the 1st and on the 15th day of the month." That is, Horus is the cause of the fish being caught. And so ancient is this legend of the miraculous draught of fishes, that it is related in the Mangaian mythology as the invention of the art of fishing. Vatea, the god half fish, half man, the Oannes of Polynesia, prepared an enormous net which was intrusted to six fishermen, the first that ever were. Day after day they sought for fish in vain. At length they invoked the aid of Raka, god of winds, and then the net was completely filled so that it was not in the power of the six fishers to hold the net. But Tane, son of Vatea, came to their help and *the seven* drew the net on shore to the feet of Vatea, who turned out the fish and counted them, thus originating the art of reckoning at the same time as that of fishing.<sup>1</sup> The Seven Fishermen are also found as the seven in the boat or ark of the Californian Hohgates, who are connected with the seven stars.

The Seven powers of the pleroma were represented as Seven architects (when they work under the god Ptah the typical seven are Operatives or assistant builders), Seven sailors, Seven fishermen, and Seven carpenters, therefore the manifestor of the Seven was bound to be not only the builder of the bridge (cf. Pontifex Maximus), the lord of the boat, and the fisherman, but also the carpenter. This ideograph of divinity, the nuter,  is the sign of the stone axe, adze, or plane which has the name of the cutter, maker, and carpenter. The identity of the divinity and the carpenter is a result of the primal Seven powers being *openers* before they were *shapers*; and of the Celt-stone being the first form of the adze and later plane. The Hindu Bribus, or Ribhus, were the artificers who are also carpenters. Buddha was likewise the carpenter; and in his ninth avatar Indra was incarnated as Salivahana the carpenter. Origen denies that Jesus was a carpenter, but Justin Martyr not only affirms this,<sup>2</sup> he also identifies him as the maker of yokes and ploughs; and one form of the Great Bear constellation is the plough,—the yoke being a type of the equinox.

There can be no doubt that the gospel history was *written before* as matter of mythology; and it has now to be shown how it was last rewritten. The tradition of the Christian Fathers, accepted by the Church, is that the nucleus of the gospels was a primary collection of logia (λόγια) or *sayings of the Lord*, assigned to one Matthew as the scribe. Papias, Bishop of Hierapolis, who is said to have suffered martyrdom about 165-167 A.D. in the reign of Marcus Aurelius, was,

<sup>1</sup> Gill, *Myths*, p. 100.

<sup>2</sup> *Dial.* ch. lxxxviii.

according to Irenæus, a friend of Polycarp, and "one who had heard John," he wrote a "commentary on the sayings of the Lord"<sup>1</sup> (about the middle of the second century), from which Eusebius extracted what "seemed memorable." Papias is named with Clement, Pantæus and Ammonius, as one of the ancient interpreters *who agreed to understand the Hexameron as referring to Christ and the church*, which aptly describes the work of the earliest translators of mythic material. A surviving fragment of this lost work states that Matthew wrote the sayings in the Hebrew dialect, and every one interpreted them as he was best able, "Ματθαῖς μὲν οὖν ἑβραϊδὶ διαλέκῳ τὰ λόγια συνεγράψατο, ἡρμῆνευσε δὲ αὐτὰ ὡς ἦν δυνατὸς ἕκαστος." Papias, whom Eusebius calls a man of limited comprehension, was probably a simple believer in these sayings being the oracles of an historical Jesus written down in Hebrew by one of his personal followers. He did not know that the utterer of these sayings was the logos of mythology, who had been previously personified as Iu-em-hept, the Sayer in Egypt, at least 3,000 years earlier, and whom the present writer identifies as the Jesus (or Iusu) of the Apocrypha.

The Books of Wisdom show the nature of the sayings and prove that they were pre-Christian. For example, the Book of Ecclesiasticus contains the logia of a pre-Christian Jesus. Here are two of *his* sayings, "Forgive thy neighbour the hurt that he hath done unto thee, so shall thy sins also be forgiven when thou prayest."<sup>2</sup> "Lay up thy treasure according to the commandments of the Most High, and it shall bring thee more profit than gold."<sup>3</sup> These are assigned to the Jesus of Matthew's gospel. "For if ye forgive men their trespasses, your heavenly Father will also forgive you."<sup>4</sup> "Lay not up for yourselves treasure upon earth, where moth and rust doth corrupt, and where thieves break through and steal."<sup>5</sup> The "sayings" were common property in the mysteries ages before they were ever written down. "The parables of knowledge are in the treasures of Wisdom,"<sup>6</sup> and were taught as such to the initiated.<sup>7</sup>

When Simon Magus (or Paul) points out the contradictions in the sayings assigned to the Christ, Peter admits that the apostles do not pronounce the logia as they were spoken by the Lord himself,

<sup>1</sup> Λογίων κυριακῶν ἑξηγήσεις.

<sup>2</sup> Eccl. xxviii. 2.

<sup>3</sup> Eccl. xxix. 11.

<sup>4</sup> Matt. vi. 14.

<sup>5</sup> Matt. vi. 19.

<sup>6</sup> Eccl. i. 25.

<sup>7</sup> The "Lord's Prayer," assigned to Jesus as a teacher, is found almost verbatim in the Jewish Kadish, a prayer to the Father. "Our Father which art in heaven, be gracious to us, O Lord our God; hallowed be thy name; and let the remembrance of thee be glorified in heaven above, and upon earth here below. Let thy kingdom reign over us, now and for ever. Thy holy men of old said, 'Remit and forgive unto all men whatsoever they have done against me.' And lead us not into temptation, but deliver us from the evil thing. For thine is the kingdom, and thou shalt reign in glory, for ever and for evermore."<sup>1</sup>

<sup>1</sup> Version from *A Critical Examination of the Gospel History*, p. 109. Cf. Basnagi, *Hist. des Juifs*, p. 374.

or they do not affirm that these sayings were spoken by himself, as it is not in their commission so to do, but they have to show that every one of them is based on truth.<sup>1</sup> Whatsoever gospel of Matthew preceded the canonical gospel *according to Matthew*, it is certain that the “*sayings of the Lord*” are the basis of the book. We read, “*When Jesus had ended these sayings*” (Matt. vii. 28). “*When Jesus had finished these parables*” (Matt. xiii. 53). “*When Jesus had finished these sayings*” (Matt. xix. 1). “*When Jesus had finished these sayings*” (Matt. xxvi. 1). And in John’s gospel he says, “*Verily, verily, I say unto you, if a man keep my sayings he shall never see death*” (John viii. 51). This is the language and doctrine of the Egyptian *Ritual*, in which the sayer was Horus, son of Osiris; or Iu-em-hept, the Word of Atum, but not an historical teacher.

In the *Ritual*, the deceased lives and triumphs over all his enemies, by means of the Word, the sayings, the gnosis. He exclaims, “*I am the gnostic*,” or the “*one who knows*.”<sup>2</sup> The rubric to the first chapter of “*Coming forth as the day*” says, “*Let this book be known on earth. It is the chapter by which the deceased comes out every day as he wishes, and he goes to his house. He is not turned back, when he passes to the Elysian fields.*” On the 18th chapter the rubric affirms, “*This chapter being SAID, a person comes forth pure from the day after he has been laid out.*” Keeping the “*sayings*,” was a mode of insuring eternal life. The Egyptian *Ritual* has been recovered because the divine words and sayings, the logia of Horus recorded by Hermes, were inscribed in hieroglyphics on papyri and amulets, linen cartonnages, and coffins. These sayings faithfully kept were considered good against death and devils; they opened all gateways and assured a passage through hell or purgatory to the abodes of the blessed. Among the logia of the Lord is the saying, “*The very hairs of your head are numbered.*”<sup>3</sup> In the *Ritual* every hair is weighed, and there is a day of judgment and of receiving the crown of triumph, the night of which is designated that of “*weighing words, or weighing a hair!*”<sup>4</sup>

The “*logia*” in the twenty-fifth chapter of Matthew reproduce not only the sayings but also the scenery of the Last Judgment in the Great Hall of Justice, represented in the *Book of the Dead*. The scene is that of “*separating a person from his sins*”; and in the gospel it is the scene of “*separating the sheep from the goats.*” The deceased Osiris says, “*The god has welcomed him as he had wished.*” Then follows a passage rendered thus by Dr. Birch—“*He has given food to (my) the hungry, drink to (my) the thirsty, clothes to (my) the naked(ness); he has made a boat for me to go by.*”

“*He has made the sacred food of the gods, the meals of the spirits,—take ye to him, guard ye them for him.*” It is the doctrine of the *Ritual* that offerings made to the gods are returned with interest

<sup>1</sup> *Clementine Recognitions*, ii. 33.

<sup>2</sup> Ch. vii.

<sup>3</sup> Matt. x. 30.

<sup>4</sup> *Ritual*, ch. xix.

to the giver; so it is here. The gifts are food, clothes, and a boat to go by. This is reproduced in Matthew's gosepl, where it is the Son of Man who speaks and says, "*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.*"<sup>1</sup>

As the Osirified had done these things, the judges say, "*Do not accuse him before the lord of mummies; because his mouth is pure, his hands are pure. Come! come in peace, say they,*" the gods; "*he has been let off,*" and is "*justified for ever.*" They say to him, "*Go forth, you have been introduced. Thy food is from the eye, thy drink is from the eye, thy meals are from the eye,*" that is, the Eye as a type of eternal reptition.

This is rendered in the canonical gospel, "*Come ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world,*" and in the *Ritual* the name of the festival by which the triumph of Horus, son of the father Osiris, was celebrated is, "*Come thou to me.*"<sup>2</sup>

The good are passed on into eternal life, whilst the wicked are "*Introduced to the ceiling of flames, the circuit of which is of living snakes,*" or, the "*worm that dies not, and the hell-fire that is never quenched.*"

The goat was a type of Sut and the sheep of Horus, according to the twin character of the Sut-Horus. In the text Horus is addressed as the "*Sheep, son of a sheep; Lamb, son of a lamb,*" and invoked in this character as the protector and saviour of souls. The goat in the zodiac is the type of Sut, who as Anup is figured in that sign. Thus the goat in heaven is placed on the left hand whilst the Lamb or ram in the east is on the right hand.<sup>3</sup> According to Revelation (xxi. 27), they alone were to enter the renewed heaven whose names were "*written in the Lamb's Book of Life,*" and both the Lamb of God, and his Book of Life are Egyptian. Horus is the Lamb of God the father, and is addressed by the name of the lamb who is the protector or saviour of the dead in the earth and Amenti.<sup>4</sup> This is the redeemer who is pourtrayed in the monumental scenes, presenting the souls of the dead to his father, after the judgment, with the roll of their names in his hand.

The followers of Horus become his sheep on the right hand of Osiris, the father; and in the *Book of the Dead*, where the great judgment takes place, on the right when the dead are numbered and souls are judged, *i.e.* the night of reckoning, the last account, it is said that the "*conspirators of Sut,*" those who have sided with him against Horus the Christ, are "*transformed into goats.*"<sup>5</sup> It should

<sup>1</sup> Matt. xxv. 35.

<sup>2</sup> *Ritual*, ch. xviii.; Birch. *Hibbert Lectures*, p. 185; Renouf.

<sup>3</sup> Planisphere in preceding vol.

<sup>4</sup> Chabas, *Bulletin Archéologique*, p. 44, Juin, 1855. Sharpe, *Eg. Inscip.* pls. 9-12, fol. 1837. Wilkinson, pl. 88.

<sup>5</sup> *Ritual*, ch. xviii.

be observed that the scene of the last judgement, which occurs in the Egyptian Hall of the "Two Truths," is reproduced in the gospel according to Matthew, and in that only. Now, in the *Ritual*, the lunar god, Taht-Aan, is the scribe and recorder of the logia of the Lord. As the penman and lord of divine words, he writes down the sayings or logia that are uttered by Horus, or Osiris the sun-god. "Says Horus," "Says Osiris," is a common formula, and most of the *Ritual* consists of the sayings of the lord Horus or Osiris, which sayings were recorded by Taht for men to get by heart so that they might not forget them in death. Taht proclaims himself to be the justifier of the words of Horus. He writes them down to become law in life and the "open Sesame" of all doors that dose in death. The funeral *Ritual*, called the Hermetic writings or sacred books of Taht, the books of the divine words or logia, opens with an announcement made by Taht himself, as the forerunner and proclaimer of Horus the anointed. As the sun-god's *light by night*, he bears witness to the true light of the world, the solar Messiah, in accordance with natural phenomena. He contends for Horus, and smites the accusers of the meek one. He exclaims, "Oh, Horus! I have fought for thee. I have succeeded (or passed) in thy name. I am with Horus, the day of clothing tesh-tesh, to wash the heart of the meek one. I am with Horus, the day of the festival of Osiris Un-Nefer, whose word is law, making the solar sacrifice the day of the festival of the 6th and 16th in Annu. I am the priest in Abtu, the day of calling the world. I am the maker of the festivals of the Spirit-Lord of Tattu. I am the blessed of his keeping. O, openers of roads! O, guides of paths to the soul made in the abode of Osiris! open ye the roads, level ye the paths to the Osiris with yourselves."<sup>1</sup>

So John bears witness and testifies to the Christ, justifies him, fights for him, appeals to his followers on his behalf. He succeeds in the name of the coming one. He is with the Messiah on the day of baptism, and washes the meek one in Bethany. John's is "the voice of one crying in the wilderness, Make ye ready the way of the Lord, make his paths straight."<sup>2</sup>

Taht-Aan was the superseder of Sut-Anup in the later form of the lunar mythos. As already explained, one name of Taht is Aan (compared with John); and one of his types, the Ibis, is still known in Upper Egypt by the name of "Father John." Another of his titles is that of *Mati* or *Matiu*; the *i* having the *u* inherent. *That-Aan* appears in the Judgment Hall as *Matiu* by name, and in the special character of Registrar, who keeps the reckoning at the Assize of Souls, or the last Account.

It is said of the deceased and Mati, "Let him be introduced to Mati in his hour. Explain the god in his hour. Thou art called reckoner of the earth. The reckoner of the earth is Taht." Thus Taht is the

<sup>1</sup> *Ritual*, ch. i.; Birch.

<sup>2</sup> Matt. iii. 1, 3.



character of registrar and recorder in the lower region through which the saviour passed, Taht the reckoner of the earth and the registrar of the deeds done in the body, is *Matiu*, or *Mathias by name!*

*Mati* supplied an Egyptian proper name, male or female; *Mathu*, born of Ameni, was a prophetess of Hathor and wife of Ameni in the time of the 11th dynasty.<sup>1</sup>

It is now intended to identify the Matthew who, according to the testimony of Papias, first wrote down the Logia of the Lord, as *Matiu*, or Hermes the writer of the sayings in the *Ritual*.

Taht-Matiu was the scribe of the gods, and in Christian art Matthew is depicted as the scribe of the gods, with an angel standing near him, to dictate his gospel. At times he is represented carrying a carpenter's rule, or square. Taht-Matiu was the measurer. He invented geometry, and is called the measurer of earth and heaven.

The lion is Matthew's symbol, and that is the zodiacal sign of the month of Taht-Mati (Thoth), in the fixed year. Tradition makes Matthew to have been the eighth of the apostles; and the eighth (Esmen) is a title of Taht-Matiu. Moreover, it is Matthias, upon whom the lot fell, who was chosen to fill the place of the Typhonian traitor Judas. So was it in the mythos when Mati (Taht) succeeded Sut, and occupied his place after the betrayal of Osiris. In the gospel according to Matthew the "*place of toll*" is substituted for the Hall of Justice, in which Taht is the scribe and registrar. It is noticeable, too, that Matthew is identical with Levi, called the Son of Alphæus, and that Levi, to be joined or double, coincides with *Mati* (Eg.), who is the representative of the truth, law, or justice, in its duality.

It is to the Gnostics that we must turn for the missing link between the oral and the written word; between the Egyptian *Ritual* and the canonical gospels; between the Matthew who wrote the Hebrew or Aramaic gospel of the sayings, and Taht-Mati, who wrote the *Ritual*, the Hermetic, which means *inspired* writings, that are said to have been inscribed in hieroglyphics by the very finger of *Mati* himself.<sup>2</sup>

Clement of Alexandria quotes the "*Traditions of Matthias*" twice over. He writes: "*Matthias, in saying to us in his traditions, wonder at what is before you, proves that admiration is the first step leading upwards to knowledge. Therefore, also, it is written in the gospel of the Hebrews, he who shall wonder shall reign, and he who reigns shall rest.*" Further, the same writer says the followers of Carpocrates would appeal to the authority of Matthias as an excuse for giving full scope to their lusts.<sup>3</sup>

Origen asserts that the gnostic Basilides had the effrontery to compose a gospel, and call it after his own name.<sup>4</sup> In writing this

<sup>1</sup> "Inscription of Ameni," *Records of the Past*, vol. vi. p. 1.

<sup>2</sup> Chapter lxiv. is described in the Rubric as being one of these Sayings. It was among the *sayings* of Har-ta-tef.

<sup>3</sup> Clement Alexandria, *Stromata*, i. 9.

<sup>4</sup> Hom. i. in *Lucan*.

gospel, says Hippolytus, Basilides appealed to a *secret tradition*, which he professed to have received from *Matthias*, which claimed to be grounded on “*private intercourse with the Saviour.*”<sup>1</sup>

The term *εὐαγγέλιον* goes to show that the nature of this scripture was mystical and not historical. We learn from Hippolytus that the Basilidians expressly excluded from their tenets the “generation of Jesus.” Now all the difference turned on that! They acknowledged the Christ of the gnosis, the Messiah of the mythos, but, as Gnostics, never admitted the Word to have been made flesh. As now shown by the comparative method, it was the Gnostics who had faithfully preserved the true traditions.<sup>2</sup> It was they who continued the mythos intact from Egypt; they who brought on the types and symbols, together with the Christ of Egypt. They who made the images in the Christfan iconography, and reproduced the Iao-Chnubis and the Kamite Horus on the talismanic stones and in the catacombs of Rome; and they also had their gospel according to Matthew, which is not ours.

It follows, perforce, that the secret tradition appealed to by them was likewise Egyptian; and as the typical recorder and divine scribe was *Mati* by name, it further follows that *Mati*—whose name written with the Hebrew מ, or hieroglyphic ☉, and Greek terminal s—becomes Matthias, was the original author of the sayings and traditions assigned to Matthias and to Matthew.

The name of *Mati* denotes the truth, law, or justice, in a dual form and phase. He is the recorder in the Hall of the Twin Truth, the judgement-place of the clothed and naked, or the righteous and the wicked. Thus the gospel of *Mati* would be also the gospel of Truth in this double aspect. Now, according to Irenæus, the Marcosian and Valentinian Gnostics were in possession of many gospels. He says, “their number is infinite,”<sup>3</sup> and amongst these apocryphal works was one entitled the “*Gospel of Truth*” (*Evangelium Veritas*). This scripture, he says, “*agrees in nothing with the gospels of the apostles.*”<sup>4</sup>

We may be sure that the nearer it was to the Kamite original, the less would be the likeness to the four gospels that were finally made canonical. This gospel is probably referred to by Tertullian, who says the Valentinians were in possession of “*their own gospel, in addition to ours.*”<sup>5</sup>

The “*Gospel of Truth*” is the Gospel of *Mati*, *in Egyptain*; and *Mati* was the registrar in the Hall of Truth, the recorder of the sayings and divine words of the Lord, whose record is more or less extant as the Egyptian *Ritual*, faith, or gospel.

Valentinus, one of the gnostic pioneers in Christian theology, was an Egyptian born. Both he and his Gospel of Truth came from

<sup>1</sup> Hippolytus, *Refut. Omn. Hæer.* vii. 20.

<sup>2</sup> Hippolytus, *Refut.* vii. 27.

<sup>3</sup> Irenæus, *Adv. Hæer.*, b. i. ch. xx. 1.

<sup>4</sup> Irenæus, b. iii. ch. xi. 9.

<sup>5</sup> Tertullian, *De Præscrip.* 49.

Alexandria, and he was excommunicated by the A-Gnostic Christians as one of the numerous gnostic heretics.<sup>1</sup> Nevertheless, he was a living and visible connecting link between the Egypto-gnostic Gospel of Truth, that is of *Mati*, and the gospel according to Matthew, which was canonized at last. This will explain why one of the earliest known scriptures was entitled the "*Gospel of the Egyptians*," and also account for its having been disowned and dropped out of sight as soon as possible by the worshippers of the carnalized Christ.

The gospel used by the Nasseni or Ophites was known as the gospel according to the Egyptians, and a *λόγιον*, of Christ, written in this gospel, is alluded to in one of their books.<sup>2</sup> The *Ritual* is the Egyptian gospel, and that is the gospel of *Mati* and of Truth, which contains the logia of the Lord, who was Horus by name.

Irenæus asserts that, for mystic reasons, the gospels could be no more and no less than four in number. The limits were prescribed on account of the four quarters, the four spirits, or corner-keepers, and other figures of the four, amidst which the Christ is seated. The four books, he says, are in accordance with the four covenants, one under Adam, before the deluge; the second under Noah, after the deluge; the third being the giving of the law under Moses the fourth that which renews man and bears him into the kingdom of heaven. In the Kamite Eschatology everything was founded on the astronomical allegory, and can be followed accordingly. Irenæus does but identify the fourfold nature of the writings in keeping with the pre-Christian canon.

The books of the Egyptian Horoscopus were four in number. The first treated of the system of the fixed stars; the second and third of the solar and lunar conjunctions (eclipses and the ends of periods being called deluges and destructions); the fourth was the book of the risings or resurrections of the sun, moon, and stars, and, eschatologically, of the souls of men.

Four books of magic were assigned to Taht or Hermes—the four in a psychotheistic phase. We are told in the magical texts that

"*These are the titles of the four books:—*

- (1) *The old book;*
- (2) *The book to destroy men;*
- (3) *The great book;*
- (4) *The book to be as a God.*"<sup>3</sup>

No better identification or apter illustration of the four books of the "Magical Texts" could be given than *the Book of Adam* for (1) the Old Book; *the Deluge* for (2) the "Book to destroy Men" *the Law* for (3) the Great Book; and the *Book which renews man and bears him into the kingdom of heaven* for (4) the "Book to be as a God."

<sup>1</sup> "*Suum præter hæc nostra.*"—Turtull. *De Præscrip.* 49.

<sup>2</sup> Bunsen, *Hippolytus and his Age*, vol. i. p. 35.

<sup>3</sup> "Magical Texts," *Records*, vol. vi. p. 122.

“For mystic reasons” the four gospels were similarly arranged or written. The gospel of Matthew is the “Old Book,” the first we hear of, through Papias, as the original logia. Mark begins with the baptism, the conjunction of John and Jesus, the end of a time, “the time is fulfilled”—analogous to the covenant of Noah. If Luke’s stands for the “Great Book,” John’s answers preeminently to the “Book to be as a God.” No stress need be laid on this arrangement; still one sees the four are cast according to the quadriform gospel, or the four Books of Taht. The Messiah in the gospel after John says, *“In my father’s house are many abodes: I go to prepare a place for you.”*<sup>1</sup> But in the Egyptian texts the number of abiding-places for the elect is in accordance with the fourfold nature of the books; *“there are four mansions of life at Abtu (the abode of the four corners); each is built four stories high. There are four mansions of life. Osisirs (the father) is master thereof. The four outer walls are of stone. Its foundation is sand, its exterior is jasper, one is placed to the south, another to the north, another to the west, another to the east. It is very hidden, unknown, invisible, nothing save the solar disk sees it. It escapes men that go there. The sun’s librarians, the treasure-scribes, are within”* (answering to the twelve apostles, including him who carried the treasure in a bag). This quadrangular abode is the house of the writings, the scribe and librarians of the manifestor. *“The writer of his divine books is Taht (Mati-Aan), who vivifies it (the house) each day; its excellency is neither seen nor heard. “O, thou daily hidden one,”* is written in front of the house, and in the chapter to open the gate of this house it is said, *“I have opened heaven, I have opened earth, I enter.”*

In the gospel the Lord is about to go the hidden way to prepare a place for his followers in the house of many mansions. The scene in the “Texts” is that in which Horus is about to be betrayed by the Egyptian Judas and is protected against Sut and the wicked conspirators, *“The souls of the sun are around; this great god approaches them to kill his enemies. Those that dwell there are the sun’s librarians. The sun’s servants protect his son daily.”* The scene in the gospel is where the twelve are gathered around the Lord, and Satan enters Judas with the sop. The Lord announces that he is about to enter the secret place where they cannot follow. The disciples have just been called the servants of the Lord, and Peter has offered to lay down his life in protecting his Lord, just as the “Son” is said to be protected by his servants daily. These “servan” are called to be the scribes and preachers of all that the son had heard of the father, and made known to them. *“I have given unto them the words which thou gavest me and they have received.”*<sup>2</sup> Therefore they answer to the “Librarians of the Sun,” the “Souls of the Sun,” the protectors and proclaimers of the son of the sun, or of Osfris the father.

<sup>1</sup> John xiv. 2.

<sup>2</sup> John xviii. 8.

Several Aramaic words, left untranslated in the Greek, point to a collection of the "sayings" in that language as an intermediate link between the Egyptian and the Greek. The same link is observable in the "Magic Papyrus." Among the spells for giving power over all reptiles and animals there is a List of Aramean magic name.<sup>1</sup> The Aramean or Aramaic language, which was supplanted by Arabic, was not merely Semitic; hieroglyphic papyri were amongst its monumental remains as well as the "Inscription of Carpentras." Some of these Aramaic words are likewise Egyptian. For instance, the word *Raca*<sup>2</sup> is the Egyptian *Raka*, for the scorner, culpable, profane, a rebel in religion. The statement that "*whoever shall say, Thou μωρόε, (rendered "fool") shall be in danger of the hell of fire*"<sup>3</sup> is a reminder that the Kamite phlegethon, or hell of fire, is the *murbu*, the place (*bu*) of the *mur*; and that the *mur* may be a reptile, blindworm, &c. as well as the condemned dead.

In the account of Christ giving Sight to the blind man, the healer "*said unto him, Go, wash in the Pool of Siloam (which is by interpretation, Sent).*"<sup>4</sup> This parenthetical explanation has been rejected by the latest revisers of the canonical Scriptures, composed of driftings and siftings. Yet the *shent* is the typical pool and source in Egyptian, whilst *sunnt* (later *sennnt*) signifies a medicated or healing bath.

There is no need to strain a single point for the purpose of making ends meet, but it may be remarked that the words assigned to the sufferer, both in the psalms and gospels, "*Eli, Eli, lama sabachthani,*"<sup>5</sup> are also Egyptian. *Lama*, or *Rama*, denotes weeping; *Remi*, was the weeper in Rem-Rem. *Sabak* means to be prostrate and utterly subdued. *Tani*, is to bow down the forehead. Instead of those words John says, "*When Jesus had received the vinegar he said, It is finished; and he bowed his head, and gave up his spirit.*" Now it is noteworthy that *the one version should be a rendering of the other, according to Egyptian.* *Heli* (*heri*) means it is finished, ended, to fly away, give up the ghost, ascend as a spirit. Any Egyptologist will know that *heli-heli-lama-Sabak-tani* contains and conveys the sense of *heli*, to be ended (in giving up the ghost); *lama*, to weep; *sabak*, be prostrate; and *tani*, to bow down the forehead. He will also know that as such *it is a description by another speaker and not a dramatic utterance of the sufferer*; and John's version is a descriptive narrative, except in the words "*it is finished,*" which as "*Heli-heli*" might express the giving up of the spirit by whomsoever they were said. If the words were Egyptian, *heli* would naturally become *eli*, as a Semitic form.

In some of the ancient Egyptian temples the Christian iconoclasts, when tired with hacking and hewing at the symbolic figures incised in

<sup>1</sup> "Magic Papyrus," *Records*, vol. x. pp. 157, 158.

<sup>2</sup> Matt. v. 22.

<sup>3</sup> Matt. v. 22.

<sup>4</sup> John ix. 7.

<sup>5</sup> Matt. xxvii. 46. [Ps. xxii. 1.]

the chambers of imagery, and defacing the most prominent features of the monuments, found they could not dig out the hieroglyphics, and took to covering them over with plaster; and this plaster, intended to hide the meaning and stop the mouth of the stone word, has served to preserve the ancient writings as fresh in hue and sharp in outline as when they were first cut and coloured. In a similar manner the temple of the ancient religion was invaded and possession gradually gained by connivance of Roman power; and that enduring fortress, not built but quarried out of the solid rock, was stuccoed all over the front and made white a-while with its look of brand-newness, and reopened under the sign of another name—that of the carnalized Christ. And all the time each nook and corner was darkly alive with the presence and the proofs of the earlier gods, even though the hieroglyphics remained unread. But *stucco* is not for lasting wear; it cracks and crumbles, sloughs off, and slinks away into its natal insignificance; the rock is the sole true foundation, the rock is the record in which we reach reality at last.

Such has been the reversal of cause and outcome according to the non-evolutionary view that the Substance and the Shadow have had to change place and relationship. All that was foundational, all that was substantial in the past has been held to be the foreshadow of that which was to come. The long procession of fetishism, typology, and Kronian mythology is looked upon as if it were like that representation of Adam in the German play, who is seen crossing the stage whilst *going to be created*. Wilkinson, the Egyptologist, has actually said of Osiris on earth, "*Some may be disposed to think that the Egyptians, being aware of the promises of a real Saviour, had anticipated that event, regarding it as though it had already happened, and introduced that mystery into their religious system!*"

We are told by writers on the catacombs and the Christian iconography, that one figure is Apollo, *as a type of Christ*. This is Pan or Aristæus, *as a type of Christ*. This is Harpocrates, *as a type of Christ*. This is Mercury, but, *as a type of Christ*. This is the devil (for Sut = Mercury became the devil), *as a type of Christ*. Until long hearing of the facts reversed, perverted, and falsified, makes one feel as if under a nightmare which has lasted for eighteen centuries, knowing that Truth has been buried alive and made dumb all that time, and believing that it has only to get voice and make itself heard to end the lying once for all, and bring down the curtain of oblivion at last upon the most pitiful drama of delusion ever witnessed on the human stage.

The Christ who was only portrayed by mythical types must remain a mythical Christ, even as the Crucifixion and Resurrection that are only represented by symbols (in the Catacombs), remain symbolical.

It has often been said that if there were no historic Christ then the

writers who represented such a *conception* of the divine man, must have included amongst them one who was equal to the Christ! But the mythical Christ was not the outcome of any such conception. It was not a work of the individual mind at all, but of the human race; a crowning result of evolution *versus* any private conception of a hero. This was the hero of all men, who never was and was never meant to be human, but from the beginning was divine; a mythical hero without mortal model, and equally without fault or flaw. This was the star-god who dawned through the outermost darkness; this was the moon-god who brought the message of renewal and immortality; this was the sun-god who came with the morning to all men; this in the Kronian stage was the announcer of new life and endless continuity at the opening of every cycle; and in the psychotheistic phase the typical son of the eternal, as manifestor and representative in time.

As a mental model the Christ was elaborated by whole races of men, and worked at continually like the Apollo of Greek sculpture. Various nations wrought at this ideal, which long continued repetition evoked from the human mind at last as it did the Greek god from the marble.

Egypt laboured at the portrait for thousands of years before the Greeks added their finishing touches to the type of the ever youthful solar god. It was Egypt that first made the statue live with her own life, and humanized her ideal of the divine. Hers was the legend of supreme pity and self-sacrifice so often told of the canonical Christ. She related how the very god did leave the courts of heaven, and come down as a little child, the infant Horus born of the Virgin, through whom he took flesh, or descended into matter, "*crossed the earth as a substitute*,"<sup>1</sup> descended into hades as the vivifier of the dead, their vicarious justifier and redeemer, the firstfruits and leader of the resurrection into eternal life. The Christian legends were first related of Horus, or Osiris, who was the embodiment of divine goodness, wisdom, truth, and purity; who personated ideal perfection in each sphere of manifestation and every phase of power. This was the greatest hero that *ever lived in the mind of man—not in the flesh*—to influence with transforming force; the only hero to whom the miracles were natural *because he was not human*. The canonical Christ only needed a translator not a creator; a transcriber of the "sayings" and a collector of the "doings" already ascribed to the mythical Christ.

The humanized history is but the mythical drama made mundane. The sayings and marvellous doings of Christ being pre-extant; the "*spirit of Christ*," the "*secret of Christ*," the "*sweet reasonableness of Christ*," were all pre-Christian, and consequently could not be derived from any "personal founder" of Christianity. They were extant before the great delusion had turned the minds of men, and the

<sup>1</sup> *Rit.* ch. xlvi.

figure-head of Peter's Bark had been mistaken for a portrait of the builder.

The Christ of the gospels is in no sense an historical personage or a supreme model of humanity, a hero who strove, and suffered, and failed to save the world by his death. It is impossible to establish the existence of an historical character *even as an impostor*. For such an one the two witnesses, astronomical mythology and gnosticism, completely prove an *alibi*. The Christ is a popular lay-figure that never lived, and a lay-figure of Pagan origin; a lay-figure that was once the Ram and afterwards the Fish; a lay-figure that in human form was the portrait and image of a dozen different gods.

The imagery of the catacombs shows that the types there represented are not the ideal figures of the human reality. They *are* the sole reality in the centuries after A.D., because they had been in the centuries long before. The symbolism, the allegories, the figures and types, remained there just what they were to the Romans, Greeks, Persians, and Egyptians. The iconography of the catacombs absolutely proves that the lay-figure as Christ, must have sat for the portraits of Osiris, Horus the child, Mithras, Bacchus, Aristæus, Apollo, Pan, the Good Shepherd. The lay-figure or type is one all through. The portraits are manifold, yet they all mean the mythicak Christ, under whatsoever name.

The typical Christ, so far from being derived from the model man, has been made up from the features of many gods, after a fashion somewhat similar to those "pictorial averages" portrayed by Mr. Galton, in which the characteristics of various persons are photographed and fused in a portrait, a composite likeness of twenty different persons merged in one that is not *anybody*.

It is pitiful to track the poor faithful gleaners who picked up every fallen fragment or scattered waif and stray of the mythos, and to watch how they treasured every trait and tint of the ideal Christ to make up the personal portrait of their own supposed real one. His mother, like the other forms of the queen of heaven, had the colour of the *mater frugum*, the complexion of the golden corn; and a Greek Father of the eighth century cites an early tradition of the Christian concerning the *personnel* of the Christ to the effect that in taken the form of Adam he assumed features exactly like those of the virgin, and his face was of a *wheaten colour*, like that of his mother.<sup>1</sup> That is he (the seed) was *corn-complexioned*, as was the mother of corn, like Flava, Kercs, Aurea Venus, the Golden Lakshmi, the Yellow Neith; and the son was her Seed which in Egypt was the corn brought forth at the vernal equinox, and which was continued in the cult of Rome as the "Bread-corn of the elect."

In the chapter of "knowing the spirits of the east" the Osirified assumes the type of the virile and hairy Horus, the divine hawk of

<sup>1</sup> Cited by Didron.



the resurrection. This is called *the type under which he desires to appear before all men*; and it is said, "*his hair is on his shoulder when he proceeds to the heaven.*"<sup>1</sup> This long hair of the adult Horus reaching down to his shoulders is a typical feature in the portraits of the Messiah, the copy of the Kamite Christ made permanent by the art of the Gnostis. The halo of Christ is the glory of the sun-god seen in his phantom phase when the more physical type had become psychotheistic. Hence, it is worn by the child-Christ as the *karast* mummy. It is the same halo that illumined Horus and Iu-em-hept, Krishna and Buddha, and others of whom the same old tales of deliverance and redemption were told and believed. Yet the dummy ideal of paganism is supposed to have become doubly real as the man-god standing with one foot in two worlds—one resting on the ground of the fall from heaven, and the other on the physical resurrection from the earth.

It has been confidently declared by some that the ancient traditional belief in a life beyond the grave was raised to an incontrovertible fact by the resurrection of Jesus Christ. As if a physical resurrection and the ascent of a corporeal body to heaven could demonstrate a future spiritual existence! Such a resurrection is at once non-spiritualistic, anti-scientific, and altogether nihilistic. It is the natural antithesis of all that is spiritualistic. Thus, when phenomenal spiritualism (whether true or untrue is not the question here) is put forth in our day as a scientific basis for the continuity of existence, the mytholators immediately rush to arms to defend their faith against the alleged facts. *The Christian doctrine of a resurrection furnishes absolutely conclusive evidence of the astronomical and Kronian nature of the origines.* Every time the worshipper turns and bows to the east it is a confession that the cult is solar, the Christolatry Equinoctial,—the confession being all the more fatal because it is unconscious. And the resurrection is Kronian accordingly, only the cult has become dateless. Christian Revelation knows nothing of immortality except in the form of a periodic renewal dependent on the *coming* Saviour, who is reincarnated at the end of the world. It does but continue the Kronian typology without the gnosis, by which alone it could be explained. At the last time of the *coming* there was a resurrection of the dead. According to Matthew "*the tombs were opened, and many bodies of their saints that had fallen asleep were raised; and, coming out of the tombs after his resurrection, they entered into the holy city and appeared unto many;*"<sup>2</sup> since which time the dead sleep on, and are spoken of as being "no more," or as lying at rest awaiting *the next coming of the Christ*. The doctrine is identical with that of the pre-historic races; only for them the coming was annual. Every autumn the sun descended into the underworld as the saviour of the dead, and the resurrection followed for those who were worthy of a future

<sup>1</sup> Ch. cix.; Birch.

<sup>2</sup> Matt. xxvii. 52, 53.

life. Our own festival of "all souls" is an extant relic of this yearly collection and resurrection.

The Christian revelation reveals nothing of a spirit world, knows nothing of the natural and sequential continuity of life. The renewal that it teaches belongs as of old, to the end of the cycle, called the world; and the resurrection of the dead depends upon the day of judgment at the termination of an indefinite time. It is the resurrection for which the men of the mounds and caves first sought to protect and preserve the bones of their dead ; the resurrection of the Egyptian mummy at the end of 3,000 years, or the Great Year. All who have ever died "in the Lord" have had only the hope of a resurrection at some future time, when the next great cycle should be completed and the coming one return, or the phoenix transform once more on the scale of the Great Year—a resurrection once in 26,000 years! At root it is reliance on this ancient doctrine of Kronian repetition and the absence of all spiritual foothold in the infinite that causes the millenarians to keep on "prospeting" for the second coming of the Messiah, who is to finally effect all that the earlier ones left unfulfilled.

The ancient wisdom of Egypt and Chaldea lived on with the men who knew, called the Gnostics. They had directly inherited the gnosis that remained oral, the sayings uttered from mouth to ear that were to be unwritten, the mysteries performed in secret, the science kept concealed. The continuity of the astronomical mythos of Equinoctial Christolatry and of the total typology is proved by the persistence of the types—the ancient genitrix, the two sisters, the hebdomad of inferior and superior powers, the trinity in unity, represented by *Iao*, the tetrads male and female, the double Horus, or Horns and Stauros, the system of Æons, the Kamite divinities, Harpocrates and Sut-Anubis, Isis and Hathor. Theirs was the Christ not made flesh, but the manifestor of the seven powers, and perfect star of the pleroma. The figure of eight which is a sigil of the Nnu or associate gods in Egypt, who were the primary Ogdoad, is reproduced as a gnostic symbol, a figure of the pleroma and fellow-type of the eight-rayed star.<sup>1</sup> The "Lamb of God" was a gnostic sign. "*Lord, thou art the Lamb*" (and "our Light") was a gnostic formula.<sup>2</sup> The "*Immaculate Virgin*" was a gnostic type. On one of the sard stoncs Isis stands before Serapis holding the sistrum in one hand, in the other a wheatsheaf, the legend being "*Immaculate is our Lady Isis*,"<sup>3</sup> which proves the continuity form Kam.

It was gnostic art that reproduced the Hathor-Meri and Horus of Egypt as the Virgin and child-Christ of Rome, and the Icons of characters entirely ideal, which served as the sole portraits of the

<sup>1</sup> King, *The Gnostics and their Remains*, pp. 103-128, 534. [edn. 1864]

<sup>2</sup> *Ibid.* p. 104.

<sup>3</sup> *Ibid.* p. 71.

*historical* Madonna and Jesus the Christ. The report of Iranæus suffices to show the survival of the true tradition. He complains of the oral wisdom of the Gnostics, and says rightly they read from things unwritten; *i.e.* from sources unknown to him and the Fathers in general. Chief of these sources was the science of astronomy. He testifies that Marcus was skilled in this form of the gnosis, and enables us to follow the line of unbroken continuity, and to confute his own assertion that gnosticism had no existence prior to Marcion and Valentinus;<sup>1</sup> which shows he did not know or else he denied the fact that the Suttites, the Mandaites, the Essenes, and Nazarenes were all Gnostics; all of which sects preceded the cult of the carnalized Christ. Hippolytus informs us that Elkesai said the Christ born of a Virgin was æonian. The Elkesites maintained that Jesus the Christ had continually transformed and manifested in various bodies at many different times.<sup>2</sup> This shows they also were in possession of the gnosis, and that the Christ and his repeated incarnations were Kronian. Hence we are told that they occupied themselves "*with a bustling activity in regard to astronomical science.*" Epiphanius also bears witness that the head and front of the gnostic boast was astronomy, and that Manes wrote a work on what was at that time termed astronomy; astronomy being the root of the whole matter concerning Equinoctial Christolatry.

Nothing is more astounding, on their own showing, than the ignorance of the Fathers about the nature, the significance, the descent of gnosticism and its rootage in the remotest past. They knew nothing of evolution or the survival of types; and for them the new beginning with Christ carnalized obliterated all that preceded. Such a thing as priority, natural genesis, or the doctrine of development, did not trouble those who considered that the more the myth the greater was the miracle which proved the Divinity.

Also, it has been asserted from the time of Irenæus down to that of Mansel that the gnostic heretics of the second century invented a number of spurious gospels in imitation of or in opposition to the true gospel of Christ, which has descended to us as canonical, authentic, and historic. This is a popular delusion, false enough to damn all belief in it from the beginning until now. The ignorance of the past manifested by men like Irenæus is the measure of the value of their testimony to the origins of Equinoctial Christolatry. They who pretend to know all concerning the founding and the founder know nothing of the foundations. Hippolytus, in quoting a passage from Irenæus respecting the tetrad of the Valentinians, personified the *doctrine of "kol-arbas" as another of those heretics whose name was Colarbasus!* Like the vigilant "Watch" in Shakespeare's drama who

<sup>1</sup> B. iii. ch. iv. 3.

<sup>2</sup> Hippolytus; Ante-Nicene Library, vol. vi. p. 389.

knew "that deformed" and "*remembered his name.*"<sup>1</sup> Gnosticism, according to those who are ignorant of its origin and relationships, was a supposed heresy developed from a primitive Christianity through a perversion of the true faith in an historic Christ. Nothing could be falser and all that has been based on such falsehood falls with it. When Tertullian used the word *προβολή*, he asserted that heresy had taken the phrase from truth to mould it after its own likeness. Mansel calls the gnostic trinity a "*profane parody of the Christian doctrine of the holy trinity,*" and he asserts that its value consists in its testimony to the "*primitive existence of that article of the Christian church from which it was borrowed.*"<sup>2</sup> This is an utter reversal of the facts and relative positions; and so it has been all through.

The Docetæ sects, for example, are supposed to have held that the transactions of the gospel narrative *did occur*, but in a phantasmagoria of unreality. This, however, is but a false mode of describing the position of those who denied that the Christ could be incarnated and become human to suffer and die upon the cross. The Christians who report the beliefs of the Gnostic, Docetæ, and others, always *assume the actual history and then try to explain the non-human interpretation as an heretical denial of the alleged facts.* But the docetic interpretation was first, was prehistorical, and those who held that with knowledge could not discuss the human, even as a possibility; they knew better. Whereas the A-Gnostics charge them with denying the established facts and trying to explain the reality away by a perverse interpretation of the same data. The data were docetic, gnostic, mythical; Mithraic, Osirian, anything but humanly historical.

The alleged heresy of the Gnostics, which is supposed and assumed to have originated in the second century, the first being carefully avoided, only proves that the A-Gnostics, who had literally adopted the pre-Christian types, and believed they had been historically fulfilled, were then for the first time becoming conscious of the cult that preceded theirs, and face to face with those who held them to be the heretics. Gnosticism was no birth or new thing in the second century; it was no perverter or corrupter of Christian doctrines divinely revealed, but the voice of an older cult growing more audible in its protest against a superstition as degrading and debasing now as when it was denounced by men like Tacitus, Pliny, Julian, Marcus Aurelius, and Porphyry. For what could be more shocking to any sense really religious, than the belief that the very God himself had descended to earth as an embryo in a Virgin's womb, to run the risk of abortion and universal miscarriage during nine months *in utero*, and then dying on a cross to save his own created world or a portion of its people from eternal perdition? The opponents of the latest superstition were too intelligent to accept a dying deity.

<sup>1</sup> *Much Ado About Nothing*, act iii. scene 3.

<sup>2</sup> Gnostic Heretics, p. 98.

Porphyry terms the Christian religion a blasphemy barbarously bold (*Βάρβαρον τόλμημα*). "A monstrous superstition," exclaims Pliny. "A pestilence," cries Suetonius. "*Exitiabilis superstitio*," says Tacitus. "*Certain most impious errors are committed by them*," says Celsus, "*due to their extreme ignorance, in which they have wandered away from the meaning of the divine enigmas.*"<sup>1</sup> Which is true as it is temperate. The "primitive Christians" were men whose ardour was fierce in proportion to their ignorance, as the narrower chimney makes the greater draught, and turns the radiation of heat into an upward roaring; guides as blind in theosophy as in geology.

When Peter, Philip, and John, as preachers of the new creed, were summoned before the Jewish hierarchs to be examined, the council decided that they were only ignorant men, unlearned in the oral law, unskilled in the tradition of interpretation, believers who did not know the true nature of that which they taught. They were not punished, but dismissed with warnings, or contempt, as *ἄνθρωποι ἀγράμματοι καὶ ἰδιῶται*, or, as we have the word in later language, idiots.<sup>2</sup> They were *idiotai*, whether judged by Kabalist or Gnostic, Jew or Gentile. When judged they were found to have laid hold at the wrong end of things. This was the position of the believers in a Christ carnalized when tested by the Gnostics. Never were men more perplexed and bewildered than the A-Gnostic Christians of the third and fourth centuries who had started from a new beginning altogether, which they had been taught to consider solely historical, when they turned to look back for the first time to find that an apparition of their faith was following them one way and confronting them in another; a shadow that threatened to steal away their substance, mocking them with its aerial unreality; the ghost of the body of truth which they had embraced as a solid and eternal reality, claiming to be the rightful owner of their possessions; a phantom Christ without flesh or bone; a crucifixion that only occurred in cloudland; a parody of the drama of salvation performed in the air; with never a cross to cling to; not a nail-wound to thrust the fingers into and hold on by; not one drop of blood to wash away their sins. It was horrible. It was devilish. It was the devil, they said, and thus they sought to account for Gnosticism and fight down their fears. "*You poor ignorant idiotai*," said the Gnostics, "*you have mistaken the mysteries of old for modern history, and accepted literally all that was only meant mystically.*" "*You spawn of Satan*," responded the Christians, "*you are making the mystery by converting our accomplished facts into your miserable fables; you are dissipating and dispersing into thin air our only bit of solid foothold in the world, stained with the red drops of Calvary. You are giving a Satanic interpretation to the word of revelation and falsifying the oracles of God. You are converting the solid facts of our history into*

<sup>1</sup> Origen, *Cont. Celsum*, b. vi. ch. xiii.

<sup>2</sup> Acts iv. 13.

*your new-fangled allegories.*” “Nay,” replied the Gnostics, “*it is you who have taken the allegories of mythology for historic facts.*” And they were right. It was in consequence of their taking the allegorical tradition of the fall for reality that the Christian Fathers considered woman to be accursed and called her a serpent, a scorpion, the devil in feminine form.

Whether Jews, Greeks, or Romans, those who were versed in the gnosis, and acquainted thus far with the origins of the doctrines, could not, and did not, become Christians in the sense now current; they could not, and did not, accept historic Christianity; the Gnostics were its bitterest opponents because they knew. On the one hand we have the Salvation Army of the first century, who were so ignorant of all that preceded them that they redated everything from their own indefinite epoch A.D. So ignorant they believed everything that is impossible in nature to be true because that proved the miracle of the supernatural. On the other side we find in serried ranks, that form a solid, stolid, blank wall of opposition, the Romans, Jews, and the Gnostics of various races. The Romans are simply ignorant of the alleged historic transactions. The total intelligence of Rome treats the new religion as a degrading superstition founded on a misinterpretation of their own dogmas. The Jewish race, the supposed oracles of divine revelation and sole *receptaculum* of the living God, whose communication of his own nature culminated in the rebegetting and rebirth of himself as the Christ, after the fashion of Sut-Typhon, Khem-Horus, and Heitsi-Eibib, the husband of the virgin mother, have either modestly begged leave to deny the divine honour, or been fiercely opposed to the Christian rendering of the Messiahship, and the doctrine which was based on an utterly different ground in the Hebrew writings and oral teachings. The Gnostics not only deny that such things were; they explain *how* they were not, could not be, but were only misbelieved. These are supported by all that is now made known by science, mythology, types, and symbols; by the pre-Christian status and significance of the same doctrines; by all that is gathered from the past, all that is cognizable in the present, all that human experience, practical reason, and common sense becoming prophetic, warrant us in thinking true for the future.

The general assumption concerning the canonical gospels is that the historic element was the kernel of the whole, and that the fables accreted round it; whereas the mythos being pre-extant, proves the core of the matter was mythical, and it follows that the history is incremental. The myths of the gospels are not fabulous in the sense of false reports that seek to magnify the true. The essential substance belongs to the genuine mythos which cannot be resolved into the falsehood of a later fable. The *logia* were the *true* fables; not the fable that is half a truth, but that which is doubly true according to the gnosis. That which was pre-extant all through

as mythos cannot become historical in a last confused rendering of the same subject, found in four gospels which were concocted from a hundred previous ones. And here *the worst foes of the truth have ever been the rationalizers of the mythos*. They have assumed the human history as the starting-point, and accepted the existence of a personal founder of Christianity as the fundamental fact. They have done their best to humanize the divinity of the mythos by discharging the supernatural and miraculous element from the history in order that it might be accepted. Thus they have lost the battle from the beginning by fighting it on the wrong ground.

M. Renan, for instance, claims to be historical before all things, yet he fully admits the legend and illusion, and then proceeds to convert the mythos into history by rationalizing the miracles. As historian he accepts the scene of the Pentecost for fact: it did undoubtedly occur, but in the guise of a thunderstorm; his only misgiving is as to whether the electric fluid penetrated the chamber itself, or whether the apostles thought the Holy Ghost entered in a dazzling flash of lightning.<sup>1</sup>

But it is the miraculous that shows the mythical nature of the history; the identical miracles of Christ the healer that prove him to have been the same character as the healer Iu-em-hept, or Æsculapius, and the caster-out of dæmons, Khunsu. It was the human history that accreted round the divinity, and not a human being who became divine.

On the theory of an historic origin and interpretation the discrepancies maybe paralleled for ever with no possibility of attaining the truth; the matter can never be moulded into coherent consistency. But the mythical origin explains all. When once we start with that, it is like introducing the creative principle into chaos, or the theory of gravitation as an explanation of planetary law. This view alone serves to read the riddle of the root. The natural genesis of Equinoctial Christolatry, or Christianity, and the initial point of an embryonic unity, are not to be discovered in the life and teaching of a personal founder or historical Christ. On the other hand, all that is impossible as human history is not only possible as mythos but is the essence and creative cause of the history. The mythical origins only can explain the Messianic prophecy. The mythical origins only can explain the birth of the child that was begotten without the fatherhood; the virginity of the motherhood—an unknown human factor—being the natural status or the most ancient genitrix in mythology, who was earlier than God the father. The virgin mother is nothing if not divine, and being a divinity she cannot become humanly historical. The most ancient, gold-bedizened, smoke-stained Byzantine pictures of the virgin and child represent the mythical mother as Isis, and not a human Mary of Nazareth.

<sup>1</sup> *Les Apôtres*, ch. iii.

The mythical origins only can explain why there are two Marys both of whom are described as being the mother of Jesus. The mythical origins only can explain why Jesus should have been rebegotten as the anointed son at thirty years of age, the time of full adulthood according to Egyptian reckoning, in the likeness of the fatherhood. The mythical origins only can explain why there is no history furnished from the time when the child-Christ was about twelve years of age to that of the adulthood or thirty years. The mythical origins only can show how the Word, or Manifestor, from the first could be said to be made flesh. The mythical origins only can explain why Jesus the Christ of the catacombs should have been persistently portrayed in the two distinct characters of the beautiful Youth and the little ugly old child or elder Horus. The mythical Christ could have two birthdays like the dual-natured Horus, one at the solstice and one at the equinox. The mythical Christ could be crucified on the 15th Nisan, all Jewish laws and prejudices notwithstanding, because that was the day of the crossing, of the cross, and therefore of the crucifixion of the Christ. He descended into Hades because that was the way of the underworld first travelled by the solar god. He rose from the dead on the third day because that had been the length or time allowed in the mysteries, and because it took three days, measured by visible phenomena, for the lunar Messiah to rise again and reappear. Easter, determined by the full moon, is the time of the resurrection, because the sun-god was born, or reborn, these being identical in the true mythos, though necessarily untrue in the false—each year at the place of the Vernal equinox, where the sun “crossed the line,” made the transit, and marked the period of the passover. He re-rose as Ichthys, the Fish, because Pisces was the sign of the cross after 255 B.C., and as the Lamb, or Ram, because Aries had been the previous sign.

And here it may be pointed out that Equinoctial Christolatry has falsified the time of the world. The mythical Christ was first born as Ichthys in the year 255 B.C. That was a true date.

At the end of this century the Vernal colure will pass into the sign of Aquarius, and the year 1901 will be the year 1 of the Waterman. And at that date the time of the world ought to be made astronomical once more. Then Equinoctial Christolatry might resume its chronological course; and no longer falsify the time kept in heaven with a reckoning that is wrong by 255 years on earth. After Ichthys comes the Deluge of the Waterman.

The ready Waterer in heaven,  
Stands waiting till the sign be given,  
To break the clods of sterile Creeds,  
And free in flowers the fruitful seeds.

Christianity commenced absolutely without criticism or inquiry concerning the foundational facts, and its history was manufactured



from mythology called prophecy. The cardinal "facts" of the New Testament are founded on an illusion regarding the nature of the *Old*, and the latest form of Equinoctial Christolatriy was based upon traditions falsely interpreted. The authors of this unparalleled imposition of ignorance had crossed a chasm on a mist of the night in the past, and lo! by the light of day in the present we behold no bridge! The primary foundation-stone for a history in the New Testament is dependent upon the fall of man being a fact in the Old, whereas it was only a fable that had its own mythical and unhistorical meaning. When we try over again that first step once taken in the dark, we find no foothold because there was no stair. The fall is absolutely non-historical, and the first bit of standing-ground for an actual Christ the Redeemer is missing in the very beginning, consequently anyone who set up, or was set up for, an historical Saviour, from a non-historical fall could only be an historical imposter.

The "history" in the New Testament has been accepted by those who were ignorant of the mythos in the Old. From the first supposed catastrophe to the final one the figures of the celestial allegory were taken for matters of fact, and thus the Equinoctial Christolator has to climb to heaven with one foot resting on the ground of a fallacious redemption, and the other on the ground of a fictitious fall. Salvation through the blood of Jesus Christ is based on the geology of a world created in six days, and the fable of a heaven lost in one. An aberration from the course of natural development and from scientific knowledge previously extant has been accepted as a supernatural Revelation, and this impossible faith constitutes the greatest obstacle visible on the surface of the whole earth to any possible unification of the human race.

But are there no historical data for a personal Jesus in the Talmud? It has been generally allowed that the existence of a Jehoshua, the son of Pandira (whom Porphyry calls Panzerius), acknowledged by the Talmud, proves the personal existence of Jesus the Christ as an historical character in the gospels. But a closer examination of the data shows the theory to be totally untenable. The personal reality of Jehoshua ben Pandira, **פנרירא**, is undoubtable.

One account affirms that, according to a genuine Jewish tradition "*that man* (who is not to be named) *was a disciple of Jehoshua ben Perachia.*" It also says "*he was born in the fourth year of the reign of Alexander Jannæus, notwithstanding the assertions of his followers that he was born in the reign of Herod.*"<sup>1</sup> That would be more than a century earlier than the date of birth assigned to the Jesus of the gospels. This fact has to be emphasized in order that we may secure the first bit of historic foothold in the vast bog whose quakings have virtually made all negative criticism as wavering and

<sup>1</sup> Abraham Zacuth in *Juchasin*, p. 16, c. 2. Wagenseil, *Sota*, pp. 1057, 1058.

infirm as are the Christian apologetics. But it can be shown that Jehoshua ben Pandira must have been born considerably earlier than the year 102 B.C.

Jehoshua son of Perachia was a president of the Sanhedrin, the fifth, reckoning from Ezra as the first; one of those who in the line of descent received and transmitted the oral law, as it was said, direct from Sinai.<sup>1</sup> Ben Perachia had begun to teach as a Rabbi in the year 154 B.C. We may therefore reckon that he was not born later than 180-170 B.C., and that it could hardly be later than 100 B.C. when he went down into Egypt with his pupil Ben Pandira. It is related that he fled there in consequence of a persecution of the Rabbis, conjectured to refer to the civil war, in which the Pharisees revolted against King Alexander Jannæus, consequently about 105 B.C. If we put the age of his pupil at fifteen years that will give us an approximate date, extracted without pressure, which shows that Jehoshua ben Pandira may have been born about the year 120 B.C.

According to the Babylonian Gemara to the *Mishna*, Tract "Sabbath," Jehoshua, the son of Pandira and Stada, was stoned to death as a wizard in the city of Lud, or Lydda, and afterwards crucified by hanging on a tree on the eve of the Passover. It says "*there exists a tradition that on the rest-day before the Sabbath they crucified Jehoshua, on the rest-day of the Passah*" (the day before the Passover).<sup>2</sup> The year of his death, however, is not given, but there are reasons for thinking it could not have been much earlier nor later than B.C. 70. King Jannæus reigned from the year 106-79 B.C. He was succeeded in the government by his widow, Salome, whom the Greeks called Alexandra, and who reigned for some nine years.<sup>3</sup> Now the traditions, especially those of the first and second "*Toledoth Jehoshua*,"<sup>4</sup> relate that the *Queen of Jannæus and mother of Hyrcannus*, who must therefore be Salome in spite of being called *Oleina*, showed favour to Jehoshua and his teaching; that she was a witness of his works and powers of healing, and tried to save him from the hands of his sacerdotal enemies, *because he was related to her*, but that during her reign, which ended 71 B.C., he was put to death.

The Jewish writers altogether deny the identity of the Talmudic Jehoshua and the Jesus of the gospels. This, observes Rabbi Techiels, which has been related of Jehoshua ben Perachia and his pupil, contain no reference whatever to him whom the Christians honour as a God. Another Rabbi, Salman Zevi, produced ten cogent reasons for concluding that the Jehoshua of the Talmud was not he who was afterwards called Jesus of Nazareth,<sup>5</sup> and that (as

<sup>1</sup> *Mishna*, Treatise xii. ch. i. 6.

<sup>2</sup> *Babylonian Gemara*, Tract, "Sabbath," fol. 67.

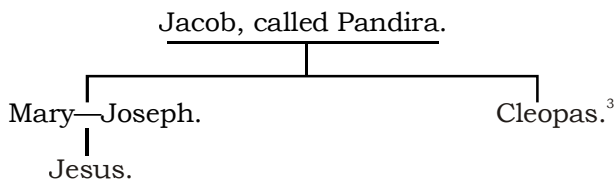
<sup>3</sup> Josephus, *Ant. b.* xiii. ch. xii. 1; ch. xiii. 5; ch. xiv. 2.

<sup>4</sup> Wagensell, Altdorf, 1681. Huldricus, Leyden, 1705.

<sup>5</sup> Eisenmenger, *Entdecktes Judenthum*, vol. i. pp. 231-237.

we find) the Christ of the gospels is the *God* of the Mythos, not the *man* of the Jewish history.

The “blasphemous writings of the Jews about Jesus,” as Justin Martyr<sup>1</sup> calls them, always refer to Jehoshua ben Pandira, and not to the Jesus of the gospels. It is he they mean when they say they have another and a truer account of the birth and life, the wonder-working, and death of Jesus. This repudiation is perfectly honest and soundly based. The only Jesus known to the Jews was Jehoshua ben Pandira, who had learned the arts of magic in Egypt and who was put to death as a sorcerer. That was likewise the only Jesus known to Celsus, who affirms that he was not a pure Word, a true Logos, but a man who learned the arts of sorcery in Egypt. So in the Clementines, it is in the character of Ben Pandira that Jesus is said to rise again as the magician.<sup>2</sup> But here is the conclusive fact. The Jews know nothing of Jesus as the Christ of the gospels, and when the Christians of the fourth century trace his pedigree by the hand of Epiphanius, they are forced to derive their Jesus from Pandira. Epiphanius gives the genealogy of the canonical Jesus in this wise—



This proves that in the fourth century the pedigree of Jesus was traced to Pandira the father of that Jehoshua who was the pupil of Ben Perachia, he who became one of the magi in Egypt and was crucified as a magician on the eve of the passover by the Jews, in the time of Queen Alexandra, who had ceased to reign in the year 70 B.C. Thus the Jews do not identify Jehoshua ben Pandira with the gospel Jesus, but protest against the assumption as an impossibility, whereas the Christians *do* identify their Jesus as the descendant of Pandira. It is not the Jews, but the Christians, who fuse two supposed historic characters in one. There being but one history acknowledged or known, it follows that the Jesus of the gospels (*plus* the mythical Iesu) is the Jehoshua of the Talmud. This shifts the historic basis altogether; it antedates the human history by more than a century, and destroys the historic character of the gospels, together with that of another Jesus. In short, the Jewish history of the matter corroborates the mythical; and both combine to show that the Jesus of the gospels is the mythical Iesu = Jesus. Jehoshua ben Pandira was a mage and adept in the mysteries, a mental Thaumaturge, and what in our day would have been termed a spiritualistic

<sup>1</sup> *Dialogue cum Trypho*, ch. xvii.

<sup>2</sup> *Recog.* ch. i. 42.

<sup>3</sup> Epiphanius, *Adv. Hæer.* lib. iii; *Hæer.* lxxviii. 7.

medium. His death was in strict accordance with the Jewish laws and customs. He was first stoned and then hung on a tree to become accursed, which is in agreement with the description that occurs twice over in the "Acts," of him who was slain and hung on a tree, and consequently not crucified after the Roman fashion.<sup>1</sup>

As Epiphanius knew of no other historical Jesus than the descendant of Pandira, it is probable that this is the Jesus whose tradition is reported by Irenæus. Irenæus was born in the early part of the second century between 120 and 140 A.D. He was Bishop of Lyons, France, and a personal acquaintance of Polycarp; and he repeats a tradition, testified to by the elders, which was directly derived from John, the "disciple of the Lord," to the effect that Jesus "*passed through every age,*" and lived on to be an oldish man! He repudiates the man or god of thirty years who was lord of the æon (a title of Osiris) or of the annual cycle, who suffered death in the twelfth sign, that of Scorpio, at the end of the lunar, equinoctial year. He is replying to those who set forth the lord of the æon, or one year, lesser or greater, as the fulfiller of the "*acceptable year of the Lord,*" and says they do this to establish their own forgery. He is ostensibly answering the Gnostics, but his statements are equally applicable to the history in the canonical gospels, which in these particulars, tends to establish the gnostic Christ. Now, in accordance with the dates given, Jehoshua ben Pandira may have been between fifty and sixty years of age when put to death; and his tradition alone furnishes a clue to the nihilistic statement of Irenæus.<sup>2</sup> When the true tradition of Ben Pandira is recovered, it shows that he was the sole historical Jesus who was hung on a tree by the Jews, and authenticates the claim made by the astronomical allegory to the dispensational Jesus, the Kronian Christ, the mythical Messiah of the canonical gospels.

This reading will account for the total absence of contemporary testimony or recognition, and explain how it is that no voice breaks the blank silence outside the gospel narrative, save one or two forgeries that may be laughed into oblivion. The existence of the passage in Tacitus concerning the name of Christ was obviously unknown to the Christian Fathers, and therefore non-extant. The allusion in Josephus's history is manifestly interpolated between the *two calamities* that befell the Jews. Besides which, Photius states explicitly that Josephus made no mention of Jesus Christ. Another Jewish historian, Justus of Tiberias, "does not make the least mention of the appearance of Christ, nor say anything whatever of his miracles."<sup>3</sup> Philo, who was an Essene, born in the year 20 B.C., and who lived to

<sup>1</sup> Acts v. 30; x. 39.

<sup>2</sup> Irenæus, b. ii. ch. xxii. 5.

<sup>3</sup> Tacitus, *Annal.* xv. 44. Josephus, *Ant.* b. xviii. c. iii. 3. Photius, *Bibliothec.* cod. xxxiii.

the year 50 A.D., knew nothing of Jesus or his works. The *Mishna*, a collection of writings ranging from B.C. 400 to A.D. 200, which were edited by the Rabbi Jehuda, A.D. 219, at Tiberias, beside the Sea of Galilee, where the patriarch lived, contains no allusion to the gospel Jesus or his works, his life or his death. There being no other Jesus than Ben Pandira, that will satisfactorily explain for the first time how it is that Paul, the sole distinct Personality of the New Testament writings, has made no report of one, and left no record of his miracles; how he should have instituted no inquiry concerning him during his visits to Jerusalem, nor learned anything of him, nor been able to corroborate the gospel history by one single word—*there having been no personal Jesus of that TIME*. It becomes possible even for Paul to have made his second journey to Jerusalem, in company with Barnabas, to carry the offerings of the faithful to those who had suffered from the great famine in the year 44 A.D.; and for *his conversion to have happened either in the year 30, or 27*, as the two different statements imply;<sup>1</sup> because it did not depend upon the death of an historical Jesus.

This view alone enables us to understand the position of Paul, or comprehend the mystery of his gospel, which was opposed to that of the Christ made flesh, the "*other Jesus*" of the gospel preached by the Sarkolatræ, who were his deadly enemies. A difference the most radical divided Paul and the historical James, John, and Cephas. They had nothing in common with him from the first, and never forgave him to the last. They did not preach the same gospel, nor set forth the same Christ. Both started on two sides of the same gulf, that could not be closed and never has been bridged by the Pontifex Maximus established in Rome. The *Prædicatio Petræ*<sup>2</sup> declares that Peter and Paul remained unreconciled till death. That gulf can be partly gauged by the treatment of Peter and Paul in the Clementines where Paul is portrayed as the arch-enemy of the new religion and the author of some great *future* heresy (see the passage especially in which Peter comments upon Paul's conversion through his abnormal vision, and questions whether his revelation comes from the genuine Christ); but it cannot be completely bottomed except on the ground that there was no personal historical Christ, and that Paul opposed the setting up of a Christ carnalized, and fought the Sarkolaters tooth and nail. As a matter of course his writings have not been allowed to come down to us in their doctrinal and textual integrity; writings that withstand Cephas behind his back as Paul had withstood him to his face were not kept concealed for a century without being worked over by the secret weavers of the web in Rome, the men who forged the faith of the Christ made flesh, and damned all disbelievers.<sup>3</sup> And if the writings of Paul were retouched by the

<sup>1</sup> Acts xi. 30; xii. 35. Gal. i. ii.

<sup>2</sup> In Cyprian, *De Rebapt.*

<sup>3</sup> 1 John ii. 22; iv. 3.

carnalizers, that will account for the two voices heard at times in his Epistles and the apparent *duplicity* of his doctrine, which has never been unified and still remains in direct contrast with his own force of character and singleness of purpose. The Christology of Paul is fundamentally opposed to the human personality of the Christ. His doctrine at root is not that of the Word made flesh, a few added touches of subtle seeming on the surface and the opening paragraph of the Epistle to the Romans notwithstanding. Paul *had* preached a gospel of the flesh which was not of the Sarkolatræ; not that of the humanity of Jesus, nor the Christ carnalized, but that of the fleshy and Kronian type of the Messiah, which elementary doctrine he afterwards repudiated on behalf of a spiritual interpretation of the mystery of manifestation. Paul was at one with the Gnostics in rejecting the genealogies of the carnalised Christ. The Docetæ and Ebionites discarded the genealogies in the gospel after Matthew.<sup>1</sup> Tatian, the pupil of Justin, who left the Christian church as a non-believer in the Christ carnalized, also struck out the genealogies of the human descent. From Luke's gospel Mareion removed "*all that was written respecting the generation of the Lord.*"<sup>2</sup> So Paul warned Timothy against giving "*heed to fables and endless genealogies,*"<sup>3</sup> and instructed Titus to "*shun foolish questionings and genealogies.*"

It is recorded that certain apostles saw the risen Christ ascend into heaven as a veritable being of flesh and blood. But Paul taught that "*flesh and blood cannot inherit*" the kingdom of God. According to Chrysostom, Theophylact, and Æcumenius, the philosophers who heard the preaching of Paul took the "resurrection" to be a new goddess Anastasis. Paul's doctrine of the resurrection is entirely opposed to that which was preached by Hymenæus and Philetus, whose word, he says, "*will eat as doth a gangrene,*" men "*who concerning the truth have erred, saying that the resurrection is past already,*"<sup>5</sup> and have thus overthrown the faith of some in the doctrine as it was preached according to the gospel of Paul. Now the only way in which the resurrection could be preached as already past was the same then as it is to-day, namely the resurrection of a personal and historical Saviour who was held to have died and risen again, and thus brought immortality to light. Paul's resurrection was not assured by any risen Christ, it was something to attain in the gnostic sense. "*If by any means I may attain unto the resurrection of the dead! Not that I have already attained, or am already made perfect; but I press on.*"<sup>6</sup> This resurrection was neither past nor was it assured for the future on account of its having passed once for all, but had to be striven for by seeking perfection like the Hindu Siddhas.

<sup>1</sup> Epiphanius, *Hæer.* xxix. 9.

<sup>2</sup> Irenæus, b. i. ch. xxvii. 2.

<sup>3</sup> 1 Tim. i. iv.

<sup>4</sup> Titus iii. 9. "Without Genealogy," Heb. vii. 3.

<sup>5</sup> 2 Time. ii. 18.

<sup>6</sup> Philippians iii. 11, 12.

Paul's Immortality was conditional; a future state to be attained by growth in this. Such was the universal doctrine of the Gnostics who identified immortality with *Nous* and Wisdom, thence with the gnosis. The writer of the *Wisdom of Solomon* says, "*by means of her (Sophia) I shall obtain immortality.*" Paul said by means of the Christ (the male type) evolved within (this the Sivaist terms the Linga in the soul), or "*the stature of the fulness of Christ,*" who was the perfect flower of the gnostic pleroma, not the divine flower of humanity *attained by one man*, but the flower of humanity in the eighth degree of ascension, which was represented by the eight-rayed star of the preceding seven powers; the summit of attainment on the peak of the perfected.

Paul proclaims that he derived his gospel from no man, and that he was instructed by none. He received his revelation direct from heaven by spiritual manifestation of what he called the Christ, as typical manifestor. Only the phenomenal spiritualists who have known the "other world" to demonstrate its existence by becoming ocular or palpable; only those who have had proof that the human consciousness persists in death, and emerges in a personality continued beyond the grave, are really qualified to understand the mystery or the message of Paul. The secret of the spiritual logos is theirs in Paul's sense, but having no relationship save that of an antithesis to a carnalized Christ. Paul, according to his own testimony, was an abnormal seer, subject to the conditions of Trance. This was the source of his revelations, the cause of his "thorn in the flesh," his infirmity in which he gloried. He shows the Corinthians that his abnormal condition, ecstasy, illness, madness, or what not, was a phase of spiritual intercourse in which he was divinely insane—insane on behalf of God; but he was sober-minded, sensible, sane, normal enough in his relation to them. Modern science would say he suffered from hallucination; phenomenal spiritualists that he saw spirits. Either way this was the origin and ground of his conversion.

If a spirit demonstrated its existence in apparition to Paul, that proved a rebirth; the spirit, being one of the twice-born, was a form of the Christ. For Paul had continued the type of rebirth at puberty in his mystery of the Messiah. Hence his conversion was a rebirth, a change in which the Christ was born within as the pubescent soul, a son of the rather God. There is nothing for it but laying fast hold of the primary types when we are befogged and befooled in the metaphysical phase.

Paul was a Hebrew Gnostic learned in the Kabalah, a master in the mysteries, one who spoke wisdom among the perfected. He knew the nature of the typical Christ from the genesis, as the anointed one of puberty, whose symbol was the stone or rock; also as the Krono-type; and he *continued the type*, not merely in a vague psychotheistic phase like that of the Gnostic *Nous*, but as the Christ of spiritual

manifestations that were objective, visible and audible to himself. A manifestor had been entified in apparition for him! Hence he spoke the "*wisdom of God*," the knowledge revealed to him "in a *mystery*,"<sup>1</sup> or according to the mode of the mysteries. His own especial mystery was made known to him by revelation<sup>2</sup> abnormally, or in trance. By aid of this he understood and interpreted anew the "mystery of Christ" which "*in other generations was not made known unto the sons of men*," as it had now been revealed to him "in the spirit."<sup>3</sup> His work is to "*fulfil the Word of God*," the "*mystery which hath been hid from all ages and generations*,"<sup>4</sup> he himself being the Christ or Makheru (Eg.). Paul's gospel was founded on a new application of the ancient gnosis to the facts of his own abnormal experience for the purpose of creating belief in a spiritual existence. Also the Word that had been manifested and tabernacled in time could not be clothed in flesh, but the type could serve to represent renewal or the new man in a spiritual sense. Clement Alexander states that Paul designated the "*fulness of the blessing of Christ*" which he would bring to the Romans the communication of the gnosis, or the hidden tradition of the mysteries which was unknown to the Romans, and which, according to this Christian Father, was revealed by the Son of God, "*the teacher who trains the Gnostic by mysteries*."<sup>5</sup>

Paul passed away and his writings remained with the enemy, to be withheld, tampered with, reindoctrinated, and turned to account by his old opponents who preached the gospel of Christ carnalized. But we know that his Jesus and his gospel were not theirs; we know that he warred strenuously against their false interpretation of mythology; and it now appears probable that the never-yet-fathomed "*mystery of lawlessness*" which Paul described as being already at work was none other than the gospel of the carnalized Christ which was being foisted on the world by James, Cephas, and John; one of the three being the Man of sin, the Lawless one (Anomos), "*the son of perdition, he that opposeth and exalteth himself against all that is called God or that is worshipped; so that he sitteth in the temple of God, setting himself forth as God*."<sup>6</sup> He is no outsider, but a mortal enemy within the gates! In that case Paul was the one who restrained them for the time being, until he himself should be taken out of the way. Thus interpreted, Paul foresaw what should come to pass through the pernicious teaching of James, John, Cephas, and the other Sarkolatræ when he himself should be removed; and we have seen what he foresaw.

Now the second Toledoth Jehoshua represents Ben Pandira as being a Nazarene, on account of which the Rabbis cut off his hair and washed his head with the water Boleth, so that the hair might grow no

<sup>1</sup> 1 Cor. ii. 6, 7.

<sup>2</sup> Eph. iii. 3.

<sup>3</sup> Eph. iii. 5.

<sup>4</sup> Col. i. 26.

<sup>5</sup> *Strom.* vii.

<sup>6</sup> 2 Thes. ii. 3-10.



more. And the book *Abodazura* has a comment on James, in which it says he was "*a follower of Jehoshua the Nazarene.*" Further, in the second chapter of the Clementines there is a letter of Peter to James, in which the sobriquet of "*the lawless*" is flung at Paul! On the present reading of the data the epithet thus cast back identifies it, together with the original at whom it was first aimed by Paul. It was Jehoshua the magician and wizard whose advent had been made as the worker or signs and wonders; and it looks as if Paul's "*mystery of lawlessness*" may have been connected with the followers of "*that man*" who were engaged in converting him into the veritable son of God, according to their gospel of the Christ made flesh. Jehoshua the Nazarene is demonstrably historic; not so the Jesus of Nazareth. According to Matthew, the child was brought to dwell "*in a city called Nazareth, that it might be fulfilled which was spoken by the prophets that he should be called a Nazarene.*" Whereas he could not have become a Nazarene by merely living at Nazareth, nor have been named "*of Nazareth*" by being a Nazarene. The Greek *Ναζωραῖος* neither renders the *Ναζιραῖος* of the Seventy, nor the Hebrew נִיר. The supposed prophecy is interpreted by means of false philology to establish the geographical locality, and thus the alleged historic fact has to be founded on a manifest fiction. From the Gnostic standpoint the true Christ could not be "*of Nazareth*" as a mundane locality, consequently no "*Jesus of Nazareth*" appears in Marcion's Gospel. It was a neck-and-neck question, however, in a race that was run for two or three centuries between the Christ corporeal and the Christ incorporeal; and the fleshly Messiah beat the phantom, even as the belief in a physical resurrection triumphed over the older belief in a spiritual survival after death which had been inculcated in the pre-Christlan cultus. The Gnostics were conquered by the carnifiers of the Christ, who made God flesh to eat him as a redeeming sacrifice, and with whom the cult of Equinoctial Christolatry entered its final phase.

How was it then that the religion of the ignorant overturned and superseded that of the learned? One explanation is because the ancient wisdom had been concealed; because the mysteries were confined to secrecy; because the hidden gnosis was only communicated in secret, and the initiates received it under the seal of secrecy. The religion or mystery was doomed to die of the secrecy in which it had been self-enshrouded. It was buried alive with its own seal on its own mouth. It was an unpublished religion. And when the new sect put forth the same dogmas, doctrines, tenets under the same types, accompanied by the same rites and ceremonies, they became the first publishers of the ancient religion with a new interpretation of the Christ made flesh. The Gnostics did try to say, with the suppressing hand on their mouths, "*You are only publishing our secrets with a lying gloss put upon them,*" but this slight protest was

unheard amidst the loud clamour of the fanatically ignorant. Also the mythical and typological had everywhere prepared the way for the alleged historical Christ. The astronomical mythos, extant in many lands, appeared to authenticate this new revelation when it was announced. So ingrained in the human mind were the types and symbols of paganism, that a doctrine ridiculous as that of a triangular God who divided all things into three, himself included, could be accepted because such a type had already been made mental.

Las Casas relates how easily the converted Indians, who could not read Spanish and whose books had been destroyed, would pourtray the Christian legend and dogmas from their own symbols and characters, and says he had seen a large portion of the Christian doctrine written in their figures and images. When the Scriptures were first made known to the Arawaks of Guiana as the word of God, they observed, "*The word is good, but we knew most of it before.*" What chiefly arrested their attention was the statement of the Word having been made flesh to die for the salvation of men. Mythology had everywhere prepared the way for that belief, in the absence of the gnosis.<sup>1</sup>

When the story of the Christian Messiah was first told to the natives of New Zealand, the missionaries and the Maoris were equally amazed to find the likeness of Jesus to the character of Tawhaki, a Messiah already known to them, of whom the selfsame incidents were related as those now retold of the later Christ.<sup>2</sup> The connection between Tawhaki and Osiris (or Horus) is shown by *his death having been effected by the reptile gods*, the Apophis and conspirators in the *Ritual*. The Buddhist is able to prove that the history of Jesus is one with that of Buddha, called Gautama. This is not mere parallel but identity. Such history cannot be personally true twice over, once in India and once in Judea. Not was the gospel narrative drawn from Buddhist sources any more than the Buddhist was derived from the Christian. Both had a common origin as mythos, but not as human history. Astronomical mythology claims and accounts for thirty thousand years of time at least; and this alone goes down to the source of the whole matter; this only can explain the relationships found on the surface by an original identity at root.

The transformation of the ancient religion into the new was made with sufficient secrecy to imply consciousness. The sloughing was chiefly out of sight, but the real truth of the origines must have been concealed amongst the *arcana imperii* or secrets of the management in Rome. The rebeginnings are not only shrouded in mystery, they are the mysteries, and the same mysteries at root as those that were pre-extant. The three degrees of purification, initiation, and perfection corresponded to those of the Greek Eleusinia, and the three degrees

<sup>1</sup> Brett, *Indian Tribes of Guiana*, p. 109.

<sup>2</sup> *To Ika a Maui*, pp. 101, 102.

in Masonry. Certain of the Christian Fathers came to see the likeness of their mysteries to those of the Mithraic religion which, as Plutarch testifies, had been especially established in Rome about the year 70 B.C.

Augustine says, "*I know that the priest of him in the cap (istius pileati) used at one time to say our capped one is himself a Christian,*" or a Christ. Which means that the Mithraists identified the Christ with Mithra, the Christ of the "*Bonnets rouges*" in the catacombs. The Mithraic mysteries were so like those of the Christians that Justin Martyr declared the devil had stolen them to deceive the human race.<sup>1</sup> Peter, in his epistle to James, urges the necessity of taking extreme precautions to prevent the secret doctrine from being promulgated or divulged. Clement Alexander, who calls the gnosis the "*Apprehension of things present, future, and past,*"<sup>2</sup> affirms that the mysteries hidden until the time of the apostles were those that had been concealed in the Old Testament.<sup>3</sup> He also says, "*Not enviously said he (i.e. Barnabas), the Lord announced in a certain gospel, 'My mystery is unto me and the sons of my house.'*"<sup>4</sup> The Carpocratean Gnostics, who quoted the traditions and logia of Matthias as the authentic gospel, declared that Jesus spoke in a mystery to his disciples and followers *privately*, who requested and obtained permission to hand down the sayings and teach them to others who should be worthy by believing.<sup>5</sup> This privacy according to the gnostic doctrine was *within the pleroma* where the disciples were the twelve æons.

The position of the gnostic Jesus who expounds the mysteries to the twelve æons within the pleroma, is occupied and acknowledged by Jesus, when he is asked why he speaks in parables, and he replies, "*It is given you to know the mysteries of the kingdom of heaven.*"<sup>6</sup> *The secret doctrine of Christ was the secret doctrine concerning the Christ*, the interpretation only known to the initiated. It was absolutely necessary that this should be kept concealed from the people if the historic interpretation of the the mythos was to be believed. It was maintained by some that the apocrypha ought only to be read by those who were perfected;<sup>7</sup> and in the fifth century these scriptures were limited to a few adepts. According to the *Clementine Homiles*, the "mystery of the scriptures" taught by Christ was identical with that which from the beginning had been secretly communicated to those who were worthy,<sup>8</sup> that was to the initiated in the mysteries, the adepts to whom Paul spoke *wisdom*, when he uttered his "*revelation of the mystery which was kept in silence through times eternal.*"<sup>9</sup> In the same writings Peter asserts the existence of a secret doctrine or gnosis, and states that Christ had

<sup>1</sup> Justin, *Apol.* i. 66. *Diol.* 70-78.

<sup>2</sup> *Stromata*, vi. 7.

<sup>3</sup> *Ibid.* v.

<sup>4</sup> *Ibid.* vi. 17.

<sup>5</sup> Iranæus, b. i. ch. xxv. 5.

<sup>6</sup> Matt. xiii. 11.

<sup>7</sup> Credner, *Geschichte des N. T. Canon*, c. cxi. 279.

<sup>8</sup> *Homily* iii. 19.

<sup>9</sup> Rom. xvi. 25.

given instructions for the true gospel, that of the hidden mysteries, not to be proclaimed until after the destruction of Jerusalem; and then it was only to be taught covertly. He says the true prophet has told us the false gospel must come first from a certain misleader (who is Paul under the guise of Simon Magus), and after the destruction of the holy place the true gospel is to be *transmitted secretly for the correction of future heresies*.<sup>1</sup> This affords a glimpse of the Arcana in Rome, and of the way in which the mythical was turned into the historical and the Christ made flesh. The end of the æon or world, being the new point of departure in the mythos, this end in Jerusalem was afterwards made to prove and establish the mythos as history; then it was declared that such was the teaching of Christ himself when in the flesh. Hence the merging of the mythos into the history when it had occurred, and the connection of the coming Christ with the fall of Jerusalem.

What the Jews had believed through misapplying the mythos of the ending and the coming one was continued as veritable and verifiable revelation by the Christotators. We find in the epistle to the Hebrews that the Christ had come as High Priest of good things, "*through the greater and more perfect tabernacle, not made with hands,*" which was the new temple of the heavens that followed the tabernacles of old.<sup>2</sup> This coming on the grand scale of the Great Year could only follow the fall of Babylon; and Jerusalem above would descend in place of Jerusalem below. Hence, according to Jarchi, the *Hebrews believed that on the last day of the destruction of Jerusalem by the Romans the Messiah was born*. The Messiah being Kronian, a lord of the æon or age, he could only come at the end of the world (or æon) as it was interpreted, that is at the time of a deluge or destruction. In the Books of Enoch and Revelation the end is figured as the destruction of the old temple of time in the heavens which was replaced by a new tabernacle or ark of the eternal in the psychotheistic phase of the typology. And thus the fall of Jerusalem and the end of the Jewish temple were made typical to authenticate that end of the æon, age, or the world which always occurred at the coming of the Messiah. The statement of Mallebranche that "*the end (as object) of creation was the incarnation of Christ,*" also affords a good example of the way in which the Kronian allegory had been converted into a metaphysical mystery, by the manufacturers of patristic theology.

The cult of Equinoctial Christolatry substituted faith for knowledge as the guiding principle. Valentinus said the Christians had faith, but his followers possessed knowledge. The best believers (actually called "*the better believers*") were those who knew the least;—and this ignorance extended to all the supposed facts on which their faith was founded. The European mind is only just beginning to recover from the mental paralysis that was consequently induced; and what is

<sup>1</sup> *Homily ii. 17.*

<sup>2</sup> *Ch. ix. 11.*

most required at the present time is a *New Gnosticism* which shall include and comprehend *all the sources of experimental knowledge*, and let Belief take its proper place in the rear.

The existence of a conscious, creative, and eternal Cause, and the persistence in death of the force full-summed in the individual human life, must needs be based on different and more enduring grounds than those of the expiring faith.

The cult of Equinoctial Christolatry is responsible for enthroning the cross of death in heaven with a deity on it doing public penance for a private failure in the commencement of creation. It has divinized a figure of human suffering and a face of piteous pain; as if there were nought but a great heartache at the core of all things, or a veiled sorrow that brings visibly to birth in the miseries of human life. But "in the young pagan world men deified the beautiful, the glad;" as they will again upon a loftier pedestal, when the tale of the fictitious fall of man and false redemption by the cloud-begotten God has passed away like a phantasm of the night, and men awake to learn that they are here to preclude poverty, to wage ceaseless war upon sordid suffering and preventable pain, and not to apotheosize an effigy of sorrow as a type of the eternal: for the most beneficent is most beautiful; the happiest are the healthiest; the most God-like is most glad. Equinoctial Christolatry adopted and sanctified the savage doctrine of blood sacrifice and vicarious expiation, which is a complete reversal of the common law of civilization, that all sane persons shall be held responsible for their deeds and not acquitted because the innocent may have suffered for the guilty. A doctrine so cowardly and immoral must have rotted the backbone out of all manhood if men were no better than their professed beliefs, and had not been fed from other and healthier fountains of life.

The vivisection of the Dog, man's first friend and foremost ally, is a natural outcome of the unnatural doctrine of vicarious suffering. The cowardly cruelties of its practitioners, and their shameless expositions intended to abash, appal, and terrorize the conscience of others, would have been impossible with any race of men who had not been indoctrinated by the worship of a vivisectioning deity whose victim was his own son. The Red Indian and other savages will vivisect and torture *their conquered enemies* for *minutes* or *hours*. But it was reserved for races civilized by Christian culture to vivisect and inflict nameless torments on their *helpless* fellow creatures and *harmless* familiar friends for weeks and months, or years, together. This must have been unbearable to a nation of animal-lovers unless the motor nerve of the race had been paralyzed by the *curare* of vicarious suffering which confers a divine sanction on the doctrine of saving ourselves by means of the suffering inflicted upon others. Our national religion is the fetishism of primitive man

in the last stage of perversion. Eternal Cause is treated as if it were a weather-vane at the summit of creation that might be forced to veer round at every breath of selfish prayer. The very existence of a God has been made dependent upon his personal manifestation in Judea; consequently he is non-existent if not historical and a Jew; those for whom the historical evidence fails find themselves without a God in the world as the natural result of such atheistic teaching, and the poor Jews have to suffer for the imposition that has been practised in their name.

Atheism is at times and in some natures the necessary revolt of the higher consciousness, as if the real god within was at war against the sham set up for worship without

Equinoctial Christolatry boasts of having put an end to individual sacrifice; but it is compatible with the masses of the toiling people being offered up for ever in one great sacrifice. The other world has been held as a lure in front of that beast of burden, the Producer, in order that the scent of future food in another life might make him forego his right to the common grazing-ground in this world. The cult has been made compatible with a state of society which shows more repulsive extremes of wealth and poverty, splendour and squalor than any in the pre-Christian world; in which the slayers of men still win the great rewards; in which intelligence may be legally turned to the chief account by taking every advantage of the ignorant; and in which *the standard of conscience is the STATUS QUO of things as they are, and not a test of the result of things as they are.*

The equinoctial christolators are responsible for postponing to a future stage of existence the redress of wrongs and the righting of inequalities which can only be rectified in this. Their profession is the cure of souls by a spurious theology and a false faith founded on cloud-shadows offered us for stepping-stones across the waters of the river death, not the healing in this life of ills and ailments in the body politic, or the running sores of the social state. False believing is ever the worst enemy of true doing; and every Sunday the teaching of these legalized kidnappers of the children, for compulsory inoculation of their minds with the old theological virus, tends to nullify the good done by education during the other six days of the week.

They want to have the Children's souls in pledge  
That these shall only bear their kind of fruit  
Who are but dead sticks in the living hedge,  
Rotting for lack of root.

Ever ready to fight with shadows like the "primal curse" or to promise the "lost paradise" to those who have faith (in defiance of facts) that it once existed, they leave it for Communists and Nihilists to force into the sphere of practical politics the discussion of reforms that have to be effected before humanity can be saved. They remind

us of those Greek heroes who deserted their native city when it was on fire, and found immediate solace in watching a theatrical representation of the "*burning of Troy*." In relation to this world their teaching is a failure; in relation to the other it is a fraud. They have exalted the lot of Lazarus for the needy and miserable, as if the diseased starveling and cowering outcast of earth were the model man for the heavens! They have promised that those who remained sufficiently poor and worm-like in spirit during this life should rise erect from their grub-condition in death, to soar up for the next life as ready-made angels, full-fledged or full-statured.

Equinoctial Christolatriy has fanatically fought for its false theory, and waged incessant warfare against Nature and evolution—Nature's intention made visible—and against some of the noblest human instincts, during eighteen centuries. Seas of human blood have been spilt to keep the bark of Peter afloat. Earth has been honey-combed with the graves of the martyrs of free thought. Heaven has been filled with a horror of great darkness in the name of God.

Eighteen centuries are a long while in the lifetime of a lie, but a brief span in the eternity of truth. The lie is sure to be found out or fall at last:

No matter though it towers to the sky  
 And darkens earth, you cannot make the lie  
 Immortal: though stupendously enshrined  
 By Art in every perfect mould of mind:  
 Angelo, Rafaele, Milton, Handel, all  
 Its pillars cannot stay it from the fall.

And at length the long delusion based on misinrerpreted mythology is drawing near its end.

The only way to dispose finally of the false history in the Old Testament or the New was by recovering the true tradition. This has now been attempted to the depth. The natural genesis and continuity of the typology have been traced from the beginning to their culmination in Equinoctial Christolatriy; the supremest verities of revealed "truth" are proved to be only falsifications of ancient fables; and the facts adduced in evidence suffice to confirm the long-suspected flaw in the title-deeds of Christianity; they demonstrate the non-historical nature of the gospel records, and show them to be the work of virtual forgers who obtained possession of sacerdotal authority upon pretences entirely false.

The pyramid of imposture reared by Rome,  
 All of cement, for an eternal hoime,  
 Must crumble back to earth, and every gust  
 Shall revel in the desert of its dust;  
 And when the prison of the Immortal Mind,  
 Hath fallen to set free the bound and blind,  
 No more shall life be one long dread of death;  
 Humanity shall breath with fuller breath;  
 Expand in spirit and in stature rise,  
 To match its birthplace of the earth and skies.





# APPENDIX.



# COMPARATIVE VOCABULARY

## OF

# SANSKRIT AND EGYPTIAN.

N.B. The present Table, like those of the English and Egyptian, Hebrew and Egyptian, Akkado-Assyrian and Egyptian, Maori and Egyptian, and others, previously printed in "A BOOK OF BEGINNINGS," is offered to the Student simply for comparative purposes. The collector, however, holds that Words may be Witnesses to a unity of origin in language beyond the reach of Verb-Stems, because they were roots which, in the condition of isolation, attest a unity that has to be determined by typology in the domain of things and in a more primitive stage of language.

### SANSKRIT.

**a**, ah.  
**adi**, beginning, commencement, firstness.  
**ag**, root of angula, a finger.  
**aha**, yes, certainly.  
**ahan**, day; **ahanā**, dawn.  
**ak**, or **ag**, to twist, to move toruously.  
**aksha**, the soul, an organ of sense, the eye.  
**akshi**, sun and moon.  
**an**, or **nen**, not, negative.  
**anh**, to speak.  
**anh**, to press together.  
**ani**, limit, boundary.  
**anj**, **ankte**, **anktum**, or **anakti**, to anoint, apply an ointment.  
**anjana**, black pigment, collyrium, applied to the eyes.  
**anka**, curve, bend, clasping round.  
**anta**, boundary, limit, term, conclusion.  
**anu**, repetition.  
**ap** (Ved.), water.  
**ap**, work, action, skilful.  
**apara**, the west.  
**api**, placing over.  
**apta**, reached, attained, equalled.  
**apūpa**, cake of flower or meal.  
**ara**, applied to the planets Mars and Saturn.  
**arbha**, child, a boy.  
**ardha**, place, region.  
**argha**, worth, value, price.  
**ark**, to heat or warm.  
**arma**, a disease of the eyes.  
**armana**, a measure of one drona.

### EGYPTIAN.

#### A.

**a**, ah.  
**at**, emanation, the lad, the child; **ait**, substance, embryo; **ati**, Osiris, primus.  
**ak**, finger.  
**ia**, yes, certainly.  
**han**, young, the ever-returning youth.  
**ak**, to twist.  
**akh**, the spirit, and to see.  
**akh**, light, illumine, orbs of light.  
**na**, or **neu**, no, not, negative.  
**an**, speech, to speak.  
**ank**, to clasp and squeeze.  
**annu**, the boundary and limit.  
**an**, kind of unguent; **ânt**, to anoint; **ankh**, oil of life.  
**an**, appear, show, to be or make beautiful, paint the eyes.  
**anku**, to clasp or squeeze; **ankh**, the tie, loop, and *crux ansata*.  
**antu**, division or boundary of land; **unnt**, period, hour, end.  
**an**, to repeat.  
**ap**, or **ab**, water.  
**ab**, work, skill.  
**apheru**, the crossing, west.  
**api**, head over, chief.  
**apta**, place of the equal roads, or the equinox; also, the summit or horn-point.  
**pupa**, cake.  
**har**, applied to the planets Mars and Venus.  
**repa**, heir-apparent.  
**arrt**, or **ruta**, place, region.  
**rekh**, to reckon, know, relation.  
**rekh**, heat, brazier.  
**rema**, to weep, eye running.  
**arma**, or **remen**, a measure of land; or **mennu**, an arm, a span.

## SANSKRIT.

**arsha**, relating to the Rishis, the seven stars of the Great Bear.  
**aruh** (Rohati), to mount, ascend.  
**arya**, person attached; attached to.  
**as**, to sit, rest, lie, dwell, inhabit, abide, to cease.  
**asta**, end, death, sunset.  
**asthi**, bone, kernel of fruit, stone; said to be from root **as**.  
**āsu**, root **as**, quick, haste, fast.  
**asu**, breath, life, spirit, water.  
**at**, to roam about as a mendicant or vagabond.  
**athithi**, unfixed, not established.  
**ati**, or **adhi**, excessive, exceeding, extraordinary, over and above.  
**atma**, creative soul, the seventh.  
**atnu**, the sun.  
**atta**, high, lofty.  
**attana**, a disk-shaped weapon.  
**av**, to satisfy one's self.  
**avata**, a hole, chasm, cavity; **avara**, western, hinder.

**ba**, water, a water-jar.  
**badh**, to abhor and detest.  
**bahu**, the forearm, a foreleg; a native name of the "Bore" in the Hooghly River.  
**Bal**, to hoard grain.  
**bala**, vigour, strength, force, puissance.  
**bata**, an interjection of sorrow; a weak, feeble, person.  
**bha**, to shine, be luminous, splendid, glorified.  
**bhaga**, majesty, dignity, excellence; feminine pudendum.  
**bhagui**, the sister.  
**bhakti**, dividing, separating.  
**bhas**, gleam, ray, light, lustre; **bhasu**, the sun.  
**bhasad**, the hinder part, buttocks.  
**bhasu**, the sun; **bhasa**, light, lustre, gleam, glare.  
**bhatta**, lord, my lord.  
**bhauta**, a low kind of spirit; elemental, material; a god.  
**bhava**, being, existence, state of being, production, birth, life.  
**bheda**, striking, breaking, splitting, rending, violating.  
**bheka**, a frog.  
**bhoga**, baiting.  
**bhrātri**, or **bhratar**, the brother.  
**bhruna**, an embryo, foetus, child unborn, a pregnant woman.  
**bhutu**, to become, being, be produced, a living being.

## EGYPTIAN.

**ursha**, watching, vigil, astronomical observation.  
**arru**, or **rut**, mount, steps, ascent.  
**art**, companion, companions, one another.  
**as**, rest, repose, dwelling, place of abode, sepulchre.  
**asat**, period of time.  
**as**, substance, a stone.  
**as**, or **as.t**, haste, hasten.  
**ash**, emanation, emission, wet; Tree of Life; **as-asui**, to breathe.  
**at**, outcast, destitute, an orphan.  
**tat**, or **teti**, to be established.  
**atai**, superior; **at**, chief, prince; **ati**, a title of Osiris as the sovereign.  
**atmu**, the creative soul of the seventh creation.  
**atnu**, or **aten**, the solar disk.  
**atai**, chief, superior, noble.  
**aten**, a disk or orb.  
**afa**, to be filled and satisfied.  
**aft**, or **khaf**, west, hindward, posterior; **heft**, **aft**, or **aât**, to squat, the nether world, Hades, or void.

## B.

**ba**, water; **bai**, a water-vase.  
**bat**, hateful, abominable.  
**bahu**, male member, before. To fill, inundate, gorge; god of the inundation.  
**perit**, granary; **per**, grain.  
**ber-ber**, ebullition, fervour.  
**bat**, bad; **fet**, to fall, be falling  
**ba**, to illumine, radiate, shed, effuse.  
**peh** or **pekh**, glory, power and might; feminine hinder part, rump of the lioness.  
**pekhti**, the sister goddesses.  
**pekhkha**, divide, division; **pekht**, the double Deess.  
**pest**, gleam, light, sunset, shine, brightness.  
**pest**, back, spine, seat; **Pasht**, or **Bast**, the goddess of the hinder part.  
**bes**, candle, jet, blaze, warmth.  
**bat**, the inspirer of breath; **ppatu**, God, divine image, or type.  
**pauti**, a divine type, company of the gods; **paut**, matter.  
**paif**, breath; **pep**, to engender; **papa**, produce, give birth; **bâ**, to be a soul; **paf**, breath.  
**pet-pet**, to strike, rout, trample.  
**Heka**, the frog-headed goddess.  
**pekha**, food, bait.  
**prut**, the seed, the emaner, denotes the male manifestor, and sex.  
**rennu**, the nursling, to nurse or dandle a child; **rennut**, the gestator.  
**bât**, to inspire, give breath to, as the father.

## SANSKRIT.

**bibh**, to boast.  
**biksh**, to beg; **bhikshu**, a beggar; **bhiksha**, hire, wages.  
**bila**, aperature, outlet.  
**bis**, to split in two; **bishkala**, parturient.  
**brū**, to declare, announce, promulgate.  
**buddha**, the awakened or opened.  
**budh**, opening, waking.  
**budhua**, the foot, root, or bottom.

## EGYPTIAN.

**bābā**, to boast; **būu**, boast.  
**beka**, to pray, or beg; **bak**, servant, labourer.  
**buru**, outlet, outward or outside.  
**pesh**, to split, separate, divide.  
**pru**, to show, make appear, explain.  
**ptah**, the opener.  
**puth**, open.  
**put**, the foot, leg, or claw.

## C.

**ćak**, to be satisfied or satiated; **ćaksh**, or **yaksh**, to eat.  
**ćakra**, a circle, disk, wheel, anything circular.  
**cam**, food, to eat.  
**camat**, applied to a festival, spectacle; an interjection of wonder and astonishment.  
**candu**, a monkey.  
**ćapala**, denotes change, capricious.  
**capata**, the fifth note in music.  
**ćapata**, the palm with fingers extended.  
**ćatvala**, the womb.  
**ćho**, said to be the root of **chaya**, shade.  
**ćhur**, to cut, engrave, incise, or etch.  
**ćoca**, bark, rind, skin, hide.

**kaka**, to eat, digest, rejoice.  
**khekh**, a collar; **khakri**, a kind of necklace.  
**kamhu**, a joint of meat.  
**khamat**, a kind of square-headed sistrum used at the festivals; sake, favour, grace.  
**kant**, an ape.  
**khep**, or **khepr**, to change, to transform, assume shape.  
**kep**, the hand, a figure of five, Seb, No. 5.  
**kep**, the hand, or fist.  
**kat**, the womb.  
**shu**, shade.  
**kark**, mason, sculptor, stone-cutter.  
**kaka**, the bark as boat.

## D.

**dā**, or **dad**, wife, giving, presenting, giver, a gift; **datta**, given, presented, made over.  
**dagdhri**, the wet-nurse who has much milk, the milch-cow.  
**dam**, house, home, domain.  
**dama**, a string, cord, fillet, chapter, girdle.  
**danen**, biting.  
**danta**, a tooth.  
**dara**, or **dal**, piercing, cleaving, cutting, splitting open.  
**dasa**, bond-maid, concubine, slave.  
**dāsa**, evil beings, demons of darkness.  
**dava**, fire, burning.  
**deha**, body, that which envelopes or defiles the soul (applied to earth).  
**deva**, divine, celestial, heavenly.  
**dhātri**, a founder and establisher.  
**dhav**, to flow, give milk as a cow.  
**dhik**, fie, shame, out upon.  
**dhvan**, to sound, cause to sound, as a drum.  
**dina**, a day.  
**dirgha**, a length of time or space.  
**dis**, region, or allotment (applied to the quarters and divisions of the heaven).  
**diti**, cutting, splitting, dividing.  
**div**, heaven, sky, day

**ta**, feminine article and terminal; **ta-urt**, the genitrix; **tat**, to give; **ta**, gift, and to give.  
**tekh**, to give drink, or to suckle.  
**tem**, treasure-house, fort, village, district.  
**tami**, a hank, twist, band, or tie; a form of the ankh-noose.  
**tensh**, to snap at.  
**tent**, to cut in two, divide, separate.  
**taru**, a pike, to pierce or transfix.  
**tes**, to bind; **tesas-neith**, the mother alone, the later harlot.  
**tes**, the depth, abyss, or dis.  
**teb, tef, or tâu**, blast of fire, to burn, purify with fire.  
**tah**, lees, dregs, straw; **ta**, soil or earth.  
**tep**, heaven; **tef**, divine.  
**tat**, to establish.  
**tef**, drip, drop, flow, ooze, evacuate.  
**tekh-tekh**, revolt, shudder.  
**teb**, drum, tambourine, sistrum.  
**tena**, one half, the division by two; **ten**, time, a time.  
**ark**, to appoint a limit, fix a decree, end of a period; be ended, inclosed, perfected, 30th of the month.  
**tesh**, the nome, or district.  
**tat**, to cut.  
**tep, tef, or tuau**, heaven, the upper sky of day, dawn; **tepht**, the abyss or lower heaven.

## SANSKRIT.

**div**, or **deva**, divine.  
**dosha**, defect, deficiency, morbid affection.  
**driti**, a skin of leather.  
**duh**, **dugh**, or **dhuk**, milk, yielding milk.  
**dut**, a messenger, envoy, one who carries intelligence.  
**dvi**, two.

## EGYPTIAN.

**tef**, divine father; earlier mother.  
**tesh**, the inert Osiris; menstrual, red.  
**tchert**, a leather buckler.  
**tek**, supply of liquid.  
**tut**, or **tahuti**, the mouth and messenger.  
**tiu**, two (the phonetic T, an ideographic Tef).

## G.

**gabba**, anything cloven, slit, or split in two, or forked.  
**gadha**, fordable, a ford.  
**gam**, the earth.  
**gantu**, a traveller, wayfarer, a way or course.  
**garbha**, the womb, foetus, or embryo.  
**gata**, deceased, dead.  
**gava**, **gu**, or **go**, a cow.  
**ghamb**, to go.  
**ghana**, who or what strikes and crushes.  
**ghata**, killing.  
**ghuka**, an owl; **ghukari**, a crow.  
**ghut**, to protect, defend.  
**glev**, to serve, worship, pay homage.  
**gō**, cow, earth  
**grah**, to seize, catch, capture, hold.  
**gup**, to observe.  
**guru**, to be pregnant.

**kab**, double, duplicate.  
**khet**, a ford.  
**kham**, matter.  
**khemit**, sailors, conveyors, carriers by the water-way.  
**kherb**, a first form, or formation, the model figure.  
**khat**, corpse.  
**kavi**, **ka**, **kau**, or **kau**, a cow; **kheb**, the water-cow.  
**khem**, to go.  
**kannu**, power, victory, to best.  
**khateb**, kill, slaughter.  
**kek**, darkness.  
**khu**, or **khut**, to rule, protect, screen.  
**kherp**, to pay homage, consecrate.  
**kaû**, cow; **ka**, land, earth.  
**kraw**, claw; **ker-ker**, claw, seize, embrace  
**kepu**, to look, watch, lie in wait.  
**karu**, to have, bear, carry.

## H.

**hā-hā**, a particular height, number, ten thousand billions.  
**hairika**, thief.  
**han**, to do an injury.  
**hansa**, the goose.  
**hantu**, a bull.  
**hanu**, a wanton.  
**hava**, calling.  
**heli**, the sun.  
**heti**, stroke, wound, missile, ray, splendour, light.  
**hetri**, urging on, inciting.  
**hetu**, the second of two.  
**hi**, to discharge, send forth, impel, cast out.  
**hikk**, or **hekk**, to make an inarticulate sound, hiccough.  
**hillolaya**, to swing, rock, roll, or rollick about (cf. hillola)  
**hima**, cold, frosty, anything cold and icy, as night or winter (Irish *gamh*).  
**hind**, to roam or wander about.  
**hnu**, to dissimulate and deceive.  
**hora**, rising of a zodiacal sign, an hour or course.  
**hrad**, or **hlad**, to rejoice, be glad, delighted.  
**hrag**, to hide.  
**hresha**, neighing, whinnying.  
**hird**, or **hard**, the essence or heart of a thing.

**haa**, millions.  
**rekai**, rebel, culprit.  
**han**, malice, envy.  
**han**, to go to and fro, turn and return periodically; **sa**, the goose.  
**han**, horn, phallus; **antu**, bull of Set.  
**an**, or **han**, wanton.  
**hâ**, or **haf**, to call, hail, hailing, the hailer.  
**har**, the sun.  
**hti**, strike, stick; **het**, light.  
**htar**, to charge, compel.  
**hetu**, one half of the cycle, right-hand half.  
**hi**, get rid of, thrust out, inundate.  
**kekh**, gullet, throat, crack a whip.  
**heloli** (Cop.), to be mad, frantic.  
**khema**, the dead.  
**hant**, go to and fro; **anut**, the wanderers.  
**hanni**, to deceive.  
**her**, to rise, above, over; **hru**, a course.  
**harrt**, or **hartu**, to be pleased and delighted.  
**reka**, to hide.  
**resh**, joy.  
**kartu**, testis; power, property.

## SANSKRIT.

**hrika**, modesty, bashfulness.  
**hrish**, joy, also to become erect as the hair of the body with the thrill of rapture.  
**hru**, to hurt or injure.  
**huishuli**, cries of joy made by women.  
**hum**, an exclamation used at a sacrifice; mystical incantation.  
**hve**, or **hu**, to call, invoke, pray, beg, seek.  
**hvri**, to go crookedly.

## EGYPTIAN.

**rekhi**, pure spirit.  
**rish**, joy, feathers.  
**hurui**, evil-doers, enemies.  
**her-heru**, dilation with joy.  
**ham-ham**, howl, to invoke with religious clamour.  
**hâiu**, hail, call, address, invoke; **hhu**, to seek.  
**hfu**, to crawl, as the caterpillar, worm or snake.

## J.

**jakshi**, eating, consuming.  
**jaip**, to speak inarticulately, murmur, babble (cf. *yelp*).  
**jau**, to beget; **jana**, man, the male generator; **jani**, the female, the genitrix.  
**jāta**, engendered, born, brought forth; **jati**, race.  
**jiv**, to live, be alive, vivify.  
**jna**, a knower, who or what knows.  
**juhu**, or **jihva**, supposed root **hve**, the tongue.  
**juka**, sign Libra.  
**jyotā**, "the brilliant or shining one."  
**jyuti**, light.

**kaka**, to eat and digest.  
**kherp**, the first form of a thing.  
**han**, the male member; **hent**, or **khant**, the matrix; **khennu**, the concubine; **kheni**, to image and bear.  
**khati**, child, race.  
**kep**, to heat, fermentation; the mystery of fertilization; **khu**, spirit.  
**khennu**, intelligence.  
**hu**, the tongue.  
**khekh**, the balance.  
**khuti**, called the "brilliant triangle in the shining place."  
**khu.t**, light.

## K.

**ka**, the mind, the soul  
**kab**, to praise.  
**kaka**, the crow, a lame man, applied to the boy's side-lock.  
**kakhya**, an inclosure.  
**kaksha**, girth, girdle, zone, clasp or wall round.  
**kakubh**, quarter, as one of the four, also the peak or summit.  
**kaud**, summit, peak, high place.  
**kal**, to count.  
**kala**, time, black.  
**kalpana**, forming, fashioning, fixing.  
**kam**, desire.  
**kam**, sexual intercourse.  
**kana**, small, diminutive.  
**kanć**, to bind; **kanet**, to woman's zone or girdle, earlier loin-cloth.  
**kanda**, a secret place, privacy.  
**kanctimātri**, a bastard (cf. **kana**, the girl).  
**kapa**, a class of demons.  
**kapal**, a half; **kapata**, two handfuls.  
**kepha**, phlegm, humour, watery froth, foam.  
**kar**—as in **karman**—business.  
**kara**, the hand.

**ka**, the spiritual image.  
**kabh**, libation, celebration.  
**kak**, darkness, black; also, the lame god who wore the side-lock of Har, the child.  
**khakh**, a collar.  
**keks**, to bind round.  
**ka**, the high earth; **kab**, one of the four quarters or corners.  
**khut**, the horizon (and mount) of the Resurrection.  
**kher**, to know, to reckon.  
**kar**, a course of time, the lower; **karh**, night.  
**kherp**, or **kherb**, a first form, formation, a model figure.  
**khemt**, desire; to be pubescent.  
**kam**, to create or generate.  
**kannu**, deficient, diminution.  
**khenk**, royal or mystical linen; **unki**, or **ankh**, tie, dress, strap, support, put on linen, a symbol of pubescence.  
**khents**, inner part or place, feminine interior.  
**khennu**, a concubine, later whore.  
**khraft**, the godless; evil spirits or devils.  
**khep**, one hand; **kabti**, two hands or arms.  
**kapu**, fermentation.  
**kar**, business.  
**ker**, a claw, to take hold.

## SANSKRIT.

**kara**, killing.  
**karmara**, a smith.  
**karshaka**, a cultivator of the soil, husbandman.  
**kāru**, the poet who sings praises and celebrates.  
**kas**, appear, see clearly.  
**kasu**, speech in general.  
**kat**, to surround, encompass.  
**kath**, to speak, tell, declare, quote.  
**kati**, buttocks, posteriors.  
**keli**, amorous sport, pleasure.  
**keta**, an apparition.  
**kha**, an aperture of the human body.  
**khadi**, bracelet, ring.  
**khakh**, to laugh.  
**khan**, to dig, delve, cut, excavate.  
**khanjana**, to go, move, limp; the wag-tail.  
**khan-khana**, the tinkling of a bell.  
**khar**, to cover.  
**kharb**, to go towards.  
**kharv**, to be proud and haughty.

**khash**, to hurt, to kill.  
**khat**, wish, desire.  
**khatti**, the bier or bed of a corpse, on which it is carried to the pile.  
**kheta**, a village, the residence of farmers and peasants.  
**klib**, the created world.

**kliva**, or **kliba**, an eunuch; of the neuter gender.  
**koka**, the goose.

**krip**, preeminence in beauty, splendour, the support of sacred rites.  
**krit**, making, doing, performing.

**kriti**, a war weapon.  
**kshema**, residence of rest, place of peace and tranquility.  
**kshur**, barb to an arrow; also to cut, scratch, make lines and furrows.  
**ku**, to call, cry, sound.  
**ku**, the earth, ground, or base of a triangle.

**ku**, sin, badness in general.  
**kubera**, regent of the North.  
**kubja**, a scimitar or crooked sword.  
**kuć**, to utter a shrill cry as a bird.  
**kumara**, the prince, heir-apparent associated with the reigning monarch; applied to puberty.  
**kunda**, a hole or hollow in general, a pool, a pit, pot, vat, well, spring of water; name of Durga.  
**kup**, to swell, heave with feeling; to shine.  
**kupa**, a cave, hollow, hole.  
**kush**, to rend, tear, force out, extract, assay.

**kūt**, to burn.  
**kut**, to bend, crook, curve, curl.  
**kuta**, a painted cloth.  
**kuthera**, fire.  
**kuti**, cot or hut, a building.  
**kutt**, to cut, divide, pound, grind, pulverise.

## EGYPTIAN.

**kar**, to kill, war; **kheri**, the fallen victim.  
**kara**, a smith; **karr**, the furnace  
**kari**, a gardener.

**kheru**, voice, speech, to speak, the Word.

**khesr**, to disperse, make clear.  
**kasau**, the tongue.  
**kat**, to go round, and encircle.  
**kā**, to call, cry, say.  
**kheft**, hinder thigh; **kat**, hinder part.  
**kar** or **har**, delight, pleasure.  
**khet**, a spirit.  
**kha**, vagina.  
**khet**, a ring; **kett**, anything that goes round.  
**kaka**, to rejoice.  
**ken**, carving, incising, engraving, sculpturing.  
**kan-kannu**, to leap or sance, to beat.

**kar**, to be under.  
**kherp**, to steer, or paddle.  
**kherf**, the majesty, first, chief; pay homage to.  
**khus**, to kill, to immolate.  
**kaat**, wish.  
**kat**, the lion-couch, palanquin, or throne;  
**khat**, the corpse, also a couch or seat.  
**khet**, an inclosure; **khetmu**, a fortress.

**khrb**, a first form, a formation, the model figure, circle or globe.  
**kherp** (cf. Heb. כִּרְפָּ), to consecrate, offer first fruits, as in castration.  
**kak**, to cackle; **kak-ur**, name of Seb, whose bird is the goose.  
**kherp**, princeps; to pay homage, consecrate.

**kart**, the mason, sculptor, to have power for doing; **kartu**, the testis, sign of power and ability.  
**kar**, battle, war.  
**khesm** (variant of **skhem**), the Holy of holies.  
**khesr**, **ssr**, and **ser**, an arrow; **sser(t)** dig, plant, cut, carve, sculpture.  
**kā**, to call, say, cry.  
**kau**, earth, ground, base, corner, angle;  
**khuti**, god of the triangle.  
**khuu**, sin.  
**kep**, Typhon, goddess of the North.  
**khepsh**, the scimitar or sickle-sword.  
**kaka**, to cackle.  
**khem** or **kherp**, a title of the repa or heir-apparent at puberty; **khemt**, grace, favour, qualified to beget.  
**khunt**, interior, within, feminine apartment, lake; to carry and bear.

**kep**, fermentation, light.  
**kep**, a secret place, hiding-place, sanctuary.  
**khes**, to ram and pound, **khesr**, to dissipate, and clarify.  
**khet**, fire.  
**keti**, to go round, make the circle, be curved.  
**kh**, paint.  
**khut**, fire.  
**kat**, built, or to build.  
**khut**, to cut, break in pieces.



## SANSKRIT.

## EGYPTIAN.

## L.

**laksh**, to perceive, apprehend, show intelligence, to know (cf. *likh* and *lekha*).  
**lai**, sport, frolic, dally, cherish, nurse.  
**lalat**, playing with the tongue, lolling the tongue; **Lalita**, name of a goddess as a form of Durga Parvati.  
**lava**, cutting or reaping corn.  
**linga**, sign of masculine power and generation.  
**Lri**, a mountain and the mother of the gods. (Akk. **Ri**).  
**lul**, to roll round.

**ma**, a mother, measure, light, water.  
**madhya**, mid, middle, central.  
**magha**, a gift or present.  
**mah**, to measure, mete.  
**mah**, to grow.  
**maha**, the cow.  
**makha**, active, sprightly, merry, festive.  
**makha**, a sacrifice or oblation devoted to the gods.  
**mala**, wreath, chaplet, garland, crown, rosary, tie.  
**mamri**, mortal.  
**mandala**, round, anything circular.  
**mank**, to adorn.  
**man-man**, hymn, hymn of praise, prayer, petition, expression of religious feeling.  
**manu**, the father of men.  
**manu** or **manas**, mind, that which perceives and conceives, reflects or images.  
**manyu**, spirit, courage, mettle.  
**mara**, dying, death.  
**martya**, the mortal, who or what is doomed to die.  
**marut**, wind, air, breath, gods of the winds;  
**maruts**, associate gods of wind and storm.  
**masa**, a symbolical expression for No. 12.  
**masa**, a moon, a month (a lunar month);  
**masala**, a year.  
**masha**, a bean; **masara**, lentils.  
**mata**, mother.  
**matha**, hut, cell, cloister, hermitage.  
**mathiu**, the penis.  
**mati**, measure, accurate knowledge; **mad**, measure, weight, quantity.  
**mati**, prayer, praise, sacred utterance.  
**matka**, bug, flea.  
**mangini**, boat, ship.  
**maya**, made of.  
**meb**, worship, serve.

**rekh**, to know; **rekhi**, the knowers, intelligent beings, wise men, magi.  
**rer**, to dandle, to nurse and cherish.  
**Rerit**, the typhonian genitrix who lolls out the tongue.  
**Repit**, goddess of harvest.  
**renka**, the pubes.  
**rru**, steps, mount; whence **Rerit**, goddess of the Great Bear, as the hippopotamus and sow.  
**rer**, to go round, roll round, make the circuit.

## M.

**ma**, mother, measure, light, water.  
**mat**, middle, midmost, midday, centre.  
**mâk**, to give.  
**meh**, cubit-measure; a name of the measurer.  
**mâ**, to grow, live; **makh**, ripen.  
**Meh-urt**, the cow-headed Hathor.  
**makh**, to dance.  
**makh**, devoted to.  
**mera**, circle, ring, tie, swathe, envelope, bind round.  
**mam**, the dead, the mummy, the mortal;  
**mer**, to die, to end.  
**men**, to go round; **ment**, a collar.  
**menk**, clothes or ornaments; **maank**, the counterpoise of a collar.  
**men-men**, to perambulate and go round, as in *minnying*.  
**men**, the bull, the typical male; the generator  
**Men-Amen**.  
**mennu**, to image; **menkh**, form, fabricate, create, the workman.  
**men**, to be resolute, firm, to stand.  
**merau**, to die.  
**merti**, the dead.  
**mâ**, wind, vapour breath, puff of air; **merti**, persons attached, the dead or spirits.  
**mesore**, the 12th month of the Egyptian sacred year; **masiu**, the night of the last day of the year.  
**mes**, a new birth; **mesiu**, evening meal of New Year's Day.  
**mesore**, month of the lentils offered to Horus, the child.  
**mut, mat, or maht**, mother.  
**mahat**, an inclosure of the dead, a sepulchre;  
**mut**, chamber, tomb.  
**mata**, male member.  
**Mâti**, the goddess of measure, weight, and right rule.  
**mati**, sing, praise.  
**mat**, venom.  
**makhennu**, boat of the dead; **khennu**, boat.  
**mâk**, to make.  
**mhebi**, humble.

## SANSKRIT.

**mehana**, penis.  
**mekhla**, girdle, belt, zone.  
**mil**, to unite, be united, accompany; **milah**, joining, combining together.  
**minute**, or **minoti**, to fix, fasten, found, establish.  
**mira**, the sea, ocean, limit, boundary.  
**mish**, to sprinkle, moisten, wet.  
**misra**, mixed, adulterated.  
**mit**, a column.  
**mita**, meted, limited, divided, bounded.  
**mith**, pair, unite.  
**mitra**, the sun who beholds with unwinking eye.  
**mua**, or **man**, to fix in the mind, remember.  
**mri**, to crush, smash, kill.  
**mrta**, dead, deceased.  
**mud**, wife, woman.  
**muhus**, in a bewildering, confusing manner.  
**mukura**, a mirror.  
**mula**, a root, to be rooted or attached to.  
**munda**, to be defective as in baldness.  
**mura**, rushing, impetuous.  
**Murmura**, the god of love.  
**mushka**, mass.  
**mushka**, the *pudenda muliebria*; also the scrotum.  
**na**, or **nau**, no, not, particle of negation.  
**nabh**, to connect.  
**nabhas**, vapour, fog, mist.  
**naga**, snake in general.  
**nagna**, naked; **nagnika**, a girl before menstruation, or about ten years old.  
**nah**, connecting heaven and earth.  
**naicika**, the head of an ox; a prince of the Nicitas.  
**naidra**, somnambulancy, also relating to sleep and dreams.  
**naiga**, one's own.  
**naisa**, or **nisa**, nocturnal, of the night.  
**naitosa**, granting, giving.  
**nakk**, to kill, destroy.  
**nakta**, night.  
**nam**, to bow, bow down, submit one's self.  
**naman**, a name, appellation, mark, sign, token by which the person or thing is known.  
**nami**, a title of Vishnu.  
**napat**, offspring in general.  
**napti**, two pieces of wood used for pressing out the soma.  
**nara**, original man, the male.  
**nas**, to be fraudulent, go crookedly.

## EGYPTIAN.

**hana**, phallus.  
**mehu**, girth, wreath, or crown, sign of fulfilment.  
**mer**, to be attached; **merti**, persons attached.  
**men**, to place firm, establish; a monment, memorial.  
**mer**, the sea; **mera**, land and water limit.  
**mas**, to steep, anoint, dip.  
**mesi**, chaos, cake, mass; **maka**, adulterate or mix; **mak**, mixed.  
**mat**, granite, sole of the foot; **mats**, stay, support.  
**mat**, division of land, boundary.  
**mati**, pair of feet, the Two Truths.  
**matra**, the witness.  
**men**, to fix, place firmly, a memorial.  
**mer**, to end; **merhu**, club, lance, pike.  
**merti**, the dead.  
**mut**, the mother.  
**mes-mes**, confusion, mess; Eng., muss.  
**maher**, a mirror.  
**mer**, attachment.  
**mennut**, defect, ills.  
**maharu**, the hero, soldier, warrior-youth, the Mars.  
**mer**, love.  
**mesi**, mass.  
**meska**, place of birth; **mest**, sexual part.

## N.

**na**, or **nen**, no, not, negative.  
**nahp**, connection, conjunction.  
**nef**, breath.  
**neka**, or **nai**, the snake, the "crooked" serpent.  
**nakhen**, childhood, the young, impubescent; the **nakhen** went naked until the age of puberty.  
**na**, firmament, space between heaven and earth.  
**naka**, bull, steer; **nuk**, I, the king; **nak-hekh**, whip, rule.  
**nuter**, prophet or diviner.  
**nuk**, mine.  
**nas**, behind, hinder, lower world.  
**nat**, giving, paying tribute, offering.  
**naken**, slaughter.  
**na**, no; **akht**, light.  
**nam**, be forced to bow; **nemma**, the bow-legged pigmy; **namt**, the place of bowing for beheading at the block.  
**nam**, to guide, direct, repeat.  
**num**, the Egyptian Vishnu.  
**nap**, seed.  
**naph**, copulate, squeeze, emit.  
**nra**, man; **nerau**, a chief.  
**neka**, be false, to delude, the crooked serpent.

## SANSKRIT.

**nas**, to copulate.  
**naś**, to be destroyed; **nasa**, destruction.  
**nata**, bent, bowed, bowing.  
**nāta** for **nātra**, praise, eulogism, surprise, wonder; **natras**, a sage.  
**natya**, continual, perpetual, regularly, repeated, eternal.  
**nau**, or **nav**, a ship, boat, vessel.  
**nava**, or **nu**, fresh, new, young.  
**nema**, the other half.  
**neman-ish**, following guidance.  
**nemi**, a circle, or circumference in general.  
**nepa**, water.  
**neshtha**, disagreeable, undesired, unfavourable.  
**ni**, or **nis**, without, deprived of.  
**ni-ni**, to bring.  
**nins** (supposed from root **nam**), to kiss, salute.  
**nodin**, impelling or forcing away.

**o**, vocative particle oh.  
**om**, Buddhist sakti.  
**om** (possibly from **ām**), mystic word of invocation.

**pach**, or **pak**, to cook.  
**pati**, the lord, the husband.  
**paitra**, relating to the father.  
**pantha**, sea.  
**pāri**, around, round about.  
**patni**, a female possessor.  
**peru**, swelling in fermentation.  
**peśi**, split peas.  
**pha**, swelling, enlarging, expanding.  
**pheru** or **phar**, a jackal.  
**pinga**, relating to the rat, or mouse.  
**pivau**, wind, swelling, to swell out, be inflated.

**pota**, hermaphrodite.  
**pre** or **para**, to come forth, go forth, appear, proceed, away.  
**pud**, to emit.  
**pui**, to pile, accumulate, heap up.  
**puna**, a cleansing, purifying.  
**pups**, a cake, a sort of bread.  
**pur**, a rampart, wall, stronghold.  
**pur**, filling, fulfilling, a flood, a stream.

**push**, to increase, to divide and share.

**pushpa**, a flower, or flowers, be in flower.  
**pushtika**, a bivalve shell, an oyster.

**put**, to clasp, fold, encircle.  
**puth**, to destroy, kill, annihilate.  
**puti**, fetid, foul, a stench, putridity.  
**putt**, to decrease, sink, diminish, be falling.  
**puy**, to be foul, putrid, to stink.

## EGYPTIAN.

**nak**, to fornicate.  
**nashesh**, to destroy; **nashf**, poison.  
**nat**, bowing in submission, subject, lower.  
**nuter**, for **nunter**, diviner, a prophet or sage.  
**nat**, being, existence; **nuter**, time, season, nature, divine, divinity.  
**nef**, sailor, and to sail; **neb**, to float or swim; **neb**, seed-basket.  
**nuu.t**, sweet, fresh, new; **nefer**, youth, and the young.  
**nem**, second, again, repeat, twice, the second or other half of two.  
**nem**, to guide.  
**khnumar**, circle.  
**neb**, **nep**, **nem**, water.  
**nashti**, plague, torment, opposition.  
**nu**, ideographic **nen**, no, not, without, deprived of; **nas**, out of.  
**nen**, to bring.  
**nem**, delicious, engender, go together.  
**neta**, to compel, detach.

## O.

**uoh**, very much, exceeding.  
**hem**, typical female.  
**ham-ham**, to invoke religiously (variant **han**, to supplicate and adore); **am**, to seek.

## P.

**pes**, or **pekh**, to cook, bake.  
**bat**, the father.  
**pāt**, mankind.  
**pant**, mythical Red Sea.  
**pari**, wrap round, round about  
**putn**, belonging to.  
**peru**, manifestation, to show; **beru**, boil.  
**pesh**, divided, separate, split in two.  
**fu**, dilatation.  
**apheru** = Anup, the jackal.  
**pennu**, the rat.  
**pef**, breath, a gust of wind, to puff or swell out.  
**pauti**, Osiris in the male-female character.  
**per**, to come forth, go forth, appear, proceed, run away.  
**puth**, to open; **fet**, to sweat.  
**ber**, the supreme height, the top, roof.  
**penkau**, to bleed.  
**pufs**, cook light; **pupat**, cake.  
**pur**, to surround, go round.  
**pur**, manifestation, to grow, going forth, to pour out; **ber**, to well or boil up.  
**push**, extend, increase; **pesh**, to separate, divide.  
**push**, flower or fruit.  
**pesh**, to separate or divide in two; **teka**, the shore; **tekai**, the adherer.  
**put**, circle.  
**fetk**, to exterminate.  
**futi**, ordure, impurity.  
**fet**, to fail; **fetka**, to sink.  
**fi**, to repel and disgust.

## SANSKRIT.

**ra**, fire, heat, warmth, scorching.  
**rad**, to scratch and scrape.  
**raj**, to rule or reign; **rak**, an able person.  
**raksh**, to guard, protect, rule over.  
**ram**, relating to staying, stopping, remaining, resting.  
**rana**, joy, delight, pleasure.  
**randa**, term of abuse applied to women, the widow.  
**ras**, to raise the voice, should, yell.  
**rasana**, the tongue.  
**rat**, to call, speak, proclaim aloud, shout.  
**ratha**, a two-wheeled chariot, car of the gods.  
**raya**, kind, prince.  
**reka**, an outcast, man of low caste; **raksh**, to hurt, damage, destroy; **rakshasa**, an evil being.  
**retas**, seed, offspring, progeny, posterity, descendants.  
**ric**, lustre, splendour (cf. the Rishis).  
**rich**, to emit, discharge, breathe out.  
**ridh**, to grow, increase, flourish.  
**riju**, straight line, right, upright.  
**ritu**, time, season, epoch, period, appointed times of repetition, menstruation.  
**ru**, to make any particular sound, cry, praise, cutting, dividing.  
**rupa**, phenomena of taking form, figure, shape; **ropa**, causing to grow, as trees.

**sabd**, to cry or call out, make a noise.  
**sac**, to speak, tell, say, eloquence.  
**sac** (cf. **sakhi**), to follow, pursue, become attached to, friends of, be associated with, honour, serve, worship.  
**sad**, to sit, sit down, rest, settle; **sadas**, a seat; **sadru**, resting.  
**sagh**, to hurt, injure, kill.  
**sakra**, strong, mighty; **sakti**, ability, force, puissance.  
**sam**, happiness, health, blessing, beatitude.  
**sam**, together with.  
**sama**, wholly, entirely, same, like, similar  
**sama**, quiet, peace, rest, calm, be tranquil.  
**san**, together.  
**sana**, a kind of hemp.  
**sana**, a whet-stone.  
**sand**, to cut, wound, hurt; **santa**, the emasculated male, an eunuch.  
**sano**, eternally, ever, perpetually.  
**sans**, to recite, repeat, celebrate, wish, desire, invoke.  
**santa**, appeased, stilled, calmed, hushed, at rest.  
**sap**, to join, unite.

## EGYPTIAN.

## R.

**ra**, sun; **rekh**, brazier, heat.  
**rut**, to engrave, figure on stone.  
**rek**, to rule; **Ra**, the Pharaoh.  
**rek**, rule.  
**rem**, the limit, at the place of.  
**ran**, to please.  
**rannut**, the gestator, nurse, the Virgin or mother alone.  
**ras**, to raise.  
**ras**, the tongue.  
**ruti**, beseech, urge vigorously.  
**urta**, two-wheeled chariot; **ta-urt**, the bearer or carrier of the gods.  
**ra**, the Pharaoh or king.  
**rekai**, rebel, culpable, profane, scorners.  
**ret**, the race itself, plant, germ.  
**rekhi**, the pure or white spirits.  
**rekh**, voice, word.  
**ret**, to plant, germinate and grow.  
**rek**, rule.  
**retu**, sanies; **ret**, time and repetition.  
**ru**, mouth, word, discourse, division, edge of a sword.  
**rep**, to grow, bud, flower.

## S.

**sebhu**, roar, sob, groan, pray, squall.  
**skha**, to write, depict, an order; **sakh**, influence, illuminate.  
**kakh**, to chase; **shus**, to follow, serve, become the servant, follower, worshipper, devoted to, as the "Shus-en-Har."  
**set**, seat, hinder part; **setru**, rest.  
**sekh**, to cut and wound.  
**seker**, force, power, potency; **sekhet**, goddess of the double force.  
**samakh**, rejoice.  
**sam**, assemble; **sem**, combine, join together.  
**sem**, whole, total; **sam**, likeness, image, representative sign.  
**smâ**, tame, subdued.  
**shen**, twin, brother and sister, crowd, flock, congregation.  
**shenu**, flax.  
**ân**, whetstone.  
**shenti**, to abuse and rob; **shenti**, the male-female or mythical brother and sister.  
**shennu**, the eternal circle, the extent; **shen**, the infinite; **sheni**, the region beyond the tomb.  
**sans**, to salute, adore, invoke.  
**snatem**, to be at rest, reposing (gestating).  
**hap**, unite.

## SANSKRIT.

**sap**, worship, honour.  
**sap**, to curse, imprecate, execrate.  
**sapa** or **sepa**, organ of generation.  
**sapta**, seven.  
**sara**, an arrow.  
**sara**, cogulum of curds, milk or cream  
**sarada**, perennial, renewed from year to year.  
**sarga**, loss of consciousness, relinquishment, fainting, creation, the creation of the world.  
**sarka**, air, wind.  
**sarpa**, motion of the serpent or snake.  
**sarv**, to hurt, injure, kill.  
**sarva**, whole, entire, universal, complete, the all.  
**sat**, best, most perfect.  
**sat**, being, existing, real, essential.  
**sati**, a kind of perfume.  
**śaubha** (from **subha**), a god, divinity.  
**sav**, to corrupt, cause to decay; **sava**, a corpse, a dead body.  
**savaka**, generative, productive, causative.  
**scut**, to ooze, flow, trickle, drop.  
**sekbara**, a summit, a peak.  
**seva**, worship, salutation to the gods.  
**seva**, a snake.  
**seva** or **sepha**, the emphatic male, in type and token.  
**sha**, the embryo.  
**sha**, wise, learned, a teacher.  
**shash**, No. 6.  
**shu**, childbearing or birth.  
**sić**, liquid, water, wet.  
**sidh**, to be fulfilled, finished, effected, established.  
**sidhu**, distilled spirit, rum.  
**silā**, rock.  
**siman**, boundary, border, limit, frontier, horizon.  
**sinha**, the lion.  
**sit**, expression of sexual enjoyment.  
**sita**, the goddess, light half of the month from new to full moon.  
**sita**, spiritous liquor.  
**siv**, to sew.  
**śiva** and **śepa**, the male.  
**slagh**, to praise, celebrate.  
**smara**, to collect.  
**smara**, love, loving.  
**smašana**, from **sma**, a cemetery or place of repose for bodies.  
**smaśru**, the beard.  
**smat**, together with.  
**sna**, to bathe.  
**snai**, to wrap round, envelope.  
**snu**, any top or level summit, table-land; anything fixed, stationary, aloft, as the firmament.  
**snush**, a daughter-in-law, the milk-plant. Slav. **snocha**.  
**son**, to be, or become, red; **sona**, red colour; **sonita**, the blood.  
**spaś**, a protector, a guardian.  
**spaś**, to perceive clearly, to spy out.  
**sphati**, expanding, swelling, increasing.

## EGYPTIAN.

**seb**, adore.  
**seb**, profane, insulting, wicked.  
**shapti**, prepuce; **seb**, ithyphallic god.  
**hepti**, seven.  
**ser**, **sser**, and **khesr**, an arrow.  
**ser**, cream or butter, to anoint.  
**srut**, plant, renew.  
**serka**, to finish, go out, be completely exhaled and dried up.  
**serka**, to breathe, supply breath.  
**ref**, the worm, snake, or reptile.  
**serf**, blast, hot breath.  
**kherft**, the chief, principal, the majesty, type of the first form, the model figure.  
**sata**, perfect.  
**sa**, denotes personality and foundation.  
**set**, aroma.  
**seb**, a god.  
**sep**, corrupt, corrupter.  
**saph** or **sap**, to prepare, make, create.  
**shut**, to suckle.  
**sekaru**, a fort.  
**seb**, worship, to adore.  
**sep** and **seb**, snake, serpent.  
**seb** or **tef**, the father, the divine father, ithyphallic.  
**sha**, denotes all forms of commencement and becoming; the substance born of.  
**sa**, an order of priests, the sage or scientific man; **sa**, god of knowledge, epithet of Taht as the skilful and clever.  
**sas**, No. 6.  
**su**, the egg sign of birth; **shu**, the suckler.  
**sekh**, liquid; **sekh**, the flood-time.  
**sata**, perfect.  
**shethu**, spirits of wine.  
**ser**, the rock.  
**smen**, region of the eight gods, the circumference, boundary, height.  
**shena**, the lion.  
**seti**, to copulate.  
**seti**, goddess of the white, upper, crown, the beam and arrow of light; **set**, illumine.  
**shetau**, spirits of wine.  
**sa**, **kā**, or **kaf**, woof.  
**har—shefi**, the khemt, or *homme fait*.  
**serkh**, the sacred shrine.  
**smeru**, to collect.  
**smar** or **mer**, love, loving, beloved.  
**sam**, or **samta**, burial, couch, bed for the mummy.  
**sma**, hair, lock or curl of hair.  
**samt**, combined, joined together.  
**sanna**, a bath.  
**shen**, or **senh**, to envelope, or wrap round.  
**sheni** the mount, the region beyond the tomb.  
**sunsh**, nurse; **senkan**, to suckle.  
**sen**, blood.  
**seps** or **shaps**, the great ruler and protector.  
**sheps**, to conceive.  
**sept**, to spread.

## SANSKRIT.

**sphut**, to split, rend, burst in flames, kill.  
**sriv**, to dry up, make dry, parch.  
**sru**, stream, flow, be liquid.  
**sruti** (from **sru**), anything heard, sound, oral account.  
**subh**, to shine.  
**sunā**, born, produced.  
**sūna**, son.  
**surpa**, a winnowing basket for fanning corn.  
**sush**, to beget, propagate, bring forth.  
**sush**, or **sus**, to dry, become dry, dry up.  
**sut**, generating, begetting.  
**svad**, sweet, pleasant.  
**svameka**, a year.  
**svap**, to repose, recline, sleep.  
**svar**, sacred place of the gods and spirits, a sanctuary.  
**svarga**, heaven, Indra's paradise on Mount Meru.  
**svas**, to breathe, respire, draw breath.  
**svas**, to-morrow, future time.  
**sveta**, white, silver.  
**svi**, the child or young one.  
**svid**, to sweat.  
**syuma**, or **sumna**, Ved., a ray of light.

**ta**, this.  
**tan**, to stretch.  
**tank**, to bind or tie.  
**tara**, (with the sense of) through.  
**tavura**, a bull without horns, eunuch.  
**tep**, to distil, ooze, drop.  
**tev**, to play, sport, pastime.  
**tik** or **dich**, to explain, make clear; **tika**, a commentary.  
**tira**, margin, shore, bank, edge, brim.  
**titha**, fire.  
**tmau**, the person, self, soul of self.  
**toya** (supposed root **tu**), water.  
**trip**, to be pleased, gladdened, exhilarated, be satisfied.  
**triphu**, the serpent or serpent race.  
**trish**, to thirst for, long for, desire.  
**tu** or **tva**, thou, you.  
**tuh**, to vex, to pain.  
**tuh**, to kill.  
**tuj**, to strike.  
**tur**, to hurt.  
**tus**, to satisfy, or satiate, to be drunk.  
**tusha**, the hem, fringe, or border, husk, chaff.  
**tush-nim**. silent, in silence, silently, be taciturn.  
**tvar**, to urge forward.

## EGYPTIAN.

**sept**, to lighten.  
**serft**, blast, hot breath; **serb**, flame, burn.  
**ser**, liquid, drink, lake, water, flowing.  
**khru**, voice, speech, to speak, the word.  
**sebau**, morning, dawn, star; **shap**, light, time of light.  
**sun**, to become.  
**sif**, or **su**, child; **nu**, a male type.  
**serf**, a blast; **sert**, fans  
**sesb**, nests of young birds, open, pass; **sesht**, the preparing house; **ses-mut**, the brood-mare.  
**ses**, to breathe, to curdle, attain land.  
**suti**, copulate.  
**sut**, aroma.  
**smau**, a total.  
**suba**, solace.  
**ser**, summit, holy place, the rock.  
**serkha**, palace, shrine, perfecting.  
**sas**, to breathe, respire.  
**sas**, time, date, epoch, day.  
**huta**, white, silver.  
**sif**, the young one, the child.  
**fet**, sweat.  
**sam**, a ray of sunlight.

## T.

**tui**, this.  
**tun**, to extend and stretch out.  
**ankh**, the tie or bond.  
**ter**, to run through, transfix.  
**tepa**, an ox.  
**tef**, drip, drop, spit, bedew.  
**tef**, to dance.  
**teka**, to illumine; **tekh**, name of the teacher, the measurer and calculator of time, inventor of geometry, letters and learning.  
**ter**, frontier, boundary, extreme limit.  
**tet**, fire.  
**tem**, created persons.  
**tua** or **tuau**, liquid; **tef**, drop; **tekh**, drink, supply with drink.  
**terf**, sport and dance, be lively.  
**ref**, snake, worm, scorpion (**t**, article).  
**tar**, urge, require.  
**tu**, thou.  
**tuhi**, to derpive, take away.  
**tua**, slaughter.  
**tuk**, to attack.  
**tar**, afflict, hurt.  
**tekh**, supply of wine, be full or drunk; **tuha**, to be drunk.  
**tesh**, the district, boundary, border, nome; **tes**, case, to encase.  
**tesh**, left destitue, separate, the inert from of Osiris, fem. period.  
**târ**, to urge, require.

SANSKRIT.

EGYPTIAN.

U.

**ucca**, high, lofty, elevated, above, in heaven.  
**ud**, out, out of, away from, apart, separation.  
**ud** and **aut**, relating to the north.  
**uh**, to push and thrust.  
**uksh**, to sprinkle, scatter, emit, in drops.  
**uksh**, relating to growth and increase, become tall: Zend **ukhs**, to grow.  
**ulb** or **ulva**, the bag of the embryo, the womb.  
**uma**, wharf, landing-place.  
**umā**, flax.  
**unna**, wet, wetted.  
**uras**, breast, bosom.  
**urmi**, a wave, a current, the flowing of water.  
**uru**, great.  
**ush**, to consume.  
**usha**, the dawn; **ushā**, twilight, night.  
**ushman**, heat, steam, vapour, exhalation.  
**uśij**, desiring.  
**uta**, woven.  
**utta**, wet; **uda**, water.  
**ut-tan**, to stretch out.

**akh**, to elevate, the horizon, aloft; **ukh**, a column.  
**ut**, out, divorced, separated, to go forth.  
**ut**, **aāt**, **aft**, khept, the hinder part, primarily the north; **khut**, going north.  
**hu**, to thirst out.  
**usesh**, evacuation, paralleled with **hes**, excremental as in menstruation.  
**ukhs**, to create and mould; **ukh**, a column.  
**arb**, a bag for tying up gold-dust and gems.  
**hema**, the water-frontier.  
**huma**, hemp.  
**unna**, inundation.  
**urs**, pillow, head-rest; **ras**, to rise or raise.  
**urm**, a name of the inundation.  
**uru**, great.  
**ushu**, to consume, destroy by fire.  
**usha**, night-fall, twilight; **sha**, night.  
**ushm**, essence, decoction.  
**uash**, to invoke, desire, wish.  
**khuta**, woof.  
**uat**, wet, water.  
**ut**, out; **tau**, to stretch and extend.

V.

**vā**, wind, air.  
**va**, the arm.  
**vā** or **vavau**, to blow as the wind.  
**vada**, speaking, uttering.  
**vah**, to bear and carry.  
**vap**, to procreate, beget.  
**vapila**, a father as procreator.  
**vapus**, embodied; **vapushe**, dative case for beauty of form—in order to be beautiful.  
**var**, water.  
**vāra**, one time or turn, a day.  
**vas**, to praise repeatedly, to sing or sound forth.  
**vas**, dwelling, resting, house, habitation.  
**veča**, hire, wages.  
**vega**, impulse, passion, shock, haste, force, expulsion.  
**ven**, to go, turn, twist, move about or round.  
**veni**, hair worn behind by widows in mourning.  
**veta**, a reed.  
**vī**, to engender.  
**vī**, to go, move, fly away; **vīka**, a bird, wind, air.  
**vik**, to divide.  
**vrisha**, one who pours forth, first in kind.

**pfa**, wind, gust.  
**fa**, the hand or arm.  
**pef**, to puff, gust of wind, breath.  
**pethu**, to open the mouth.  
**fa**, to bear and carry.  
**pep**, to engender.  
**pāpā**, to produce.  
**fā**, or **fāf**, to bear, carry, be pregnant, or embodying a primitive type of the beautiful; **pāpā**, to produce a child.  
**par**, liquid, to flow or pour out.  
**uār**, one.  
**hes**, to sing, praise, celebrate.  
**as**, house, chamber, dwelling, repose, rest.  
**fekau**, reward, plenty.  
**fekh**, fulness, to roar, split, burst open.  
**pena**, reverse, turn round.  
**pena**, to reverse.  
**uat**, a papyrus-reed.  
**ppi**, to engender; **pāpā**, to produce.  
**pi** or **pui**, to fly; **ppi**, fly; **pfi**, breath.  
**pekh**, to divide, division.  
**pri**, to pour out, flow, shed, come forth; **sha**, first cause, drink.

Y.

**yag**, to worship.  
**yan**, to bear.  
**yat**, going, proceeding, moving.  
**yava**, barley, or other corn.  
**yavana**, one who keeps back.  
**yoni**, female organ of generation.

**kak**, a sanctuary.  
**khan**, to bear.  
**keht**, to go, navigate.  
**khepi**, harvest.  
**khept**, the back, or hindward part.  
**kuaua**, **hunt**, **khent**, pudendum, matrix, womb.





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*\*\* It was at first intended to include the Contents of the previous two volumes in the Index to these, but the plane has not been found practicable.*

THE END.

LONDON:  
R. CLAY, SONS, AND TAYLOR.  
BREAD STREET HILL



## EDITORIAL NOTE TO THE ELECTRONIC EDITION.

*Do what thou wilt shall be the whole of the Law.*

This electronic edition of *The Natural Genesis* was key-entered / scanned and proofed by Frater T.S. (K. Park) from page images of photocopies of the first edition. Layout and pagination have been retained as far as possible, although I have made no attempt to match the typeface. A few corrections and clarifications were made in footnotes where I was able to determine what Massey was actually referring to and had access to the works in question; unfortunately it is beyond the scope of the present treatment to track down all of Massey's references and prepare a proper bibliography for this work.

To clarify: *Ritual* refers to the Egyptian *Book of the Dead*; Massey was mainly using a mid-19th century translation by Samuel Birch of the Turin Papyrus (Ptolemaic period), to which I do not have access; it was published in 1867 in vol. V of the English edition of Bunsen's *Egypt's Place in Universal History* (along with Birch's Egyptian grammar and hieroglyphic dictionary) which work was apparently rare even by the mid-1870s. In some cases the chapter numbers he gives seem to be out compared to later editions, and in others I have been unable to trace the references at all; the well-known translations by Budge and Faulkner are from the earlier "Theban Rescension" (New Kingdom period). The reader is reminded that the transliterations and translations of Egyptian materials on which Massey was relying, while reasonably up to date at the time he was writing, have been in large measure superseded by subsequent discoveries and work.

*Records* denotes a series of small volumes titled *Records of the Past*, comprising translations of Egyptian and Assyrian texts, published by Samuel Bagster in London; the first series of twelve volumes was issued 1874-1881. A second series of six volumes followed, but post-dates *The Natural Genesis*. A reprint was issued in the 1970s by an American publisher, but I do not have details; some libraries have sets, and one commercial supplier of electronic texts has included a copy as page images on one of their CD collections.

Massey's citations of "Hermes Trismegistus" are apparently to J. Everard's redaction of the "Divine Pymander" (first pub. 1650, with many reprints), the numbering of which differs radically from modern editions of the *Corpus Hermeticum* ('Poimandrēs,' the first tract in the *CH* numbering, whose title is spuriously referred to the entire collection, is Everard's 'Second Book') this volume contains the treatises now known as *CH* I-XIV plus three other Hermetic tracts from different sources, possibly taken from the anthology of Stobæus. I have interpolated references to the standard *CH* numbering.

Egyptian hieroglyphics in this document are set in the GlyphBasic fonts produced by the Centre for Computer-Aided Egyptological Research, University of Utrecht, Netherlands. Greek text is set in the Greek Old Face font created by R. P. Hancock. Hebrew is set in NI HebrewA, created by the present editor for the Nu Isis Working Group. The cover design is loosely based on the front board and spine designs of the first edition.

The English translations of the *Bundahis*, *Selections of Zad-Spâram*, *Bahman Yast* and *Shâyast Lâ-Shâyast* quoted by Massey are those by E. J. West in *The Sacred Books of the East*, vol. V: *Pahlavi Texts* (part 1 of 5), Oxford, 1880. Massey does not, however, appear to have used the translation of the *Vendidad* from the same series by James Darmesteter (*S.B.E.* IV), but instead appears to be citing German translations.

In Massey's references to the *Book of Enoch*, (1 Enoch or Ethiopic Enoch) chapter and verse numbers differ from those in the edition of R.H. Charles (London, S.P.C.K., 1917, many reprints). As this latter translation is that most widely available now, chapter references have been conformed to this edition; the quotations themselves (from a nineteenth-century translation by Rev. Richard Laurence, first pub. Oxford, 1821, revised edition London, 1883) have been left untouched.

Editions of Massey's other major works (*A Book of the Beginnings* and *Ancient Egypt: the Light of the World*) are projected by Celephaïs Press.

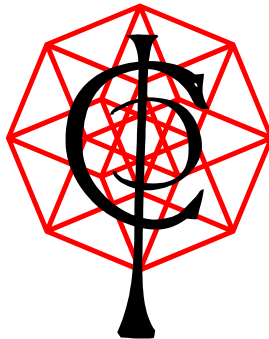
*Love is the law, love under will.*

T.S.

## OTHER ELECTRONIC BOOKS AVAILABLE FROM CELEPHAÏS PRESS / UNSPEAKABLE PRESS

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Richard Francis Burton—*The Kasidah of Hâjî Abdû el-Yezdi*  
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Antoine Fabre d'Olivet—*Golden Verses of Pythagoras*  
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